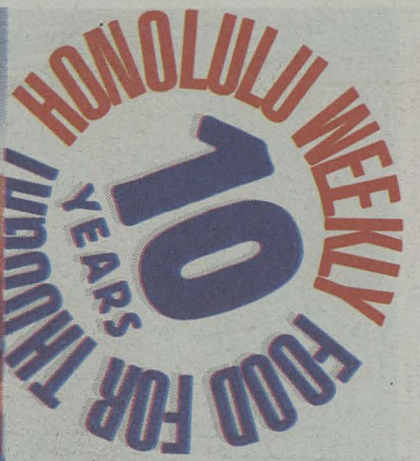




Q&A **13**



G&L Fest **25**



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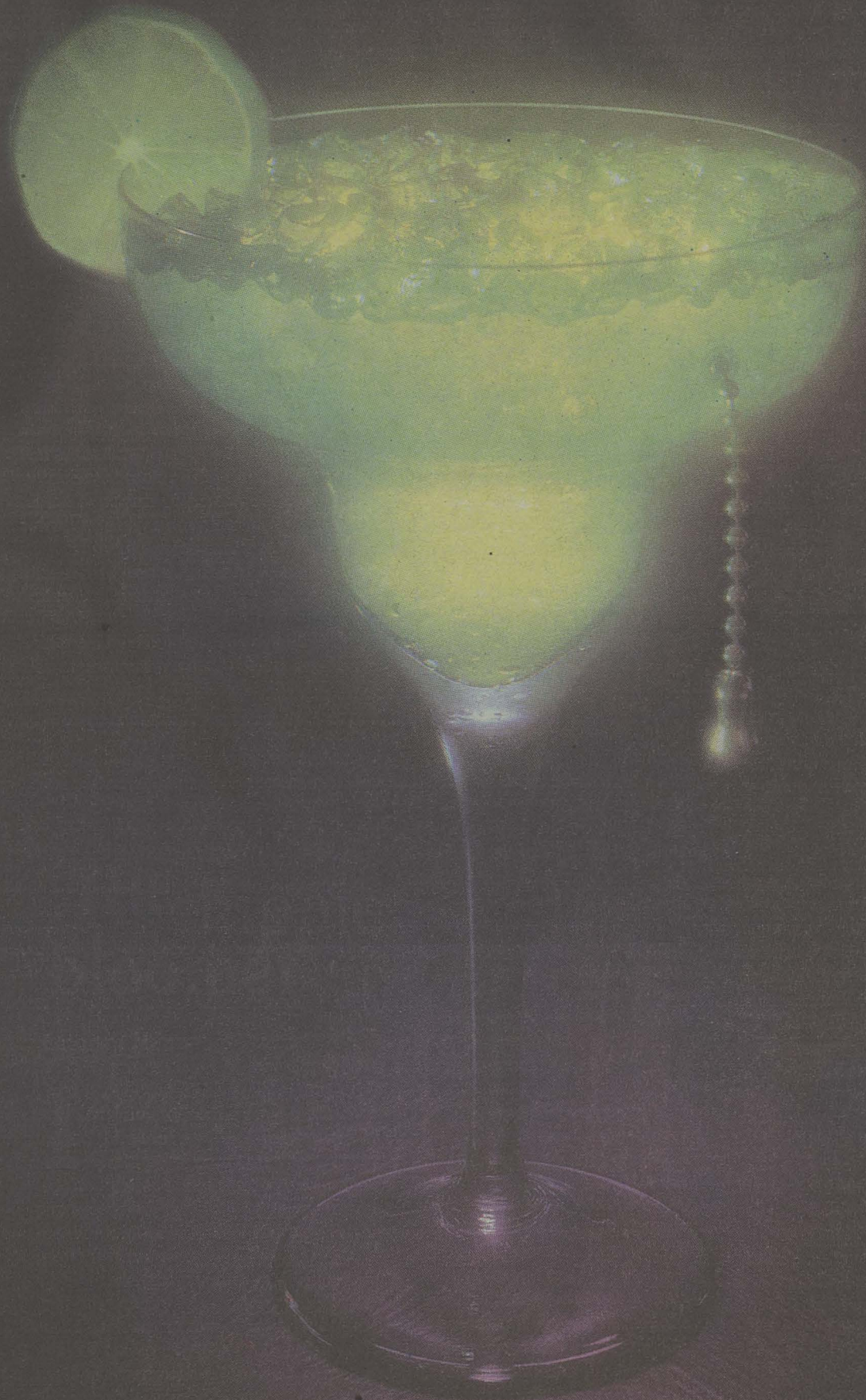
Photo: Brantlund



Our state Legislature, usually timid as a mouse, turned suddenly ferocious in the last few days of this year's session. Embarrassed by its kowtowing during the teacher and faculty strikes, and pushed and prodded by Gov. Ben Cayetano and Sen. Colleen Hanabusa, our tremulous Legislature actually **passed some bold legislation.**

The Mouse That Roared

Robert M. Rees **PAGE 6**



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Letters

King George II

Re "1,360 days to go" (HW, 5/9) — yes, but only if we're *smart*. Our long, national nightmare is just beginning. The Electoral College is an unfair, unjust, unethical anachronism which has produced this destructive charade. The Gang of Five on the U.S. Supreme Court trashed the sacred principle of "one person, one vote." We are living with an historic injustice. More Americans voted for Al Gore, period.

Nancy Bey Little

Bumpy road

Weeks-old rumors and rejected proposals are the closest Robert Rees comes to substance in his unfounded attack on Bumpy Kanahele's role in the ADB conference (Honolulu Diary, "Committee of Safety," HW, 5/9). It might be useful if Rees wrote something about what actually happened.

The organization was called 'Aha Ho'okele ("steering committee"), not the Committee of Safety. Mr. Kanahele's security team provided security only for his own staff and 'ohana, including kūpuna from all islands. Kanahele, who has long been known for his commitment to nonviolence, made a public service announcement urging people to remain peaceful, consistent with the desires of all sides — not urging them not to protest.

Inside the conference itself, Kanahele and about 70 other pro-independence Hawaiians and supporters educated the international participants about Hawai'i's history and culture, and presented positive economic alternatives to the way the ADB does business.

'Aha Ho'okele produced a two-and-a-half-hour seminar on the afternoon of May 9, attended by Assistant Secretary of State Keppeler, ADB Secretary Lodhani, U.S. Ambassador Cinnamon Dornsife, DBEDT Director Seiji Naya and many other ADB and Hawai'i community leaders.

The seminar included a video presenting the case of Hawai'i's independence by exposing the international violations the United States committed against the independent, peaceful and neutral country of Hawai'i. The video features Kekuni Blaisdell speaking on early Hawaiians and health statistics, Keanu Sai speaking on nonannexation and occupation, Professor Francis Boyle speaking on the Apology Resolution, Poka Laenui speaking on the fraudulent statehood vote, and many other leaders.

Kanahele, along with Kunani Nihipali and Ho'oipo Pa, then shared a presentation focused on strategic realignment plans to increase Hawaiians' capacity to manage and control their own assets and resources, including opportunities for and examples of socially responsible investment in Hawai'i.

As part of the program, 'Aha Ho'okele also brought in Michael Picker, founder of the California Coalition for Investor Responsibility, and former California Deputy Treasurer for Investments and representative to the CalPERS and CalSTRS boards, which control over \$170 billion in assets. Mr. Picker discussed CalPERS' labor rights screens in international emerging markets, California's double bottom-line investment initiatives and their application to Asia and Hawai'i.

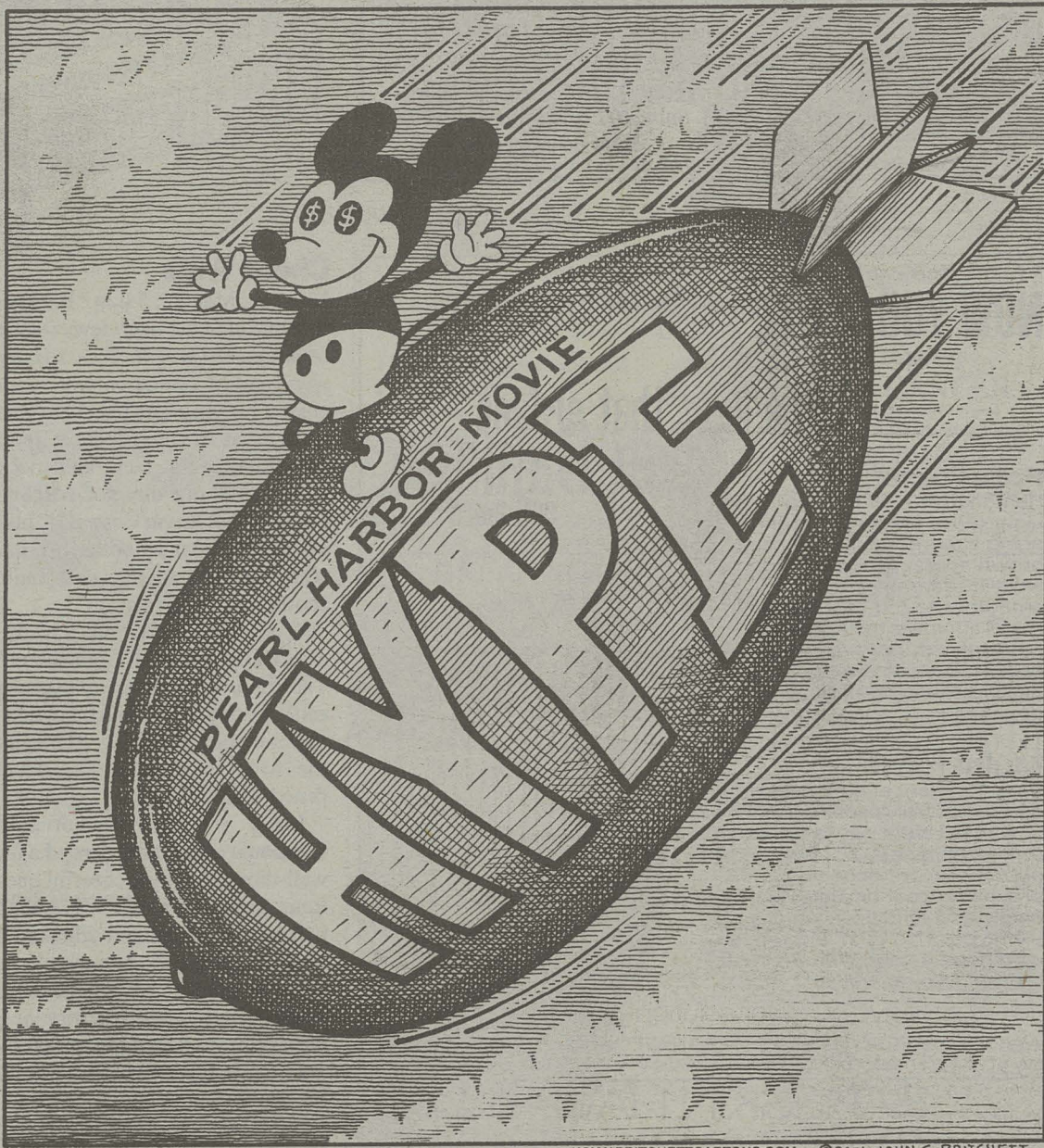
Inside the conference, Kanahele and 'Aha Ho'okele delivered a message that was consistent with and complementary to the message of the protesters outside — support for Hawaiian independence, and for economies that work for people.

Scott Crawford

Robert M. Rees responds: Minutes of its March 13-14 meetings reveal that the steering committee designed itself as the Committee of Safety. According to the minutes, those present, including Kanahele, had "very positive support" for this name, and liked especially the "reverse osmosis."

The purpose of the committee was "working together with one another to insure public safety." The selection of the name indicates that the committee knew it had been formed and cultivated by Seiji Naya and Bob Fishman as part of a calculated move to co-opt Hawaiian support for the ADB.

The very first thing on the agenda of March 14 were City Council ordinances 3, 4, 5 and 6, each one designed to curtail freedom of expression. Kanahele, that same afternoon, testified to the Council in favor. Apparently in exchange for docile cooperation, the committee was provided with a spot on the ADB agenda, and other favors were discussed as well, including a "security" contract for a diversionary forum at the Blaisdell that never happened. During the convention, Naya said, "After this is



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over, I'd like to get them an ADB contract to do some work in the Pacific Islands."

None of this is to say the Committee of Safety didn't do a swell job. However, there is a reason that other Hawaiians, including Vicky Holt Takamine, declined to participate. The March 14 minutes report she was "very concerned about the culture being used ... once again."

ADB lament

In the weeks leading up to the recent Asian Development Bank conference, the Honolulu Police Department, city and state officials made statements that they were tracking "anarchist" and "terrorist" groups who were planning violence at the conference to justify the use of millions of our tax dollars for riot gear and an added police presence ("Honolulu Diary," "Singshots, boomerangs," HW, 4/18). None of them could name the groups or offer any proof of their existence ahead of time, because they did not want to tip off these troublemakers ahead of time. Instead we were fed nightly reruns of videos of the violence which took place in Seattle and Quebec and were reminded by several sources how vulnerable the glass façade of the Hawai'i Convention Center was to attack.

Now the ADB conference is over. Millions of dollars worth of riot gear is gathering dust in storage somewhere and the HPD officers who logged extra hours in training and special duty have all been paid. HPD and our elected officials have all been quick to boast that it was the massive build-up in security which averted violent demonstrations and terrorist acts. However, not one shred of evidence that there was a threat that the public safety has been produced. Now that the "danger" has passed, I for one

would like to hear who those "anarchists" and "terrorists" were and how their dastardly plans were foiled by the brave public servants who spent so much of our money with such ease. Surely we, the taxpayers who bore the expense, have a right to see some documentation that justifies this massive expenditure of our public funds.

Tom Campbell

No kid gloves

The main reason I pick up *Honolulu Weekly* is to hear what Bob Green and the rotation of cohorts have to say about the current slate of films that hit our island shores. My hat is off to the *Weekly's* newest movie reviewer, Aarin Correa, for having the integrity to pan a film, even though its makers have local ties. It would have been so much easier to handle this assignment with kid gloves and call *The Night Marchers* "an uneven film" and go on to say that Brent and Blake Cousins "show a lot of promise" instead of labeling their effort as being "half-assed."

Wow! This is the first time I've heard a journalist ever say anything remotely negative about an album or film that was made locally by locals. What did Correa think of *Moonglow*? Was it really the three-star movie experience Burl Burlingame said it was in the *Honolulu Star-Bulletin*?

In defense of the Cousins, the *Weekly* could have left *The Night Marchers* unreviewed (like *Moonglow* was), since the people who bother to read movie reviews understand they're not walking into a polished film like *The Wedding Planner* and make the proper concessions before the lights go down. It's much easier to blast two guys from Honoka'a instead of a local person-

Pritchett

ality/behemoth like Joe Moore. But Correa went ahead and reviewed *The Night Marchers* and did something that is increasingly rare in today's circus culture — she didn't dumb down her criteria when making her call.

The entertainment industry is in cahoots with all the media outlets, so a lot of shoddy product finds redemption through dishonest reporting. To quote Phillip Seymour Hoffman as music critic and *Creem* founder Lester Bangs in Cameron Crowe's *Almost Famous*, Aarin Correa was "honest and unmerciful." This is the sort of critical notices we want in our newspapers and magazines. If a movie is good, say so. If it's not, don't lie to us and say it was. It should be that simple.

Chad Shiira

Dept. of Corrections

- In Robert M. Rees' story titled "OHA almost has a plan" (HW, 5/16), a sentence in the article should have read as follows: "With a new administrator, with Apoliona as chair and with Mielke coordinating, it's possible that OHA's post-Rice strategic plan might get on track."
- In "The many moods of ADB ..." (HW, 5/16), an editing error may have misled our readers. Activist Walden Bello addressed a crowd at First Methodist Church on May 7, not May 9.

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. Letters may be edited for length and clarity.

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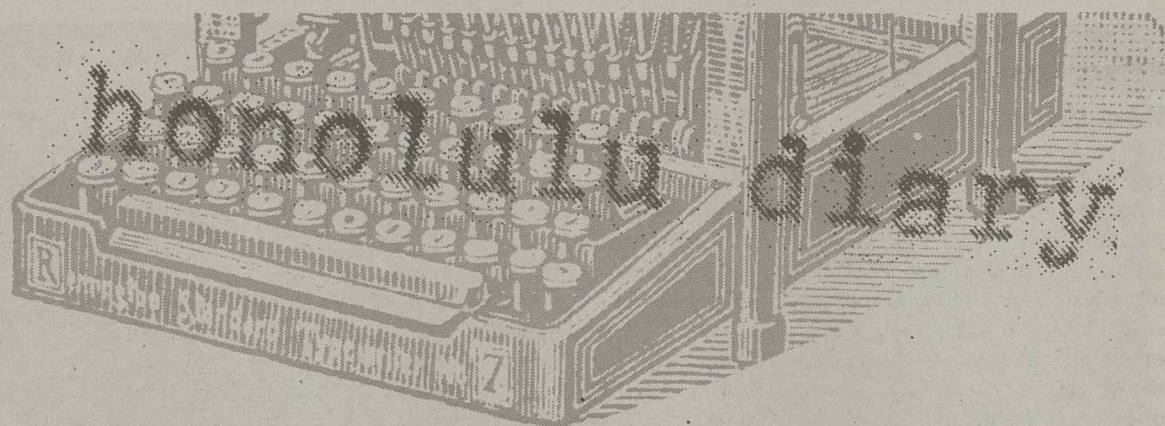
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Cheez Whiz

Monday, May 21, 5 p.m.: Between the little chitchat interviews for *Entertainment Tonight*, *Access Hollywood* and *E! Television* video cameras, a makeup girl pats the sweat from *Pearl Harbor* producer **Jerry Bruckheimer's** face and neck. Boyish-looking director **Michael Bay** ("Is that Kevin Costner?!" hisses a spectator) smooths his hair while his babe-alicious companion shows much cleavage.

"I just wanted to do this tragedy," says Bay to a Fox TV glamor girl. The director (*Armageddon*), who can't seem to think much beyond a cartoon cel, continues, "The film tries to get the essence of what happened here."

Local TV-news anchor **Kim Gennaula** asks **Dan Ackroyd** a few well-thought-out yet cheerful questions about the media blitz, while two or three different film crews strain to get the exchange onto the wires, so they can beam it into about a billion homes, so that everyone in the world gets a toke of stardust and goes to see *Pearl Harbor*, Disney's \$140-million movie (reportedly \$5 million for the premiere alone) about a three-way with explosions. (See review on Page 26.)

The red carpet leading onto the USS John C. Stennis is 200 yards long, lined on one side by bleachers packed with radio-contest winners and military, and on the other by a weary world press, mostly TV. Model-cute actor **Josh Hartnett**, 22-years old and one of the *PH* three-way, will do about 30 inane mini-interviews along the carpet before he gets aboard the Stennis for the official premiere and party. The big lunk follows his deadly-serious Disney publicist from one microphone-toting glamor-girl/guy to the next: "Josh! This is the biggest movie premier ever! How do you feel right now? Going into this picture, did you feel a special responsibility to the survivors as well as the tragic victims? What does *Pearl Harbor* say about America then and now?"

"They end up like me — one of the survivors," Hartnett haplessly bumbles before his publicist yanks his arm and steers him toward CNN entertainment news. "Wait a minute," Hartnett says firmly, twisting his arm away, as he heads for the crowd of teens from Pearl City on the other side of the carpet. The kids scream when they see him coming. He signs autographs happily, taking a breather from the most "glamorous" — and perhaps the worst — part of his job.

"Alec!" "Alec!" "Hey! My main man!" The crowd screams when beefy matinee idol **Alec Baldwin** shows up on the carpet. Meanwhile, singer Henry Kapon, Congressman Neil Abercrombie, restaurateur Sam Choy and Governor Ben Cayetano all stroll past the press phalanx and the fans with nary a shout.

"This is as big a premiere as I've even been to!" says Baldwin excit-

edly, gamely, into Gennaula's microphone. He's yanked away and, turning through the clutch of reporters, whispers disgustedly under his breath and into my ear, "All this Cheez Whiz!"

—Curt Sanburn

Mob control

No wonder the **Asian Development Bank** insisted on so much police protection. According to the *Bangkok Post* of May 15, the delegation from Burma included representatives of the Myanmar Universal bank. Myanmar Universal, reports the *Post*, is "believed to be owned by Wei Hsueh-gang," who is under indictment in Thailand and the U.S. for drug trafficking. The bank itself, alleges the *Post*, has been implicated "in laundering illicitly gained cash [and] in the financing of amphetamine laboratories."

—Robert M. Rees

Rolling up our sleeves

On May 17, Chief Judge **David Ezra** of the U.S. District Court took another step in his effort to push the state's Department of Health and State Mental Hospital into compliance with the court's 1992 consent decree. As Ezra explained it, the consent decree is not hard to understand. It requires only that Hawaii offer "humane, appropriate mental health services that meet basic standards of human decency and constitutional law."

Ezra, after pointing out that he's "been involved in this case for a decade," appointed Magistrate Judge **Kevin Chang** as a special master to oversee compliance. Ezra himself described the appointment as "a significant escalation of the court's involvement, only a half-step away from a federal judge running the state mental-health system."

Paul Aucoin, newly hired as special counsel by the Attorney General's Office after 10 years of obfuscation on the issue, responded to the judge's move: "We've spent the last two days rolling up our sleeves and addressing the issues," he said. "It's time to roll up our sleeves."

After 3,650 days of resistance, two days is at least a start. We'll know the state has rolled up its sleeves when all the trick cards fall out.

Precisely contrary to last month's testimony to the Legislature by DOH director **Bruce Anderson**, Special Court Monitor **Leland Chang**, appointed by Ezra to monitor progress for last year, reported in early May that overcrowding at the State Hospital is a threat to safety and security. Most recently, Chang reported that the state apparently lied to him about the existence of documents that he then obtained from other sources. Furthermore, Verlin Deerinwater of the Civil Rights Division of the U.S. Department of Justice cited the withholding of documents in his negative May 17 report to Ezra.

Court Monitor Chang and his as-

sistant, Nina Inuo, will continue with their special monitoring reports even with Chang taking over as special master. It is these reports, more than all the legislative hearings and DOH testimony combined, that have cast light into Hawai'i's heart of darkness.

—R.R.

Harry's plans

Big Island Mayor **Harry Kim** (*HW*, 3/21) revealed something of his future-vision when his administration presented its proposed, 10-year revisions to the county's General Plan to the County Planning Commission last Monday, May 21. Proposals include removing "resort" designations from Leeward coastal lands at Kohanaiki, 'O'oma, Hōnaunau bay and Pōhue bay and placing them all under "open space" designations. Development restrictions would additionally be placed on sensitive lands adjacent to Kealahou bay, Pu'uhoehua O Hōnaunau National Park and Kaloko-Honokōhau National Park. The move follows a recent surge in development activity along the Kona and Kohala coasts.

"Harry hit a home run," says Sierra Club activist **David Frankel**, a resident of Volcano. "The Kim administration had produced a document light-years ahead of the status quo."

John Ray, president of the developer-and-landowner controlled Hawai'i Leeward Planning Conference, is a little less excited.

"I don't know if I'd call the plan the mayor's," he points out. "The review started about two and a half years ago. Generally, we're very pleased with the general plan, and don't take exception to the changes that have been proposed."

Does Ray foresee any battles during the long process to turn the revision proposals into law? "I don't foresee any battles," he says, "but there may be. It's certainly a setback for those who want to develop those lands."

—C.S.

Ko'olau greenbelting

Imagine it: A Koolau greenbelt stretching from Makapu'u to Kahuku, tucked mauka under the pali, connected to the ocean with mauka/makai corridors, the whole coast linked by trails and green space. That's the idea, sprung from a series of community meetings over three years and from the drafting of the **Koolaupoko Sustainable Communities plan**, nurtured by Honolulu City Councilman Steve Holmes and in line with the mayor's visioning thing.

Do it: The public is invited to get involved in the planning of the Koolaupoko Greenbelt Pathways project. An organizational meeting will be held in Waimānalo on Memorial Day, Monday, May 28, 3 p.m. to 5 p.m., followed by a potluck barbecue. Call Joe Correa for the location and more information at 228-9391.

Last in the spotlight during the Waiāhole ditch battles, the state's Water Commission has turned off the spigot and gone to sleep.

Water woes

PAT TUMMONS

"What, me worry?" Alfred E. Newman's legendary motto seems to have been taken to heart by the six members of the state Commission on Water Resource Management. Charged by law and the state Constitution with protecting all the state's underground and surface fresh water, the commission has become mired in a bureaucratic swamp.

Just how badly mired can be seen in its lack of response to several recent reports by the U.S. Geological Survey, which suggest that estimates of the quantity of ground water available for pumping from the 'Īao aquifer, Maui's most important, are too high. Rather than revisit the issue of the estimates of so-called sustainable yield that the commission has adopted for that aquifer, it has instead chosen to ignore the issue.

What, exactly, is the commission doing? Apart from reconsidering its bollixed-up Waiāhole ditch decision (something it has been forced to do by the state Supreme Court), the answer is: precious little.

Not that it hasn't been busy. A visit to the commission's Web site allows one to see the incredibly elaborate plans the commission's staff has devised for revamping a decade-old state water plan. Intricate flow charts and feedback loops link the several state and county agencies that have responsibility for preparing elements of the plan, which is to serve as the fundamental policy guide for the commission's actions in allocating state water resources. A cynic might regard the loops as endless — a sort of full-employment policy for systems analysts and planners who need never worry that they'll one day have to come up with a usable document. The very plan for updating the plan runs to nearly 60 pages; it was adopted in March 2000, and that seems to have been the last time the commission considered the issue.

So who are the commissioners? Two are Cayetano cabinet heads: Gil Coloma-Agaran of the Department of Land and Natural Resources and Bruce Anderson of the Department of Health. The rest, appointed by the governor, are Robert Gerald, state vice president of the ILWU, representing Kaua'i; Monty Richards, owner of Kahuā Ranch on the Big Island; Brian Nishida of Del Monte and president of the Pineapple Growers Association of Hawai'i; and Buddy Nobriga of Maui, a rancher and businessman.

Heading up the commission's staff is Executive Director Linnel Nishioka, a former deputy attorney general. (The executive director is technically a deputy director of the DLNR, the agency under whose jurisdiction the commission has been administratively placed.) State law



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requires the commission's director to have "experience in the area of water resources." Nothing in Nishioka's résumé suggests she fills this bill, apart from a stint serving as deputy AG to the commission.

What's the harm in inaction? To give one example, in Maui, pumping the 'Īao aquifer at or near the sustainable yield of 20 million gallons a day, as determined by the Water Commission, has not stopped declines in the water levels of monitoring wells, a signal that, almost certainly, the sustainable yield estimates are too high and the aquifer is at risk of saltwater intrusion.

Approval and updates of the Hawai'i Water Plan are just one of the commission's several important tasks under the law. It is required to implement a stream protection program, adopt instream flow standards (replacing the interim standards that reflect simply the status quo), deal with disputed water uses and adopt rules for protecting rights of Native Hawaiians.

The score sheet of tasks accomplished is pretty sad. The commission appointed a task force to look into the question of stream protection — and has done nothing further since receiving the task-force report in the mid-1990s.

The commission's staff decided to develop permanent flow standards for Maunawili Stream in the early 1990s. To date, nothing has been done to adopt permanent standards for that or any other stream.

Since the early 1990s, the commission has had before it complaints dealing with unauthorized diversions of water from Waipi'o valley streams, including the diversion of one of the two streams forming the twin falls at the rear of the valley. Again, although the commission has discussed the diversions endlessly, any resolution of the problem is years away.

The commission has received complete petitions for designation of surface water management areas in Punalu'u (1994), Lā'ie (1995) and Moloka'i (1990). All await final action by the commission. The Lā'ie petition had been deferred pending completion of a contested case hearing; that hearing, however, ended on Dec. 7, 1998. No action has been taken since then.

Land Board punts on Pu'uwa'awa'a

Some 21,000 acres of former dryland forest at Pu'uwa'awa'a on the Big Island are up for grabs. For the last century, they have been ranched under a series of leases from the territory and then the state. In August of 2000, the last lease expired. Although ranching continues on the property, it is being done on a month-to-month revocable permit, which gives the ranchers no tenure and few legal claims.

In anticipation of the land being freed up, a group of conservationists, including former state Land Board member Chris Yuen (now planning director for Hawai'i County), former Office of Hawaiian Affairs Trustee Hannah Kihilani Springer, rancher Sally Rice, conservation biologist Peter Vitousek of Stanford University and his attorney brother, Randy Vitousek, put together a plan that calls for restoring much of the dryland vegetation. Among the elements in the plan are ecotourism (to provide a source of funds for the conservation work), limited cattle grazing (to control weeds that can fuel devastating fires) and hunting for goats, sheep, and pigs in areas where that does not interfere with native vegetation.

Hardly had the plans been submitted by the group, which calls itself Ka 'Ahahui o Pu'uwa'awa'a, than another group, consisting mainly of hunters, submitted its own competing plan to assume control of the freed-up lands.

On April 12, the state Board of Land and Natural Resources met in Hilo to consider the various proposals. The board decided at that time to continue studying the proposals and appointed the new Big Island member, Fred Holschuh, to work with the several interested parties over the next six months in an effort to come up with a resolution.

The May edition of Environment Hawai'i contains more information about these and other issues. Subscriptions cost \$35 a year and are available from Environment Hawai'i, 282 Ululani Street, Hilo 96720. For information, call (877) 934-0130 or visit www.environment-hawaii.org.

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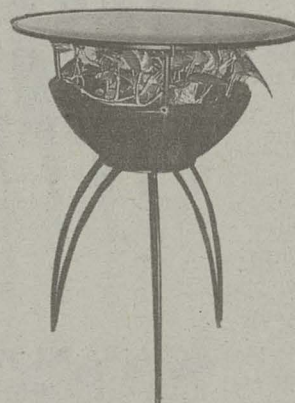
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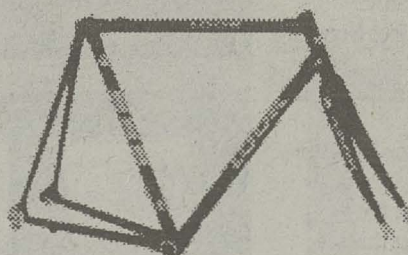
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By Robert M. Rees

Tom and Jerry meet Ben and Colleen. Mousetrap

It was a session to remember, when the mouse roared; one that proved politics can be as unsightly as sausage-making — or a wonderful sport complete with zany pratfalls, even while it seeks to promote the public good. The boldest of the law-making last session seriously weakened the stranglehold that public employees have traditionally held on tax revenues. Senate Bill 1044 reforms the Hawai'i Public Employee's Health Fund by eliminating union control of state funds. Senate Bill 1096 permits privatization of state services heretofore reserved to unionized public workers, and eliminates the binding arbitration that has been so good for labor.

The passage of these two bills on May 1, the next to the last day of the Legislature, was an unlikely accomplishment for a session that had shown, for most of its run, all the earmarks of being just another mickey-mouse effort.

The 21st session started with all the usual zaniness. In the Senate on opening day, Jan. 17, new President Robert Bunda, using his own body's symptoms as a metaphor for the importance of listening to constituents, introduced the three heart surgeons who, he said, saved his life.

Bunda replaced retired Norman Mizuguchi as Senate President only because he was a safe compromise. Sen. Colleen Hanabusa, in just her third year as a legislator, had more of a role in the selection of Bunda than did Bunda.

Hanabusa, an accomplished labor-law attorney, and the fourth generation of a Wai'anae family, has one of the best minds in the Legislature. Seemingly quiet during this session, she played her cards right and was instrumental in the reform bills' passage. She choreographed the winning coalition, and was most responsible for the new structure in the Senate, including the elimination of the two-headed monsters called co-chaired committees.

The rise of Bunda and Hanabusa did not



please the governor. He had already had skirmishes with Hanabusa, especially over her stance against the confirmation of Margery Bronster as attorney general. As for Bunda, the governor saw him as a lightweight, and early in the session expressed concern that Bunda would be a burden.

Three and a half months later, on May 1, when Cayetano heard that Senate Bill 1044 had passed, he said, "I've been trying to get the bill passed for the past six years, but [former Senate President Norman] Mizuguchi, who is very close personally to Russell Okata and the HGEA, killed it each time. Colleen Hanabusa deserves credit too. Colleen may be just a first-time senator, but she plays old-time hardball politics."

What happened between Jan. 17 and May 1 is the story of how Cayetano and Hanabusa, aided by a surprising Bunda and an honest and straight-ahead House Speaker Calvin Say, led the Legislature into doing the right things. They were able to do so because most of our legislators had mousetrapped themselves into a corner where one more pro-union maneuver would have exposed them as panderers.

Mousetrapped

Senate Bills 1044 and 1096, even though introduced as part of the governor's package of legislation on Jan. 23, became stealth measures. The bills passed third reading in the Senate on March 6, and in the house on April 10, but after that they disappeared from the radar screen.

By the time the bills reached Senate and House conference committees on April 16, the Hawai'i State Teachers Association and the University of Hawai'i Professional Assembly were well into their strikes. Our legislators were falling all over themselves trying to look good for the striking teachers and faculty and were too busy to pay

Governor Ben Cayetano



much attention to anything else.

In fact, looking good for the strikers became almost an obsessive-compulsive disorder. The Senate, even before the strikes began on April 5, voted 14-11 to eliminate the income-tax cuts scheduled for Jan. 1, 2002. This, they said, was to make sure that HSTA and UHPA could be paid what they were demanding. The measure got no support in the House.

Individual legislators who usually oppose union demands caved in early. On Feb. 27, Republican Senator Fred Hemmings, usually a brave-hearted surfer, told constituents at Lanikai Elementary School, "The money's there. Even though there's a need to pay teachers, Ben wants to finance a huge fish tank in Kaka'ako."

"The money's there" replaced "Show me the money" as mantra for our showboating legislators. On the day before the strikes, with Cayetano holding fast, the Senate Ways & Means Committee voted to set aside \$250 million for teacher and faculty increases even though the governor was offering less than half that amount. On April 10, the entire Senate voted to go along with the charade.

House Speaker Say wouldn't permit a similar measure to come out of the House, but Say and other House Democratic leaders grandstanded in other ways. On April 17, for example, they gathered in Room 423 at the Capitol for a press conference called to chastise Cayetano's effort. Adopting what had become the conventional wisdom about Cayetano, Vice Speaker Sylvia Luke intoned, "We must put aside the pettiness and egos."

Even Lt. Gov. Mazie Hirono used Cayetano as a scapegoat. At a Democratic Party issues forum on March 29, she told those assembled, including UHPA President Alexander Malahoff and HSTA President Karen Ginoza, that she wasn't there to represent the governor, but to help the teachers. Later, in an "I feel your pain" publicity stunt, Hirono joined the picket lines. (Even the usually unflappable *New York Times*, in its report on the strikes, seemed to find this startling.)

Cayetano, like the sheriff in *High Noon* who stands up for principle even though the cowardly townspeople have forsaken him, stuck it out. By the end, he was nearly alone.

When the strikes finally concluded, UHPA's on April 18 and HSTA's on April 24, and the smoke had cleared, there was a sudden shock of recognition. More than a collective sigh of relief from the community, there was a collective "ah-ha" as the community realized and understood what Cayetano had done.

As Rep. Ed Case, the Democratic dissident who plans to run either for governor or for Congress next year, wrote in his weekly legislative report in a reference to the combined demands of all the public employee unions, "What started out as a total pay-raise bill approaching \$600 million, unabsorbable without major revenue generation and/or deep expense cuts, ended up a little over \$300 million."

Looked at from another perspective, the frightened Senate had set aside almost \$200 million for HSTA increases and over \$50 million for UHPA increases. The governor brought them in at \$112 million and \$27 million respectively.

To even the most ardent of Cayetano critics, it was apparent that the governor hadn't been all wrong. At a Republican fund-raiser for Rep. Chris Halford on April 25 at St. Andrew's Priory, the conservative Republican legislators in attendance praised what Cayetano had done, and faulted party chair Linda Lingle (in absentia) for not having supported the governor's stance.

Even the UH faculty recognized that the governor had taken them to school. After

the settlement, in a sign of things to come, UH Professor of Economics Jim Mak suggested in e-mail to colleagues that there might be a need to decertify the union.

As for most of our legislators, they had mousetrapped themselves with their conspicuous displays of largess for the strikers. It was now painfully apparent how frightened they really are of the big union cats. Some legislators began to realize that this Tom-and-Jerry act would have to stop. For others, it seemed time to venture out of their holes-in-the-wall.

Two bites of the cheese

During the teacher and faculty strikes, taking advantage of the secrecy that comes from working in the eye of a hurricane, Cayetano, Hanabusa, Bunda and Say intensified efforts to cajole and persuade their colleagues to take a couple of bites of the cheese, Senate Bills 1044 and 1096, that seemed so ominously but deliciously placed in a cocked union mousetrap.

As well as by Cayetano and their leaders, the Senate and House conference committees were inspired also by the knowledge that Act 230 was about to expire. Act 230 provided exemptions to the state Supreme Court's *Konno* decision of 1997 — that privatization of government services is illegal — and had been passed to protect already existing privatized operations from being closed down until June 30, 2001.

During the conference committee deliberations from April 16 to April 27, the unions were not much of a factor. As Hanabusa recalls it, "More than anything else, the unions didn't think we could do it."

In any case, the unions were preoccupied with the strikes. Plus, United Public Workers leader Gary Rodrigues was unable to argue effectively against reform of the Health Trust Fund due to his recent federal indictment for alleged crimes involving the fund. The union cats had been decelerated.

It was in this context, and perhaps setting a precedent for years to come, that the governor met every Wednesday morning with the House and Senate leadership to review and discuss progress. It was Cayetano and Hanabusa who set the tone for these meetings.

The governor, everyone learned, can be tough. As one point, Hanabusa asked if the governor would accept a privatization bill that mandated some form of "managed competition." According to last year's Legislature, "managed competition" is a fake competition where private firms bid on a job, and then the bids are given to the unions so they can bid.

The governor said "no way" but suggest-

Sen. Colleen Hanabusa



ed it be optional. Fearing a veto, Hanabusa and the conference committee agreed. This single exchange is what gave the privatization bill its teeth.

For SB1044 on reforming the Health Fund, it was Hanabusa who was the prime mover. She had the upper hand because she was about the only one who understood the math. As the governor puts it, "Hanabusa had a lot to do with 1044. She educated the others."

In her first year as senator, Hanabusa had asked Attorney General Bronster to audit what Hanabusa saw as \$100 million in missing state health funds that had been transferred or ported to the unions. Bronster declined on the grounds that the state can't look at union books. However, the Legislative Auditor's reports of April and May 1999 confirmed Hanabusa's suspicion. She began to work on a bill to correct the problem, and took the time to educate her colleagues. Recalls Sen. David Matsuura, "When Colleen first brought it to my attention, I didn't understand it. Now I do."

Hanabusa's lobbying was effective. When the Senate and House conference committees voted to pass out 1044, and also 1096, there was not a single "no" vote. All the other legislators awoke from their strike-induced coma to find the two bills, both opposed by the unions, awaiting their votes on the floors of the Senate and House.

Outrunning the treadmill

When it came time for the floor votes on May 1, the privatization bill, SB1096, had an easy time of it in both houses. The health fund bill, however, ran into strong opposition. Getting it passed was an exercise in bloc politics.

Surprisingly, a great deal of the opposition to health fund reform came from the Republicans. The 19 House Republicans already had helped to build a better mousetrap by insisting on a two-party system, but Cayetano and others were surprised when this Republican bloc, self-described as reformist, split down the middle on health fund reform. When the vote came in the House, nine of 19 Republicans voted no. In the Senate, where it passed by only 13 to 12, two of three Republicans voted no.

There was talk that some Republicans, including Lingle, feared its passage would make the Democrats look good. In addition, Lingle and other Republicans want HSTA endorsements in 2002. Brand-new Republican Senator Bob Hogue, during a recess on the Senate floor, explained that

1044 is "not consistent with the Republican philosophy of decentralization." As it turned out, however, Hogue had prematurely succumbed to the threats and promises of the HSTA.

Some Republicans seemed to have no idea why they were opposed. Trying to explain his vote to his colleagues, Hemmings said, "We're doing this [1044] because of cherry picking by unions. I'd like to ask, who's handing out the cherries?"

The final Senate vote of 13-12 wasn't as close as it seemed. Sen. Avery Chumbley had struck a deal that he would vote for the bill if it got into trouble, but otherwise would vote against it so he could remain aligned with the pouting Democrats, the G-6 or "group of six," with whom he is associated. (G-6, formerly known as G-7, is comprised of the Democratic senators who fought Hanabusa's rise to power. This is the group — Chumbley, Suzanne Chun-Oakland, Carol Fukunaga, David Ige, Les Ihara and Matt Matsunaga — who refused to serve as chairs when Bunda was elected president.)

Also voting against 1044 was Sen. Ron Menor. He and Matsunaga both plan to run for lieutenant governor, and Cayetano says he believes they "took the political way out."

Working to counter the no votes was Hanabusa's group of five senators who had banded together as freshmen in 1999: Hanabusa, Jan Buen, David Matsuura, Bob Nakata and Jonathan Chun. The group is close, and its one major disagreement this year brought it even closer. The near collapse happened when Senate Bill 809, requiring that physicians notify parents 96 hours before performing abortions for minors, passed out of the Senate Judiciary Committee by a vote of 8-0. Hanabusa had been absent for the vote. Fukunaga, who had voted yes with reservations, had second thoughts, and went to see Hanabusa with the request that "something be done."

Backed by a legal opinion on the bill's unconstitutionality, Hanabusa organized the move to petition for a new committee vote. The demands for a new vote, and the contentious vote itself, split the Hanabusa group. It was Hanabusa and Nakata versus Matsuura and Chun.

The bill was killed when Hanabusa and Nakata, joined by Fukunaga, Ihara and Russell Kokubun, voted to hold the measure. During the debate, Chun angrily told Nakata that he was acting cowardly by changing his vote. Right after the vote, Hanabusa led the group into her office. Said Hanabusa to Chun, "You owe Bob an apology. What he did wasn't cowardly. It took a lot of courage." The group emerged from this stronger than ever, and was instrumental in the passage of 1044.

Also helping to pass health fund reform was Rep. Ed Case. Some of Case's Democratic colleagues resent his independence, but Cayetano says of those Democrats, "It must be disconcerting for them to hear the guy get up day after day and make so much sense."

The blind mice

The fact that the Legislature engaged in singular acts of courage is not to say that our Legislature has developed a clear vision of doing the right thing. In fact, our Legislature remained blind to some of its clearest moral obligations. For example, it once again failed to deal effectively with the *Felix* and the Hawai'i State Hospital federal consent decrees.

Before the session began, when the Senate Ways & Means Committee held an informa-

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tional hearing on the budgets and plans of the Department of Health to deal with the consent decrees, only Chair Brian Taniguchi and Lorraine Inouye even bothered to show up.

On March 15, Sen. Hogue announced he would hold an "informal informational" meeting on *Felix*, but he was grandstanding. When the mother of a *Felix* child began to open up about her son's numerous suicide attempts, Hogue jumped in, "I hate to interrupt you here, but we have lots of stories to hear."

On April 12, Rep. Dennis Arakaki got closer to the truth when he held a hearing on the State Hospital. Arakaki asked some tough questions, but the director of the DOH, Bruce Anderson, was permitted to squirm away. (Asked why the Guensburg building at the hospital was being closed even while there was still overcrowding, Anderson responded, as he had when he tried to close the Diamond Head Clinic, that some inconvenience and living in close quarters might do the patients some good. Only one month later, the court monitor for the State Hospital reported to the U.S. District Court in Hawai'i that the overcrowding had become a serious problem.)

In the end, it was Chief Judge David Ezra who kept the state departments of Health and Education on track in spite of our Legislature. At one crucial point, President Bunda and others, perhaps not understanding the nature of a consent decree, went so far as to indicate there might be legal challenges to the authority of Ezra. It was Cayetano who told Bunda to knock it off. "Hey," said the governor, "don't take on the judge."

The Legislature remained blind to its responsibilities in other areas as well. Fluoridation failed again. And, even though it knows that current state laws violate the state Constitution, the Legislature refused to grant to same-sex cou-

ples the same tax and legal benefits enjoyed by married couples.

While not passing some good bills, the Legislature did pass some terrible ones. Among the worst was House Bill 1685, an exemption from the General Excise Tax for Aloha and Hawaiian airlines on the leasing of equipment. The bill was introduced by an all-star lineup of old-style dealmakers, including Reps. Joe Souki, Jerry Chang and Dwight Takamine. Lei Ahu Isa was also a sponsor even though the bill wasn't in line with her pronouncement to the Hawai'i Venture Capital Association that the purpose of government is "to redistribute wealth to the poor." Maybe she meant "to businesses and the rich."

All of this blindness was a warning not to get our hopes up too high for next year's session. In fact, there are signs that there could be retreats from this year's crown jewels, SB1044 and 1096.

Tom and Jerry, Act II?

How tough a year will next year be? Judge for yourself: When the rumor spread that privatization might start with the small Bureau of Conveyances, 12 of its employees stormed the Governor's Office to complain. One left a message with the receptionist: "Tell the governor to eat shit and die."

Whether next year's Legislature, in an election year, will be able to stand up to the inevitable attempts to push back privatization and health-fund reform remains to be seen, and there are already signs that our legislators have gone wobbly. Some of the Democrats in the House were so frightened of their own roar that they declined an invitation to participate with the governor in a public signing ceremony for the bills. The Senate, even while passing 1044, failed to pass 1058, a logical extension of 1044 that

would have audited the union funds, and returned missing money to the state.

If next year's Legislature doesn't renege on 1044 and 1096, a move that would incur a veto from the governor, some of the candidates for office in 2002 might promise to do so. For example, Lt. Gov. Hirono, gearing up for her gubernatorial primary against Mayor Jeremy Harris — even though Harris is assuring close supporters that Hirono will be gone by December — says of 1096 on privatization, "[Harris] is very much in favor of privatization. I believe in working with unions." As for 1044, Hirono says, "I would have spent a lot of time on it. I'm not saying it shouldn't have passed. I wasn't involved."

To a mouse

Still, in spite of fights down the road, our little mouse of a Legislature had managed to roar. Like the "mouse" of Robert Burns' poem, "To a Mouse on Turning Her Up in Her Nest with the Plough," our Legislature deserves an ode. It proved to us and to itself that great things are possible.

Also deserving of an ode is our much maligned governor. On May 2, at an Asian Development Bank reception to welcome Hawai'i's business participants, Cayetano looked relaxed for the first time in months. Walking out of the convention center, when asked about the Legislature's passage of the Hate Crimes Bill, and whether he would veto it, the governor turned serious. "I'm struggling with it," said Cayetano. "In the abstract, I have problems with it. But there are emotional arguments on the other side. I don't know yet what I'll do."


Struggling to do the right thing? Well, yes. That's what Cayetano, Hanabusa and a few others are all about. Now, if only the Mouseketeers in our Legislature followed suit.

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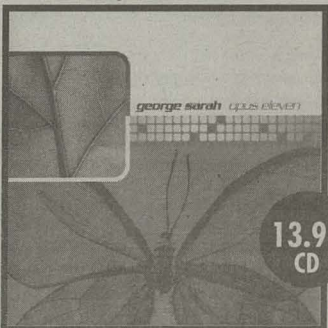
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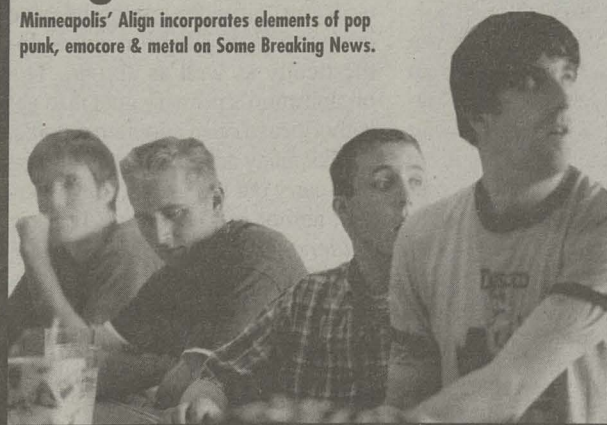
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Community

Annette Baran advocates for adoptees finding their birth parents in the complex tangle of modern adoption law.

Finding home

ANDREA BAER

"How many foster homes have you been in?" asked the boy. "Nine," said the other. "Is that all?" asked the first. "I've been in 11," he bragged.

Such exchanges are all too common, according to adoption-reform pioneer Annette Baran who, along with fellow expert Nancy Verrier, spoke recently at a packed adoption seminar held at Central Union Church in Honolulu. The turnout reflected the growing numbers of people across the country who are currently grappling with the multifaceted — and increasingly complex — issue of adoption.

"One of the most poignant stories I've ever heard," says Baran, "came from a 69-year-old man who was a foundling, never adopted, in 10 foster homes before he was 7, who felt love and caring from one foster mother who died when he was 5. In those days, caskets were laid out in the family home. The morning after her death, no one could find the little boy anywhere. They finally found him inside the casket cuddled up next to the corpse, trying to get a little more love before they put her into the ground."

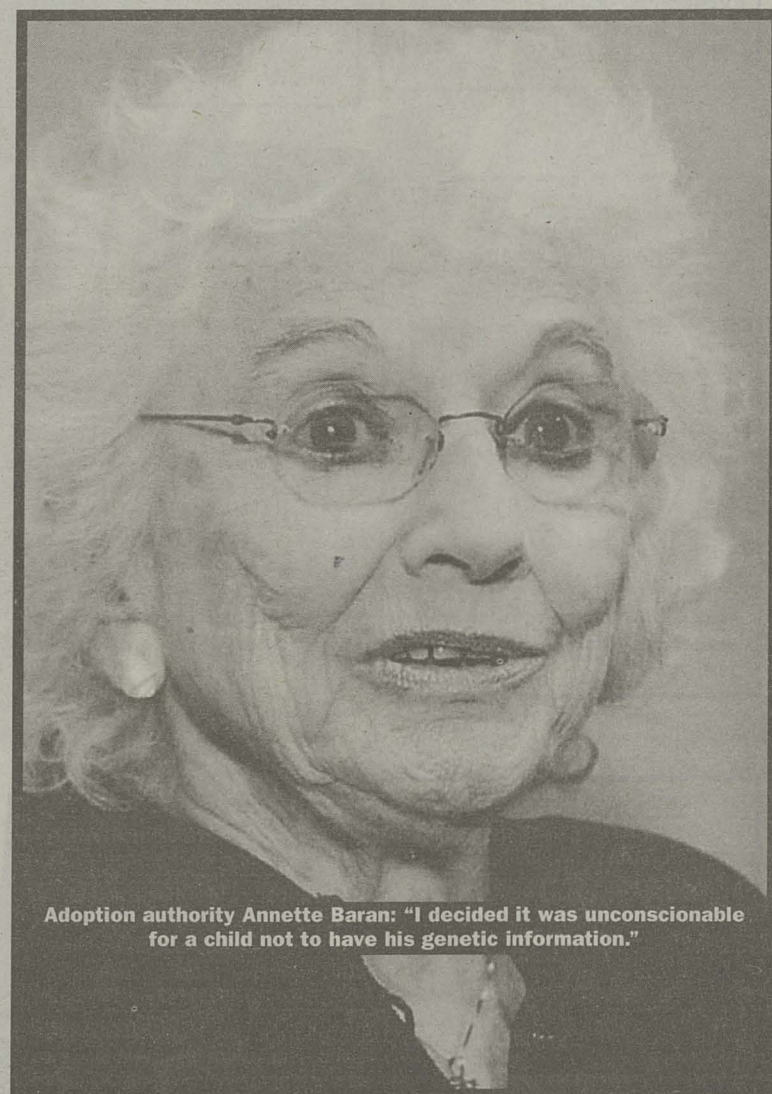
Baran has been involved with adoptions on many fronts — as a clinical social worker, psychotherapist, consultant, international speaker, expert witness and administrator. The fiery septuagenarian is also the co-author of various books on the topic, including *Lethal Secrets* and *The Adoption Triangle: Sealed or Opened Records*.

Rabble-rouser, muckraker

"I'm a rabble-rouser and a muckraker," explains Baran when asked why she chose this particular arena to make her life's work. "It would've happened had I seen stupid rules in whatever field I was in." She says it all began after graduate school, when she was working at an adoption agency, and a young man asked her to contact his father, but her supervisor refused, saying it was against regulations. "I decided it was unconscionable for a child not to have his genetic information."

Although the last half-century has seen "enormous and profound" changes in adoption laws, Baran says certain aspects are now worse than ever. "When I first started out in the '50s, 3 percent of unwed mothers kept their babies, while 97 percent relinquished them. Now the situation is exactly reversed, with that available 3 percent highly sought after — especially blue-eyed blonds."

Baran says that with laws making it easier for older couples, singles and gays to adopt — provided they have the money — ensuring a steady supply of white children has become an



Adoption authority Annette Baran: "I decided it was unconscionable for a child not to have his genetic information."

ugly business. She notes that adoption-agency intermediaries take trips to Appalachia to convince impoverished couples to give up their third or fourth child. Baran has been called as an expert witness several times against right-wing, anti-abortion adoption agencies, which try to convince women not to terminate their unwanted pregnancies. Once they have accomplished that goal, the agency will, according to Baran, further guilt-trip the mother into giving the child up for adoption.

The baby shortage and a fear of contested adoptions have helped to encourage prospective parents to look internationally. Baran advises working with established agencies specializing in a certain country.

"You have to be on the lookout for entrepreneurs," she says. "As soon as a country begins to experience economic problems, stolen kids start to emerge. Many people don't see the harm in buying children, but the truth is that everyone gets victimized. Birth mothers think they're valuable property as long as they're pregnant, and adoptive parents are often lied to about the child's background. All this ends up with the children falling by the wayside. If they don't live up to what they were marketed as, or wind up with a crippling, devastating disease, parents may be unprepared to handle the consequences."

To make the transition into a new home easier for a foreign-born child, Baran suggests parents involve the child in his or her culture.

"But don't cram it down their

throats," says co-speaker Verrier, a family therapist specializing in adoption. "There are stages in life where they don't want to be different." As for multiracial adoptions, Verrier advises parents, "Don't pretend you don't see color, because you're not fooling anyone. It's there and everybody knows it."

Bastard nation

"We are bastards. Let's just call it like it is," is how Baran supposes the high-powered Bastard Nation, of which she is a supporter, came up with the name. "We were all a little awestruck by them," she confesses, pointing out that "their nice, righteous anger has accomplished more in a few years than the others have in decades."

Besides offering a product line including "My Other Child Is a Bastard" bumper stickers and "beautifully bound collector's editions of adoptee stories you can read again and again like *My Mother Loved Me So Much She Gave Me Up*," the Bastard Nation Web site (bastards.org) provides comprehensive information on adoption issues domestically as well as abroad. The organization's primary goal is to get authorities to open adoption records.

"For many adoptees it is important they carry out the search," says Verrier, author of *The Primal Wound: Understanding the Adopted Child*, one of hundreds of books on adoption. Verrier says problems can arise when there's a lack of openness about adoption, because when kids can't talk about important issues,

they don't feel understood or that they fit in. This makes them act out. "The kids most likely to feel closest to their parents are those encouraged to find their own birthright," she says. "By understanding the loss involved in being in a family they weren't born into, they feel understood and validated. Everyone needs to feel like they count."

"Provenance" is the art-world term Baran uses to describe the drive many adoptees have to find their roots and their validation. Provenance is the authentication of a work of art by means of a documented history of ownership, ideally back to its original creator — much like dogs, or humans, might have a pedigree. "If dogs can have their papers," Baran says, "why can't adoptees?"

Opponents argue that opening records is a gross invasion of privacy, and that adoption agencies made contracts — promises of confidentiality — with birth mothers. They say that opening the records will mean less adoptions and more abortions.

Baran says there's little evidence to support that assertion, and that adult adoptees in the majority of industrialized nations *already* have unrestricted access to their records, although in the United States, only three states provide complete access. Hawai'i is not one of these, but it does allow a child, at age 18, to go through the courts. The search can cost \$300 to \$900, and the birth parents retain the option of refusing contact. If the parents can't be found within six months, the court will then open the records. For those adopted after Jan. 1, 1991, records are opened provided the parent doesn't request confidentiality first.

How common is searching for the birth parents? Of the five- to 10-million adoptees in United States, only a fraction take the journey, as many see it as a betrayal of their adoptive parents. But, according to Baran, most adoptees who did make contact said it was worthwhile, even if the reunion proved to be less than perfect. One man found that he was the product of an incestuous relationship between his mother and grandfather; another found out his father killed his mother before committing suicide. To understand who the "real" parents are ends the fantasy of the perfect parent coming to make their lives wonderful.

"Most are glad they did it," says Baran. "They stopped being afraid of the truth and are now proactive rather than reactive."

Verrier jokes about her own adopted daughter finding her biological mother. "It can be a pain in the neck for her to have two moms. We e-mail each other and gang up on her when we're worried about her, but it's also handy for me. For Thanksgiving, she makes the mashed potatoes — which I hate to do — and I make the gravy." She laughs.

"We're the same."

"Is it normal to be so angry at a birth mother that you want to do anything to hurt her?" a man at the seminar wants to know, his voice a seething blend of hatred and hurt.

"Yes, the feelings are normal," Verrier answers, "but there needs to be some self-restraint involved in our responses to our feelings."

"I have a son now," the man replies. "He was the first person in my life that I can look at and say, 'We're the same.' Now I

don't need anybody anymore."

"My mother doesn't want to see me," says another middle-aged man, who finally found his biological mother after a 15-year search. Baran tells him he shouldn't feel rejected. The mother doesn't know him, she points out gently, recommending that he "leave the door ajar" with brief, sporadic, reassuring contacts, since parents are often not ready to face the potential for more trauma just yet. The man says she moved and left no forwarding address. Verrier suggests he consider approaching siblings, who can often be influential in getting the mother to come around.

"Reunions tend to have a certain pattern to them," says Verrier. "No

one is honest with the other because they're afraid that person will leave again, so the important stuff doesn't get out."

Next comes the beginning and end of the honeymoon period, "With lots of initial intensity, followed by a kind of vendetta by the child, who won't contact the parent because he or she wants them to know what it feels like to wait and wait and wait. A year is enough to get the message across," she adds, "and then it's time to move on with the relationship."

Of eggs and sperm

"I'll never look at a turkey baster the same way again," Baran says of "donor" (she prefers the word "ven-

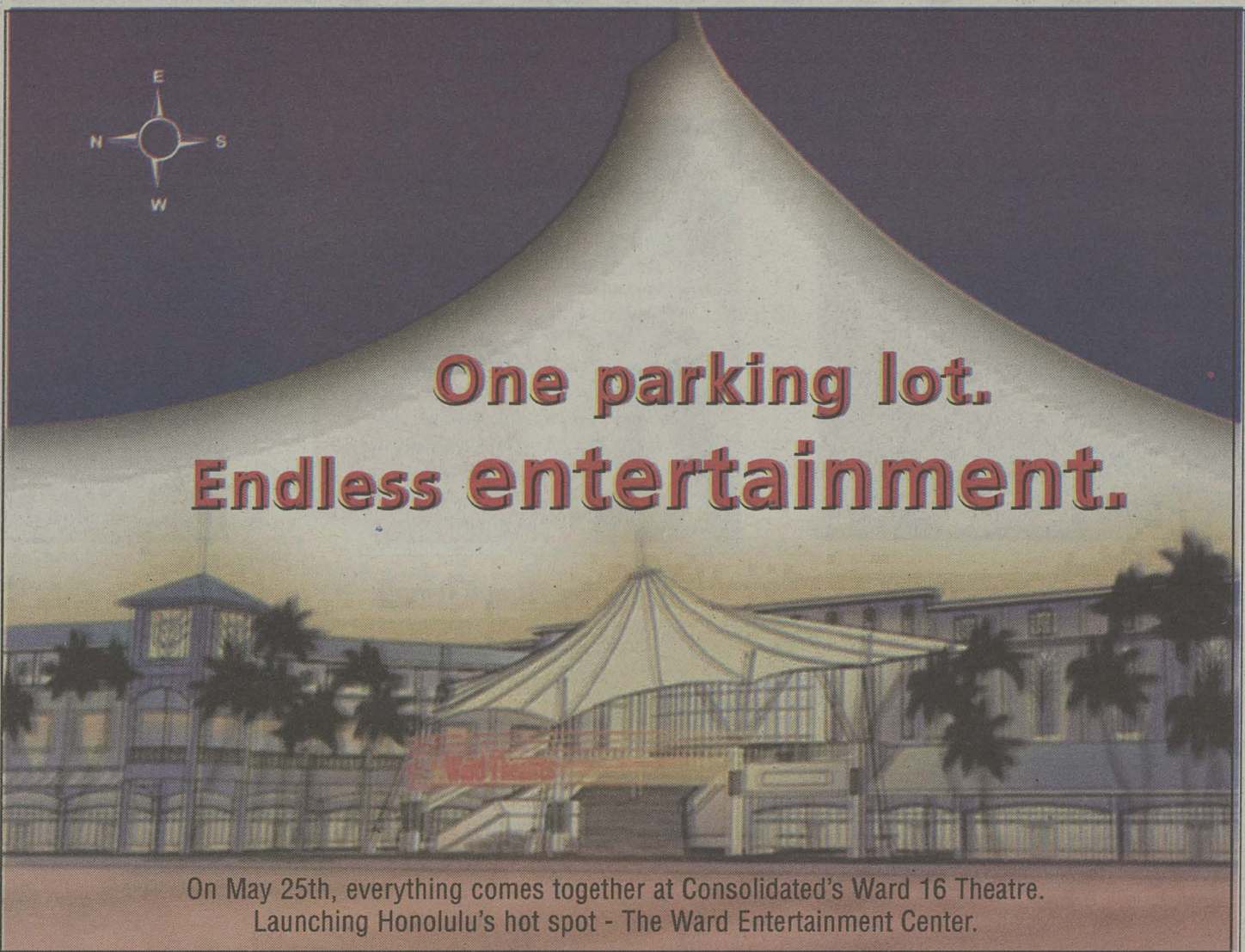
dor") insemination. "There used to be 17 ways to make a baby, now there are 40."

In *Lethal Secrets*, Baran examines the emotional and legal facets of alternative reproductive technologies and how they affect the "triad": adoptees, birth parents and adoptive parents. In the United Kingdom, for example, the government recently announced plans to give children born from donated sperm or eggs the right in adulthood to trace the donors. Many, however, oppose the idea, arguing potential donors will be discouraged. According to *The Daily Mail* of London, "Few relish the prospect of a young stranger accosting them years lat-

er and possibly demanding an explanation, or even a relationship." The paper also expressed the concern that the "Child Support Agency might start chasing sperm donors for money."

It's only the tip of the iceberg, says Baran, since more issues will arise with surrogate parenting, egg donation and the latest, embryo adoptions.

"There's a sense of entitlement in this country that everyone who wants a baby should be able to have one," says Baran. "Well, what kind of nonsense is that? How about every child being entitled to a loving family, a true identity and life in a safe, secure environment?" ■



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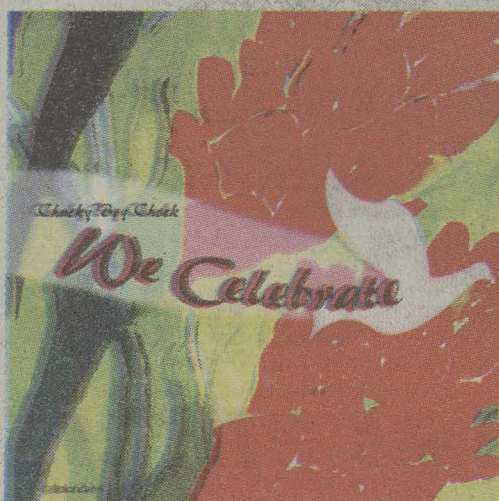


Booklines Hawaii

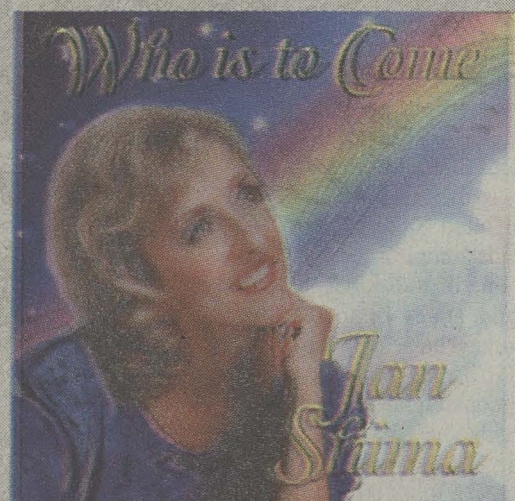
Congratulates these 2001 Hoku Nominees



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In only her third term, Democratic state Rep. Hermina "Mina" Morita (north and east Kaua'i and east Maui) has emerged as the Legislature's green conscience, spearheading most of last session's key enviro bills. She battled about .500. Her sensibilities are shaped by country roots: Born and raised on Lāna'i, the married mother of two grown daughters now lives idyllically in the back of Hanalei valley on Kaua'i. Candid and focused, she admits she sometimes feels intimidated by colleagues who have advanced degrees. The '72 Kamehameha Schools graduate worked in Washington, D.C., at the height of Watergate. Constituents still thank her for her decade-long effort to ban commercial tour boats from Hanalei river.

By Chad Blair

Is it difficult to represent two islands?

Yes, accessibility is difficult in a canoe district. Both Kaua'i and east Maui are so rural, so spread out, you really can't go door to door. I do a lot of driving. There's lots of dogs. [Laughs] But both areas have a lot in common: They're similar in ethnic and income demographics, both have big taro industries and, because they're so beautiful, both face lots of development challenges.

How might reapportionment affect your district?

I don't know yet, but in the new census both islands gained in population. Because of its growing population, east Maui may warrant a full seat, but I'm not sure about east and north Kaua'i. As it stands right now, two-thirds of my district is on Kaua'i, one-third on Maui. It's the reverse for Avery Chumbley on the Senate side, so I worry that my Maui constituents are not getting proper representation.

What are your constituents concerned about these days?

Teachers are worried about health-fund reform, and HGEA and UPW members are worried about privatization. I voted for both.

How did you become an expert on environmental issues?

I'm not an expert, but after Speaker Calvin Say named me to head the Energy and Environmental Protection Committee last year, I realized that if I was going to get anything done, I'd better come up with an agenda.

Global warming, for example. I became very concerned that the Legislature lacked the political will to do something to reduce our dependence on imported oil. Instead, it's always tourism, construction and real estate that preoccupy our time.

Do you see new, high-tech, energy industries coming here?

Yes. Hawai'i is in a perfect position to develop self-sufficiency in energy production because of our resources: sun, wind, waves, water, biomass and geothermal. The regulatory system has to be fixed to create incentives for self-run distributed generation systems, such as microturbines.

Why has Hawaiian Electric been opposed to this?

Their emphasis is on generating and distributing electricity from big, centralized power plants. But the trend nationally is toward utilities becoming energy-service providers. It would be in everyone's best interest, including Hawaiian Electric's. Those 138kV lines on Wa'ahila ridge might have been okay in the 1970s, but we are in a new century.

What's on the agenda for next year?

One bill that passed the House but got held up in the Senate would protect activists from lawsuits filed against them to keep them quiet. It's called the "SLAPP" suit bill [HB741], and it would apply directly to situations where, say, a farmer is fighting against a golf course — which is actually happening on the Big Island right now. We should protect people who want to participate. I got sued myself when I was fighting the boating issue on the Hanalei river.

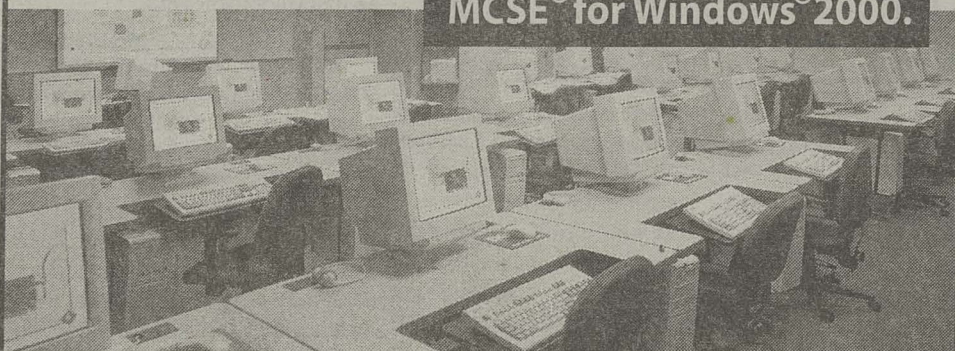
How long do you plan to stick around?

[Smiles] I take every two years as it comes. I'm here during the week when we're in session, and I fly home on the weekends, and that's tiring. And, as a committee chair, during the interim I'm busy planning for the next session. I will run for reelection in 2002, but I have no wish to run for the Senate.

Q&A

Rep. Mina Morita

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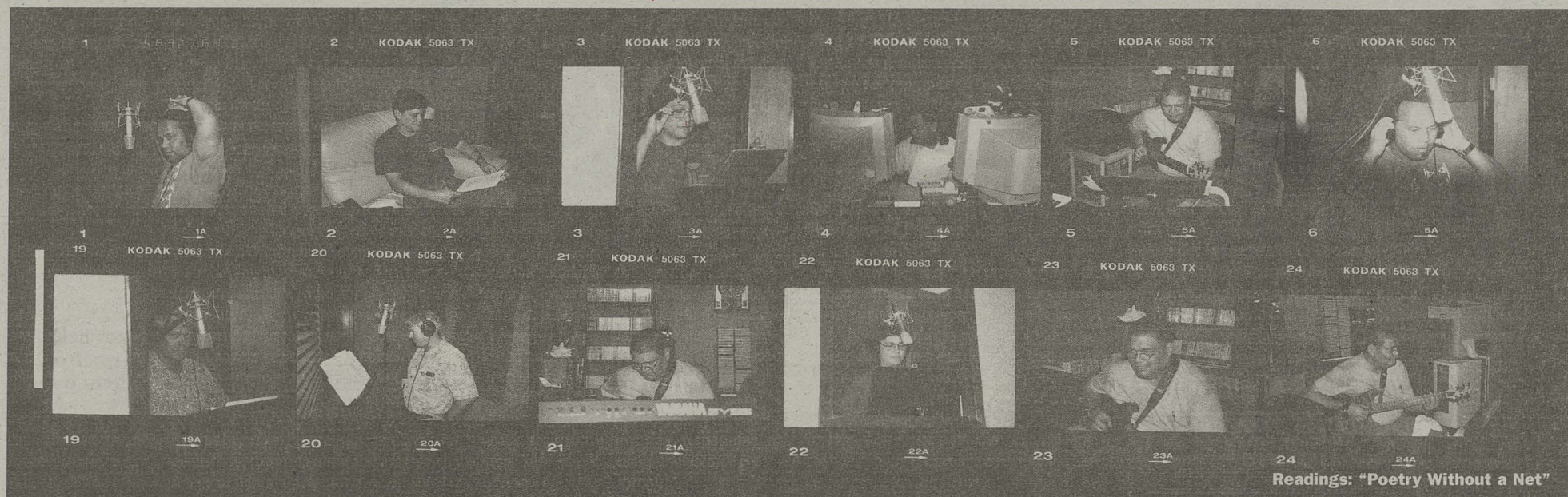
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Concerts

Punk attitude

Russ Rankin is lead vocalist for Santa Cruz, CA-based punk/hardcore band **Good Riddance**, playing this weekend at Club 478. He wears his influences on his, um ... skin. His arms are heavily tattooed with the names and logos of his favorite old-school punk bands, and for that reason alone he cuts a mighty impressive figure in a genre that has all but forgotten its once-glorious past. His left elbow sports one of the all-time great punk tattoos, that of the infamous "Crass" circle. Now that's PUNK!

While most of Good Riddance's so-called punk contemporaries are prancing about the country in tour buses, selling out your local über-arena and hangin' out with Carson Daly, Rankin and his fellow bandmates — guitarist **Luke Pabich**, bassist **Chuck Platt** and new drummer **Dave Wagenschütz** — are on a mission, slinging good old-fashioned, thought-provoking, politicized punk rock to the hungry masses in swaggering, healthy doses. Delivered via four full-length records and a bomb hatch full of comps and split EPs beginning way back in 1994 (including *Operation Phoenix*, the last full-length Good Riddance release), the material rips with Rankin's bruising vocals. If **Stiv Bators** had grown up in California and carried a skateboard instead of a switchblade, **The Dead Boys** would have assuredly sounded like this. Songs such as "Heresy, Hypocrisy and Revenge" and "Shit-Talking Capitalists" take up the gauntlet thrown down by the anti-heroes of punk's past, and place Good Riddance alongside intelligent contemporaries and **Fat Wreck Chords** labelmates **Anti Flag**, **Sick of It All** and **Rise Against** as the

modern face and sound of true punk attitude.

—Kurt M. Ross

Club 478, 478 'Ena Rd.: Fri 5/25 & Sat 5/26, 7-11 p.m. \$9 advance; \$11 door. 946-6499. Tickets available at Jelly's, Tower Records and Hungry Ear-Kailua.

Future tense

Hōkū nominees **Colón** and **Robi Kahakalau** team up at the Academy Theater this Saturday. Part of the continuing **Nā Mele** series which usually honors top-notch traditional artists, the concert flashes a glimpse of where Hawai'i's music is going.

It would be easy to say Colón "stars" **Pure Heart** 'ukulele stud **Jake Shimabukuro**, but it doesn't; he's another talent in a talented bunch. **Guy Cruz** on guitar and vocals and **Lopaka Colón** on percussion are hot players from well-known, local musical families. **Andrew McLellan** on bass is my personal vote for best funk player on the island, after his days with Plush Nugget.

"What's interesting about the band," Nā Mele organizer Jay Junker tells me, "is that they are hot young players on their way up. They're cognizant of the older generation [the band is named in honor of Lopaka's father, percussionist Augie Colón] — they're second-generation working musicians." But what Junker cites as their strength is the freshness of their collaboration. "They're playing 'local' music — they're not really playing Hawaiian," says Junker. "They kind of mix it all together very nicely."

Sistah Robi, on the other hand, is playing Hawaiian music. Robi is another member of a prominent musical family. She began her career with **Hawaiian Style Band**, and is a Hōkū winner as a solo artist. Her roots include teaching Hawaiian language and having a

continuing respect for the tradition. Collaborators on her three solo albums include the Ka'au Crater Boys, the Mākaha Sons, Cyril Pahinui and chant by Kekuhi Kanahele. Pretty impressive. Robi brings a trio to back her up in this show.

Nā Mele falls a week before the Hōkū celebration. Come see why these artists keep popping up as winners.

—Stephen Fox

Academy Theater, Honolulu Academy of Arts, 900 S. Beretania St.: Sat 5/26, 7:30 p.m. \$15. 532-8701.

Readings

Free fall

The building is haunted too," says **Lopaka Kapanui** playfully, describing Glen Grant's King Street coffee shop and bookstore called the **Haunt**. Kapanui wears the hat of poet in the conversation, but he naturally slips into the role of spooky storyteller — one of his day jobs as narrator for Grant's haunted Honolulu tours.

On Wednesday, May 30, Kapanui will join two other closet wordsmiths, **Robert Pennybacker** and **David Parrish**, and one guitarist, **Shoji Ledward**, at the Haunt for an evening called "**Poetry Without a Net.**"

In the spirit of jazz and the Beat generation, this ensemble performance of original poetry and sound weaves together poet and guitar as equal instruments of expression. Pennybacker says the group wants to liberate poetry from the confines of academia, and these bards lead by example: Kapanui is a teacher, tour guide and wrestler by day; Pennybacker is a freelance advertising and television writer; Parrish is a lifeguard for the City & County; and

Ledward teaches guitar, plays professionally and works at a book and music store.

Poetry Without a Net officially formed around 1998, although Pennybacker, Parrish and Ledward had been popping up in coffee shops around Honolulu since 1995. An appearance on Grant's KCCN-AM radio show and the terrific audience response emboldened the ensemble, and its mix of words and music became more solidified.

"There were a lot of people interested," says Pennybacker. "Some of the callers read their poems and Shoji played with them."

Impromptu performances are expected at the upcoming performance at the Haunt. After the three poets finish their somewhat-scripted portion of the night, audience members are encouraged to take the stage with their own work and test Ledward's chops.

"This isn't a slam," says Pennybacker. "Anger is too easy."

"It's about fun," says Kapanui, "and humor, the daily contemplation of one's life and bleak future, the comparison of chocolate and sex — and hot jazz guitar."

—Aarin Correa

The Haunt, 2634 S. King St.: Wed 5/30, 7 p.m. Free. 943-0371.

Grassroots

Unisphere

Imagine ... a new world where everyone lives in harmony, heals the Earth, reaps its bountiful, healthy harvest, and shares openly the wealth of spirit and cultures that make us human. Once you get a picture of that in your mind, consider that doing this is not beyond our reach and, in fact, can start by simply looking at the indigenous cultures that managed to sur-

vive the past 500 years of Euro-British-American imperialism. If this reality is something you can get with, or something you want to understand, think about attending the "**Building Bridges with Traditional Knowledge**" summit that will be taking place May 28 - June 1.

"Building Bridges" is about looking for new ways to solve the problems we all face in the new, globalized world order. Teachers, healers, cultural practitioners and land-use specialists from 71 countries will be converging on Honolulu for a summit aimed at building networks that focus on issues important to indigenous peoples (and akamai migrants, too), such as conservation, sustainable development and ethnoscience.

The summit is organized around some guiding principles, one of which is the understanding that indigenous peoples have developed profound knowledge of land and water usage and the cultural traditions that have sustained them. It is hoped that bringing these "naturalists," these cultural practitioners together with specialists in the sciences, healthcare, government and economic development will facilitate enrichment of both traditional and new technologies and spawn new relationships, new synergies and new international partnerships.

Although the conference is designed so that no one group dominates, just one of the many daily treats will be a Hawaiian cultural presentation and discussion presented by different practitioners on each morning of the summit. For details, go to www.botany.hawaii.edu/traditionalknowledge.

—Anne Keala Kelly

Hilton Hawaiian Village, 2005 Kālia Rd.: Mon 5/28 - Sat 6/2. \$100/day; \$220 - \$290 entire conference. 956-6738. bbt2@hawaii.edu

15 • Music 17 • Concerts/Readings/Theater & Dance/Museums 21 • Galleries/Learning 22 • Botanical

"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.

Music

23/Wednesday

ALTERNATIVE

Nani and Boys on the Side, Indigo (9 p.m.) 521-2900

BLUES

Night Train featuring **Bobby Thurstby**, Sand Island R&B (9:15 p.m.) 847-5001

CONTEMPORARY

Dean & Dean, Chart House (8 p.m.) 941-6660
Byl Leonard Band, Don Ho's Island Grill (6:30 p.m.) 528-0807

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

Lance Orillo, Chart House (5 p.m.) 941-6660
"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731

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

DJ

Wild Ass Wednesdays w/ Kidd Cisco & Son-ic, Pipeline Café (9 p.m.) 589-1999

Deep House, Blue Room (327 Keawe St.) (10 p.m.) 585-5995

Hip Hop Hoedown w/ DJ Billy G (hip hop, R&B, house), Nashville Waikiki (9 p.m.) 926-7911

Synthphony (Goth, '80s, industrial), Pango Pango (8 p.m.) 926-2546

HAWAIIAN

Guy Cruz, Kickstand Cafe (9 p.m.) 591-9268
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268

Malu Duo, Aloha Tower (11:30 a.m.) 528-5700

Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Ledward Ka'apana & The Original IKONA, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611
Ka'au Crater Boys, Hale Noa (8 p.m.) 735-4292

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

Soundettes, Don Ho's Island Grill (6:30 p.m.) 528-0807

Phil Stevens, Duc's Bistro (7 p.m.) 531-6325

Rod Tanu & The Volcanoes, Shore Bird Ocean-side Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

Timothy Kallen, Sarento's (7 p.m.) 955-5559
Ivo Monroe, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655

Nueva Vida, Gordon Biersch (5:30 p.m.) 599-4877

David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (6 p.m.) 946-8500

Sonya Mendez, Shell Bar (8 p.m.) 947-7875

NIGHTCLUB SHOW

Honolulu, Esprit Nightclub (8:30 p.m.) 922-4422

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PUNK

86 list, Deep-13, Hard Rock Cafe (10 p.m.) 955-7383

ROCK / R & B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

Hale'iwa Express, Sugar Bar (8:30 p.m.) 637-6989

Ginai w/ Zanuck Kapala Lindsey, "W" Diamond Head Grill (8:30 p.m.) 922-1700

Happy Gets Lucky & Eyetrain, Wave Waikiki (10 p.m.) 941-0424, ext. 12

24/Thursday

ALTERNATIVE

Rail, Gordon Biersch (9 p.m.) 599-4877

CARIBBEAN

Rhythm & Joy, Anna Bannana's (9 p.m.) 946-5190

CONTEMPORARY

Dean & Dean, Chart House (5 p.m.) 941-6660

Emerald House, Chart House (9 p.m.) 941-6660

Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731

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

COUNTRY

The Geezers, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

DJ

Coyote 808 (hip hop, R&B, house), World Cafe (9 p.m.) 599-4450

DJ Shawn G. (house, eclectic), Indigo (10 p.m.) 521-2900

The Kaizo DJs (house, trance, hip hop), Pango Pango (9 p.m.) 926-2546

Ladies Night, Frankie's Bar & Grill (formerly Mardi Gras Café) (8 p.m.)

DJ Lion, Los Garcia's Restaurant (9 p.m.) 261-0306

Ladies Night w/ T&C, Pipeline Café (9 p.m.) 589-1999

Sushi Lounge (house, hip hop w/ DJs Tim Borsch, Gary O & Denovo, Sansei Seafood Restaurant & Sushi Bar (10 p.m.) 536-6286

Perpetual Groove, Venus (9 p.m.) 955-2640

HAWAIIAN

'Ale'a, Jaron's Kailua (8:30 p.m.) 261-4600

Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764

Kimo Burgess, Don Ho's Island Grill (6:30 p.m.) 528-0807

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

Jon & Justin, Ye Olde Fox and Hounds Pub & Grub (10 p.m.) 947-3775

Kahua, The Willows (6 p.m.) 952-9200

Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Auntie Genoa Keawe, Hawaiian Regent Lobby Bar (5:30 p.m.) 922-6611

Malanai, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Pal'ea, Big Island Steakhouse (5:30 p.m.) 537-4446

Mihana Souza, Duc's Bistro (7 p.m.) 531-6325

Rod Tanu & The Volcanoes, Shore Bird Ocean-side Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

Jon Basebase, Kincaid's (6:30 p.m.) 591-2005

Timothy Kallen, Sarento's (7 p.m.) 955-5559

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

David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (6 p.m.) 946-8500

NIGHTCLUB SHOW

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Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Tennyson Stephens, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655

ROCK / R & B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

Ginai w/ Zanuck Kapala Lindsey, "W" Diamond Head Grill (8:30 p.m.) 922-1700

VARIOUS

Get Up, Stand Up (new band showcase), Wave Waikiki (10 p.m.) 941-0424, ext. 12

25/Friday

ALTERNATIVE

Big Toe, Wave Waikiki (10 p.m.) 941-0424, ext. 12

Missing Dave, BedRoq Bar & Grill (10 p.m.) 942-8822

BLUES

Cantina Blues, Los Garcia's Restaurant (9 p.m.) 261-0306

CONTEMPORARY

Tito Berinobis, Chart House (5 p.m.) 941-6660

Dean & Dean, Chart House (8 p.m.) 941-6660

John Feary, Kincaid's (8:30 p.m.) 591-2005

Kristian Lei, Cousin's Restaurant (7:30 p.m.) 988-1292

Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731

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

DJ

Anti-Club (Goth, industrial, alternative), 3259 Koapaka St. (10 p.m.)

DJ Frankie, Zanzabar (8 p.m.) 924-3939

Freakin' Fridays w/ DJ RJ Reynolds (R&B, hip hop), Shooters Nightclub (10 p.m.) 678-2008

Friday Opium Lounge (hip hop, house), Blue Room (327 Keawe St.) (10 p.m.) 585-5995

Soljah Fridays, Pipeline Café (9 p.m.) 589-1999

I-94 Live Broadcast (Big Teeze & DJ K-Smooth), World Cafe (9 p.m.) 599-4450

DJs Mark & Shawn G. (ambient, house), Indigo (10 p.m.) 521-2900

Spy Bar (house), John Dominis (10 p.m.) 523-0955

FOLK

Unclaymed Freight, Jay's Cafe (7:30 p.m.) 247-8042

HAWAIIAN

Anuhe, Honey's at Ko'olau (6:30 p.m.) 236-4653

Pacific Blu, Gordon Biersch (9 p.m.) 599-4877

Brickwood Quartet, Don Ho's Island Grill (6 p.m.) 528-0807

Pandanus Club, Kapi'olani Park Bandstand (5:30 p.m.) 523-4674

Haku Mele, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Kahali'a, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611

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

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

Karla & Nā Mea Hula O Kahikinaokalani, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Ku'uipo Kumukahi, Duke's Canoe Club (4 p.m.) 923-0711

Pal'ea, Big Island Steakhouse (5:30 p.m.) 537-4446

Rod Tanu & The Volcanoes, Shore Bird Ocean-side Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

Donny Turner Band, Sugar Bar (8:30 p.m.) 637-6989

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

Wiki Waki Woo, Waikiki Grand Hotel Lobby, 134 Kapahulu (5:30 p.m.) 261-3194

JAZZ

Timothy Kallen, Sarento's (7 p.m.) 955-5559

Lenny Keys & Rocky Holmes, Troy's Kāhala Bar & Grill (8:30 p.m.) 738-5655

James Kraft & Lou Bonanto Jr., Padovani's Bistro (7:30 p.m.) 941-7275

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

Ellsworth Simeona, Gordon Biersch (5:30 p.m.) 599-4877

David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (8:30 p.m.) 946-8500

NIGHTCLUB SHOW

Honolulu, Esprit Nightclub (9 p.m.) 922-4422

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

Continued on Page 16

clubbed to DEATH

The prince of dawn

Some of you hangers-on might remember me and, if I'm allowed a small piece of self-puffery, perhaps you've wondered why I've been absent from this column for the last year. I'm happy to report that I've been writing my memoirs and, upon nearing completion, I find myself unable to resist the temptation to share a bit with the readers of this column. The following is an excerpt from my forthcoming book *Clubbed to Life: One Man's Journey Through the Dawn*.

The year was 1994 or '95 or '96 or maybe all three or even earlier.

Before I begin in earnest, allow me a short preface: Forgive my presenting this memoir as something of a quilt of occasionally unrelated events. So much of life is forgetting, and I have filled the gaps in memory with other memories, creating with my life a grand tapestry of wonder and mystery. When speaking of memory, the scientists talk of *amigdalas* and *frontal lobes* and other treachery, but the poets know memory is the construct of conversation fragments and bad hair days, or the sensation of a breast rubbed casually against an arm and the random basket of strawberries. Unreliable? Perhaps — but the poets tell us that truth's beauty is unconstrained by the tyranny of accuracy, and with them I'll cast my lot.

My friends and I (names have been withheld to protect the guilty) kick-started the night at **CD Cafe** where a youthful **Stu Dawrs** could be seen behind the bar, pecking away at a 50-pound laptop computer, simultaneously serving bottles of imported spirits and exorcising the creative demons in his mind. Meanwhile, across the room, **Floyd Dixon/Dixon Floyd** ignited their beings in what could only be called a blues explosion while dancers on the floor flung themselves about in the maddening throes of youthful exuberance. Such displays were a hallmark of the times.

From there we drove by auto to our next destination, halting at traffic signals if only to laugh uncontrollably at the mundaneness of passengers in parallel cars on their way to see some dreadful movie. We knew we were in midst of special days, and we refused to let pass the fire of those nights.

We arrived at **Blaisdell Gardens** at a little past midnight. The air was stinging with the bite of spiced squid, and **Freak Hunt**, Hawai'i's only artistic punk band, was on the stage, frightening the adherents' punk-rock orthodoxy with the songs of **Motley Crue**. The band performed in shoes made of loaves of French bread — we laughed and raised a toast to the sheer grandeur of such an act,

and the room was permeated with joy.

Hoping to catch last call, we speedily traveled to Waikiki to enjoy the hospitality of the city's most famous Croatian, **Valentino**. His coffee shop was a gathering place for the disaffected and the tragically ahead-of-the-curve. Inside a young San Franciscan named Mark Farina was spinning a fascinating and new form of music we called "mushroom jazz," while master of ceremonies Dennis Torres performed tai chi on the dance floor.

The drugs were working their magic by this time, and ... did I mention drugs? I suppose I didn't. Yes, we did them. But times were different then — the days were heady and magical and the night itself screamed for a powerful elixir. We were blissfully ignorant of unromantic notions like serotonin and neurotransmitters and other forms of terror currently hawked by the newspapermen. Yet, we remained aware of the power of the forbidden potions. We used that power sparingly and respectfully, unlike today's children who gleefully open up and say "ah" to any dastardly pill or powder offered. Where, I wonder, is the poetry in such indulgence?

(I'm skipping a bit here. Sorry, you'll have to read the book.)

Bidding farewell to the young **Flash**, we exited **1739's** after-hours celebration scant too late to bid good night to the stars but just in time for the morning's purple splendor. Someone said the predawn sky is like **Prince** in the '80s, and we all laughed ha-ha and agreed that, yes, the predawn sky is like **Prince** in the '80s.

For an hour we chased the dawn, losing it eventually as the day broke with piercing radiance. We ambled to the car, temporarily depleted of energy but still undefeated. As if by unspoken design, we all donned sunglasses, smoked the day's first cigarettes and drove home in silence, protected in the shadow of the high green mountains, biding our time until we would again go singing through the night.

—Mark Chittom

chittom@hawaii.rr.com



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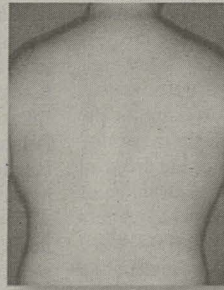
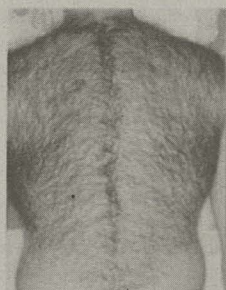
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From Page 15

PIANO

Don Conover, Da Smokehouse (7:30 p.m.) 946-0233
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

REGGAE

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

ROCK / R & B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711
Ghost, Sand Island R&B (9:15 p.m.) 847-5001
Soul Bucket, Hard Rock Cafe (8 p.m.) 955-7383

SKA

Kamakazi Kong, Anna Bannana's (9 p.m.) 946-5190

26/Saturday

ALTERNATIVE

Big Toe, Wave Waikiki (10 p.m.) 941-0424, ext. 12
Missing Dave & Zoey's Trip, Hard Rock Cafe (9 p.m.) 955-7383

BLUES

Third Degree, Anna Bannana's (8:30 p.m.) 946-5190
Night Train featuring Bobby Thurstby, Troy's Kahala Bar & Grill (8:30 p.m.) 738-5655

CONTEMPORARY

Tito Berinobis, Chart House (8 p.m.) 941-6660
The Krush, Esprit Nightclub (9 p.m.) 922-4422
Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ

Boogie Nights w/ Dyjtl B. Kryp (funk, disco), Brew Moon (9 p.m.) 593-0088
DJ James Coles, Zanzabar (8 p.m.) 924-3939
Elevate, Frankie's Bar & Grill (formerly Mardi Gras Cafe) (8 p.m.)
Banzai Saturdays (hip hop, R&B, reggae), All-Star Hawai'i (10 p.m.) 955-8326
Hoe-Down at Don Ho's, Don Ho's Island Grill (9:45 p.m.) 528-0807
Material Girl (house w/ DJ Blanco), Cafe

Sistina (10 p.m.) 596-0061

Jammin' 93.1 Live Broadcast (Justin Cruz & DJ Wu-Chang), World Cafe (9 p.m.) 599-4450
DJ Lion & DJ Loki, Jaron's Kailua (10:30 p.m.) 261-4600

DJs Mark & Cory (ambient, house, acid jazz), Indigo (10 p.m.) 521-2900

Soul'd Out Saturday, Pipeline Cafe (10 p.m.) 589-1999

Xsi w/ DJ Denovo, Auntie Pasto's, Kapahulu (10 p.m.) 739-2426

HAWAIIAN

Pa'ahana, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Ka'ala Boys, Kincaid's (8:30 p.m.) 591-2005
Kahali'a, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Kapena, Duke's Canoe Club (4 p.m.) 923-0711
Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Second Wind, Sugar Bar (8:30 p.m.) 637-6989
Leon Siu, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
Ray Sowders & Friends, International Marketplace (6 p.m.) 735-4333
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Timothy Kallen, Sarento's (7 p.m.) 955-5559
James Kraft & Ernie Provencher, Roy's (7:30 p.m.) 396-7697
Jeff Peterson, Michel's (6:30 p.m.) 923-6552
Sonny Silva, Cafe Sistina (6 p.m.) 596-0061
David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408
Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Don Conover, Da Smokehouse (7:30 p.m.) 946-0233
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK / R & B

Ginai, Shell Bar (8 p.m.) 947-7875
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711
Sunway, Gordon Biersch (9 p.m.) 599-4877

SWING

Speakeasy Swing (DJ), The Shelter @ 1739 Kalakaua Ave. (9 p.m.)

27/Sunday

BLUES

Biker Blues, Hard Rock Cafe (2 p.m.) 955-7383
Son of a Gorilla Blues Band, Anna Bannana's (9 p.m.) 946-5190
J.P. Smoketrain, Tropics, Kailua (7 p.m.) 262-3343

CONTEMPORARY

Dean & Dean, Chart House (8 p.m.) 941-6660
The Krush, Esprit Nightclub (8:30 p.m.) 922-4422
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731

COUNTRY

The Geezers, Hank's Cafe (6 p.m.) 526-1410

DJ

Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088
Lo-Blo Sundays, Wave Waikiki (10 p.m.) 941-0424, ext. 12
Sanctuary Sundays, Pipeline Cafe (10 p.m.) 589-1999

GUITAR

Jim Smart, Koko Crater Coffee (8 a.m.) 393-2422

HAWAIIAN

Pumehana Davis, Hanohano Room (10 a.m. & 6 p.m.) 922-4422
'Elua Kane, Jaron's Kailua (10:30 p.m.) 261-4600
Gordon Freitas, Don Ho's Island Grill (6 p.m.) 528-0807
Imai & Company, Don Ho's Island Grill (4:30 p.m.) 528-0807
Henry Kapono, Duke's Canoe Club (4 p.m.)

923-0711

Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Kimo Kimoeko, Hawaiian Regent Lobby Bar (8 p.m.) 922-6611

Ladies K Trio, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

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

Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

Power of 4, Hanohano Room (8:30 p.m.) 922-4422

HIP HOP

House of Hip Hop (open mic), World Cafe (9 p.m.) 599-4450

JAZZ

Jeff Peterson, Canoes at the 'Ilikai (6 p.m.) 949-3811
The Three of Us, La Mariana Restaurant (3:30 p.m.) 841-2173
James Kraft Trio with Lisa-Maria, Wild Mushroom (10:30 a.m.) 542-8749

LATIN

Duo de Serenata, Michel's (6:30 p.m.) 923-6552

NIGHTCLUB SHOW

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Don Conover & guest singers, Radisson Waikiki Prince Kuhio Hotel (7 p.m.) 922-0811
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK / R & B

Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711
Rock & Roll Soul, Sugar Bar (8:30 p.m.) 637-6989

28/Monday

CONTEMPORARY

Tito Berinobis, Chart House (9 p.m.) 941-6660
Dean & Dean, Chart House (5 p.m.) 941-6660
The Krush, Esprit Nightclub (8:30 p.m.) 922-4422
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422

COUNTRY

The Geezers, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

DJ

Spring Break Beach Party 2001 w/ DJ KSM, Wave Waikiki (10 p.m.) 941-0424, ext. 12
Concentration (hip hop, drum 'n' bass), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
The Kaizo DJs (house, trance, hip hop), Pango Pango (9 p.m.) 926-2546

HAWAIIAN

Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Malu Trio, Aloha Tower (11:30 a.m.) 528-5700
Mr. Gneiss Duo, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611
Nā Kama, Don Ho's Island Grill (6:30 p.m.) 528-0807

Rod Tanu & The Volcanoes, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

James Kraft, Chez Michel (6 p.m.) 955-7866

LATIN

Hot Salsa Dancing Hawai'i, Moose McGillycuddy's, Waikiki (9 p.m.) 923-0751

ROCK / R & B

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

29/Tuesday

BLUES

J.P. Smoketrain, Dixie Grill (6:30 p.m.) 596-8359

Continued on Page 17

From Page 16

CONTEMPORARY

Tito Berinobis, Chart House (5 p.m.) 941-6660
Emerald House, Chart House (9 p.m.) 941-6660

John Feary, Sansei Seafood Restaurant & Sushi Bar (10 p.m.) 536-6286

The Krush, Esprit Nightclub (8:30 p.m.) 922-4422

Native Tongue, Cheeseburger in Paradise (4 p.m.) 923-3731

Native Tongue, Red Lion (9:30 p.m.) 922-1027

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

DJ

Bomb-ASS-tic Tuesdays w/ Da Bomb & Piko, Pipeline Café (9 p.m.) 589-1999

Cadillac Daze presents Blue Velvet, Blue Room (327 Keawe St.) (10 p.m.) 585-5995

DJs Haboh & Friends (house, acid jazz), Indigo (9 p.m.) 521-2900

The Pussycat Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN

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

Rick Gregory, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611

Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Kahua, Aloha Tower (11:30 a.m.) 528-5700

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

Nā Kama, Don Ho's Island Grill (6:30 p.m.) 528-0807

Rod Tanu & The Volcanoes, Shore Bird Ocean-side Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

Rich Crandall et al., Studio 6 (8 p.m.) 596-2123

Ivo Monroe, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655

David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

LATIN

Descarga Latina (DJ & live bands), Blue Tropix (9 p.m.) 944-0001

Duo de Serenata, Pueblo Spanish Restaurant (6 p.m.) 946-8500

Sonya Mendez, Shell Bar (8 p.m.) 947-7875

Shakasamba, Cafe Sistina (10 p.m.) 596-0061

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK / R & B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

Concerts

An Evening of Contrasts This, the closing concert of The Red-Hot Lava Chamber Music Festival, features varied works by Mozart, Bartok, Dvorak and more. Sizzling. *Academy Theater*, 900 S. Beretania St.: Mon 5/28, 7:30 p.m. \$10; \$8 seniors. 532-8700

Clyde Pound and Les Peetz The Hawai'i Chamber Orchestra Society presents this concert of two jazz pianos, making for a miniature history of jazz. Covered by the irreverent duo will be early 20th century composers, bebop, free form and more. *Academy Theater*, Honolulu Academy of Arts, 900 S. Beretania: Fri 5/25, 7:30 p.m. Free. 532-8701

Good Riddance See Concert Pick on Page 14. *Club FOUR* 78, 478 'Ena Rd, Waikiki: Fri 5/25 & Sat 5/26, 7-11 p.m. \$9. 946-6499

KIPO Blues Night Feeling down? Third Degree gives listeners nothing to be blue

about as they headline this local blues extravaganza in support of Hawai'i Public Radio. Sat 5/26, 8:30 p.m. \$7; \$5 HPR members. 955-8821

Misha Dichter Plays Tchaikovsky Who says Russian music is sad? The celebrated pianist brings an ebullient close to another season of the Honolulu Symphony, with selections including Tchiakovsky's *Romeo and Juliet Fantasy Overture*, *Piano Concerto No. 1* and *Symphony No. 2 Little Russian*. *Blaisdell Concert Hall*, 777 Ward Ave.: Sun 5/27, 4 p.m.; Tue 5/29, 7:30 p.m. \$15 - \$55; On the day of the performance, tickets are half-price to seniors, students and military, and free to children and undergraduate college students with ID. 792-2000

Nā Mele: Colón See Concert Pick on Page 14. *Academy Theater*, Honolulu Academy of Arts, 900 S. Beretania: Sat 5/26, 7:30 p.m. \$15. 532-8701

Riley Lee and Jeff Peterson The first non-Japanese to attain the rank of grand master in shakuhachi, Riley Lee matches his Japanese bamboo flute to the classical and slack-key sounds of Jeff Peterson's guitar. *Orvis Auditorium*, 2411 Dole St., UH-Mānoa campus: Sat 5/26, 7:30 p.m. \$15; \$9 children age 9 and under. 956-8742, 956-6878

Readings

Poetry Without a Net See Readings Pick on Page 14. *The Haunt*, 2634 S. King St.: Wed 5/23 - Wed 5/30, 7 p.m. Free. 943-0371

Whose Vision? Asian Settler Colonialism in Hawai'i Panel Discussion with contributors to this same-titled work, such as Dr. Haunani-Kay Trask, Momiala Kamahele and more. *Borders Books & Music, Ward Centre*, 1200 Ala Moana Blvd.: Sun 5/27, 2 p.m. Free. 591-8995

Theater & Dance

Christmas Talk Story 2001 Submissions To be adapted for their annual Christmas show, Honolulu Theatre for Youth seeks stories of all sorts that: 1) deal with Christmas or other winter holidays; 2) are told in the first person from a child age 4 to 12; 3) are roughly 350 to 750 words; and 4) are appropriate in vocabulary and content for children. Each story selected earns \$100 for the author, who will retain all rights. Call for more information. *Honolulu Theatre for Youth*, 2846 Ualena St.: Submissions must be received by Thu 5/31. 839-9885

Don't Forget Me Starving Artists return to the place where they got it all started, with Mark Pinkosh handling all three parts in this drama/comedy send-up of homophobic Hollywood. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Wed 5/23 - Sat 5/26, 7:30 p.m.; Sun 5/27, 4 p.m. \$15 - \$20. 521-2903

Evita You know the story. (Madonna not included.) *Richardson Theatre*, Ft. Shafter: 5/10 - 26: Thu - Sat, 7:30 p.m. \$6 - \$15. 438-4480

The Fiddler's Night Longtime friends and collaborators Jeff Gere and James McCarthy combine stories, songs and shadows in this all-new narrative of murder and retribution. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Fri 5/18, 6/1 & 15, 10 p.m.; Sat 5/19, 6/2 & 16, 8 p.m. \$10. 521-2903

Grace & Glorie Likened to *Fried Green Tomatoes*, *Grace & Glorie* is the story of a hospice volunteer and a West Virginia illiterate who wants to die at home. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd: 5/16 - 6/3: Wed & Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$22. 988-6131

It's Magic An international magic show for the whole family *Hawai'i Theatre Center*, 1130 Bethel St.: Fri 5/25 & Sat 5/26,

7:30 p.m.; Sun 5/27, 2 p.m. \$20 - \$27.50; \$5 discount for students, seniors and military. 528-0506

Love 3 Times Megan Evans directs Vilsoni Hereniko's story of cultural conflict. 536-4441 *Kumu Kahua Theatre*, 46 Merchant St.: Opens 5/17, runs through 6/17: Thu - Sat, 8 p.m.; Sun, 2 p.m. \$5 - \$15. 536-4441

Ola's Son Weekly employee Misa Tupou's all-original play returns for a limited one-night engagement. Inspired by (but separate from) Lisa Kanae's poem about an actual poise shooting in Pālolo Valley, Ola's Son explores the effects that an avoidable killing can have on a family, as well as what it means to be Polynesian in Hawai'i. Intense, sincere. *Wai'anae High School*, 85-251 Farrington Hwy: Wed 5/30, 7:30 - 8:30 p.m. Free. 944-7784

Victor Victoria DHT produces the musical that Julie Andrews made famous on Broadway and on screen. *Diamond Head Theatre*, 520 Makapu'u Dr.: Fri 5/18 - Sun 6/3: Thu - Sat, 8 p.m.; Sun, 4 p.m. \$10 - \$40. 734-0274

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.

Behind the Scenes Tour A new program at the Bishop, in which the museum opens up a portion of its huge collection of cultural artifacts to public viewing. A one-hour tour in the restricted areas of collections focuses on King Kalākaua, the royal family and their prized possessions, including clothing, royal jewels and personal belongings. Participants must be at least 12 years of age, and groups of 10 or less are recommended. Note: The cost for the one-hour tour is \$15.00 (This is in addition to the general admission.) 847-8243

Continued on Page 21

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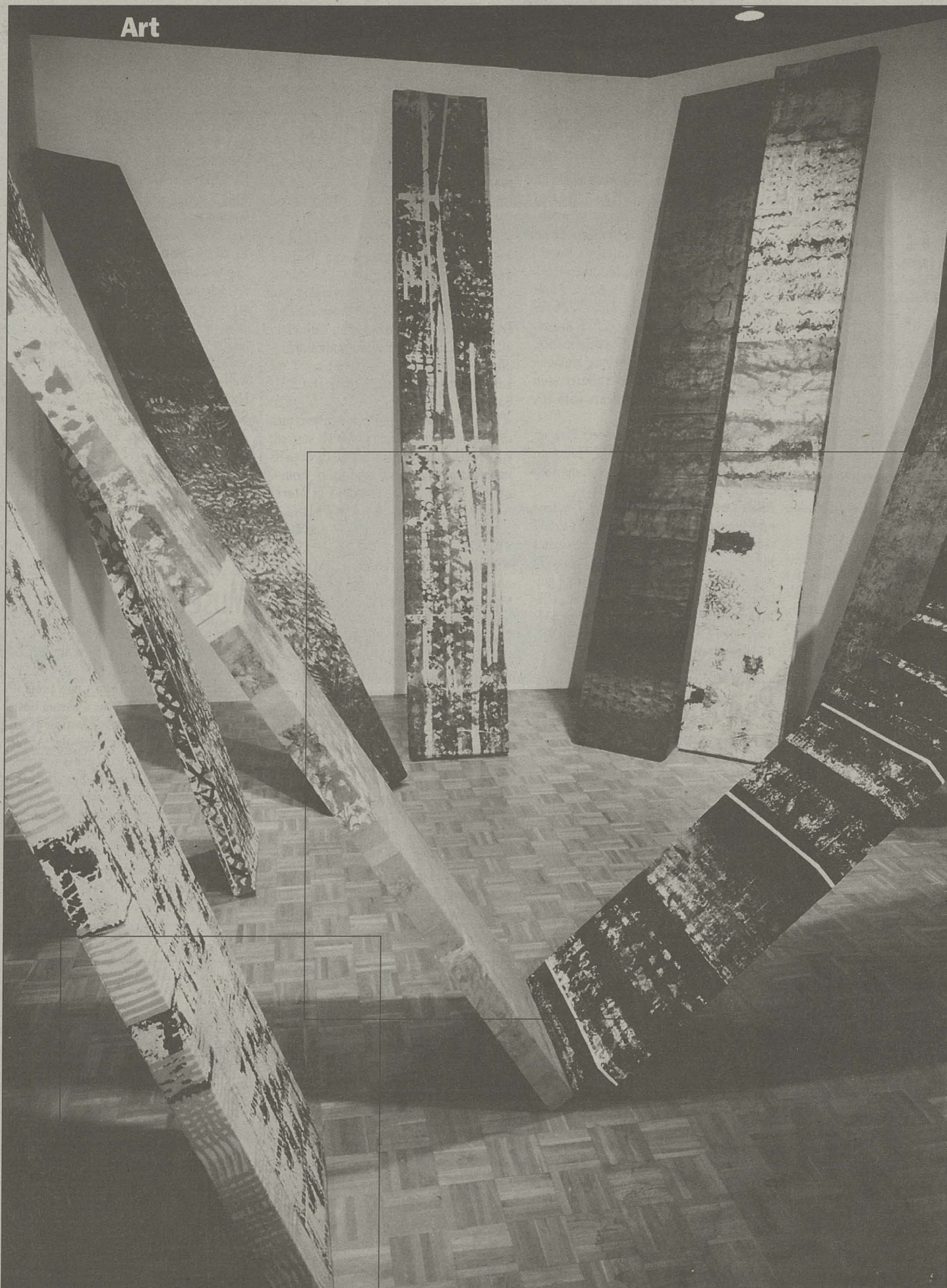
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- Vim & Vigor, Kailua
- The Source Natural Foods, Kailua
- House of Health, Honolulu
- Huckleberry Farms, Honolulu
- Kokua Market, (University) Honolulu
- Design For Living, Kalihi
- Lifestream Natural Foods, Kapahulu
- Country Power & Health, Waianae
- Celestial Natural Foods, Haleiwa
- Longs Drug, Wahiawa
- Longs Drug, Salt Lake
- IPC Pharmacy, Kailua



Kau'i Chun "Mo'okū'auhau o ka 'Aina: He Huaka'i o ka 'Uhane," 2001 (canvas, acrylic, oil, enamel, cement, earth and wood)

New frames

Nā Maka Hou grandly opens the Honolulu Academy of Arts' Luce Pavilion.

MARCIA MORSE

Cultural politics? Perhaps, but the Honolulu Academy of Arts has done just the right thing in choosing to inaugurate its brand-new galleries in the Henry R. Luce Pavilion Complex with tandem exhibitions of the art of Hawai'i and art by contemporary Native Hawaiians. We recommend beginning upstairs in the John Dominis and Patches Damon Holt Gallery, revisiting works from the academy's substantial holdings in traditional Hawaiian

material culture as well as views of Hawai'i and its people, seen through Western eyes. They have been brought together now, on permanent view, and in a fluid and coherent installation that creates a rich composite of the ways in which we have framed this place, Hawai'i — her land, her people. Understanding both the embrace and the limitations of that frame is an essential part of the history of visual representation in and of the Islands.

Downstairs, in the Henry R. Luce Gallery, a strong and very eclectic selection of work offers new visions, and new ways of framing both the art and the role of art-making in this place. Organized by the academy's

PHOTOS: COURTESY

Kanani Aiu, "Untitled,"
2000 (gelatin silver print)

MEMORIAL DAY AND WAS HIS FAVORITE UNTIL
AFTER THE DEATH OF KAMEHAMEHA II IN 1825
ED THE HAWAIIAN PEOPLE AS QUEEN REGENT UNTIL
S. ALTHOUGH NATURALLY PROUD AND HAUGHTY SHE
RECEIVED HER SAVIOUR, JESUS AS HER SAVIOUR.
AWAKENED IN JUNE 1825, AND LABORED EARNESTLY
PLE TO CHRIST. SHE WAS SPOKEN OF BY THE AMERI
A DISTINGUISHED REFORMER OF HER NATION, A KIND
FACTORS OF THE MISSIONARIES, AND A FAITHFUL
HE INFANT CHURCHES IN THESE ISLES." AS SHE
LEAP IN JESUS, AT THE AGE OF ABOUT 29, IN THE
BY OF MANOA, JUST BEFORE THE DAWN OF JUNE 2
STING HER SAVIOUR, SHE REPEATED THE FOLLOWING
HER HAWAIIAN HYMN.

GRANT ME THE SACRED SPIRIT
TO HERE AM I O JESUS
E NANA OLOLO MAI
IA HO AU E JESU.



associate director, David J. de la Torre, *Nā Maka Hou* includes more than 100 works by 58 artists, selected through an open submission process.

Some works seem quite at home within the academy's walls; others would have been unlikely to find their way into this space in any other context. One of the first issues to be considered is the way in which offering this venue is a process of mutual accommodation — validating the art, but also casting into sharper profile the aesthetic criteria by which art is judged. Bringing together the work of senior and seasoned professionals, unschooled but passionate amateurs, masters of traditional craft and proponents of postmodernity, substantially stretches the boundaries of "contemporary Native-Hawaiian art."

The astute installation of *Nā Maka Hou* offers some provocative juxtapositions by dint of proximity: Michael Cheek's "Hawai'i State Flag" (reminiscent of Jasper Johns) and Herb Kawainui Kane's "Battle at Nu'uani Pali" provide radically different perspectives on history; Kaili Chun's installation "ike pono" and Alex Vicente's painting "Stigmata" each depend on the loaded iconography of the cross; Puanani Kanemura Van Dorpe's exquisite kapa convers-

es with Craig Neff's kapa beaters — oversize and made of clay; the nonnative medium of photography proves a potent vehicle for personal narrative, though in very different ways, for both Kanani Aiu and Lena Lei Ching; fine woodworking forms a bond between the abstract sculpture of Bob Freitas, the 'umeke (calabashes) of Alani and Solomon Apio and the work of master craftsman Wright Bowman Sr.

Plan also to spend time in the alcove which contains Kau'i Chun's multimedia installation, "Mo'okū'auhau o ka 'Āina: He Huaka'i o ka 'Uthane." It provides ample proof of the potent magic which results from the fusion of ancient narratives and metaphors and the language of modernity. A similar sensibility informs works by others including Harry Fonseca, Meleanna Aluli Meyer and Carl Franklin Ka'aila'au Pao. Consider too the ways in which the power of art becomes the language of politics: Works by Bernice A. Keolamauloa O'nalani Akamine and Chuck Kawai'olu Souza are notable in this context.

Nā Maka Hou speaks of new visions, not the unitary sighting we might first want to infer from an exhibition of "contemporary Native-Hawaiian art." But consider an alternative: that this exhibition, rather than fitting our expect-

tations, is giving us other ways to frame a sense of chronology, of creativity, of community. Time here is not measured in terms of the unfolding of modernity and its notions of progress, but rather in terms of generational relationships of teaching and learning, linkages to traditions of making and use, and the nurturing of new growth from rooted narratives.

Creativity is not the product of structured academic training, but an intuitive voice which may be shaped in many ways, compelled by an energy which may feed us all. It is the impetus for many forms of expression, and is both an individual attribute and a collective resource. And the Native-Hawaiian community? Its identity — its terrain, its politics, its culture — will continue to evolve, but this exhibition makes it clear that it is both internally diverse, and internally strong. Cultural politics? Yes. It is right. It is time. ■

Nā Maka Hou: New Visions, Contemporary Native-Hawaiian Art — Henry R. Luce Pavilion Complex, Honolulu Academy of Arts, 900 S. Beretania St.: Tue — Sat, 10 a.m. — 4:30 p.m.; Sun, 1 — 5 p.m. \$4 — \$7. Through June 17. 532-8701.

Hawai'i and Its People — John Dominis and Patches Damon Holt Gallery, Honolulu Academy of Arts: On permanent view.

University of Hawai'i Presents

Shakuhachi and Guitar with Riley Lee and Jeff Peterson

May 26, 7:30pm

ORVIS AUDITORIUM
2411 Dole Street



Testament to the transcending quality of music, shakuhachi master Riley Lee and Hawai'i guitarist Jeff Peterson join forces in a unique concert that criss-crosses cultural boundaries in inspiring new ways.

Tickets: \$15 general,
\$9 children (12 and under)

Teatro del Vicolo's La Flaminia Rapita

June 2, 7:30pm
June 3, 2:00pm

KENNEDY THEATRE
1770 East-West Road

Teatro del Vicolo makes their US premiere in a new production *La Flaminia Rapita* or *The Kidnapping of Flaminia*. The company is led by the internationally renowned director of *La Commedia Dell'Arte*, Antonio Fava.

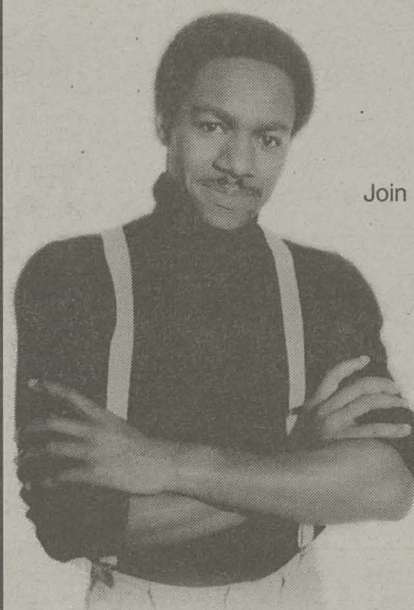


Tickets: \$20 general,
\$18 students, senior,
UH faculty & staff,
\$9 UH Manoa students

Rags to Riches: A History of Ragtime in America

June 9, 7:30pm

ORVIS AUDITORIUM
2411 Dole Street



Join actor/storyteller Bobby Norfolk as he performs in first-person narrative the life of legendary ragtime composer and pianist Scott Joplin. Filled with Joplin's music, this performance revisits the era that ushered in American music as we know it today.

Tickets: \$15 general,
\$9 children (12 and under)

Tickets on sale at the UHM Campus Center Ticket Office or charge by phone at 956-6878; Teatro del Vicolo tickets also available, beginning May 29, at the Kennedy Theatre Box Office at 956-7655 (v/t), charge-by-phone and disability access.

Presented in association with Outrigger Hotels & Resorts, the UHM Music Department and Department of Theatre and Dance.



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The Weekly's Ninth Annual Best of Honolulu Poll

Here's your chance to weigh in with the best (and worst) the C & C has to offer. Often imitated but never duplicated, this year's Best of Honolulu poll marks the ninth (!) time we've asked for honest, unfettered opinion, the ninth time *Weekly* readers have the opportunity to write down their beliefs and feelings, their likes and dislikes, and have them count for something. It's the ninth time the Island gets to think — *really* think — about why life here is so damned rich, but also so damned exasperating.

Love something? Loathe something? Just fill out the ballot below (remember, legibility is the soul of clarity) and drop it in the mail. All ballots must be signed, with at least 20 items filled in. Mailed ballots must be postmarked no later than Saturday, June 2, 2001.

One more thing: We know ballot stuffing when we see it, and we will toss all ballots that are, indeed, stuffed. Offenders further risk being pilloried in print. One ballot per person, one ballot per envelope; no photocopied or faxed ballots.

City Life

Best building to restore _____
Best city trend _____
Best city street: overall funkiness _____

Best city street: overall attractiveness _____

Best city street: shopping _____
Best reason to hang out in Chinatown _____

Best place to volunteer your time _____
Best-kept secret on O'ahu _____
Best reason to become a Honolulu police officer _____
Best thing about the humidity _____
Best TheBus driver _____

Recreation

Best place for a weekend getaway _____
Best O'ahu attraction _____
Best annual-benefit event _____
Best isolated beach _____
Best tennis court _____
Best place to put a kayak in the water _____

Best sport for meeting people _____

Civic Affairs

Best way to make politics fun _____
Best gubernatorial candidate to run against Jeremy Harris in '02 _____
Best local scandal _____
Best future for Ala Wai Golf Course _____

Best candidate for mayor in 2002, with reasons _____
Most admired person in Honolulu _____
Best union _____
Worst union _____
Best person you love to hate _____
Best local political pundit _____
Best grassroots activist or group _____
Best local political cause _____
Best use of taxpayer dollars _____
Worst use of taxpayer dollars _____

Night Life

Best place to hear slack key _____
Best beer selection _____
Best bartender _____
Best place to hear blues/jazz _____
Best dance club _____
Best pūpū _____
Best concert venue _____
Best weekly club event _____
Best new bar/nightclub _____
Best local DJ _____

Arts and Entertainment

Best novel, set in or about Hawai'i, to make into a film _____

Most admired person in Honolulu arts scene _____

Best live theater performance _____
Best film critic _____
Best community theatre _____
Best local CD _____
Best free entertainment _____

Retail and Services

Best orthodontist for adults _____
Best open market _____
Best hair cut _____
Best antique store _____
Best musical-instrument store _____
Best wine selection _____
Best tattoo _____
Best place to work out _____
Best kitchen supplies _____
Best place to buy cut flowers _____
Best cellular-phone service _____
Best language classes _____
Best expensive place to buy trendy clothes _____

Best inexpensive place to buy trendy clothes _____

Media

Best local, non-news TV show _____
Best way to use the Web at work _____

Best idea to improve *Honolulu Weekly* _____

Best drive-time radio show _____
Best way to counteract media monopolization _____

Best local newspaper columnist _____

Best explanation for Wayne Harada _____

Most ignored local story _____
Best Hawai'i reference book _____

Food

Best place for outside dining _____
Best saimin/ramen _____
Best vegetarian fare _____
Best major splurge restaurant _____
Best gourmet takeout _____
Best plate lunch _____
Best Thai _____
Best kālua pig _____
Most overpriced, overrated restaurant _____

Best breakfast _____
Best neighbor island restaurant _____
Best new restaurant _____
Best city street for dining _____
Best restaurant 'ewa of Red Hill _____

Romance

Best place for a last date _____
Best cafe for chance encounters _____
Best place for a first date _____
Best place for a wedding _____
Best romantic beach _____

Pop it in the
mail today!

Please sign
ballot

Send completed ballots postmarked by June 2, 2001, to:
Pacific Catalyst • 1172 Lunahaneli Place • Kailua, Hawai'i 96734

Signature _____ Name (print) _____
Address _____ Phone(808) _____

THE SCENE

From Page 17

X-Treme Science! Everything is "extreme" nowadays, from sports to soft drinks, but perhaps nothing more so than Mother Nature herself. Exploring Oceans, Volcanoes and Outer Space. Kids get a hands-on perspective of natural phenomena. Yeah. She's pretty bad-ass. Through 5/28.

Children's Discovery Center Children (accompanied, of course) can gambol through four galleries of gadgetry and installations that celebrate and educate. 110 'Ohe St.: Tue - Fri, 9 a.m. - 1 p.m.; Sat and Sun, 10 a.m. - 3 p.m. \$8 adults, \$6.75 children 2 - 17. 522-8910

The Contemporary Museum 2411 Maki 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

Drawing Is Another Kind of Language Recent American drawings from a New York private collection. Among the many artists represented are Carl Andre, Eva Hesse, Jasper Johns and Ellsworth Kelly. Through 6/10.

POLITICAL (S)ELECTIONS Videographer Brian Springer's pirated, unedited network news feeds of what politicians are really up to. Through 6/10.

The Contemporary Café 2411 Makiki Heights Drive. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. 526-1322

drawn: Drawings by Artists of Hawai'i. A new exhibit of 12 Hawai'i artists: Don Dugal, Howard Farrant, Nadine Ferraro, Linda Fong, David Graves, David Graves, Sanit Khewhok, Jinja Kim, Darrell Orwig, Holger Schramm, Pia Stern, Yida Wang and George Woollard. Through 6/3.

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

Recent Works by Pia Stern New oils by the Honolulu artist. Through 9/5.

Ontogeny Recapitulates Phylogeny Recent works by Stephen Freedman. Through 9/5.

Hawai'i: Old and New A multimedia invitational featuring Sharon Britt, Barry Chann, Margaret Ezekiel, Ka-Ning Fong, Pamela Hayes, Nancy Poes, Philip Spalding, Kelly Sueda and Doug Young. Through 9/5.

The Damien Museum Pay homage to the patron saint of Moloka'i by browsing through Father Damien's memorabilia and remembering all that he sacrificed for those with leprosy. 130 'Ohe Ave.: Mon - Fri, 9 a.m. - 3 p.m. Free. 923-2690

Hawai'i Plantation Village This outdoor museum's 30 structures (preserved in their original condition) are devoted to plantation life and the eight ethnic-minority groups who tended the plantations from the mid-19th century through World War II. Quite an eye-opener for even any local-born person to see the cultural origins of what would become their island home. 94-695 Waipahu St.: Mon - Fri, 9 a.m. - 3 p.m.; Sat, 10 a.m. - 3 p.m. \$7 adults, \$5 kama'aina, military, \$4 seniors, \$3 children 5 - 12, free to children under 5 years. 677-0110

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

Bamboo Masterworks: Japanese Baskets from the Lloyd Cotsen Collection. Approximately 100 from the collection of 1,000, spanning form, function and era. Through 7/1.

Nā Maka Hou See review on Page 18. Through 6/17.

'Iolani Palace Built by King Kalākaua, this beautiful and extravagant home is the nostalgic site where Hawaiian sovereignty was lost and Queen Lili'uokalani was placed under house arrest during the overthrow of the Hawaiian monarchy. Moving, as the site where it all began. *Corner of King and Richards Sts.*: Tue - Sat, 9 a.m. - 2:15 p.m. \$10 adults, \$3 children (children under 5 not permitted). 538-1471

Mission Houses Museum Step back in time to experience the social history of ear-

ly 19th-century Hawai'i and the cultural encounters of Hawaiians, missionaries and others. Includes the oldest frame structure in the Islands, as well as a printing press, mission depository, living history and other exhibits. Lots to see here, especially today in an age of convenience. 533 S. King St.: Tue - Sat, 9 a.m. - 4 p.m. \$8 adults, \$7 kama'aina, military, \$6 seniors, \$4 students, children 4 - 13, \$3 children 3 and under. 531-0481

Queen Emma Summer Palace Revel in Hawaiian history and American architecture from the Victorian period at the summer retreat, which was first built in Boston, then shipped in pre-cut frames and sections around South America before arriving in Hawai'i. 2913 Pali Hwy.: Daily, 9 a.m. - 4 p.m. \$5. 595-3167

Madge Tennent Gallery See the home of the oil paintings and drawings of child prodigy Madge Tennent, where tours are a walk through the mind of the artist, one who has influenced and inspired many contemporary local creators. 203 Prospect St.: Tue - Sat, 10 a.m. - noon; Sun, 2 - 4 p.m. Free. 531-1987

Maritime Museum The maritime history of Hawai'i, starting with the early Polynesians and working through modern times. The Falls of Clyde is part of the exhibit. *Pier 7-Honolulu Harbor*. Open daily, 8:30 a.m. - 5 p.m. \$7.50 adults, \$4.50 children. 523-6151

U.S.S. Bowfin Submarine Museum and Park The World War II submarine will astound you with its enormity, its outdoor exhibits and the intimidating WWII Japanese Suicide Missile. Although much of the artifacts in the museum are from the WWII era, there is also material dating back from the Revolutionary War. 11 Arizona Memorial Dr. Open daily, 8 a.m. - 5 p.m. \$8 adults, \$3 children 4 to 12, free for children 3 and under. 423-1341

Galleries Opening

Ellen Leo & Saba Daraee Works by Through 7/27. HPU Art Gallery, Hawai'i Pacific University, Hawai'i Loa campus, 45-045 Kamehameha Hwy.: Mon - Sat, 4 - 6 p.m. Free. 544-0287

Entity A simultaneous showing of two self-taught 17-year-olds. Makes you wonder about those ponderous mediocrities you made when you were in high school. Through 6/6. *Che Pasta Cafe*, 1001 Bishop St.: Mon - Fri, 11 a.m. - 2 p.m. & 4 - 8 p.m. Free. 524-0004

Francis Haar — The Japan Years Photographs by Book signing Thu 5/24, 5 - 7 p.m. Through 7/15. *Japanese Cultural Center of Hawai'i*, 2454 S. Beretania St.: Tue - Sat, 10 a.m. - 4 p.m. Free. 945-7633

Hawaiian Movement New works of art on island issues by the island artist Al Furtado. Through 5/23. *Hale'iwa Art Gallery*, 66-252 Kamehameha Hwy.: 10 a.m. - 7 p.m. daily. Free. 637-3368

Continuing

Aloha Ho'omaluhia 2001 An annual environmental show featuring the works of David Behlke, Debra Drexler, Ka-Ning Fong, Raina Grigg, Jan Hathaway, Carl Jennings, Diana Jeon, Kloe Kang, Toni Martin, Marcia Morse, Diane Nushida-Tokuno and Russell Sunabe. Through 5/28. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: Mon - Sat, 9 a.m. - 4 p.m. Free. 233-7323

Critical Issues An army of artists like Dietrich Schuchardt, Jean Jacques Dicker and Sue Coe attack global warming, genetic engineering and globalization. Through 6/2. *Honolulu Art Gallery*, 1356 Kapi'olani Blvd. #2: Mon - Sat, 10 a.m. - 6 p.m. Free. 955-5250

Enveloping Spiral See the new directions in ceramics taken by artist Daven Hee. You won't believe the trip he takes you on. Through 6/15. *bibelot gallery*, 1130 Koko Head Ave., Suite 2: Tue & Wed, 10 a.m. -

4:30 p.m.; Thu - Sat, 10 a.m. - 6 p.m. Free. 738-0368

Eye of the Beholder A multimedia showing by Honolulu Academy of Arts docents. Through 6/7. *Gallery on the Pali*, 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

Getting Here from There New paintings by Geoffrey Kam. Opening reception Tue 5/22, 4:30 - 6:30 p.m. Through 6/18. *Paahi Gallery @ Bishop Square*, 1001 Bishop St.: Free. 537-6838

Leap of Faith Works, by Mark Alan Chai. Through 5/27. *Queen Emma Gallery*, 1301 Punchbowl St.: Mon - Fri, 8 a.m. - 4 p.m.; Sat & Sun, 8 a.m. - noon. Free. 537-7167

Magical Mangoes Recent acrylics by Island artist Gary Kato. Through 5/31. *Ko'olau Gallery*, Mānoa Marketplace: Mon - Sat, 10 a.m. - 6 p.m.; Sun, 10 a.m. - 4 p.m. Free. 988-4147

Master to Apprentice Mat-weaving, saddle-making, woodworking and more. Through 5/24. *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. 734-9375

Tribute to the Honolulu Zoo New works by Island artist Ed Helmick. Through 5/31. *Canon Gallery*, Ward Plaza, 210 Ward Ave., Suite 200: Mon - Fri, 9 a.m. - 5 p.m. Free. 522-5930

Learning

Accredited Scuba Diving Instruction This accredited five-week course will teach how to become a proficient open-water scuba diver. Class meets every Mon & Wed, 6 - 9 p.m. *Kaimuki Community School*. register from Sat 5/26 - Sat 6/9. \$170 + \$15 registration fee. 941-5497, 733-8460

Brown-Bagging to Conversational Hawaiian No textbook is required at this beginning class emphasizing pronunciation and basic conversation skills. Learn in a non-pressure environment catered to professionals who undertake this class in their spare time away from the office. *Old Archives Building*, 'Iolani Palace: Every Wed, 11 a.m. or noon. \$5/class. 522-0821, 522-0827

Butoh Dance Workshop New students are welcome! Originally from Japan, butoh is an avant-garde art form that incorporates traditional Japanese dance with elements of German Expressionism, performance art and improvisation. Tangent Performance Group now gives us regular folks a chance to explore the intriguing world of butoh dance first-hand (and -foot, and -butt) in classes that teach concentration, flexibility and heightened sensory awareness. *Japanese Cultural Center of Hawai'i, Kenshikan Dojo*, 2454 S. Beretania St.: Every Sun through 6/24, 3 - 5 p.m. \$10 per session; \$9 for JCCH members. 988-4290

Commedia Dell'arte Workshop This intensive workshop (course No. T04082), taught by renowned commedia performer, Italy's Antonio Fava, goes over the major acting techniques and characters associated with the centuries-old theater form. Class size is limited, so be sure to register early. 956-7221 *Earle Ernst LAB Theatre*, UH-Mānoa campus: Tue 5/29 - Sat 6/2, 10:30 a.m. - 2 p.m. 956-7655

Dharma Friendship Circle An informal discussion and question-and-answer session, featuring the Reverend Arthur Marutani of the Honpa Hongwanji Mission of Hawai'i. *Buddhist Study Center*, 1436 University Ave.: Wed 5/23, 7:30 p.m. Free. 973-6555

Drum Joy Learn the basics of hand-drumming African rhythms, including singing and movement. Bring a stool, and call ahead to borrow a drum. *Atherton YMCA*, 1810 University Ave.: Every Mon, 3 - 5 p.m. & every Tue, 6:30 - 8:30 p.m. \$10 per class. 377-DRUM

Free Line Dance Lessons No be shame. Dancers of all levels are invited to join in at

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May 23 - 29, 2001 ■ Honolulu Weekly ■ 21

Continued on Page 22



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From Page 21

these regular line dance lessons, put on by Parents Without Partners, a nonprofit, nonsectarian support organization for single parents and their children. Ward Warehouse stage: every Tue, 6 - 8 p.m.; Windward Mall stage: every Thu, 6 - 8:30 p.m. Free. 262-6442

Half Hour to Health: Power Stretching Dr. Kathy Higgins conducts this free workshop on the benefits and how-tos of stretching. Call for reservations. Nu'uuanu YMCA, 1441 Pali Hwy.: Fri 5/25, 10:30 a.m. Free. 596-7178

Hawai'i 'Ukulele Club Newcomers are always welcome at this open Hawaiian music jam session. Call for directions. Pāki Park, 3503 Lē'ahi Ave.: Every Mon, 7 - 9 p.m. Free. 733-7368

Hip Hop/Funk Dance Teens through adults; beginners and intermediates welcome. Aloha Activity Center, 725 Kapi'olani Blvd., Suite C101: Every Wed starting 5/9, 7 - 9 p.m. \$10/hr. 926-8037, 988-0510

In Spirit Come dance the connection between body and spirit. Calvary By the Sea Lutheran Church, 5339 Kalaniana'ole Hwy., 'Āina Haina: Every Mon, 6:30 - 8 p.m. Free. 386-8883

Insight Meditation Find out what meditation in the Vipassana tradition is all about. More stress for you if you don't. Mu Ryang Sa Temple, 2420 Halela'au Pl.: Every Sat, 4 p.m. Free. 395-7749

Introduction to Yoga Hatha yoga in the Iyengar tradition. Atherton YMCA, 1810 University Ave.: Every Tue & Fri, 6:30 - 8 p.m. \$5 per class. 382-3910

Koreans on the Plantations: The Early Years Author and scholar Dr. Wayne Patterson gives an overview of the background and day-to-day life of the first Korean immigrants to work Hawai'i's plantations. Some surprising stuff even jaded historians will be curious to discover. Center for Korean Studies, East-West Road, UH Mānoa: Wed 5/23, 7 p.m. 956-2212, 537-6271

New York Mambo on "2" Learn how to sizzle on the dance floor with the queen of Latin dancing, Minnie Ruiz. Aloha Activity Center, 725 Kapi'olani Blvd., Suite C101: Every Thu, 7:15 - 9:15 p.m. \$90 for four weeks. 926-8037

O'ahu Scuba Diving Club Keep your diving skills sharp and explore O'ahu's underwater wonders in this free dive club (administered by e-mail). Subscribe at M_J_Zimmerman@yahoo.com. Free subscription to club; \$40 per weekend dive and boat charter.

Public Speaking Workshop Taught by Toastmasters. (Manual included in fee.) Unity Church of Hawai'i, 3608 Diamond Head Cir.: Every Wed in February, 7:30 - 8:45 p.m. \$15. 833-7528

Raku Slide Lecture Raku Ho'olaule'a guest artists Jow Hawley and David Kuraoka discuss this revered art form, with an abundance of visual aids. Honolulu Academy of Arts, 900 S. Beretania St.: Tue 5/29, 5:30 p.m. reception; 6:45 p.m. lecture. Free. 532-8700, 596-8128, www.hawaiicraftsmen.org

West Africa Dance Classes Sister Denice shares the culture of West Africa through dance. Oh yes she does. Aloha Activity Center, 725 Kapi'olani Blvd., Suite C101: Every Sat, 5:30 - 7 p.m. \$10. 926-8037, 697-8623

Botanical

Foster Botanical Gardens Foster's — Australian for plants, and plenty of 'em on these guided tours through the lush and expansive grounds. Foster Botanical Gardens, 180 N. Vineyard Blvd.: Every Mon - Fri by reservation, 1 p.m. \$5/\$3 kama'aina; \$1 kids; free to 5 years and under. 522-7066

Hālawā Xeriscape Garden Tours Learn how to preserve Hawai'i's ecology with these free tours of a garden of water-conserving plants. Have thirsty back yards and house plants no more. Hālawā Xeriscape Garden, 99-1268 Iwaena St., Hālawā Industrial Park: Every Wed & Sat, 10 a.m. - 2 p.m. Free. 527-6113

THE SCENE

Lyon Arboretum Recommended: walking shoes and light rain gear. A love for the outdoors will be provided upon arrival. It's true. Lyon Arboretum, 3860 Mānoa Rd.: Every Tue, 10 a.m.; every Sat, 1 p.m. \$1. 988-0456

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., Kāne'ohe: Every Sat, 10 a.m.; every Sun, 1 p.m. Free. 233-7323

Kids

Art in the Zoo Learn to draw, sculpt or paint the animals in the Zoo. OK, learn how to draw, sculpt or paint representations of the animals in the Zoo. Honolulu Zoo, 151 Kapahulu Ave.: every Sun through 5/27, 1 - 4 p.m. \$35 per class. 971-7174

Family Fishing Days The happy folks at Ho'omaluhia host a free day of "catch-and-release" tilapia fishing at their very own fishin' hole. Just show up with poles, small, barbless hooks, bait and buckets. It's only about a 20-minute walk to the fishies, so wear walking gear as well. Ho'omaluhia Botanical Garden, 45-680 Luluku Rd., Kāne'ohe: Sat & Sun, 10 a.m. - 2 p.m. Free. 233-7323

Metamorphose on Memorial Day Just because school's on holiday doesn't mean that Mother Nature is. Families whose kids have the day off can learn about the act of transformation, and how — despite the mandatory jar of cocoons in every kindergarten classroom — metamorphosis isn't something reserved only for butterflies. Call for information and reservations. Hawai'i Nature Center, 2131 Makiki Heights Dr.: Mon 5/28, 9:30 - 11:30 a.m. 955-0100

Mystery at the Aquarium Youngsters can interview suspects, use the lab and sort through clues to solve a mystery perpetrated by some fishy characters. Waikiki Aquarium, 2777 Kalākaua Ave.: Fri 5/25, 7 - 9:30 p.m. \$6 - \$8. 923-9741

Shave Ice & Stories "We're pulling out our Greatest Hits for Kids, the material that really knocks 'em out," says James McCarthy of this musical storytelling collaboration with Jeff Gere. Even that is a modest statement for stories of this popular longtime duo. 521-2903 The ARTS at Marks Garage, 1159 Nu'uuanu Ave.: Sat 5/19, 6/2 & 16, 3 p.m. 521-2903

Snooze in the Zoo Camp out on zoo grounds for a tour, campfire, dinner and stories. Morning brings a continental breakfast and a chance to feed the animals. Honolulu Zoo, 151 Kapahulu Ave.: Fri 5/25, 5:30 p.m. - 9 a.m. \$35; \$10 for kids ages 3 - 5 kids. 971-7174, www.honolulu-zoo.org

Hikes & Excursions

Chinatown Historic & Cultural Walking Tour It's true: Every major U.S. city has one, but none like our very own. Just meet in front of the Ramsay Art Gallery for a guided tour of Chinatown by the Hawai'i Heritage Center. 521-2749 Ramsay Galleries, 1128 Smith St.: Every Fri, 9:30 a.m. \$5. 537-2787

The Diamond Head Story The all-volunteer Clean Air Team gives geologic and historic facts on the way to the sunny summit. Honolulu Zoo Entrance, 151 Kapahulu Ave. (meet at the Gandhi statue): Every Sat, 9 a.m. - noon. \$5. 948-3299

Makiki Tantalizer Better pay attention or you'll get lost on this six-mile ridge hike through Tantalus. Hawaiian Trail & Mountain Club, Meet at 'Iolani Palace grounds, mauka side: Sun 5/27, 8 a.m. \$2. 235-8330

O'ahu's Cemetery Tours Hawai'i historian Nanette Purnell tells about the headstones and funeral customs in this window to the past. O'ahu Cemetery, 2162 Nu'uuanu Ave.: Mon 5/28, 9 - 11:30 a.m. 538-1538, 943-0371

Food & Drink

Winez & Grinz Get plen'y eet'z at this five course Pineapple Room special by Laura Fong. Pineapple Room, Liberty House Ala Moana: Fri 5/25, 5 - 9 p.m. \$49 - \$64. 945-8881

Whatevahs

50th State Fair Food! Rides! Stuff! Yeah, you know what to expect at this one. If you've seen one, you've seen them all. Why argue with success? (Hey, I thought last year's was the 50th State Fair.) Aloha Stadium, 99-500 Salt Lake Blvd.: Fri 5/25 - Mon 5/28, Fri 6/1 - Sun 6/3, Fri 6/8 - Mon 6/11, Fri 6/25 - Sun 6/27; Fri, 6 p.m. - midnight; Sat - Mon, noon - midnight. \$1; free to military. 486-9509, 682-5767

5K Family Fun Run/Walk Cheer on family and friends at this benefit for the Kamiloi-kī Elementary School Playground. Or, register by Fri 5/25, and enter for \$20. Hawai'i Kai Town Center, 6700 Kalaniana'ole Hwy.: Sat 5/26, 6:30 - 9 a.m. 397-5806

Gender Bender Lip Gloss Revue The Lovely Leikia hostesses, and what a show this is! Very riotous variety show with everything from vaudeville to vixenry and everything in between. Fusions Waikiki, 2260 Kūhiō Ave.: Every Fri, 9:30 p.m. 924-2422

Ghosthunters Bus Tour Tour the haunted sites of O'ahu in a cozy little tour bus with storyteller Lopaka Kapanui. Chicken skin guaranteed, call for reservations. Sat 5/26, 7:15 - 11 p.m. \$30. 943-0371

Honolulu Street Market Goin' street on you, dog, with lots of produce, crafts and collectibles. Honolulu Street Market, City Square, Kohou St.: Every Sat, 9 a.m. - 2 p.m. 221-6042

Karaoke at the Wailana Cocktail Lounge Comfy atmosphere, free karaoke and cheap drinks — the perfect solution to the "what-to-do-tonight?" blahs. You might even catch Ken Dahl there, staring straight into space. Wailana Cocktail Lounge, 1860 Ala Moana Blvd.: Mon - Thu, 9 p.m. - midnight; Fri - Sat, 9 p.m. - 1 a.m. 955-1764

Monthly Backgammon Tournament The Aloha State Backgammon Club continues their monthly tournaments into June, with free lessons starting at 5:30 p.m. Elks Club, 2933 Kalākaua Ave.: Fri 6/1, 6:30 p.m. \$20 entry fee. 294-7475, 922-2674

'Ohina Short Film Submissions VHS copies of your original film short (30 min. max.) are sought for possible inclusion in the annual local film showcase in September. 'Ohina: The Short Film Showcase, 1013 Kawaiaha'o St, Honolulu, 96814: Submissions must be received by Fri 8/3. 951-4413

Paper Doll Revue God damn! These Grande Dames have been goin' on glamorous for days now ... years, even! Raquel Gregory and her gorgeous gals'll give y'all a li'l bit o' heaven. Why don't you come on up and see 'em sometime? Fusions Waikiki, 2260 Kūhiō Ave.: Every Sat, 9:30 p.m. 924-2422

Rise Up Pussycat Projects and Suburban Streetwear team up in this benefit concert and fashion show, where a portion of the proceeds will go to the local chapter of Habitat for Humanity. Ages 21 & up. Wave Waikiki, 1877 Kalākaua Ave.: Tue 5/29, 9 p.m. \$5. 941-0424, ext. 12

Symphony Ball 2001 Themed "2000 and One, A Symphonic Odyssey," this black-tie affair is one of the Honolulu Symphony's major fund-raisers. Coral Ballroom, Hilton Hawaiian Village: Sat 5/26 \$225. 524-0815, ext.237

Volunteer

Habitat for Humanity Call for information on how to lend a hand, or how to qualify for Habitat housing. Habitat for Humanity — Honolulu. 988-9339

Hawai'i Public Television HPT is seeking volunteers for several reception, promotion

Continued on Page 23

THE SCENE

From Page 22

and development positions. Do you belong in show biz? *Hawai'i Public Television*, KHET-11: 973-1000, 973-1386

Hawai'i's Plantation Village Every little bit helps, even if all you have is a few hours a week as a greeter, collection assistant or guide. Training is provided. *Hawai'i's Plantation Village*, 94-695 Waipahu St.: 677-0110

He'eia Stream Restoration Remove alien vegetation and litter from the stream banks and the old 'auwai. Wear sturdy shoes, long-sleeved shirts and pants; bug repellent and sunscreen recommended. Gloves, trash bags and refreshments will be provided. *He'eia State Park*, 46-465 Kamehameha Hwy., Kane'ohe: Sat 5/26, 8:30 a.m. - noon. Free. 247-3156

Ho'omaluhia Botanical Gardens How easy is it, being green? This easy. Help out at the gardens by greeting visitors with the Ko'olau for a backdrop. Flexible days and hours. 233-7323 *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: 233-7323

Honolulu Zoo Volunteers at least 14 years of age are needed to assist animal keepers and provide conservation education. *Honolulu Zoo*, 151 Kapahulu Ave.: Open applications every Wed, 9 a.m. - 2 p.m. 971-7187

Institute for Human Services Volunteers are needed to help sort donated clothing for distribution to the homeless guests of IHS. One four-hour shift per week, three-month commitment. *Institute for Human Services*, 546 Ka'a'ahi St., Honolulu HI 96817: 537-2724

Mānoa Valley Theatre With your help, the show will go on. MVT needs help with costuming, props, lights, set-building, publicity and administration, regardless of previous experience. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd: 988-6131

Meals on Wheels Helpful people are needed as volunteer drivers to deliver meals to needy seniors throughout O'ahu. *Lanakila Rehabilitation Center*, 1809 Bachelot St.: 531-0555

Parent Support Project The LDAH is looking for AmeriCorps volunteers to work in communities throughout Hawai'i. *Learning Disabilities Association of Hawai'i*, 200 N. Vineyard Blvd., Ste. 310: 536-9684

Special Olympics Hawai'i hard-working and compassionate volunteers ages 18 and up are needed at different locations to help with events, award presentations, setup and cleanup. *Special Olympics Hawai'i*. Fri 5/25 - Sun 5/27. 943-8808, ext. 21

Sunny Buddies Kind, helpful and interested individuals over age 16 are needed to pair up with mentally retarded individuals, offering friendship and raised community awareness. *Dept. of Health, Developmental Disabilities Division*. Through Tue 7/31. 373-5157

Neighbors

Lāna'i Pineapple Festival A sweet celebration of Hawai'i's plantation days, featuring live entertainment, food and crafts on the Pineapple Isle. Through Sat 6/30. (800) 321-4666

Maui Film Festival The second annual Maui Film Festival welcomes film artists and celebrities to five days of premieres and a sunny Hawaiian backdrop. *Wailea Resort*, Maui: Wed 6/13 - Tue 6/17 tickets start at \$10. (808) 572-FILM, www.mauiFilmFestival.com

Twelfth Annual Maui Onion Festival Good enough to make you cry, the annual favorite is back. There'll be onion recipes, onion eating contests and oh so much oniony more, hosted by Emme Tomim-bong. *Whalers Village*, 2435 Kā'anapali

Parkway, Maui: Sat 8/4 & Sun 8/5, 11 a.m. - 6 p.m. (808) 661-4567

Gay

Black Garter Café This event is described by the promoters as "a bar for women." Call the Women's Hotline for information on cost and directions. 531-4140, ext. 2 *Che Pasta Cafe*, 1001 Bishop St.: Every Fri, 9 p.m. - 2 a.m. \$5. 524-0004

GLBT Video Nites Movies of every genre. Call for each week's title. *Gay and Lesbian Community Center*, 2424 S. Beretania St.: 7 p.m. Free. 951-7000

Honolulu Gay Support Group Everyone is welcome who supports "freedom, equality and justice of gay people." Hopefully that includes you, if we're all going to get along in the millennium ahead. *Waikiki Community Center*, 310 Paoakalani Ave., Rm. 202A: Every Tue, 7:30 - 9 p.m. Free. 532-9000

Hula's Saturday Catamaran There's booze on board when Hula's Bar & Lei Stand hits the open ocean. Meet at Hula's at 2:30 p.m. for a prompt launch at 3 p.m., or risk getting left behind. *Hula's Bar and Lei Stand*, Waikiki Grand Hotel, 2nd floor, 134 Kapahulu Ave.: Every Sat, 2:30 p.m. \$10. 923-0669

Lesbian Support Group A confidential support and social group for lesbian, bisexual and orientation-discombobulated women. *Gay and Lesbian Community Center*, 2424 S. Beretania St.: Every Wed, 7:30 p.m. 951-7000

Mixed Media

KTUH Web Site One of the last true student-run college radio stations is going strong as ever, and their Web site ain't bad either: <http://ktuh.hawaii.edu>. You can

check show times and descriptions, learn about upcoming community events and e-mail the station's staff and DJs. Those outside the frequency can also catch KTUH through the site's live, 24/7 RealAudio feed. Listen, learn, believe! *KTUH* — 90.3 FM Honolulu, 89.7 FM Hawai'i Kai, 91.3 FM North Shore. Free. 956-5288

Local Polish-American Music Show Uncle V., Virian Wadford, hosts this weekly radio show on KNDI, 1270 AM. Every Sun, 5:30 - 6 p.m.

Nā Mele: Traditions in Hawaiian Song The latest in Hawai'i Public Television's Nā Mele music series features Richard Ho'opi'i and Led Ka'apana *Hawai'i Public Television*, KHET-11: Thu 5/24, 7:30 p.m. & Sun 5/27, 9:30 p.m. 973-1000

Poetic License An engaging one-hour documentary about the phenomenon of the teen poetry slam, which has come to cross race, gender and geographical lines. *Hawai'i Public Television*, KHET-11: Sat 5/26, 8:30 p.m. 973-1000

Grassroots

Art in the Park Exactly what it sounds like. *Old Stadium Park*, King and Isenberg streets.: Every Sun, noon. Free.

Building Bridges with Traditional Knowledge See Grassroots Pick on Page 14. *Hilton Hawaiian Village*, 2005 Kālia Rd.: Mon 5/28 - Sat 6/2 \$100/day; \$220 - \$290 entire conference. 544-3385, 956-6738, bbt@hawaii.edu

Food Not Bombs-Hawai'i This group is serving free vegetarian meals twice every week to those people in need. Fort Street Mall: Every Fri, 1 - 2 p.m. Kapi'olani Park: Every Sun, 2 p.m. 228-8865, fnb-hawaii@onebox.com

PAIG Meeting People Against Imperialist Globalization (PAIG): The name is more than a mouthful, and they might bite off

more than they can chew without your help. paig_hi@yahoo.com *Old Stadium Park*, King and Isenberg St.: Every Sun, 4 p.m. Free.

Refuse & Resist! Too big for the cafe, they moved up to UH Campus Center! Weekly Wednesdays the group discusses national news, progress (or lack thereof) and injustices (and their overabundance). All ages welcome for conscious cataclysm. *Campus Center*, UH-Mānoa campus: Every Wed. Free. 598-4653

Submissions

"The Scene" provides groups and individuals with free listings of community events, activities and entertainment. Calendar submissions must include the following:

- Date and time;
- Location (include a street address);
- Cost or admission price (please note if event is free);
- Contact phone number;
- Description of the event. If submitting an entry to the music section, include the general type of music (rock, Hawaiian, etc.)

Deadline for "The Scene" submissions is two weeks before the listing should appear. Listings appear the last Wednesday before the event. An expanded version of this calendar is 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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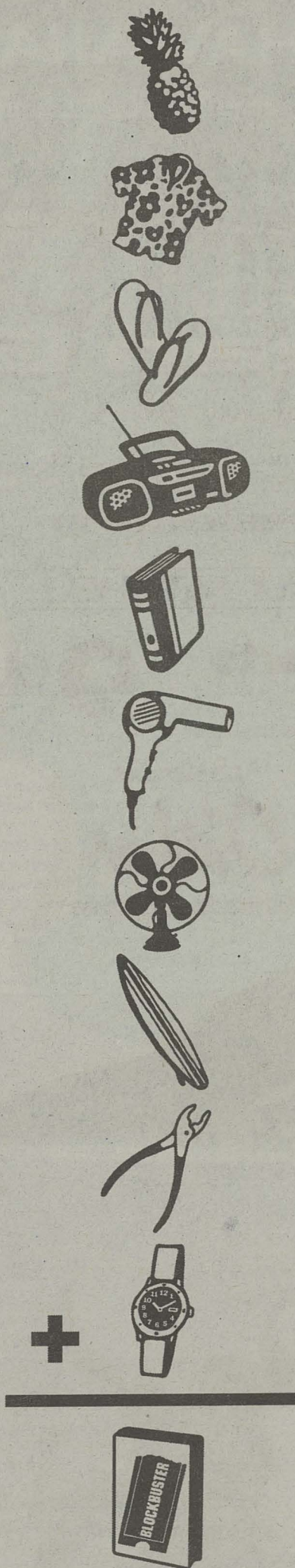


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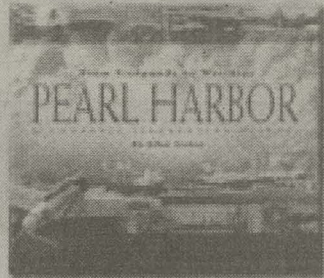
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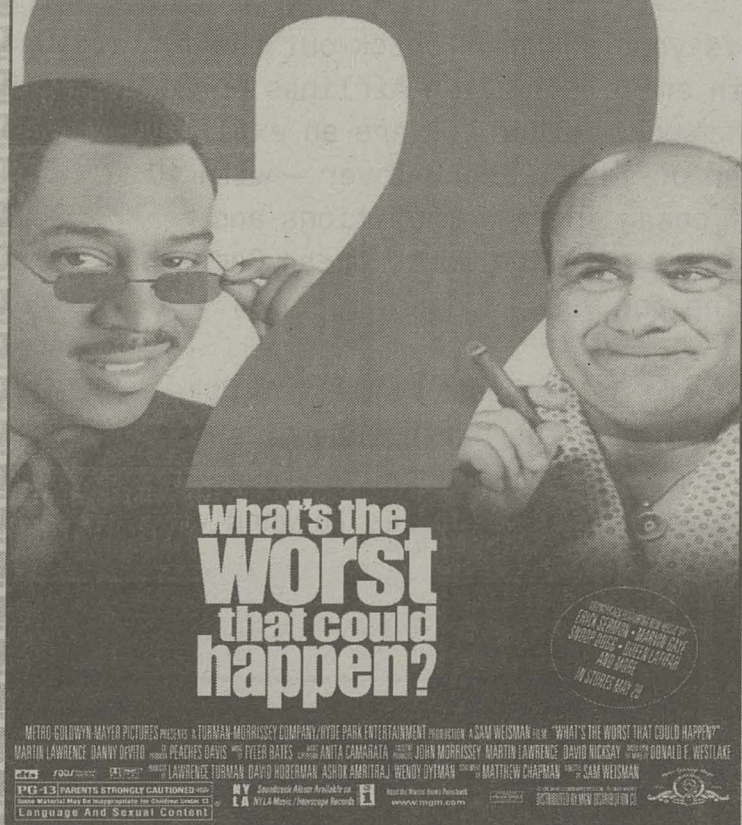
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Weekly

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OPENS IN THEATRES ON FRIDAY JUNE 1ST!



Hawaii Boat Show & Ocean Expo

Friday, May 25, 2pm-sunset

Saturday, May 26 and

Sunday, May 27, 10am-sunset

Ko'Olina Marina

Hawaii's first in-the-water boat show is an educational and entertaining experience for mariners and ocean recreationists of all ages. There will be a wide variety of sail and powerboats on display, along with kayaks, canoes and personal watercraft. Information contact: Ocean Sports Productions - 254-3474.

AAU Beach Volleyball Tournament

Friday, May 25, 5-7pm

Saturday, May 26-Sunday,

May 27, 10am-3pm

Queen's Beach, Waikiki

A Friday evening clinic kicks off two days of competition among teams of teenagers on the beach at Waikiki. This nationwide Beach Volleyball Tour is designed to promote physical fitness. Information contact: 310-216-7901.

Starbucks' Canoe & Kayak Shootout

Saturday, May 26, 10am

Ko'Olina Marina

Catch great paddling action at Starbucks' one-man canoe and surf ski races for men and women. Heats of ten race every ten minutes, and you can see it all from the shoreline between Ko'Olina Marina and the Ihilani Resort & Spa. Information contact: Rhino Event Marketing - 545-8688.

Hawaiian Airlines World Ocean Games Beach Clean-Up

Saturday, May 26, 10am - 12pm

Makapuu, Kailua, and Diamond Head Beaches

The public is invited to help Hawaiian Airlines' employees prepare for the World Ocean Games with a clean-up of three Oahu beaches. Join in and enter to win great prizes, including a trip for two to Tahiti on Hawaiian Airlines! Information contact: 521-4322.

King Kalakaua Plaza Chalk Art Contest

Sunday, May 27, 10:30 am - 12pm

King Kalakaua Plaza

(Niketown, Banana Republic, All Star Hawaii), Waikiki

Teams of children and teens representing Oahu public and private schools join master seascape artist, Walfrido, in a chalk art contest. Teams create their own ocean-themed artwork within a marked section of pavement. Prizes are awarded to the top entries. Free Parking under Banana Republic. Space is limited. Call 521-4322 to pre-register.

Waikiki Ocean Mile Swim presented by Duke's Waikiki

Monday, May 28, 8am

Waikiki Beach fronting Duke's at the Outrigger Waikiki

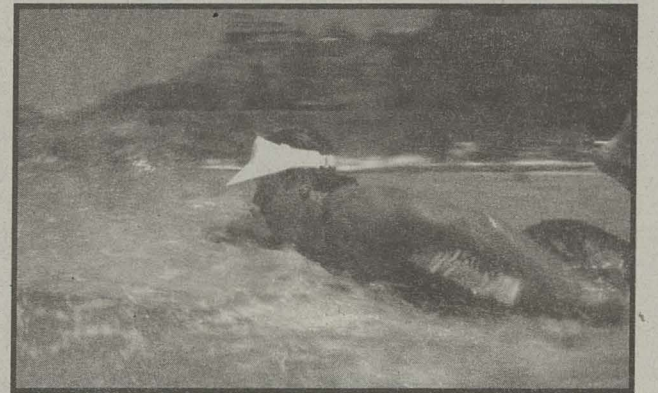
Hundreds of swimmers take to the water for a one-mile, roughwater swim competition off legendary Waikiki Beach. T-shirts for the first 300 registered athletes, pre-registration recommended. Information contact: 521-4322.

Hawaiian International Ocean Challenge Opening Ceremony

Wednesday, May 30, 4:45 - 7:00 pm

Waikiki Beach fronting Duke's Statue

Teams of international lifeguards march down Waikiki Beach to the Duke Statue for the opening ceremonies of the Hawaiian International Ocean Challenge. Local band, Colon, will entertain spectators, and ceremonies will include a Hawaiian blessing and a spectacular polynesian show. You can get a great professional haircut in exchange for a \$10 donation to the Gregory House Programs at the Paul Mitchell Cut-a-Thon. Information contact: 521-4322.





HAWAIIAN
— AIRLINES —

WORLD Ocean Games



World Ocean Games Kite Surfing Championship

Thursday, May 31, 10am
Mokuleia Beach Park

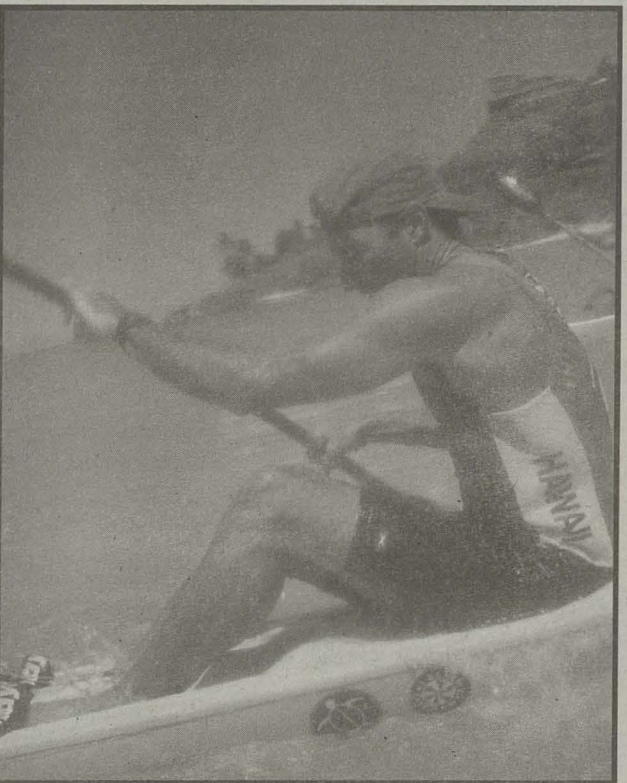
The world's best professional kite surfers, including Hawaii's own Robbie Naish, compete for a cash purse and the title of World Ocean Games Champion in a freestyle expression session. Competition may extend to June 1, depending on wind conditions. Information contact: 521-4322.



Hawaiian International Ocean Challenge, presented by Hawaiian Airlines, Outrigger Hotels & Resorts, and Paul Mitchell

Friday, June 1, 12 - 4pm
Makapuu Beach
Saturday, June 2, 10am - 2pm
Kailua Beach Park

International lifeguard teams from Australia, New Zealand, Eastern and Western Canada, Japan, New Jersey, Hawaii, California and Florida meet head to head for two days of intense ocean competition. Teams vie for a \$20,500 cash purse and the title of the world's lifeguard champions in eight events including a paddleboard race, surf rescue swim, surfski race, swim relay, outrigger canoe race, and beach flags. Information contact: 521-4322.



T&C/Transworld Surf Air Invitational

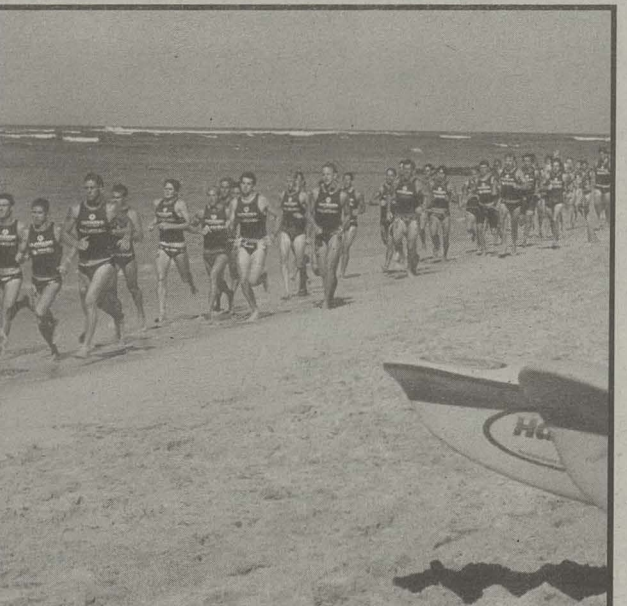
Saturday, June 2, 10am
Kuhio Beach

Select surfing stars show-off this hot, new style of extreme surfing, where surfers launch off waves and into the air on ultra-light boards designed for high-action and big thrills. Information contact: T&C - 483-8383.

T&C Grom Contest

Saturday, June 2 and
Sunday, June 3, 8am-4pm
Queen's Surf, Kuhio Beach

Future surfing legends are highlighted in this 5th annual contest open to youth under 14, and featuring two days of competition on longboards, shortboards and bodyboards. Information contact: T&C - 483-8383.



Outrigger's Waikiki King's Race, presented by Hawaiian Airlines and Paul Mitchell

Sunday, June 3, 8:30-10:30am
Waikiki Beach fronting
Outrigger Waikiki Hotel

Known worldwide as the preeminent ocean multi-sport event, this race combines four continuous disciplines - a 1-mile beach run, 3-mile surfski, 1-mile ocean swim, and 1-mile paddleboard. A \$6,500 purse attracts both professional and amateur athletes. Information contact: 521-4322.

Bud Light Tug of War

Sunday, June 3, 10:30am
Waikiki Beach, in front of
Outrigger Waikiki Hotel

International lifeguard teams compete in a classic test of strength against a secret, all-star team. Information contact: 521-4322.

World Ocean Games Finale Party

Sunday, June 3, 6:30pm
All Star Hawaii, Waikiki

Join lifeguards and competitors from the Hawaiian International Ocean Challenge and Waikiki King's Race for their awards ceremony and blow out party. Open to public at 8:30pm, free parking. Information contact: 521-4322.

WORLD OCEAN GAMES SPECIAL OFFERS*

Sunset Terrace

- Thursday, May 31 free appetizer 6-7:30pm
 - Daily - happy hour 2-6pm and live Hawaiian music 6-8pm.
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- King Kalakaua Plaza, Waikiki 945-9700**

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- Outrigger Waikiki, 922-2268**

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*Offers valid: May 25-June 3. Other restrictions may apply. Not valid with other discounts. Present this ad when ordering.

Film

PHOTOS: COURTESY

The 12th annual Adam Baran gay and lesbian film fest gets back on the right track — good movies.

Adam's apples

BOB GREEN

When the streamlined, four-day Adam Baran Honolulu Gay & Lesbian Film Festival unspools starting next weekend at the Honolulu Academy of Arts, discerning filmgoers should notice that it has rescued itself from the sniggering camp of yesteryear and has opted instead for quality and diversity. From the inspired raucousness of *Hedwig and the Angry Inch*, winner of the audience award and directing award at this year's Sundance Film Festival, to the sweet, revisionist love story of *Big Eden* (HW, 5/16) and from the riveting hustler interviews of *101 Rent Boys* to the New Guinea doc *Keep the River On Your Right*, the lineup promises to give audiences something new to look at.

Under the tutelage of director Jon Bryant, the festival, named in memory of video-master Adam Baran and sponsored by the Honolulu Gay & Lesbian Cultural Foundation, has pared itself down and gotten serious about film. The impressive, one-venue program is sprinkled with short local films and guest appearances.

Based on video previews, industry buzz and reviews from other festivals, here's a rundown of selected highlights of this year's new and improved fest. All screenings are at the Honolulu Academy of Arts Theater, and all tickets are \$6 unless otherwise noted:

• ***Hedwig and the Angry Inch*** (2000). John Cameron Mitchell translates his wildly original off-Broadway hit into what appears to be a new cult classic, replete with original rock music (by Stephen Trask). *Hedwig* comes to Honolulu armed with a clutch of film-festival honors. The film, about a botched sex-change operation culminating into the world's most alienated rock-music revue, is a one-of-a-kind musical/drama/comedy event. *Thu 5/31, 7:30 p.m.*

• ***101 Rent Boys*** (2000) Doc filmmakers Randy Barbato and Fenton Bailey (*The Eyes of Tammy Faye*) spent a year interviewing/video-izing over 100 hustlers on Santa Monica Boulevard, then concentrating on the most revealing of them. Sad, funny, riveting. *Fri 6/1, 6 p.m.*

• ***Lost and Delirious*** (Canada, 2000) A first-rate adaptation of Susan Swan's novel *The Wives of Bath*, this lesbian-oriented tale, full of life's complications, is set in a private boarding school. *Fri 6/1, 8 p.m.*

• **"Mixed Plate"** is a grouping of short films by national, international and local filmmakers (with some directors in attendance). Included in the lineup of films (ranging from two to 28 minutes) are Oz's *The Man in the Iron Mask*, Hawai'i filmmaker Kathryn Xian's *Constructions*, *Confidences* (with director Branden Blinn in attendance) and the Academy of Arts' Don Brown in a whimsical mood with his *Blue Horizon*, *Override* and *Dykes and Their Dogs*. *Sat 6/2, 4 p.m.*

• ***Big Eden*** (2000). Winner of the audience award at the recent New York Gay & Lesbian Festival, this feel-gooder tells the tale of a New York gay man going back home to Montana — to old loves and new ones. A real sleeper. *Sat 6/2, 8 p.m.*

• Free to the public are these two docs: *That's A Family* (1999), told from the viewpoint of children about gay mothers and fathers; and *Our House* (2000), a study of five gay child-rearing families, their friends, jobs and challenges (award-winner for documentary at last year's Outfest). *Sun 6/3, 2 p.m.*

• ***Keep the River On Your Right*** (2001) Roger Ebert raved about this fascinating doc about how, in 1955, a New York intellectual joined a tribe — a cannibalistic tribe — in New Guinea. Winner of the Jury Prize at

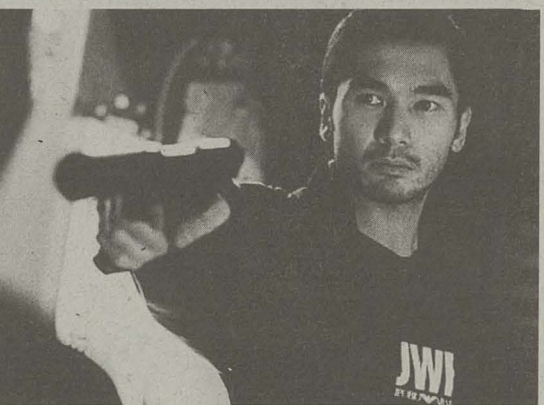
the Amsterdam Film Festival and Special Critics Award at the L.A. Indie Film Fest last year. *Sun 6/3, 4 p.m.*

• ***Lost in the Pershing Point Hotel*** (2000). Based on the cult play by Leslie Jordan, this guilty pleasure — drugs and drag, glitter rock and low-end gay life — transforms itself subtly into a story of great, unexpected power. *Sun 6/3, 7 p.m.*

12th Annual Adam Baran Honolulu Gay & Lesbian Film Festival — Honolulu Academy of Arts, 900 S. Beretania St., *Thu 5/31 – Sun 6/3*. Opening reception, *Thu 5/31 at 5:30 p.m.*, followed by the premiere showing of *Hedwig and the Angry Inch* at 7:30 p.m.; \$6 for most tickets, \$15 for opening-night reception. 561-1802, 941-0424, ext. 18. www.hglcf.org and info@hglcf.org.



Top: *Hedwig and the Angry Inch*
Above: *101 Rent Boys* (see review on Page 33)
Bottom: *Portland Street Blues* (not previewed here; showing Sat 6/2 at 6 p.m.)



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Hedwig & The Angry Inch

12th Annual Adam Baran Film Festival

Opening Night

Thursday, May 31, 7:30 PM

Academy of Arts Theater

Reception 5:30 PM

Film 7:30 PM

\$15/film and reception

Special Performance by Maui's Guava Chiffon



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Bombs away!

The tedious Pearl Harbor yawns its way into film infamy.

CHAD BLAIR

The best scenes in *Pearl Harbor* are when the bullets, bombs and torpedoes are flying. Bullets pierce the air and water, leaving tracers in their wake, singing with cool little zip sounds as they wantonly pierce human flesh. Aerial torpedoes, specially fitted by the Japanese to dive shallow in Pearl Harbor, plunk into the calm waters and take off toward Battleship Row. When a Zero's bomb penetrates the USS Arizona's magazine, the great steel lady literally bursts at her seams.

Except for the knowledge that thousands were killed when the events portrayed did, in fact, occur, it's a pretty cool scene — even if it's all Industrial Light & Magic. The battle scenes, the most impressive feature of *Pearl Harbor*, are largely computer-enhanced, if seamless; they shellac the entire film with a faux veneer. In a couple of quick establishing shots, for example, the area of O'ahu located just mauka of the harbor looks like technicians had to erase Pearlridge Mall with Adobe Photo-

shop — which, I suppose, they did.

But then, in *Pearl Harbor*, nearly everything is fake — recycled Hollywood pap and maudlin bombast for the sake of an exportable, profitable strain of irrelevant if not retrograde jingoism. The list of movie clichés re-warmed by scriptwriter Randall Wallace is impressive: a traumatized WWI vet warns apple-pie youngsters of the ravages of war; hotshot pilots break rules but impress the brass and become heroes; Navy nurses named Betty stick big needles into Navy pilots' butts; Navy pilots named Rafe bed Navy nurses named Evelyn; a squadron member struggles with a stutter but gets Betty anyway; there's the obligatory tiki bar scene with the obligatory bar fight ("Call the MPs!"); the enemy is a bunch of dour, efficient robots (alas, Cary Hiroyuki-Tagawa doesn't even get to flash his seductive smile).

One should expect nothing more than butt jokes and bombast from director Michael Bay and producer Jerry Bruckheimer, whose last film together was the moronic money-maker, *Armageddon*. Still, local audiences will leave theaters wistfully wondering about the film that

might have been if it had really been a tale about Pearl Harbor, instead of a story about a three-way sex thing whose only heat comes from torpedo explosions.

Way too often teary-eyed and biting his lip, Ben Affleck mugs his way through the tone-deaf dialogue. Josh Hartnett is an earnest model. After extended close-up scenes with these two B-list stars' massive heads on the Big Screen, I had the urge to wipe the spittle from Affleck's pearly whites and apply Cover Girl to the large mole on Hartnett's neck.

As the nurse torn between two lovers, Kate Beckinsale is just like Liv Tyler in *Armageddon*: all mooning bone-structure. She falls in love, and then watches the people she loves get killed and not get killed.

Bruckheimer and Bay waste Cuba Gooding Jr., who plays a fighting swabbie. In nearly all of his very few scenes, the Oscar-winning actor appears to be on sodium penothol. (In *Pearl Harbor's* Wonder Bread cast, Gooding is here to bring in the brothers.) Among the other



You sunk my battleship: The USS Oklahoma perishes under Japanese attack in Pearl Harbor.

two actors with any life in them at all, Alec Baldwin plays Jimmy Doolittle with mature bravado. Baldwin doesn't chew the scenery; he just inhales it then exhales in a husky whisper. Jon Voight infuses the necessary gravitas into his extended FDR cameo, despite a scene (added for dramatic effect) in which the polio-stricken president rises unaided from his wheelchair to inspire his reluctant staff ... and us morons!

Several inanimate objects perform well, too, in *Pearl Harbor*, practically all of them borrowed from other films: the floating corpses and sinking ships come from *Titanic*; the dizzying, indecipherable aerial battle scenes are from *Independence Day*. And the maiden waiting at CINCPAC for news of her brave and true love — alive or dead? — well, that's from B&B's *Armageddon* once again.

What's most disturbing about *Pearl Harbor* are the cultural un-

dercurrents. It was an odd feeling exiting Waikiki Theatre after seeing *Pearl Harbor* at a media and VIP junket screening May 17: Kalākaua Avenue was inundated, of course, with the usual Japanese flocks, while back inside the theater American sailors wearing their dress whites clapped tepidly as the credits rolled and Faith Hill cooed. Odd, because *Pearl Harbor* is not merely a poorly acted, weakly scripted, fault-filled paradigm of the worst that Hollywood has to offer, but also a promo for U.S. militarism and American hegemony in the reign of George II.

Early on in the picture, when Doolittle/Baldwin angrily asks Rafe/Ben if he thinks a fighter plane is merely for his own amusement, one Naval officer in the Waikiki audience actually answered the screen loudly and seriously, "Yes I do."

Bombs away.

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

Moviedclock

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- ◆ Showing
- Closing
- Opening

Town

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◆ *Along Came a Spider* (2:15, 4:45, 7:15, 9:45 p.m., Fri-Mon also 11:45 a.m., Fri & Sat also 12:30 a.m.); *Angel Eyes* (2, 4:30, 7:30, 10:15 p.m., Fri-Mon also 11:30 a.m., Fri & Sat also 12:45 a.m.); *Bridget Jones' Diary* (2, 4:30, 7:15, 10 p.m., Fri-Mon also 11:15 a.m.); *The Mummy Returns* (1, 4, 7, 10 p.m., Fri & Sat also 12:50 a.m.); *The Night Marchers* (1, 3, 5, 7, 9 p.m., Fri-Mon also 11:15 a.m., Fri & Sat also 11:15 p.m.); *Shrek* (1:45, 2:15, 4:10, 4:30, 7, 7:20, 9:30, 9:50 p.m., Fri-Mon also 11:30 a.m., 12:05 a.m., Fri & Sat also 11:45 p.m., 10:20 a.m.); *Thru 5/24: Crocodile Dundee in Los Angeles* (1:45, 4, 7, 9:15 p.m.); *The Forsaken* (2:30, 4:45, 7:30, 9:45 p.m.); *Thru 5/25: Pearl Harbor* (noon, 12:30, 3:30, 4:15, 7, 8, 10:30 p.m., Fri & Sat also 11:45 p.m.);

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

◆ *A Knight's Tale* (Wed & Thu 11:30 a.m., 1:10, 2:40, 3:40, 4:50, 6:35, 7:10, 7:40, 9:35, 10:05, 10:35 p.m., Fri-Tue 10:40, 11:10 a.m., 1:35, 4:35, 5:05, 7:25, 10:10, 10:40 p.m.); *Angel Eyes* (Wed & Thu 11:05, 11:40 a.m., 1:35, 2:20, 4:40, 5:20, 7:20, 8, 9:50, 10:25 p.m., Fri-Tue 10:50, 11:35 a.m., 1:55, 2:35, 4:20, 5:10, 7:10, 7:40, 9:50, 10:20 p.m.); *Bridget Jones' Diary* (Wed & Thu 11:25 a.m., 1:55, 4:25, 7:25, 9:50 p.m., Fri-Tue 11 a.m., 1:40, 4:25, 7:05, 9:35 p.m.); *Crouching Tiger, Hidden Dragon* (Wed & Thu 1:50, 7:35 p.m., Fri-Tue 11:05 a.m., 4:40, 10:05 p.m.); *Driven* (Wed & Thu 11:35 a.m., 2:25, 5, 7:40, 10:05 p.m., Fri-Tue 2:05, 7:20 p.m.); *The Mummy Returns* (Wed & Thu 11 a.m., noon, 1, 2:30, 3:30, 4:30, 6:30, 7, 7:30, 9:30, 10, 10:30 p.m., Fri-Tue 10:35, 11:25 a.m., 1:25, 2:25, 4:25, 6:25, 7:35, 9:25, 10:25 p.m.); *Shrek* (10:45, 11:15, 11:45 a.m., 12:15, 12:45, 1:15, 1:45,

2:15, 2:45, 3:15, 3:45, 4:15, 4:45, 5:15, 5:45, 6:15, 6:45, 7:15, 7:45, 8:15, 8:45, 9:15, 9:45, 10:15, 10:30 p.m.); *The Tailor of Panama* (Wed & Thu 11:20 a.m., 2:10, 4:55, 7:50, 10:20 p.m., Fri-Tue 2:10, 7:55 p.m.); *Thru 5/24: Blow* (10:55 a.m., 4:35, 10:10 p.m.); *Chocolat* (9:40 p.m.); *Crocodile Dundee in Los Angeles* (11:10 a.m., 1:30 p.m.); *Spy Kids* (10:50 a.m., 1:40, 4:20, 7:30 p.m.); *Thru 5/25: Pearl Harbor* (10:30, 11:20 a.m., noon, 12:40, 1:30, 2:20, 2:55, 3:40, 4:30, 5:20, 6:05, 7:30, 8:30, 9, 10, 10:45 p.m., Fri also 7:55, 8:50, 9:45 a.m.);

VARSITY TWINS: 1106 University Ave. 296-1818, code 1609-16

◆ *Memento* (2:30, 4:45, 7:05 p.m., Fri-Sun also 9:20 p.m.); *The Widow of Saint-Pierre* (3, 5:15, 7:30 p.m., Fri-Sun also 9:45 p.m.);

WARD STADIUM 16: 1044 Auahi St. 594-7032

○ Fri 5/25: *A Knight's Tale* (11:45 a.m., 1:30, 2:35, 4:20, 5:25, 7:30, 8:20, 10:20, 11:15 p.m.); *Angel Eyes* (12:15, 1, 2:40, 3:20, 5:05, 5:40, 7:30, 8:20, 9:55, 10:45 p.m.); *The Mummy Returns* (11:45 a.m., 1:30, 2:35, 4:20, 5:25, 7:10, 8:20, 10, 11:15 p.m.); *Once Upon a Time in China* (11:30 a.m., 2:25, 5:20, 8:15, 11:10 p.m.); *Pearl Harbor* (noon, 12:30, 1:15, 1:45, 2:30, 3:50, 4:30, 5:30, 6:15, 7, 7:45, 8:30, 9:30, 10:15, 10:40, 11:15 p.m.); *Shrek* (11:30 a.m., noon, 12:30, 1, 1:40, 2:10, 2:40, 3:10, 3:50, 4:20, 5:20, 5:50, 6, 6:30, 7, 7:30, 8:10, 8:40, 9:10, 9:40 p.m.);

Waikiki

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

◆ *Cirque du Soleil: Journey of Man* (1:45, 6:05, 9:15 p.m.); *Extreme* (8:05 p.m., Fri-Tue also 3:55 p.m.); *Hidden Hawai'i* (11:45 a.m., 2:55, 7:10 p.m.); *Michael*

Jordan: To the Max (Wed & Thu 3:55 p.m., Fri-Tue 5 p.m.); *Ring of Fire* (Wed & Thu 12:45, 5 p.m., Fri-Tue 12:45 p.m.);

WAIKIKI THEATRES: Kalakaua at Seaside Ave. 296-1818, code 1609-12

◆ *The Mummy Returns* (Wed & Thu 2, 4:45, 7:30, 10:15 p.m., Fri-Mon 2, 4:50, 7:30, 10:05 p.m., Tue 1, 4:15, 7:20, 9:55 p.m.); *Shrek* (Wed & Thu 1:30, 3:45, 5:45, 8, 10 p.m., Fri-Mon 12:30, 2:45, 5:10, 7:45, 9:45 p.m., Tue 1:30, 3:30, 5:30, 7:35, 9:35 p.m.); *Thru 5/24: Crouching Tiger, Hidden Dragon* (2:20, 4:50, 7:20, 9:50 p.m.); *Thru 5/25: Pearl Harbor* (Fri-Mon noon, 3:35, 7:10, 10:50 p.m., Tue 2:30, 7, 10:35 p.m.);

Windward

AIKAHI TWINS: 'Aikahi Park Center. 296-1818, code 1609-19

◆ *Thru 5/24: Along Came a Spider* (6:15, 8:30 p.m.); *Crocodile Dundee in Los Angeles* (6, 8:15 p.m.); *Thru 5/25: A Knight's Tale* (6, 8:45 p.m.); *O Brother, Where Art Thou?* (6:15, 8:30 p.m.);

ENCHANTED LAKE CINEMAS: 1060 Keolu Dr. 263-4171

◆ *A Knight's Tale* (4, 7, 9:45 p.m., Sat-Mon also 1:15 p.m.); *Shrek* (4:15, 4:30, 7:15, 7:30, 9:15, 9:30 p.m., Sat-Mon also 1:45, 2 p.m., Mon also 11:45, 11:30 a.m.);

KAILUA CINEMAS: 345 Hahani St. 261-9103

◆ *Bridget Jones' Diary* (Wed & Thu 4:30, 7:15 p.m., Fri-Tue 4:45, 7:15, 9:15 p.m., Sat-Mon also 2:30 p.m., Mon also 12:30 p.m.); *Thru 5/24: Along Came a Spider* (4:45, 7 p.m.); *Thru 5/25: Driven* (4:30, 6:45, 9 p.m., Sat-Mon also 2:15 p.m., Mon also noon);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-5657

◆ *Angel Eyes* (Wed & Thu 4:30, 7:30, 9:30 p.m., Fri-Tue 4:30, 7:15, 9:30 p.m., Sat-Mon

also 1:15 p.m.); *The Mummy Returns* (Wed & Thu 4, 7, 9:55 p.m., Fri-Tue 4, 7, 9:45 p.m., Sat-Mon also 1 p.m.); *Thru 5/24: Driven* (4:15, 7:15, 9:45 p.m.); *O Brother, Where Art Thou?* (4:45, 7:45 p.m.); *Thru 5/25: Pearl Harbor* (3:45, 4:15, 7:30, 8 p.m., Sat-Mon also noon, 12:30 p.m.);

KO'OLAU STADIUM: Temple Valley Shopping Center 296-1818, code 1609-14

◆ *A Knight's Tale* (Wed & Thu 1:15, 2, 4:20, 5:20, 7:10, 8:10, 9:55 p.m., Fri-Tue 1:15, 3:20, 4:20, 7:15, 8:10, 9:50, 10:45 p.m.); *Angel Eyes* (1:10, 3:25, 5:40, 7:55, 10:15 p.m.); *The Mummy Returns* (Wed & Thu 1:15, 1:30, 2, 2:30, 4:10, 4:20, 5:10, 5:20, 7:10, 7:15, 8:10, 8:15, 9:55, 10 p.m., Fri-Tue 12:30, 1:30, 3:10, 4:10, 7:15, 8:15, 10 p.m.); *Shrek* (Wed & Thu 1, 2:20, 3:20, 4:40, 5:45, 7, 8, 9:20, 10:15 p.m., Fri-Tue 1, 2, 3:20, 4:50, 5:45, 7:05, 8, 9:20, 10:15 p.m.); *Thru 5/24: Along Came a Spider* (1:30, 4:40, 7:20, 10:10 p.m.); *Bridget Jones' Diary* (8:05, 10:15 p.m.); *Driven* (1:45, 4:15, 7, 9:30 p.m.); *Spy Kids* (1:45, 3:50, 6 p.m.); *Thru 5/25: Pearl Harbor* (7:55 a.m., 12:45, 1:15, 2:30, 4:30, 6:15, 7, 8:30, 9:55, 10:35 p.m.);

SIGNATURE WINDWARD STADIUM: 46-056 Kamehameha Hwy., Bldg. G 234-4000

○ Fri 5/25: *Angel Eyes* (12:15, 2:40, 5:05, 7:30, 10 p.m.); *Bridget Jones' Diary* (11:55 a.m., 2:20, 4:35, 7:20, 9:40 p.m.); *The Mummy Returns* (1:30, 4:30, 7:15, 9:55 p.m.); *Pearl Harbor* (11:15 a.m., noon, 1, 3, 4, 5, 7, 8, 9, 10:45 p.m., Fri also 7:49, 8:50 a.m., Mon & Tue no 10:45 p.m.); *Shrek* (10:40, 11:50 a.m., 12:45, 2:15, 3:15, 4:45, 5:30, 7:05, 7:45, 9:30, 10:10 p.m.); *Spy Kids* (11:45 a.m., 2:10, 4:40, 7:10, 9:35 p.m.);

East

KAHALA 8-PLEX: Kahala Mall. 296-1818, code 1609, 18

CINEMA

Do the hustle

The Adam Baran gay and lesbian film fest offers up 101 Rent Boys, a look at the mean streets of male hustlers.

BOB GREEN

Most of the 101 male prostitutes, interviewed over the course of a year for this doc, work the streets of Hollywood and West L.A., never far from Santa Monica Boulevard. These aren't the big, rangy, well-educated hustlers whose clients are the tastefully affluent. These guys live night to night, sometimes in the money, sometimes not. Of this gallery of 100 (only one has escaped a life of whoring), a few are singled out and given more screen time to tell their stories. All 101 are asked their opinions about money, sex, love, turn-ons, turnoffs, dreams of the future.

This gallery of humanity is like looking into a funhouse mirror. Within the distortions, some kind of truth is revealed, and this is what our

moviemakers seem to be after. In *101 Rent Boys*, everyone hustles a little, even the audience.

Given its distinctive camera work, unusual musical score and its willing participants — shot in hotel rooms and apartments — the movie can be riveting. Closer to *A Chorus Line* than to your typical documentary, this eclectic mix is the intersection of need-for-human-intimacy and naked-commerce. It's not very pretty, some of this, but try not to watch.

Choose your rent boy. Want the one who demands respect, who loves his profession? The one on drugs so he can stand you and stand himself? Want the (former) innocent who came to L.A. to be a movie star? The 31-year-old black man, married with two children, a real businessman?

Some of the men have fallen from the grace of the upper-middle class, all love money and a lot of them love sex (or once did). Some are funny as hell — and insightful. Others are

clearly doomed. One delivers a searing monologue about (his) hustler life worthy of a Tennessee Williams heroine, and the film turns eloquent.

This movie, full of the language of bravado and acts of desperation (and occasional brilliance), is not for the squeamish or the politically correct. We get hustler truths, hustler bullshit and an aromatic mixture of both — the sacred and the profane. Although this film will finally show up on cable, it's a better experience in a theater, with an audience reacting and responding. *101 Rent Boys*, by the folks who gave us *The Eyes of Tammy Faye*, is rueful and smart. For the right audience, it's a great date movie.

101 Rent Boys screens Friday, June 1, at 6 p.m. at the Honolulu Academy of Arts Theater. See our preview, on page 25, of the Adam Baran Honolulu Gay & Lesbian Film Festival, Thu, 5/31 – Sun, 6/3.

◆ **A Knight's Tale** (Wed & Thu 1:30, 3:30, 4:30, 6:30, 7:30, 9:30, 10:15 p.m.; Fri-Tue 12:30, 1:30, 3:30, 4:30, 6:30, 7:20, 9:15, 10:10 p.m.); **Angel Eyes** (Wed & Thu 3, 5:15, 7:45, 10 p.m.; Fri-Tue 12:45, 3:10, 5:30, 8 p.m.; Fri-Sun also 10:30 p.m.; Mon & Tue also 10:15 p.m.); **The Mummy Returns** (Wed & Thu 1, 2, 3, 4, 5, 6, 7, 7:45, 9, 10, 10:25 p.m.; Fri-Tue 1, 2, 4, 5, 7 p.m.; Fri-Sun also 8, 10, 10:40 p.m.; Mon & Tue also 7:45, 9:35, 10:15 p.m.); **Shrek** (Wed & Thu 1, 2:20, 3:20, 4:40, 5:45, 7, 8, 9:20, 10 p.m.; Fri-Tue 12:30, 1:30, 2:50, 3:50, 5, 6, 7:15, 8:15, 9:15, 10:15 p.m.); ○ Fri 5/25: **Pearl Harbor** (Fri-Mon noon, 4:10, 7:45 p.m.; Fri-Sun also 11:15 p.m.; Tue 12:45, 4:30, 8:30 p.m.); **KOKO MARINA STADIUM 8: 296-1818, CODE 1609-17**

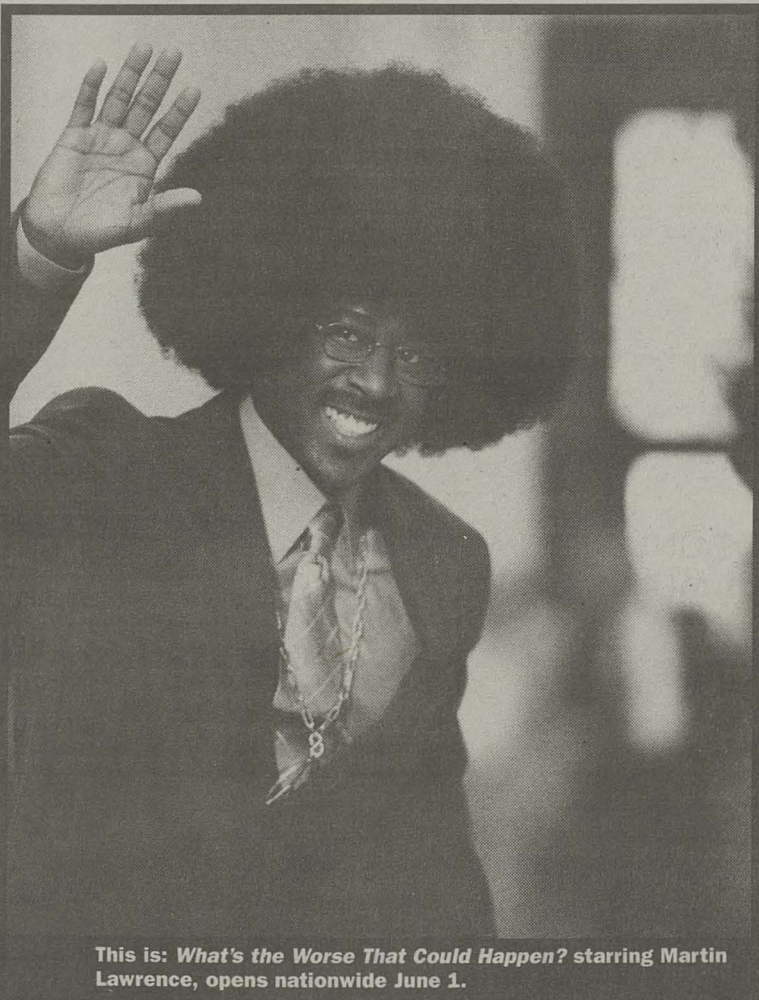
◆ **A Knight's Tale** (Wed & Thu 1, 3:50, 7, 9:45 p.m.; Fri-Tue 1:30, 4:15 p.m.; Fri-Mon also 7, 10:40 p.m.; Tue also 7:10, 10 p.m.); **Angel Eyes** (Wed & Thu 1, 3:15, 5:30, 7:45, 10 p.m.; Fri-Tue 12:50, 3:20, 5:30, 7:50, 10:15 p.m.); **Bridget Jones' Diary** (Wed & Thu 3:30, 3:30, 5:40, 7:40, 9:40 p.m.; Fri-Tue 1:20, 3:30, 5:40, 8, 10 p.m.); **The Mummy Returns** (Wed & Thu 1:40, 4:30, 7:10, 9:50 p.m.; Fri-Tue 1:10, 4:10, 7:30, 10:20 p.m.); **Shrek** (Wed & Thu 1:20, 2, 3:30, 4:20, 5:40, 7, 7:50, 9:30, 10 p.m.; Fri-Tue 1, 3:10, 5, 5:20, 7:20, 7:40, 9:40, 10:10 p.m.; Fri-Mon also 12:30, 2:40 p.m.; Tue also 2 p.m.); **The Tailor of Panama** (Wed & Thu 1:50, 4:40, 7:30, 9:50 p.m.; Fri-Tue 1:50, 4:50, 8:10, 10:30 p.m.); ● Thu 5/24: **Crocodile Dundee in Los Angeles** (1:10, 3:10, 5:10, 7:20 p.m.); ○ Fri 5/25: **Pearl Harbor** (Fri-Mon noon, 3:35, 7:10, 10:50 p.m.; Tue 2:30, 7, 10:35 p.m.);

Central

MILILANI TOWN CENTER STADIUM 14: 296-1818, CODE 1609-23

◆ **A Knight's Tale** (Wed & Thu 1:15, 2:15, 4:15, 5:15, 7:20, 8:20, 10:10 p.m.; Fri-Tue 1:30, 1:45, 4:20, 4:50, 7:15, 7:55, 10:20 p.m.; Fri-Sun also 10:55 p.m.); **Angel Eyes** (Wed & Thu 1:20, 2:30, 3:50, 5:30, 7:15, 8:30, 9:55 p.m.; Fri-Tue 1:55, 2:55, 4:35, 5:25, 7:10, 8, 9:45 p.m.; Fri-Mon also noon, Fri-Sun also 10:35 p.m.); **Bridget Jones' Diary** (Wed & Thu 1:30, 3:45, 5:55, 8:05, 10:10 p.m.; Fri-Tue 7:30, 10 p.m.); **The Mummy Returns** (Wed & Thu 1:10, 2:10, 3:30, 4:20, 5:10, 6:30, 7:10, 8:10, 9:30, 10 p.m.,

Fri-Tue 1:30, 2, 3:30, 4:15, 5:10, 6:30, 7:15, 8:15, 9:30, 10:15 p.m.; Fri-Mon also 12:40 p.m.; Fri-Sun also 11 p.m.); **Shrek** (Wed & Thu 1, 2:20, 2:50, 3:20, 4:40, 5:15, 5:45, 7, 7:30, 8, 9:20, 9:45, 10:15 p.m.; Fri-Tue 1, 2:15, 2:45, 3:15, 4:30, 5, 5:30, 7:10, 7:25, 7:50, 9:20, 9:50 p.m.; Fri-Mon



This is: *What's the Worst That Could Happen?* starring Martin Lawrence, opens nationwide June 1.

also 12:05 p.m.; Fri-Sun also 10:10 p.m.); ● Thu 5/24: **Along Came a Spider** (1, 3:15, 5:30, 7:50, 10:15 p.m.); **Crocodile Dundee in Los Angeles** (5:25, 7:55, 10:05 p.m.); **Driven** (2, 7:05 p.m.); **Spy Kids** (1:05, 3:25 p.m.); **The Tailor of Panama** (4:35, 9:35 p.m.); ○ Fri 5/25: **Pearl Harbor** (1:15,

(1, 2, 3:20, 4:20, 5:40, 6:40, 8, 9, 10:20 p.m.); **The Mummy Returns** (1, 1:45, 2:45, 3:40, 4:30, 5:30, 6:20, 7:15, 8:15, 9, 10 p.m.); ● Thu 5/24: **Bridget Jones' Diary** (7:50, 9:50 p.m.); **Crocodile Dundee in Los Angeles** (1:45, 3:50, 5:55, 8, 10:05 p.m.); **Driven** (2:20, 4:35, 7, 9:15 p.m.); **The**

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Forsaken (1:30, 3:30, 5:30, 7:30, 9:30 p.m.); **Spy Kids** (1:35, 3:40, 5:45 p.m.); ○ Fri 5/25: **Pearl Harbor** (noon, 1, 1:45, 2:30, 4:10, 4:45, 6:15, 7, 7:45, 8:30, 9:55, 10:40, 11:15 p.m.); **Shrek** (1, 1:30, 2, 2:30, 3, 3:30, 4, 4:30, 5, 5:30, 6, 6:30, 7, 7:30, 8, 8:30, 9, 9:30, 10, 10:30 p.m.); **SIGNATURE PEARL HIGHLANDS: 1000 Kamehameha Hwy. 455-6999**
 ◆ **A Knight's Tale** (Wed & Thu 1, 1:35, 3:55, 4:35, 7, 7:30, 9:55, 10:25 p.m.; Fri-Tue 1:35, 4:35, 7:30, 10:25 p.m.); **Angel Eyes** (Wed & Thu 11:10 a.m., 12:25, 2, 2:40, 4:25, 5:25, 7:05, 7:50, 9:40, 10:20 p.m.; Fri-Tue 11:10 a.m., 12:25, 2:40, 5:10, 5:25, 7:50, 10:20, 10:35 p.m.); **The Mummy Returns** (Wed & Thu 11:30 a.m., 1:30, 2:20, 4:30, 5:10, 7:25, 8, 9:35, 10:15 p.m.; Fri-Tue 1:30, 2:20, 4:30, 7:25, 7:55, 9:35, 10:15 p.m.); **Shrek** (Wed & Thu 10:30, 11, 11:40 a.m., 12:15, 12:45, 1:15, 1:50, 2:30, 3:15, 3:45, 4:15, 4:45, 5:30, 6, 6:35, 7:10, 7:45, 8:15, 9, 9:30, 10, 10:30 p.m.; Fri-Tue 11:05, 11:40 a.m., 12:15, 12:45, 1:15, 1:50, 2:30, 3:15, 3:45, 4:15, 4:45, 5:30, 6, 6:35, 7:10, 7:45, 8:15, 9:05, 9:30, 10:05, 10:30 p.m.); ● Thu 5/24: **Crocodile Dundee in Los Angeles** (noon); **Driven** (2:10, 4:50, 7:20, 9:50 p.m.); **Spy Kids** (11:45 a.m., 2:15, 4:40, 7:15 p.m.); ○ Fri 5/25: **Pearl Harbor** (11, 11:30 a.m., noon, 1, 2:35, 3:10, 4, 5, 6:15, 7, 8, 9, 10, 10:45 p.m.);

North Shore

IMAX POLYNESIAN CULTURAL CENTER: 55-370 Kamehameha Hwy; (Closed on Sundays.) 293-3280

◆ **Everest** (1, 3 [Japanese-language version], 5 p.m.); **The Living Sea** (6 p.m.); **Polynesian Odyssey** (2, 4 p.m.); **LA'IE CINEMAS: 55-510 Kamehameha Hwy. 293-7516**
 ◆ **Shrek** (Wed & Thu 4:30, 7:15, 9:55 p.m.; Fri-Tue 4:30, 7, 9:30 p.m.; Sat & Mon also 2 p.m.); ● Thu 5/24: **A Knight's Tale** (4:15, 7, 9:45 p.m.); ○ Fri 5/25: **Pearl Harbor** (4:15, 8 p.m.; Sat & Mon also 12:30 p.m.);

Leeward

KAPOLEI MEGAPLEX: 890 Kamakamokila Blvd. 296-1818, code 1609-24

◆ **A Knight's Tale** (1:10, 2:15, 3:50, 5, 6:45, 8, 9:20 p.m.; Fri-Sun only 1:10, 2:10, 3:50, 4:50, 6:45, 7:40, 9:20, 10:30 p.m.); **Along Came a Spider** (1:10, 3:20, 5:30, 7:40, 9:55 p.m.; Fri-Mon only 1:10, 3:30, 5:45, 8, 10:20 p.m.); **Angel Eyes** (1:30, 3:45, 7, 9:30 p.m.; Fri-Mon only 1:30, 3:45, 7:40, 10:20 p.m.); **Bridget Jones' Diary** (Wed & Thu 1:30, 3:40, 5:45, 7:50, 10 p.m.; Fri-Tue 3, 7:40 p.m.); **Crocodile Dundee in Los Angeles** (Wed & Thu 1, 3, 5, 7:40, 9:40 p.m.; Fri-Tue 1, 5, 9:40 p.m.); **Crouching Tiger, Hidden Dragon** (Wed & Thu 1:05, 3:50, 7:25, 9:55 p.m.; Fri-Tue 1:05, 7 p.m.); **Driven** (Wed & Thu 1, 3:30, 7, 9:30 p.m.; Fri-Sun 7:45, 10:10 p.m.; Mon & Tue 7:45, 10 p.m.); **Exit Wounds** (Wed & Thu 1:10, 3:20, 5:30, 7:45, 10 p.m.; Fri-Tue 4, 9:40 p.m.); **The Mummy Returns** (1, 1:50, 3:45, 4:40, 6:30, 7:20, 9:15, 10 p.m.; Fri-Sun only 1, 2, 3:45, 4:45, 6:30, 7:30, 9:15, 10:15 p.m.); **Shrek** (1:15, 2, 2:30, 3:15, 4, 4:30, 5:15, 6, 6:30, 7:15, 8, 8:30, 9:15, 10 p.m.); **Spy Kids** (Wed & Thu 1:20, 3:20, 5:20, 7:20, 9:20 p.m.; Fri-Tue 1:20, 3:20, 5:20 p.m.); ● Thu 5/24: **Joe Dirt** (1:50, 3:50, 5:50, 7:50, 9:50 p.m.; Fri-Sun only 9:50 p.m.); ○ Fri 5/25: **Pearl Harbor** (Fri-Mon noon, 1:15, 2:30, 4:10, 6:15, 7, 7:45, 9:55 p.m.; Fri-Sun also 10:40, 11:15 p.m.; Tue 1:15, 2:30, 4:10, 6:15, 7, 7:45, 9:55 p.m.);

Short Runs, Art & Revival Houses

ACADEMY THEATRE: Honolulu Academy of Arts, 900 S. Beretania St. Free (this week only). 532-8768

◆ **Hawaii** (1966), Sun 5/27 (5 p.m.); **Hawaiian Dance and Music Films** (Ka Po'e Hawai'i Kabiko; 'Iolani Luabine; excerpts from SOS Radio Films; Puamana; excerpts from Enduring Pride), Sun 5/27 (1 p.m.); **Ka'ililauokekoa** (2000), Thu 5/24 (7:30 p.m.); **Paniolo O Hawai'i — Cowboys of the Far West** (1997), Wed 5/23 (7:30 p.m.); **Waikiki: In the Wake of Dreams** (2001), Wed 5/30 (7:30 p.m.); **MOVIE MUSEUM: 3566 Harding Ave. \$5 general, \$4 members. 735-8771**
 ◆ **Dazed and Confused** (1993), Fri 5/25 (8 p.m.); Sat 5/26 (3, 5:30, 8 p.m.); **Time Regained** (France, 1999), Thu 5/24 (7 p.m.); Sun 5/27 (1, 4, 7 p.m.); Mon 5/28 (7 p.m.);



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O'ahu Films

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

✎ **A Knight's Tale** A surprising treat, this medieval adventure combines Camelot with the WWF. Simple fun, and with a rousing climax. (Reviewed 5/9) —Rose Kahele

✎ **Along Came a Spider** Morgan Freeman graces yet another serial-killer film.

✎ **Angel Eyes** Two words: Jennifer Lopez.

✎ **Blow** This film tells the almost-true story of the rise and fall of one of the biggest drug dealers in U.S. history. Vowing as a child to never be poor, George Jung goes from peddling pot on college campuses to importing massive quantities of cocaine from Colombia. *Blow* does its best to portray the dealer as a sympathetic character. Played softly by Johnny Depp, Jung tells his story with the flat but rueful wisdom of hindsight, from his sad childhood and tragic love life, right to his present, pathetic conclusion. A dubious undertaking, at best, but *Blow* tries. (Reviewed 4/11) —Robb Bonnell

✎ **Bridget Jones's Diary** The *Four Weddings and a Funeral* folks try for another screwball comedy.

✎ **Chocolat** *Chocolat*, the new film by director Lasse Hallstrom, is a feel-good comedy that taunts traditions, teases temptations and exposes the roots of intolerance. It's 1959, in a small hilltop village in France, a world where people not only fulfill the expectations of their community, they can't see past them. Juliette Binoche plays Vianne Rocher, a wanderer who opens an exotic chocolaterie directly across from the village church during Lent. She's an unmarried woman with an illegitimate child. She also has an uncanny ability to guess the needs and desires of other people. This is more than enough ammunition for the town's moral compass to wage war against her and her devilish trifles. Cruelty and comedy ensue. (Reviewed 1/3) —Aarin Correa

✎ **Cirque du Soleil: Journey of Man** An IMAX 3-D extravaganza that doesn't translate well. One of the major film disappointments of last year. Back again for the first time.

✎ **Crocodile Dundee in Los Angeles** What more is there to say?

✎ **Crouching Tiger, Hidden Dragon** The cel-

ebrated opener to the 2000 Hawai'i International Film Festival, *Crouching Tiger, Hidden Dragon* is a revisioning of traditions with a fresh pair of eyes. Combining the classic elements of martial arts films with the latest special-effects technology, director Ang Lee has created a mesmerizing vision. Giving his lead characters a gender shift, he has created a story worth remembering. Yu Shu Lien (Michelle Yeoh) a 19th-century Jiang Hu warrior and protector of peace, plays the wise, patient teacher, putting traditions and ways of the past above all else. The young Jen Yu (Zhang Ziyi) stars as the archetypal student and journeyer tempted by the wrong path. Jade Fox (Cheng Peipei) serves as the force of evil and vengeance. The action unfolds when the three women attempt to forge a path for Jen and their own destinies. *Crouching Tiger* is a "supple" powerhouse not to be missed. (Reviewed 12/13) —A.C.

✎ **Driven** As long as this flick's story stays on the racetrack, turbo-charged thrills dominate; but the dumb, vanilla story (a retired race champ returns to aid a troubled young ace) never gets on track. This movie has the worst acting since *Baywatch Hawaii*, without the benefit of pretty young flesh. As a comeback vehicle for Sylvester Stallone, this won't do the job but might have a healthy life in home-entertainment, where recreational drugs and immense quantities of alcohol will make its generational-plot more palatable. (Reviewed 5/2) —B.G.

✎ **Everest** Creaking ice falls, quaking chasms, dangerous, towering cliffs and a harrowing rescue of mountaineers (or at least, some of them) — all in oxygen-thin air. Narration by Liam Neeson, music by George Harrison. Big format by IMAX.

✎ **Exit Wounds** Steven Seagal tries for a comeback in this action thriller.

✎ **Extreme** As far as IMAX movies go, this is one of the best out there — and one of the few chances you'll get to witness the spectacle of nearly life-sized tow-in surfing. Like all IMAX-ers, the storyline teeters on the brink of the Velveeta abyss — but thankfully, this one is all about action ... and in that, it excels. (Reviewed 6/9) —Stu Dawrs

✎ **The Forsaken** Sex vampires, as in Holly-

wood starlets and bimbos.

✎ **Hidden Hawaii** An IMAX tourist-oriented tour of the Islands, featuring a Big Island volcano, a rain forest, Haleakalā and the birth pangs of Lō'ihi. Luckily for us, it has an environmental theme and does an OK job, as far as it goes.

✎ **Joe Dirt** David Spade takes the low road on his path to movie stardom. Enter at your own risk.

✎ **The Living Sea** An IMAX round-the-worlder, documenting ... you guessed it.

✎ **Memento** In a career-making second film, 29 year-old director Christopher Nolan gives us a puzzle of a thriller with two storylines: One goes forward in time and the other backwards. This modernist storyteller's aim is to put us into the elliptical, fragmented mind of its main character, a man sustaining short-term memory loss after being injured trying to protect his wife from murderous attack. (Maybe). This film is alive, shimmering with talent and intelligence. (Reviewed 4/4) —B.G.

✎ **Michael Jordan: To the Max** If you are going to make an IMAX movie about a single person it would seem like a good idea to feature Michael Jordan, one of the most recognizable humans on the planet. The next question is, "Why would you want to make a documentary about one of the most recognizable humans on the planet — something that's been done over and over again?" The most powerful insight of this film is probably unintended: This kind of blind adoration must be a powerful narcotic. It keeps players coming back again and again and is responsible for this silly movie seeing the light of day. (Reviewed 3/28) —R.K.

✎ **The Mummy Returns** Deafeningly loud, fast-moving and cryptic (so to speak), this film knows its demographics well, and it's making billions. Too bad it sucks. (Reviewed 5/9) —B.G.

✎ **The Night Marchers** A local knock-off of *The Blair Witch Project*, done by Well-Meaning Honoka'a boys. Auwe. (Reviewed 5/16) —A.C.

✎ **O Brother, Where Art Thou?** An audacious period farce that works wonderfully for some audiences — and not at all for others — this film has its own peculiar wavelength. This new Coen brothers film is set in a mythopoeic Mississippi Depression-era never-never land; its story — a tongue-in-chic adaptation

of the Homeric *Odyssey* — features three dumber-than-hammers escaped convicts (George Clooney, Tim Blake Nelson, John Turturro) making their picaresque way across the Southland, more oddity than odyssey. Big and bold and sneakily funny, *O Brother, Where Art Thou?* will either get to you or not. It certainly did this reviewer. May the farce be with you. (Reviewed 2/7) —B.G.

✎ **Once Upon a Time in China** This film takes place in ... um ... China. At some time. ...

✎ **Pearl Harbor** See review on Page 26.

✎ **Polynesian Odyssey** Big trip, big trippy format: an IMAX-ed look at ... you got it.

✎ **Ring of Fire** The history of volcanoes and earthquakes in the Pacific Rim is told in this explosive documentary. The lava footage shot here in Hawai'i nei is spectacular; some of the other sequences seem like a waste of this big and loud format. —B.G.

✎ **Shrek** A animated sleeper, said to be one of the best films of the summer — by far.

✎ **Spy Kids** A kids' f/x movie.

✎ **The Tailor of Panama** Director John Boorman's new film tries to make the spy thriller new by turning the spy into a bad guy and the intrigue into a farce. We see a corrupt yet foolish international espionage milieu presented with both comedy's license and drama's weight. An admirable undertaking, and maybe even possible with actors capable of complexity, but we've got Jamie Lee Curtis and Pierce Brosnan onboard. Even Geoffrey Rush can't fix that. *The Tailor of Panama* is an identity crisis with a big budget and a few pretty faces. As far as the spy thriller goes, sometimes different isn't better. (Reviewed 4/25) —A.C.

✎ **The Widow of Saint-Pierre** Juliette Binoche stars in this *Les Misérables* knockoff.

Short Runs, Art & Revival Houses

✎ **Dazed and Confused** (1993) Slacker comedy, by Richard Linklater, about Southwestern superannuated kids trying to grow up, which means saying Goodbye to all that. —B.G.

✎ **Hawaii** (1966) The South Seas Cinema

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✎ **Ka'ililauokekoa** (2000) The first feature-length Hawaiian Language film, a love/nature story. With Pono Guerrero, Noelani Lokepa. Highly recommended. *Academy Theater*

✎ **Paniolo O Hawai'i — Cowboys of the Far West** Edgy Lee's loving take on our cowboys. *Academy Theater*

✎ **Time Regained** (France, 1999) Can Proust be done on film? The answer, surprisingly, is yes — reduced, compressed, but the spirit is there. Directed by Raoul Ruiz. With Catherine Deneuve, Vincent Perez and the inevitable John Malkovich. —B.G. *Movie Museum*

✎ **Waikiki: In the Wake of Dreams** (2000) Edgy Lee's proactive study of the Golden Age of Waikiki features representative music, interviews and found footage.

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Our reviewer left her stomach in San Francisco.

Bay leaves

K. C. WONG

Starting off in Union Square, I often have at least one meal at **The Cheesecake Factory** (Macy's at Union Square, 170 O'Farrell St.) on the top floor of Macy's department store. Rumor has that one is soon to open at Ala Moana Center, and I'll be there with my appetite for its huge portions of outstanding appetizers, salads, sandwiches, pastas and, of course, cheesecakes.

Bypassing the customary California Pūpū (\$5.95 - \$8.95), such as Roasted Vegetable Quesadilla, California Guacamole and Brie Melt, we ventured forth to the Firecracker Salmon Rolls (\$7.95) with spicy salmon rolled in spinach and then deep-fried in a crisp wrapper. Served with a sweet hot-chili sauce resembling the Vietnamese sauce, this pūpū beat your typical spring roll by miles.

The Caesar Salad (\$7.95) had a bit too much garlic for my taste buds, but all was forgiven with my Straw and Hay Pasta (\$12.95). As pleasing to the eye as to the palate, this delicious variation of pasta carbonara with egg and spinach linguini, spicy chicken sausage, smoke bacon, mushrooms, peas and garlic in a Parmesan cream sauce was worth every calorie.

My companion's Grilled Shrimp and Bacon Club (\$10.95) was certainly not as rich, but every bit as tasty and filling, with giant charbroiled shrimp, smoked bacon, lettuce and tomato topped with the Factory's special sauce, on toasted egg bread, and served with French fries. Unless you're really crave seafood, pass on the fish and shrimp offerings at the Factory. They're not bad, they're just not outstanding.

Needless to say, you must save room for one of the Factory's 30-plus different Cheesecakes (\$5.75 - \$6.95 per slice), ranging from Chocolate Raspberry Truffle to Coffee Heathbar Crunch, Fresh Strawberry to Dutch Apple Caramel Streusel. For those in search of "lighter" fare, the Factory also offers other specialties (\$5.95 - \$6.50) such as Blackout Cake, Warm Apple Crisp and Fresh Strawberry Shortcake. Boasting an expansive menu and large portions, the Cheesecake Factory is sure to be an island favorite.

Walking uphill from Union Square through Chinatown will

build up your appetite to indulge at **North Beach Pizza** (1310 Grant St. at Vallejo). Although the pizzeria also whips up Pasta (\$8 - \$12), Submarine Sandwiches (under \$5.75), entrees such as Chicken Cacciatore (\$9.95) and Eggplant Parmigiana (\$8.95), all very hearty, I have to go with North Beach's San Francisco Special of Clams and Garlic Pizza (\$10 for a 12-inch pie), a college standby that got me through many an all-nighter. You may be tempted by the Coit Tower Special (\$11.80), where the meat toppings of sausage, salami, pepperoni and mushrooms are so plentiful they almost obscure any signs of the cheese.

When was the last time you had a fresh spinach, pesto, onions and feta cheese pizza (the Verdi Special, \$11.80)? As with all of North Beach pizzas, the pie arrives piping hot, yet the pie is so aromatic that some diners willingly blister the roof of their mouths to partake immediately.

More Italian treats await two blocks away at the **Molinari's Deli** (373 Columbus St. at Vallejo), where you can pick your choice of bread (French, rosemary, seeded, sweet, whole wheat or Dutch crunch) from a barrel, and have it filled with the most heavenly, savory sandwiches stuffs. Whether it be the Grilled Focaccia Special (\$7.50) with prosciutto, fresh mozzarella, sun-dried tomatoes and sweet bell peppers, or the hot Meatball Sandwich (\$4.95) with homemade meatballs smothered in marinara sauce, you'll enjoy Molinari's grinds so much you may never go back to the deli counter at Safeway.

Also in the North Beach neighborhood is a quaint little place that reminds me of Phillip Paolo's when it used to be in that small house on Beretania Street. **The House** (1230 Grant between Columbus and Vallejo) has a cozy atmosphere, given its small size and about 15 tables. Specializing in Pacific Rim dishes, House serves up such simple wonders as Wasabi Noodles with Grilled Salmon (\$9.95) and a Tuna Sandwich (\$8.95) like you've never had before. Composed of a seared, fresh 'ahi filet, accented by wasabi mayonnaise and placed on toasted bread brushed with garlic oil, the sandwich was a feast with a salad of mixed greens that included baby yellow and red spring tomatoes, tossed in a light soy sauce vinaigrette. The wasabi noodles had a hint of the hot stuff, but the sweet teriyaki glaze of the moist

broiled salmon mellowed the flavor just right.

Last but not least, my favorite restaurants in the city are **Crustaceans** (1475 Polk St. at California St.) and **Thanh Long** (4101 Judah at 46th Ave.). Both owned and operated by the An family, these restaurants prepare garlic-roasted crab that will knock your socks off. The first time I dined here, I was amazed at the number of huge Dungeness crabs and the patrons behind them, each sporting a disposable bib. Although the Ans offer many delicious starters, including the traditional Vietnamese Rolls (\$5.95) and Lemongrass Beef or Chicken Satay (\$7.25), we opted for their perfectly seasoned Salt and Pepper Calamari (\$8.95) in a panko-type batter with long green onions and chopped red bell peppers. But it's the main course of crab — prepared three different styles — that brings the crowds.

While the Tamarind Crab sounded intriguing, with crab simmered in a melange of Roma tomatoes and tamarind, garnished with fresh dill and green onions and flambéed with cognac, we couldn't resist the Drunken Crab, simmered in chardonnay, sake and brandy, then seasoned with scallions, chives and cracked black pepper.

Then there's the fabulous Roast Crab (\$33 per whole crab).

"We can't tell you our secret recipe," our waiter explained when we asked how the Roast Crab got so flavorful. "Only the family members know, and they're in a part of the kitchen separate from the rest of the staff."

Indeed, it's a secret worth keeping because the Dungeness crabs are somehow infused with butter, garlic, cracked pepper and something more, retaining the sweetness of the crab meat yet absorbing the savory flavors of the Ans' secret spices. Their thoughtful touch of pre-cracking the crabs was also much appreciated. Coupled with Colossal Royal Tiger Prawns (\$26.95) butterflied and grilled with, of course, secret spices, on a bed of garlic noodles, and followed by Vietnamese Fried Bananas a la mode (\$4.50), this crab meal is the best to be had.

It's hard to find a bad meal in San Francisco, especially with a half-dozen restaurants on any given block. But the next time you're in San Francisco, head for these sites, and you'll know why Rudyard Kipling complained, "San Francisco has only one drawback: 'Tis hard to leave."

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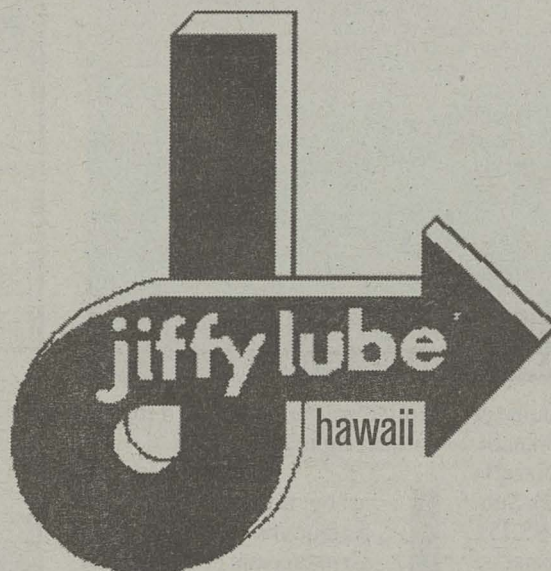
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"A gathering place where east meets west"

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bits of advice from



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YOUR THOUGHTS MEAN EVERYTHING ...

Hey Shaun,

It was so great to receive your email. I realize now, that it isn't just a job thing for you, and it isn't some little publicity stunt your *Weekly* is trying out. You all really do care about us. I think that is amazing! And it makes me feel good inside. Just wanted to let you know how we all are fairing and getting on; placing our ads with you is getting results! Many musicians have gotten in touch with us. Touching bases on many ideas as well as musical philosophies. What we're looking for, what's missing and what's needed here in the islands.

It's nice to know we can get ahead and make ourselves known around town and, dare I say, beyond our own shores. I'd just like to say, how much we appreciate your help and encouragement for the bettering of the island arts. It is very uplifting, both morally and spiritually. I feel like writing another song right at this moment, and I think I will. Thank you again for the extra effort.

Thank you again for the "E". I will be keeping in touch with you on the advancements of my songs and group (Randy & The Soul Shakers). Remember that name Shaun, 'cause I'll be remembering yours. Many mahalos to you, *Honolulu Weekly*. You're the BEST!!!

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Waipahu Elementary Sch.
94-465 Waipahu Street
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Saturday, June 30, 2001
Susannah Wesley
Community Center-Kalihi
1117 Kaili Street
9:00 a.m. - 12:00 noon

Saturday, June 9, 2001
Waianae Mall
86-120 Farrington Highway
9:00 a.m. - 12:00 noon

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Waimanalo Public Library
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Aries

(March 21 - April 19):

Will this be the oddest week of the year? Quite possibly. You may have an encounter with a kind of pseudo-pregnancy, and you could find yourself praying to a god whose existence you never suspected before. For all I know, Aries, you'll acquire a mysterious tool and weird treasure, and you'll be surprised at how much you enjoy the company of people who don't understand you quite the way you thought you needed. But as long as you don't try to force anything to be what it's not, I predict there'll be at least one happy ending.

Taurus

(April 20 - May 20):

Soul-sapping influences are everywhere. To name a few: generic architecture that numbs our desire for beauty, degrading stereotypes about sex and gender; conglomerates that sell us pesticide-laden, genetically modified food; news media that equate cynicism with intellectual vigor; and the mass extinction that's now decimating the Earth's species at a rate comparable to the last annihilation of biodiversity 65 million years ago. But amidst all the loss, Taurus, there is one threat that outstrips all others: the black magic you perform on yourself. By that I mean the ways you hurt yourself while in the thrall of your unconscious conditioning. Luckily, you're now in a phase when you have maximum power to undo these self-administered curses.

Gemini

(May 21 - June 20):

I tried to get my manifesto, "Bigger, Better, More Original Sins," published in *Unrepentant Sinners* magazine. Unfortunately, the editors didn't like the spin I put on the subject. To me, the most interesting sins are not decadent vices or bad habits or silly violations of common sense (all of which are the magazine's specialty). Rather, I'm a connoisseur of taboo yet uplifting pleasures; I love transgressions that don't hurt anyone and expand my intelligence and improve the world. These are exactly the kinds of frontier-penetrating experiments I exhort you to dare in the coming weeks, Gemini. Have maximum fun as you nudge everyone (including yourself) to rethink their stagnant opinions.

Free Will Astrology

by Rob Brezsky

Cancer

(June 21 - July 22):

Thieves have been stealing scores of street signs in Bangkok. It seems renegade scrap-metal dealers pay premium prices for the plunder. As a result, the already frenetic roads of Thailand's capital city have devolved into chaos. I want to mutate the meaning of this situation and offer it to you Cancerians as a benevolent metaphor. I believe you would actually thrive on ripping down some of the signposts and boundary markers in your own inner landscapes. Think of how free you'll feel if you can treat your realm as virgin territory. Imagine being able to dream up new names for everything. Visualize yourself gazing upon all the old familiar places with the alert and hungry eyes of an explorer.

Leo

(July 23 - Aug. 22):

Research shows that an average working couple spends four minutes a day talking to each other with concentrated attention. Meanwhile, a typical parent and child engage in meaningful conversation for only 20 minutes a week. I'm bringing up these sad truths, Leo, because you can't afford to reinforce them right now. Success of every kind will elude you unless you devote more time than usual to the fine art of putting feelings into words as you commune with the people who are most important to you.

Virgo

(Aug. 23 - Sept. 22):

"If I ruled the world," wrote one of my readers, "the rapid consumption of two bottles of Southern Comfort, four malt liquors and a triple bong-load of skunk weed would not result in

my best friend's mother's 100-year-old, priceless Oriental carpet being reduced to the condition and value of a pizza accidentally dropped on the sidewalk." While I understand and appreciate these sentiments, I can think of better ways to capitalize on the privilege of having so much authority. Let's hope you will, too, Virgo, now that you're in the most commanding phase of your astrological cycle. In the coming weeks, you'll have every chance to acquire more clout in your own corner of the world.

Libra

(Sept. 23 - Oct. 22):

My astrological analysis suggests you'll soon be expanding so far and so fast that it will be hard for unexpanding people to keep up. That's why, in order to be of service to you, I'm trying to add 10 pounds to my frame, churn out extravagantly loving thoughts about you and read books by mind-stretching Libran authors like Oscar Wilde, Doris Lessing, Arthur Rimbaud, Ursula Le Guin, Friedrich Nietzsche and Samuel Coleridge. You might want to show this horseshoe to people you care about in the event they want to follow my lead. That way they won't be left behind as you become bigger, smarter and wealthier.

Scorpio

(Oct. 23 - Nov. 21):

I don't think you realize how much of your potential remains untapped, Scorpio. Undreamed-of talents and superpowers are still, after all these years, lying dormant within you. Some of them are so alien to your self-conception that they'll feel like magic if you ever learn to express them. Ironically, one very effective way to bring them to life would be to ripen your attitudes about death and dying. Fortunately, neither you nor anyone you love has to meet the Reaper in

order to accomplish this. Generous amounts of uninhibited sex, altered states and emotion-transforming music will work just as well. Adventures in spiritual eros, meditation and sacred chanting would also do the trick.

Sagittarius

(Nov. 22 - Dec. 21):

According to my reading of the astrological omens, this would be a perfect time for you to declare a general amnesty regarding all matters affecting your closest relationships. Have you been nursing secret grudges forever? Dissolve them. Are you keeping a tally about how much more (or less) you give to your partners than they offer you? Wipe the slate clean. Have you been rigidly holding on to expectations that they will never be able to change? Relax your death-grip. Now murmur the following affirmation a few hundred times: "We are free to reinvent the way we are together!"

Capricorn

(Dec. 22 - Jan. 19):

Businessman Dennis Tito paid the Russians to let him join their astronauts on a trip to the International Space Station. U.S. officials were peeved. NASA Administrator Daniel Goldin raged that it would be a "cold day in hell" before his agency would welcome "tourists" like Tito. In other words, his taxpayer-supported Old Boys Club wants a monopoly on deciding who gets the great privilege of seeing our planet from space. My feeling is that we should send poets and artists and spiritual leaders up there — imaginative and articulate people who can report back to us on what it's like to be transformed by this rare experience. I mention this, Capricorn, because I'd like you to try an analogous shift. Use the dreamy, visionary aspects of

your psyche to survey all the scenes that are normally managed by your logical, organized mind.

Aquarius

(Jan. 20 - Feb. 18):

In her poetic treatise, *A Natural History of the Senses*, Diane Ackerman notes that human lips, tongue, and genitals all benefit from the presence of ultra-sensitive neural receptors called Krause's end bulbs. That's why our bodies experience the greatest pleasure there. According to my astrological analyses, Aquarius, your personal complement of these magic buttons is even more supercharged than usual. Not only that: Your psyche itself is now brimming with the fully turned-on spiritual equivalent of Krause's end bulbs.

Pisces

(Feb. 19 - March 20):

"Dear Mr. Know-It-All: In one of your horoscopes you said the best way to solve any problem (ANY PROBLEM?) is to tune in to the "still, small voice" of my "inner teacher." I gave it a whirl. I really did. But frankly, after much trying, I didn't hear a goddamn thing. Were you just spouting some meaningless New Age crap? — Pissed-Off Pisces." Dear Pissed: It's hard to detect the still, small voice when your brain is aswarm with the caterwaul of complaining and cursing, as yours seems to be. Likewise, the voice never tries to scream above the din of your out-of-control inner monologues. Its clear tones arise amidst emptiness and calm. Another tip: It neither hates nor judges nor flatters. So try again, please. Current astrological omens are such that you'll have an easier time being reverent and objective.

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The Straight Dope

I have heard for as long as I can remember (and even read in a book somewhere) that a major ingredient of Chanel No. 5 perfume is the sweaty excretions of the Abyssinian civet cat. I have even heard that they stretch these cats out on some type of medieval rack and whip them mercilessly to make them sweat more. The Straight Dope please, Cecil.

—Daemon, via the Straight Dope Message Board

Is Kopi Luwak for real? I mean, coffee made from beans that have taken a ride down the alimentary canal of an animal? I hope this is a joke, but I'm worried that it's not.

—Wes Brevig

You're wondering what these two questions have in common? Better sit down, friends. It'll become apparent all too soon.

First of all, the civet isn't a cat, it just looks like one — actually it's related to the mongoose. And those sweaty excretions aren't sweat — they come from the perineal glands,

next to the civet's anus. (What do you mean, "Ewww"? We've barely gotten started. I'll give you something to go "ewww" about.) The perineal glands contain a smelly substance that civets, and true cats for that matter, use to mark their territory. In ancient times some unknown perfume artisan came to an important realization:

- Olfactory protoscientist No. 1: "Man, this civet smell is rank."
- Olfactory protoscientist No. 2: "Yes, but it lasts a really long time!"
- Olfactory protoscientist No. 1: [Pause.] "I'm not seeing how this helps us."

In fact, when used in minute quantities civet has a certain musky allure, and when mixed with more perishable fragrances it prolongs their scent.

I don't find any evidence that you get civet out of civets by whipping them, but the process is none too pleasant. According to the World Society for the Protection of Animals (www.wspa.org.uk/campaigns/civets/civet01.html), which has investigated civet harvesting in Ethiopia, the animals are kept in tiny

cages for years. Every few days the keepers scrape the civet out of the anal sacs, a painful procedure (not to mention one of the world's worst jobs). The WSPA says that Chanel, Cartier and Lancome have all admitted to using civet in their products and that laboratory tests detected the ingredient in Chanel No. 5. Chanel says it has substituted synthetic civet for the natural version since 1998, but come on — years of animal rights agitation and they're realizing only now that using this stuff promotes cruelty to animals?

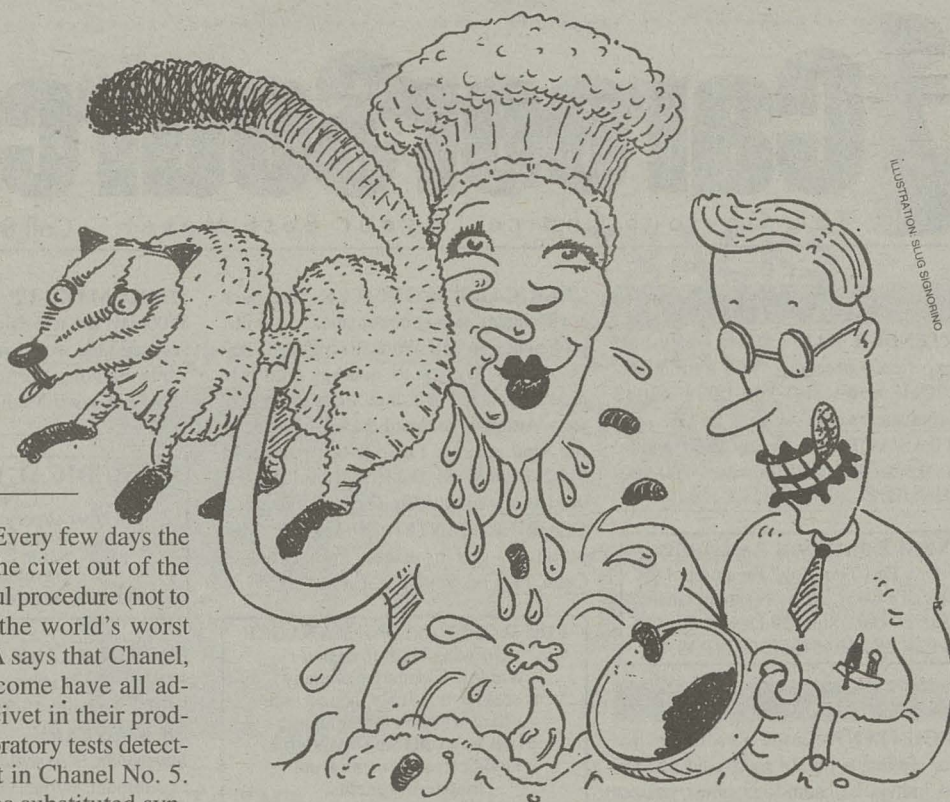
On to that coffee, kopi luwak. The beans have indeed gone in one end of an animal and come out the other, and guess which animal? None other than the civet, although in this case we're talking about the Indonesian palm civet (*Paradoxurus hermaphroditus*) rather than its perfume-ingredient-producing cousins (*Viverra civetta* and *Viverra zibetha*). The palm civet prowls about the coffee plantations of Indonesia, seeking out and eating only the ripest, most primo coffee "cherries" (the sweet, pulpy fruit encasing the coffee beans). The indigestible bean passes

through the animal's system and is excreted, passing within millimeters of our old friends the perineal glands. In the old days it was then gathered by the poorest Indonesians and brewed into coffee. But then somebody had a brainstorm: You know, if we play our cards right, we can sell this to white people for \$110 a pound! Behold, it has come to pass. The coffee is said to have a rich, full-bodied, almost syrupy quality that supposedly results from fermentation in the digestive tract, blah, blah, blah. They say it's quite tasty if you can ignore the fact — no sense pussyfooting around here — that it's made from shit. I haven't tried it personally, you understand. But I plan to get to it real soon.

Some people have expressed skepticism that kopi luwak consists entirely of pre-eaten beans, and from a quality-control standpoint it's hard to imagine what you would do to guarantee 100 percent authenticity. But I cherish the thought of some yuppie complaining that his coffee isn't pure shit. Meanwhile, somewhere a civet is rubbing its scraped perineal glands and thinking, Ah, sweet revenge.

—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.



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Honolulu LULUS

Wartime prostitution in Chinatown

It's late," says Barbara Dunn of the Hawaiian Historical Society simply, explaining the hot-off-the-press annual edition of the *Hawaiian Journal of History*, volume 34, dated 2000.

Did we say *hot off the press*? The new volume spends 32 pages illuminating one of Honolulu's most piquant legacies. In the years leading up to and including World War II, a couple of blocks in Chinatown



blossomed into the cleanest, most matter-of-fact and most lucrative venue for (illegal) prostitution the United States has ever seen, with about 20 different establishments and about 250 registered women at any one time.

Journal founding editor Richard Greer contributes a fascinating article, about the struggles between local officials and military brass over Chinatown's sex traffic and the eventual snuffing out of the trade in 1944, called "Dousing Honolulu's Red Lights." Sadly, Greer died before the long-delayed issue was published but not before enlisting plain-spoken Pearl City resident Ted Chernin, a veteran of Chinatown's glory days, to write a riveting and unabashed first-hand companion piece, "My Experiences in the Honolulu Chinatown Red-Light District," about his pre-married life among the girls. It's a must read.

The facts of life and sex in wartime Honolulu are, in hindsight, refreshingly honest, considering current hypocrisy on the subject.

As Greer and Chernin report, there were never enough women, so long lines would form into streets. There were "bull pens," assembly-line series of four rooms where customers undressed and progressed to a three-minute "love affair." The merciful houses gave rain checks for free return visits if customers ejaculated prematurely or had trouble getting it up. A woman in the midst of her period and thus indisposed was "hav-

ing her flowers." Charming as it sometimes was, Chinatown prostitution was severely regulated: No drugs or alcohol were allowed on the premises (though there were stories); the women were not allowed in Waikiki, nor could they walk the streets on the arm of a man; and they were restricted to Kailua beach for sunbathing.

"Seedy? None of them were seedy!" exclaims Chernin during a phone interview. "The houses were clean and colorful," he says, remembering them, ticking them off in his mind's eye: "The Ritz Rooms, the Modern, the Pacific, the Bungalow Rooms [pictured (circa 1984) at left], the Anchor and the Camp Rooms upstairs from that restaurant, Sun Young Wo. And next to Wo Fat was the New Senator ... further down was the Cottage ..."

The *Hawaiian Journal of History* is published annually by the Hawaiian Historical Society. The 2000 issue is available at libraries and for sale at bookstores for \$12. Regular membership in the society is \$40 per year.

PHOTOS: COURTESY

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AT THE NEW SENATOR HOTEL

—Curt Sanburn

THE hippie bloomer

Color in Mānoa

If trees were like people, the Mindanao gum tree in front of UH Mānoa's Sinclair Library would be your classic throwback to the '60s. Decked out in psychedelic streaks of orange, yellow, green and blue, its trunk alone gives off more color than most flowers do.

So is this groovy gum one of UHM botanist Gerry Carr's personal favorites?

"There are an awful lot of trees in the world, you know," says Carr. But it's well-liked enough to be used as his model in a photo shoot for the department's Web site (www.botany.hawaii.edu/faculty/carr/160webindex/htm).

But this Myrtle family member is



PHOTO: G. D. CARR

more than just another pretty plant. Native to the Philippines and other

western Pacific islands, 4,000 *Eucalyptus deglupta* were planted around Hawai'i in reforestation efforts from 1945 to 1957.

Could this be another one of those introduced species having the potential to wreak ecological havoc? Apparently we're barking up the wrong tree with this benign beauty since, besides being used in construction, it is said to have medicinal properties as well.

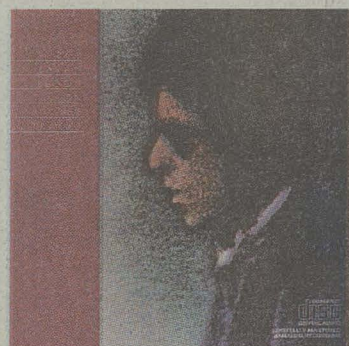
—Andrea Baer

TRACKS of HIS TEARS

Bob Dylan cries like a man

Rustling through the bargain CD racks at Tower Records on Wai'alea not along ago yielded a nice little find for only \$6.99: *Blood on the Tracks* by Bob Dylan.

Arguably his best album — one reviewer hailed it as "a masterpiece from end to end"; Keith Richards says it's his favorite record — it certainly is Dylan's



most accessible work. That's because we've all felt romantic heartbreak, and *Blood on the Tracks* (Columbia Records, 1975) is an honest, brutal revelation of that anguish. It hurts yet feels good to listen to.

As with the album's title, the song titles tell a story: "Tangled up in Blue" and "Simple Twist of Fate" open the disc, setting the bittersweet tone that continues through "You're a Big Girl Now," "You're Gonna Make Me Lonesome When You Go" and "If You See Her, Say Hello." The denouement is just a bit more hopeful: "Shelter From the Storm" and "Buckets of Rain." (Only the cut "Idiot Wind," with its plaintive whaling, might turn listeners off.) Dylan, who won an Oscar just two months ago for "Things Have Changed" and who played a packed Andrews Amphitheater in 1998 (and is rumored to be on his way back), turns 60 May 24.

—Chad Blair

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