

9TH ANNIVERSARY ISSUE

H O N O L U L U

Weekly

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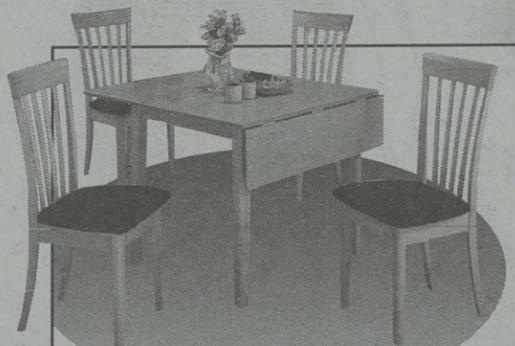
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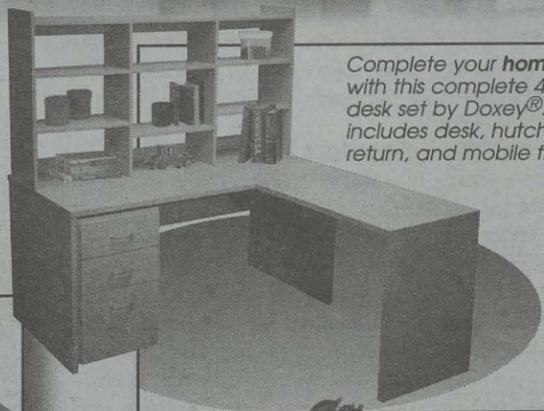


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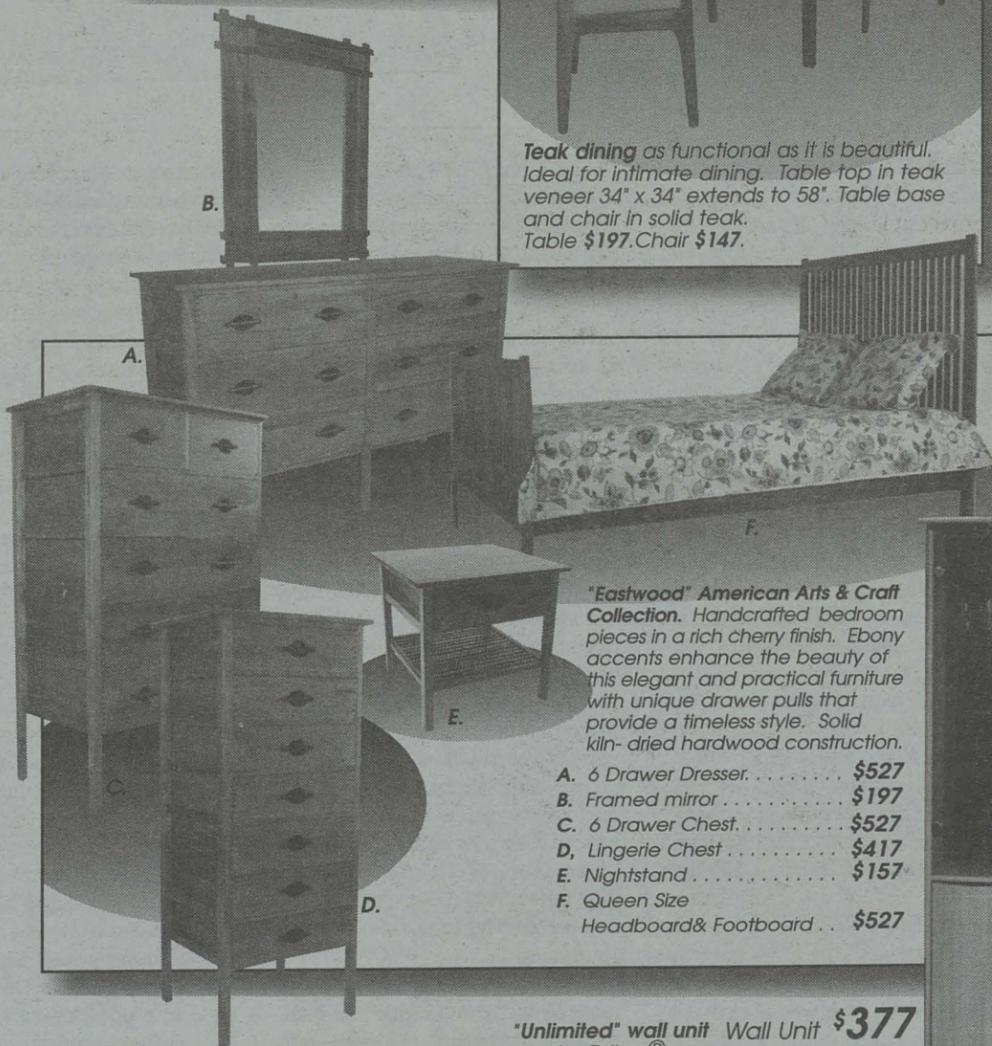
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Green flush

Thank you for your cover article "Green Flash" (HW, 6/21). It is said that all publicity is good publicity, however in the interest of the truth and balanced journalism, please inform your readers as to the following. It is my intention that you receive this information with a mind to set it right.

Some of the points are: I never made an offer to form an alliance with any Green Party persons. Until they can come up with some principles that they can be held accountable to, I could never agree to such an arrangement. For example: Our island has been inundated continuously with "Green Harvest" helicopters for over 20 years and the Green Party doesn't think it's a serious issue. "They won't touch this issue in a desire to be taken seriously," the Weekly reports. Wow, isn't the multibillion-dollar war on drugs, which is really a war on our civil rights, a serious enough issue for the Greens?

They also called me a one-issue candidate. If they mean the Constitution and our Bill of Rights, then they are right. I regret that the Greens are starting to show their true colors. That color is control.

Aaron Anderson
Candidate, State House District 4

Gratuitous brickbats

One minute, Valentine cards, gifts

and conspiratorial phone calls when my husband and I are barely awake. The next minute, gratuitous brickbats on a flag controversy that's already been put to rest by the dailies and the parties involved ("Free-speech Therapy," HW, 5/31).

If this is Bob Rees' idea of mature, professional journalism, it's no wonder he's been ridiculed as "an attack monkey" by a fellow journalist, received no "significant" recognition from his peers and been diminished to unpaid rankings in the middle of the Pacific.

Faye Kennedy

Robert M. Rees responds: It's a mis-characterization to describe as "gratuitous brickbats on a controversy that's already been put to rest" responses to a widely distributed press release demanding that a coach falsely accused of racism be terminated. Further, according to a source at UH-Mānoa, Kennedy was still asking the university to issue a statement on the issue only two days before my column appeared. In fact, my column was circulated at the university as a sort of counterpoint to Kennedy's requests.

Captain Jack

John A. Burns: The Man & His Times (Boylan & Holmes) reads like a hagiography — life of a saint. The book itself, the Emme Tomim-bang paean to a father-in-law on television and Boylan's appearance before the Hawaiian Historical Society clearly revealed errors of omission and commission. Boylan clearly favors John Anthony Burns and carefully selected items and "facts" to fit his bias. Having lived here since 1962, I can say Boylan's weaknesses are flagrant!

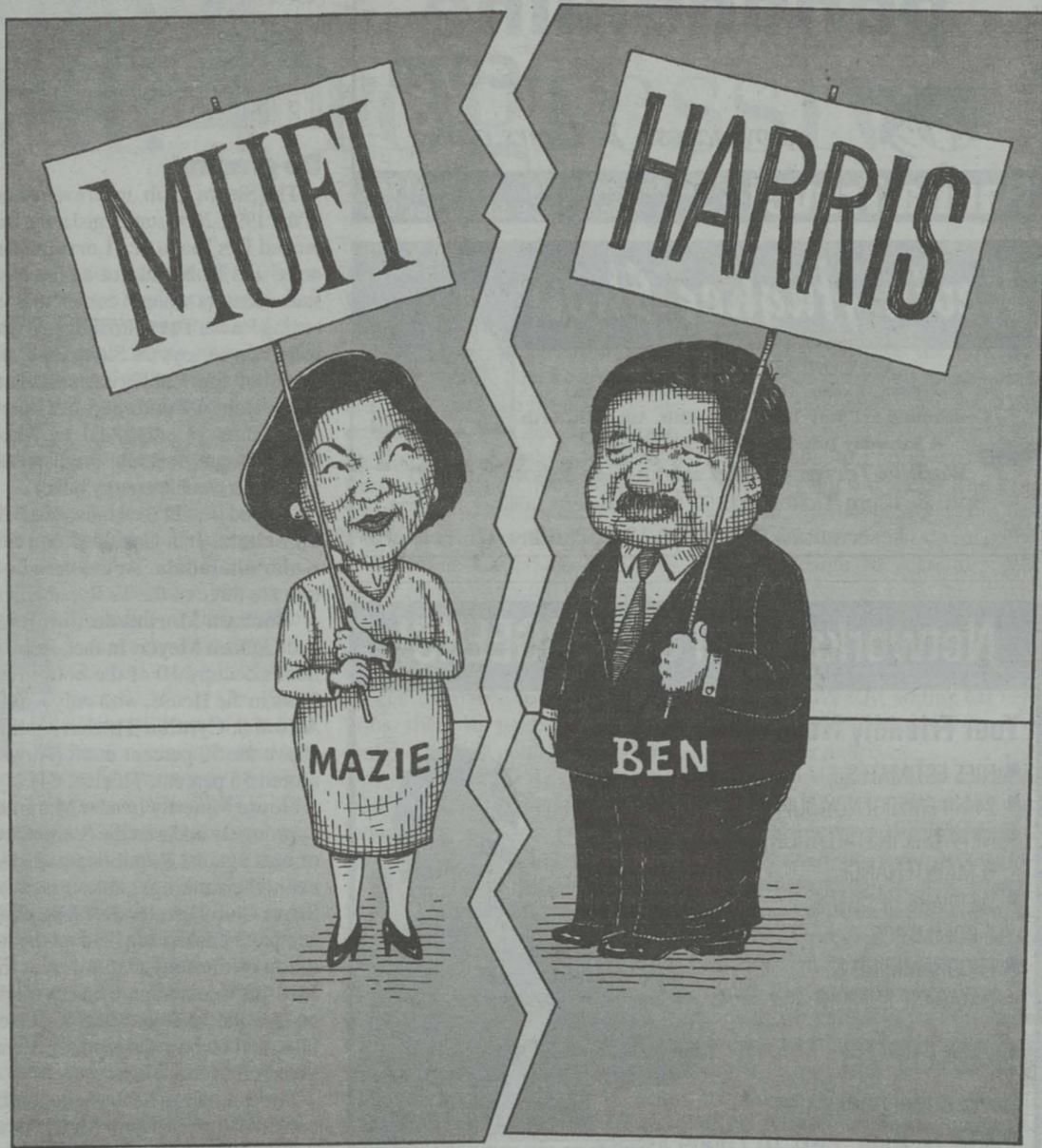
Bob Stauffer, for his part, "deflated" Boylan's hagiography, suggesting the book's authors thought of Burns as both a "Washington" and also a "Jefferson" ("Our Father?" HW, 5/24). However, he too selected items and "facts" to support his theses, which came at the omission of others. Bob Stauffer's reference to the "Maryland Land Bill," and even more incredible, his reference to Lawrence Fuchs, were a stretch. Fuchs wrote a half-century ago and while he, too, hit some marks, his "haole-malihini-not-here-anymore" position compromised the contemporary value of *Hawai'i Pono*.

There are two aspects of John A. Burns that neither author really touched upon:

1) Burns genuinely sought to appoint and encourage a variety of people from different ethnic backgrounds, and women as well, to positions of leadership in Hawai'i. His appointment of William Richardson to be chief justice was by far the most interesting appointment and made a long-lasting impression. Fujio Matsuda's time at the helm of UH-Mānoa was an exercise in local confidence. Burns did not seem to "fear" people who were different from himself racially, ethnically, intellectually or religiously. Burns' handling of the Hawai'i Abortion Law was personally courageous!

2) Burns had a vision of a Hawai'i that was different from the "way it was in 1959" — a vision that included "local (born) people" having more say in and more part in the leadership of Hawai'i. Certainly some, if not many, "local people" have compromised Burns' vision. His beloved Democratic Party today is a gaggle of reactionaries, destined for a fall to people also vision-impaired.

Willis H.A. Moore



Wishful thinking

Carolyn Martinez Golojuch, in her recent letter ("No party," HW, 5/17), is simply beating a dead horse. Spreading half-truths and lies didn't help the "pro same-sex marriage" campaign before the '98 election, and it certainly isn't going to change things now that the election is over. The people of Hawai'i have already spoken.

Though she's correct in saying the percentage of registered voters who showed up at the polls was the second-lowest turnout in state history, she uses this figure to blur the line between fact and wishful thinking.

What Golojuch fails to mention is that in the 1998 general election 412,517 voters cast their vote. While this is only 68.6 percent of the 601,404 total registered voters, it is in fact the most voters to ever vote in any general election in our state's history. The previous record was set in 1992 when 382,882 people voted.

Also, her jab at Mike Gabbard sounds like sour grapes to me. I remember when Mike's vision, tenacity, leadership and dedication united hundreds of thousands from all of Hawai'i's diverse ethnic, religious and political backgrounds. He preserved my dignity, and the dignity of our Aloha State. Many thanks to you, Mr. Gabbard!

P.J. Olsen

Frunzi yet again

Jim Dooley's 2+2=5 account of the "Frunzi" tax compromise was on par with his attempt at "investigative reporting" (Letters, "Frunzi frenzy," HW, 5/10). I was willing to let it go at that but not when others such as attorney Ted Baker use reported scenarios as a basis to posit hypothetical suspicions (Letters,

"More Frunzi," HW, 6/21).

First some background: Tax compromises are available under the law for delinquencies where there is doubt as to collectibility or liability. Since the law authorizes such compromises, the department of taxation is obligated to accommodate them notwithstanding any one taxpayer's notoriety.

State tax agencies and the IRS use the compromise as a business tool to collect tax revenues not otherwise available under normal collection procedures (e.g., loans from relatives to pay tax liabilities, shareholder contributions to pay a corporation's tax liability, etc.). Compromises are also used to give relief in cases of hardship involving mental or physical disability that significantly affects a person's ability to pay taxes. Compromises are documented with financial statements, research and justification. They are initiated at the collector level and reviewed on up through me and the governor.

Here are the facts involving the Frunzi matter:

1) The compromise involved the general excise tax liability of Frunzi's law corporation, not Frunzi himself. Having no personal liability for this liability, Frunzi could have walked away from the corporation's tax liabilities but instead offered to put more personal money into the corporation in full settlement.

2) Frunzi made this offer in 1991, and the department collectors recommended acceptance of the offer and cashed the settlement check in that same year. This was long before the Bishop Estate matter ever became an issue. As it turns out, this was a good move considering Frunzi's subsequent situation.

3) The attorney general had no

knowledge of the pending compromise because we do not consult with the AG on compromises. On our part, we were not privy to the Bishop Estate grand jury proceedings so could not have worked the compromise with Frunzi's part in the investigation in mind.

4) When compromises reach my desk they do not sit for very long unless I have questions about the taxpayer's ability to pay; the same goes for the governor. In this case, the compromise documents show that I turned this matter around in one day after receiving it in April of 1999, and the governor considered it within a week. I had no knowledge of the compromise before that.

5) Admittedly, our collectors could not have acted more slowly in writing up the compromise and then forwarding it to me. The file went from collector to collector and manager to manager before reaching me. Eight years of this bureaucratic plodding resulted in bad timing, but that does not mean that there was bad faith.

6) Compromises are of public record, so there would be no way for anyone in government to think that any one compromise could be withheld from scrutiny.

Ray K. Kamikawa
Director,

Hawai'i Department of Taxation

Letters are welcomed. Write to: Letters to the Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI 96817, fax to 528-3144, or connect via our Web page at honoluluweekly.com. E-mail to editorial@honoluluweekly.com. Letters may be edited for length or clarity.

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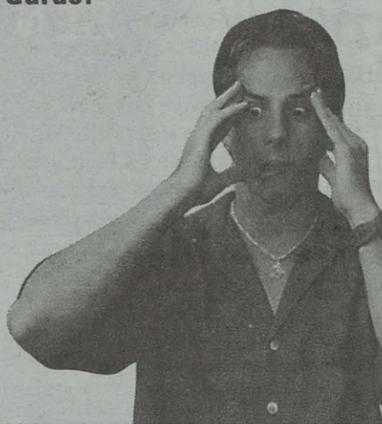
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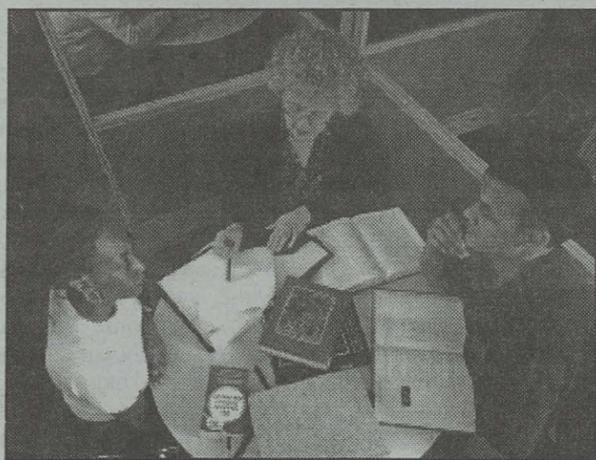
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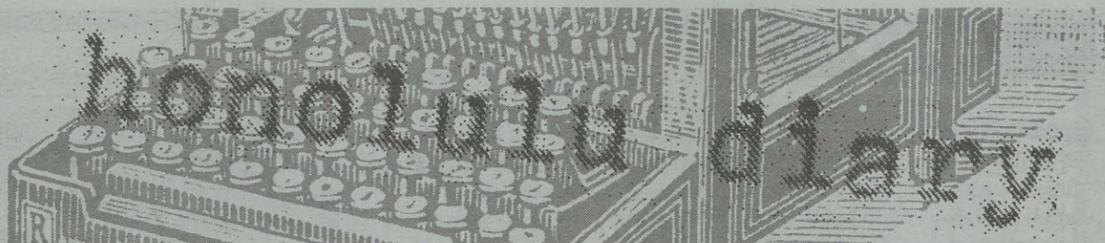
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De-grading

The Sierra Club, in its evaluation of the 1999-2000 state legislators, has ranked **Les Ihara Jr., Lorraine Inouye** and **Bob Nakata** as the best state senators when it comes to protecting Hawai'i's environment. Worst in the Senate, says the Sierra Club, are **Marshall Ige, Cal Kawamoto, Sam Slom, Robert Bunda** and **Jan Buen**. (Sen. Buen is employed by Maui Electric, and seems predisposed against renewable-energy bills.)

Ranked best in the House are **Brian Schatz, Iris Catalani** and **Sol Kaho'ohalahala**. At the very bottom are three of the 12 Republicans — **Barbara Marumoto, Jim Rath** and **Colleen Meyer**. In fact, Republicans occupy 10 of the bottom 14 spots in the House, with only **Emily Auwai** at **Cynthia Thielen** scoring above the 50 percent mark (Auwai scored 55 percent; Thielen, 64).

House Minority Leader Marumoto promptly accused the Sierra Club of bias against Republicans. However, the rankings, announced by Sierra Club Director **Jeff Mikulina** at a press conference held on the rotunda of the state Capitol over the July 4th weekend, are based solely on how the senators voted on 10 key bills, and on how the representatives voted on 11 key bills.

For example, a Senate vote for the confirmation of **Lynn McCrory** to the Board of Land and Natural Resources was considered a vote against the environment. McCrory is the BLNR board member who supported stocking Kaua'i streams with alien "game" fish even while the state was spending money on TV commercials that asked us not to dump alien fish in Hawai'i's waters.

A few hours after the press conference, the Sierra Club had to issue some corrections to its tabulations, but nothing that affected the rankings. Primarily, Sen. Buen climbed from zero to 25 percent, but she was still at the bottom of the list of senators. Slom went from a score of 30 to 40 percent, but also remained where he was in the rankings — among the bottom four senators.

The scores are heavily qualified by footnotes, and these are worth reading. For example, Sen. Inouye's **third-place** ranking in the Senate was marred by her introduction of a bill to take power away from the Land Use Commission.

The Sierra Club's 4,000 members will receive the rankings in the mail. If you're not a member, you can check out your elected officials on the Web at www.hi.sierraclub.org.

—Robert M. Rees

Forever and Ever

On June 20th, kumu hula **John Ka'imikaua** of Moloka'i's Hālau Kukuna'okala presented a video entitled *Mau a Mau*, or "Forever and Ever," to a combined audience of State Office of Planning and Department of Economic Development and Tourism staff. Recently debuted at Moloka'i's Ka Hula Piko, the video showcases Ka'imikaua against the background of his native island, discussing various aspects of traditional Hawaiian spirituality and culture. Not surprisingly, this included a strong emphasis on the link between humans and 'āina, but considerable time was

also spent on another, less well-known topic — the 'aha council.

While most of us still learning the rudiments of ancient Hawaiian culture tend to speak of it in the sweeping framework of a single, pre-Captain Cook era, Ka'imikaua distinguishes between the periods before and after tumultuous historical events attributed to the beginning of the ninth century. It was at this time that a series of later migrations from the Society Islands ushered in new political and spiritual institutions, including the distinct ruling class of ali'i and their rigid kapu system. Ka'imikaua describes a veritable utopia prior to this — one of a cooperative maka'āinana (commoner) culture that was organized and regulated around the 'aha council. This body, which represented and governed each ahupua'a, was the ultimate expression of a community that lived in partnership and communion with the 'āina, and the spiritual forces permeating it.

Though some disagree with Ka'imikaua's assertions, his vision of Hawaiian culture and its spiritual heritage may be inspiring models for today. Especially while the contemporary Hawaiian community searches for ways to reincorporate values like 'āina, 'ohana and lōkahi into practical frameworks for self-determination, the 'aha council stands as a unique example of social organization and land management with an emphasis on spirituality. "When you deal with issues relating to the land, you have to prepare yourself spiritually first. Ancient Hawaiians, before they did anything with the 'āina, always prepared themselves first, and that balance between the spiritual and the physical is what we should strive for today," the kumu suggested to the roomful of government employees in his characteristically eloquent and gentle manner.

In keeping with his role as a teacher and advocate of Hawaiian cultural models, Ka'imikaua is the repository of an impressive breadth of oral history. Studying under a kupuna on Moloka'i for three years as a teenager, he learned 156 chants in Hawaiian and English, the shortest of which was 958 lines long. His hālau is recognized for its attention to the depth and meanings embedded in hula as a sacred art form, and he is involved in many community-based efforts to preserve and restore the lands of Moloka'i, along with the ancient stories and myths woven through it.

On Saturday, July 15, at 7 p.m., kumu Ka'imikaua will be in attendance for an encore showing of *Mau a Mau* at UH-Mānoa's Art Auditorium.

—Catherine Black

June bug

By now you've heard that UH-Mānoa's football team has axed for good its **Rainbow Warrior** mascot. What you may have missed is that the decision was made by head coach **June Jones**, and not athletic director **Hugh Yoshida** or other administrators, as has been reported.

"When June Jones got here last year, he learned about the controversy surrounding the mascot," explains UH Graduate Student Organization President **Mamo Kim**. "The mascot is not a warrior — the

mahiolo (helmet) and 'ahu'ula (feather cape) signify that it is actually a Hawaiian ali'i. Though the ali'i symbolizes the ruling class, ali'i are also descendants of the gods, so this is very spiritual. To have the ali'i symbolize football is insulting."

Kim is critical of Yoshida, who stated publicly that he had pulled the mascot before last year's winning season because threats were made. Problem is, when Kim and ex-Associated Students of the University of Hawai'i President Piilani Smith asked for evidence of these threats, neither Yoshida nor his assistant, Jim Donovan, had anything to show them.

"I don't know what Yoshida's motive was, but the implication was that Hawaiians were making these threats, that they are somehow threatening people," says Kim. "That's harmful."

Donovan was out of town, while calls to Yoshida were not returned by press time. But fear of restless natives on the part of UH administrators has been an unfortunate pattern. In actuality, protests to oppose tuition hikes, to change the name of Porteus Hall, to criticize Mauna Kea development and other Hawaiian concerns have been peaceful as well as successful.

Mascot problems have troubled the UH for over a decade — remember that cartoonish Stay-puff Marshmallow/Pillsbury Doughboy-type figure that flopped during Bob Wagner's years? But, cultural sensitivity aside, the mascot/logo change is part of marketer extraordinaire Leigh Steinberg's plans to turn the recently profitable-again 'Bows into a merchandising gold mine.

There will be no new mascot, but a new logo — reportedly sans the rainbow — is expected soon.

—Chad Blair

Family matters

Big congratulations to *Weekly* contributor **Ian Bauer**, whose story on the life of Sam Lono ("Lono's Legacy," *HW*, 8/11/99) won an "Excellence In Journalism" award for features writing from the Hawai'i chapter of the Society of Professional Journalists. Contributing writer **Robert M. Rees**' reporting on the state's habit of unconstitutionally imprisoning individuals who had been acquitted of their crimes by reason of insanity ("Insane Punishment," *HW*, 9/15/99) was named a finalist in the "Investigative Reporting" category at the same June 17 SPJ awards banquet.

Meanwhile, Rees' reporting has garnered yet another award on the national front. This time, in competition among more than 100 Association of Alternative Newsweeklies papers, Rees' coverage of the then-impending closure of the *Honolulu Star-Bulletin* ("Star-Bulletin Shot Down!" *HW*, 9/29/99) placed third in the association's annual "Media Reporting" competition.

On the home front, many thanks to all who answered our advertisement for an Arts & Calendar Editor, but we've found our wahine. *Weekly* contributor **Aarin Correa** is now on the job, and those with arts-related questions or comments can reach her by phone at 528-1475, extension 19, or by e-mail at calendar@honoluluweekly.com.

—Stu Dawrs

In a Nutshell: Progressive

Laurie V. Carlson

Aloha, and thanks for being with us as we begin our 10th year of publishing with this, our 470th issue. No doubt the decade just past has been an unusually difficult period for the city and county of Honolulu and for the state of Hawai'i — a time that has called into question most of our assumptions about our island home, about how we should caretake our past and how we should move forward as a community. The hide-bound power centers of the status quo continue to be under pressure from all sides: from progressives campaigning for reform, innovation and a resumption of the state's democratic tradition of social and political justice; from right-wing conservatives and religious fundamentalists who see the fragile economy as a chance to unravel the social safety net, weaken environmental protections and institutionalize biblical teachings as state law; and from the bureaucratic classes of the status quo itself, who resist any and all change.

Despite these troubling challenges, *Honolulu Weekly* is unabashed in its faith in the people of Hawai'i and in its optimism about Hawai'i's future as a unique and humane paradise. That's why we continue to publish a free, readable newspaper every week: to celebrate the future of our home and to provoke intelligent discussion about how we get there. That's progressivism in a nutshell.

In talking with *Honolulu Weekly's* readers, there seem to be two distinct views on the *Weekly's* longevity: One is that the *Weekly* has always been around, the "I can't remember when it didn't exist" attitude (Generation X and younger); the other is that it's still a new paper, maybe 3 or 4 years old, and that "it's just establishing its authority" (Baby Boomers and older). Both perceptions seem true to me: It feels

like we've been doing this forever, but it also seems that it was yesterday when we dropped the first stack of papers in front of Honolulu Hale. Young. Old. We're both.

Several readers have conveyed their concerns about tobacco advertising in the pages of *Honolulu Weekly*. Almost every weekly in the Association of Alternative Weeklies runs cigarette ads. Many defend their inclusion of these ads by way of the First Amendment. I cannot personally defend these ads as a freedom of speech issue, because I can and do reject ads based on their content; but cigarette-ad revenues will contribute in a significant way to the general advertising subsidy that allows us to produce our editorial product. As such, the cigarette advertisements are a financial necessity. *Honolulu Weekly* remains just about the smallest alternative weekly in the country. We need to grow, and we need to have sources of revenue that the dailies (a k a the Hawai'i Newspaper Agency, or HNA) cannot touch.

Other issues in the advertising realm include the decision to drop our "Personals" page, primarily because its revenues dropped precipitously with the advent of online dating services and chat rooms. Next month we will be eliminating our "18+" page. Some advertisers and advertising agencies have told us that the 18+ page prevents them from spending their advertising dollars with us. It's not clear if this is really the case, but we're going to take them at their word, drop the page and see what happens. There does seem to be a double standard, however, when you consider how the ads for hostess bars, strip clubs and "relaxation" parlors clustered in the sports section of the dailies don't seem to discourage "family" advertisers from showering money on HNA.

During the past two years, HNA (that is to say, Gannett, the decision-making partner of the two corporations) has been aggressively diverting revenue away from the *Weekly* and other publications and

into its own coffers. They have made cash and advertising donations to many nonprofit and for-profit organizations in a largely successful effort to win back from the *Weekly* some very modest advertising revenues. Gannett is a fierce, awesomely aggressive competitor. The survival of an independent newspaper in this small "market" is by no means guaranteed.

As we all know, closing the *Honolulu Star-Bulletin* was not the slam dunk that Gannett and Liberty expected. "Save Our *Star-Bulletin*" formed last fall, hired a lawyer (funded primarily with union money) and began litigation against HNA. Jim Bickerton, the lawyer representing this group, is our lawyer, too, and it was necessary for him to get our permission (freely given) before he could proceed with the case. Jim is a fine lawyer specializing in media and free-speech law who often takes cases for underdogs as diverse as *Honolulu Weekly*, former state Senator Rick Reed, the Save Our Surf activists, Kaimana Beach Coalition and now "Save Our *Star-Bulletin*." We wish him well in devising strategies to keep Honolulu a two-daily town.

It's clear that the *Star-Bulletin* will have a difficult time surviving without the cash flow that the joint-operating-agreement monopoly now provides. Perhaps Cec Heftel has the money and the chutzpah to support an independent *Star-Bulletin*, or perhaps he doesn't. In any case, the media picture will change substantively on O'ahu either way: a truly competitive, two-daily town, or a Gannett/*Advertiser* editorial and advertising monopoly. Either way, the implications for the future of the *Weekly* are significant.

This past year the *Weekly* has been fighting the city and county of Honolulu in court for the right to have the same city-controlled access to readers in Waikiki as the dailies were given. A city ordinance

required that all publications had to apply for distribution space in the city's new Waikiki newsstand enclosures. There were two lotteries for these spaces: One for coin-operated boxes and one for noncoin-operated boxes. This decision to have two lotteries had nothing to do with the said intent of the ordinance, which was to enhance pedestrian traffic and street aesthetics.

Honolulu Weekly, as a free publication, was expected to apply for the same spaces that *This Week*, *Spotlight* and other tourist guides use. Further, there were far fewer spaces available to free publications than to paid publications (only three paid publications — the *Star-Bulletin*, *The Advertiser* and *USA Today* — applied for the paid lottery, while 34 free publications applied for the free lottery).

With Jim Bickerton's help, we have won the first round, a preliminary injunction against the city that allowed *Honolulu Weekly* (as well as every other free publication) the right to apply for the second round lottery for "coin-operated" spaces — which, in the *Weekly's* case, will not require a coin. Recently (and ominously, we feel) Gannett and Liberty petitioned to be included as defendants alongside the city. If allowed, they could bring their fat wallets and legal clout into the fray. Their request will be ruled on in early August. A fall court date has been set for final determination of the *Weekly's* right to be positioned alongside the dailies. Such are the dreary details of free speech and a free press. Stay tuned.

Meanwhile, we're continuing to improve the timeliness and comprehensiveness of the *Weekly's* coverage of life in Honolulu. Under the energetic direction of longtime staffer Stu Dawrs, now managing editor, the *Weekly* will be printing measurably more reportage in areas ranging from urban planning and architecture to travel, technology to sports,

Hawaiian issues to consumer affairs. Later this year we will be adding another staff writer/editor to our team to give the newspaper's news coverage more speed and editorial depth.

A comprehensive redesign of the paper, soon to come, was hand-crafted by our old friend Bud Linschoten, the talented graphic designer who produced the original *Weekly* design 10 years ago. We will be happy to have his crisp, simple style back on our pages. Nick Gervais, our production manager, has taken over the art direction of the *Weekly*, adding his layout skills and illustrational creativity to Bud's matrix.

Our growing staff now numbers 17, so in April we expanded our office space by a third, adding a conference room, some private offices and a reception area. Everyone has a little more room to breathe. As always, we continue to re-invest in new computers, software and other technology. A thought: It certainly was the right decade to start a newspaper — I don't know how we could ever have done it without PowerMacs, ISPs, search engines, scanners, laser printers and QuarkXpress.

This past weekend, a group of *Honolulu Weekly's* current and past editors gathered at Mokulē'ia to review the past 470 issues of the paper, to select the most resonant and timeless articles the newspaper has published. Our selections will be collected and reprinted in book form. The book, not yet titled, will mark *Honolulu Weekly's* first 10 years of publishing. More important, it will collect and present the very real complexity that is modern Hawai'i.

We are proud of the passionate, in-depth journalism we have brought to the state, proud of the patient and insightful writers we have showcased and proud of the issues and the people we have brought to our readers' attention. We try to stir hearts and minds. We try to make way for the future and do our best for our home. ■

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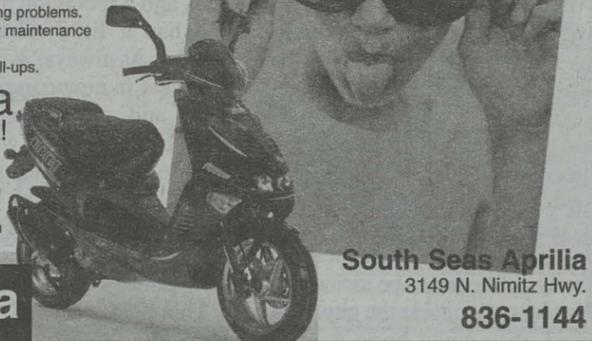
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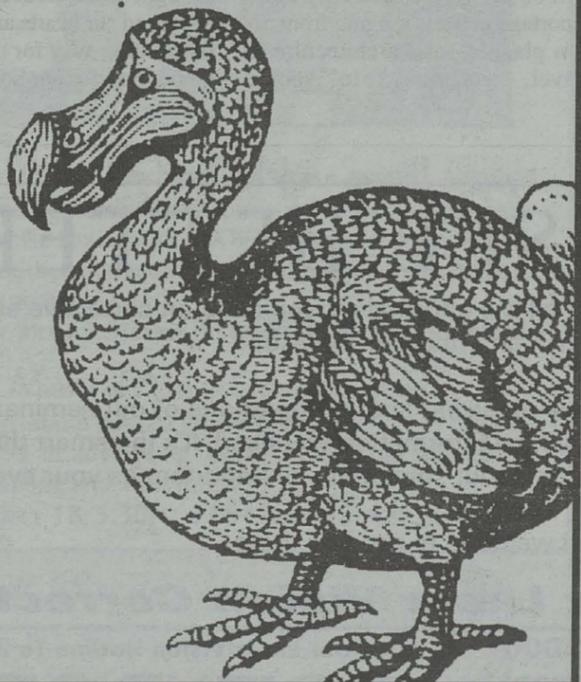
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9 YEARS IN REVIEW

UPDATES ON SOME OF THE WEEKLY'S TOP TALES

Much has come to pass since the first 12-page issue of *Honolulu Weekly* rolled off the presses on July 17, 1991. Nine years later, the *Weekly's* archives, taken as a whole, read as a small-scale social history of Hawai'i during the last decade of the millennium. From the state's willful abuse and neglect of citizens living on its margins to the decline of its public university; from the increasing centralization and homogenization of commercial radio to the decreasing awareness of the plight of those with AIDS — herewith are updates of a few of the stories that helped to define the late '90s.

The State's Rights and Wrongs

Aug. 26, 1998, Dec. 2, 1998
& Sept. 15, 1999

The state of Hawai'i, as a matter of course, has unconstitutionally neglected and abused prison inmates, mental patients and disabled school children.

Now, Hawai'i's official disdain for the helpless has found new expression in Attorney General Earl Anzai's position that the 11th Amendment to the U.S. Constitution bars private citizens from suing states in federal court. This newfound belief in states' rights surfaced first in the form of an amicus brief filed by Hawai'i in support of Alabama's ominous contention to the U.S. Supreme Court that private individuals cannot sue states for violations of the Americans with Disabilities Act.

In a June 26 letter to the *Honolulu Star-Bulletin*, Anzai, forgetting about damage to the reputation of Hawai'i and about the impact of the attitude he was expressing, advised us not to worry. After all, he wrote, amicus briefs do not require the "expenditure of state time and resources."

Even as he wrote this letter, Anzai knew that his office, on June 15, had filed its own attack on federal intervention in the form of a motion to dismiss the complaint in *Rodney Clark et al. vs. Hawai'i*. Clark and others who had been acquitted of crimes by reason of insanity are suing the state in federal court for wrongful incarceration in prison. The state of Hawai'i responded not with an apology, or with a commitment not to repeat the offense, but with the argument that wrongfully incarcerated acquittees are barred by the 11th Amendment from suing under the Americans with Disabilities Act. A hearing on the state's motion to dismiss is scheduled for Sept. 18

in U.S. District Court Chief Judge David Ezra's courtroom.

To make the morality of this line of argument even more suspect, Hawai'i is trying to circumvent settled law. Says the state's brief, "State defendants acknowledge that, regarding the ADA and the Rehabilitation Act, current precedent in the 9th Circuit is contrary to their 11th Amendment argument."

A demonstration of why Hawai'i's argument is so dangerous, and of why federal intervention is so important, was provided in the most recent ruling in the continuing saga of *Felix vs. Waihee*. *Felix* is the federal consent decree of 1994 that requires Hawai'i to educate all its children. After having been held in contempt of court on May 30 for chronic deception and noncompliance, the state, on June 27, argued that the deadline for substantial compliance should be extended for a full 18 months. This was presented to the court by the state and by the attorneys for the plaintiffs as a proposed stipulation, close to a *fait accompli*.

However, specially appointed court master Jeff Portnoy, perhaps sensing that the

bonding between the attorneys for the plaintiffs and the AG's Office had gone too far, declared the 18-month extension to be "unacceptable." Portnoy needs the approval of Judge Ezra, and the AG's Office and the attorneys for the plaintiffs have asked for a hearing on the matter. Still, there's a good chance the deadline for substantial compliance will be extended for only a year, until June 30, 2001.

Portnoy, holding up a copy of *The Honolulu Advertiser*, also expressed irritation that the newspapers had been supplied with expenditures and estimates of costs that hadn't been presented to the court. Portnoy had

HONOLULU Weekly

Disabling Education

THE BOARD OF EDUCATION IS GUILTY OF CRIMINAL NEGLIGENCE OF HAWAII'S DISABLED AND TROUBLED CHILDREN.

nine years in review | nine years in review

stumbled on the inclination of the state to pre-sell via public relations and leaked news. In this case, all the leaks were in error because they were all based on the assumption that the state would be granted 18 months. The court admonished the parties to remember that the "*Felix Decree* is solely under the power of this court."

The *Felix* hearing on June 27 made it clear all over again why Hawai'i's argument about the 11th Amendment is so dangerous. Hawai'i, without federal intervention, would still be in the dark ages. Hawai'i, in its heart of darkness, still wants to be.

—Robert M. Rees

"Real Audio"

Feb. 3, 1999

The last time the *Weekly* checked in with KTUH 90.3 FM to ask the unanswerable — "When's it gonna happen?" — general manager Frank McPherson optimistically predicted that within the next eight to 12 months UH-Mānoa's student-run radio station would be muscling up from its 100-watt broadcast power to a far-reaching 3,000 watts. Finally, a vast portion of O'ahu would be able to frolic in a sea of noncommercial radio waves.

In May of this year, Barry Sato succeeded McPherson as KTUH's GM, and though the station still isn't operating at its increased power level, Sato is certain he will serve as emancipator — the station manager who finally flips the switch and releases the masses from the stranglehold of commercial broadcasting that dominates Hawai'i radio today. "If you could map out the 20 steps leading to the completion of the power increase, KTUH is on the 18th or 19th stair," Sato told us two weeks ago.

All the necessary equipment — tower, antenna and transmitter — has been purchased; it's just a matter of installing it all. "Ironically," says Sato, "the only problem holding up completion of construction exists here on campus. We're waiting to find out if we qualify for a campus building permit to erect the new tower. Facilities Management is checking out the situation to see if the foundation of the tower meets safety regulations. Engineers are going over the blueprints, reviewing the foundation plates, to make sure they haven't been corroded and etcetera." Once these final go-overs are complete, contractors estimate time of construction at one to two weeks.

"In the 16-year fight to get the power increase, I think another month or two to make sure that we do things right is really just a drop in the bucket," adds Sato.

Meanwhile, the music plays on, with something for everybody on one stop on the radio dial. (A personal favorite is DJ Cowboy Rob-Bob's "The Beerbucket" — Mondays, 9 a.m. to noon — which the Cowboy describes as "a garbage can full of fine folk, country, honky-tonk, bluegrass, truck-driving songs and drinking ballads. ...") It's the perfect way to begin a week of wage slavery.) Sato also plans to bring back a news department, with the ultimate hope of more fully involving the station in

University of Hawai'i affairs — and more fully establishing KTUH as "the campus radio station."

—Ric Valdez

"Desperate Hours"

Oct. 25, 1995

On October 31, 1995, well over 5,000 students, professors and staff launched a Halloween march from the UH-Mānoa campus to the state Capitol to rally against threatened cuts to the university's budget. It was a watershed moment — one of the largest gatherings in campus history, and one that dominated television and radio news coverage (curiously, Honolulu's daily newspapers made little mention of the story).

Four months ago, students again dug their heels into their beloved campus, this time to protest proposed tuition hikes and other issues. This latest conflict is but one of many scattered pieces to the puzzle of how and why the University of Hawai'i system in the latter part of the 1990s became a fiscally faltering, dark institution.

Budget cuts have caused hiring freezes and significantly curtailed the faculty's ability to do their jobs. The current backlog of repair and maintenance work carries a price tag that hovers at just under \$100 million. Library resources have been cut and the School of Public Health last year was squeezed into the UH medical school. With this much baggage strapped to the backs of students and faculty, it's not hard to see why the same frustrated anxiety that was haunting the campus five years ago continues to suffocate UH today.

Six days before the historic Halloween march of 1995, in the October 25 *Honolulu Weekly*, writer Dean Chadwin interviewed UH Political Science Chair Kathy Ferguson on various problems at UH, including the then two-year-old tenure of UH President Kenneth Mortimer. At the time, Ferguson asserted that Mortimer had been brought in mainly to cut the budget. Echoing what had already become a campus-wide sentiment, she went on to say that Mortimer didn't provide the community with "visible intellectual leadership and passion for the worth of UH."

The ensuing years have been no kinder to either UH or its president's reputation. Most recently, Mortimer was criticized for the overblown presence of armed sheriff's deputies on campus last March, a force that was ostensibly mustered to protect Board of Regents members from students and supporters who had provided ample notification that they planned to peacefully protest the proposed tuition hikes. Mortimer denied his involvement in the handling of that protest; a recent report compiled by a team of staff, faculty and students found that school officials "overprepared" for public safety at the protest. The report recommended that the university name a person to communicate the school's position during such incidents.

More concerns surfaced during an accreditation visit by the Western Association of Schools and Colleges in March 1999. The WASC reported

serious problems on the Mānoa campus and pointed to five straight years of budget cuts as one of the main culprits. According to one University of Hawai'i report, beginning in 1995-'96 the university was allowed to keep tuition fees that formerly flowed into the state's general fund. The tuition money plus legislative appropriations gave the university \$321.5 million in total state funds last year — a whopping \$31.3 million less than in 1994-'95. Another report, by the UH Office on Planning & Policy, showed state funding to the university dropping 19 percent over the past 10 years.

Among the other concerns cited by the WASC was a lack of leadership and communication. Another WASC visit is scheduled in the spring of 2002 to see that action has been taken on its recommendations, or else, the initial report notes, "accreditation will soon be endangered."

Still, WASC praised the campus for its dedicated faculty and staff, a relatively small (11-to-one) student-faculty ratio, a doubling of private fund-raising and an all-time total high in research grants.

However, with enrollment falling 8 percent in five years and a national survey spotlighting Hawai'i as the state with the largest loss in state support for higher education in 1998-'99, the light at the end of the tunnel is burning weak. Five years after her initial comments, Ferguson says she believes "strong leadership could change the decline, the sort of helpless, undirected spiral downward" that the university today faces.

That leadership could be waiting in the wings. On May 5, saying he had "successfully moved the university toward the goals I've had for it" and that the past seven years "have been benchmark years" for UH, President Mortimer announced his retirement. He will depart on July 1, 2001.

—Jen Bulosan

"AIDS: The Crisis in the Cure"

July 29, 1998

It's one thing to appear on the cover of *Honolulu Weekly* and have your mug splattered all around O'ahu. It's quite another to be a poster boy for HIV. But HIV (human immunodeficiency virus) and AIDS (acquired immunodeficiency syndrome) were such intimidating scarlet letters to so many people that Robert Bright wanted to present a strong, living face of the disease to our readers — a personal testament that HIV/AIDS is not an automatic death sentence but rather a kind of "blessing and curse," as he told the *Weekly* in 1998.

The curse part was obvious: By the early 1990s, Bright had survived the death of his partner from AIDS as well as his own physical and mental disability and the nasty side effects of antiretroviral drugs called AZT. In 1995, however, Bright began taking protease inhibitors that, combined with antiviral medications, boosted his body's immune system.

The then-new medications helped put Bright back on his feet again. And so, two years ago this month, Bright bravely agreed to be photographed for our cover story, subti-

tled "New drug treatments and patterns of infection are changing everything about the way we think of HIV and AIDS."

Though diagnosed HIV-positive in 1985, and developing AIDS symptoms in 1992, Bright is doing just fine today, thank you. "It's been a real healing process," he says. "Of course, it's still a day-to-day thing."

In January, Bright, now 41, went off his medication — and subsequently had a nervous breakdown. He soon replaced his medication with a similar type.

"My T-cells are 675, which is pretty good, considering normal is between 800 and 1,200. My viral load is nonexistent."

Bright has also made a psychological shift, gradually weaning himself off of government subsidies such as Social Security disability payments, Medicaid and Medicare monies, food stamps and housing subsidies, saying, "I wanted to make my own income again." Bright is currently a lay minister for Unity Church. He's also dating again.

All is not perfect, however. Like many, Bright is concerned about the lack of attention given to HIV/AIDS today, in the media and the general public — especially among the younger generations. A sense that things are not as bad as they used to be has also resulted in a significant drop in funding for AIDS research.

"It's not talked about as much as it used to be, like people are wanting to forget about it," Bright today observes. "But so many still have it."

Indeed. It is estimated that 852 people are currently living with AIDS in Hawai'i, while up to 3,200 are infected with HIV. The state Department of Health's STD/AIDS Prevention Branch notes in its most recent quarterly report that, as of December 1999, 2,201 males and 145 females have been diagnosed here. Over two-thirds of all cases are on

crowded O'ahu. More than 1,400 Hawai'i residents have died from AIDS since the first cases were reported in 1982.

Except for a brief upward blip in 1998, and largely due to prevention programs, the number of males contracting AIDS over the past five years has dramatically decreased. Female cases, on the other hand, have remained steady.

In the United States, meanwhile, it is estimated that about 300,000 Americans have full-blown AIDS while hundreds of thousands are infected with HIV. But AIDS is no longer among the Top 15 leading causes of death in this country — except for 25- to 44-year-old males, for whom it still ranks fifth.

However, trends in AIDS death rates remain uneven across racial and ethnic groups. HIV is still the leading cause of death among African-American men ages 25-44, and the third-leading cause of death among African-American women of the same age group. Latino women have also been hit hard by the disease. The secretary for the U.S. Department of Health and Human Services has thus declared AIDS the No. 1 "public health priority," with federal appropriations totaling almost \$700 million this year for prevention activities. About \$2 billion goes to research.

Worldwide, AIDS is a far more serious matter. Sub-Saharan Africa, for example, has a majority of the world's 34 million children with HIV/AIDS. AIDS is a huge and ever-increasing crisis in the developing countries of Africa and Southeast Asia.

Here at home, though, there is still hope for those with HIV/AIDS. "The coolest thing, if I can say that, is the sense of mortality I now have," says Robert Bright. "I used to not look down the road more than six months. Now, I make plans."

—Chad Blair with Jen Bulosan

The cover of Honolulu Weekly magazine features a black and white photograph of Robert Bright, a man with glasses, looking thoughtfully at the camera. The magazine title "Honolulu Weekly" is prominently displayed in a large, bold font. Above the title, it says "Grand young opra" and "The sum of Private's parts". Below the title, it says "FREE". The main headline on the cover is "The Crisis in the Cure". At the bottom of the cover, there is a small caption: "Honolulu resident Robert Bright, living with AIDS since 1992." and the text "Story by Chad Blair • Page 4".

Prison

One man's journey through our prison system.

Notes from Hālawā

Captivity teaches you how to survive; No one cares if you're dead or alive. You're an animal trapped in a cage, While they teach you the rules of rage.

—Mike Coleman's prison journal

ROBERT M. REES

Mike Coleman, a man who has spent his life in and out of prisons, walked free of Hālawā only five months ago. He carried with him 650 pages of handwritten notes scrawled on yellow legal pads and in spiral notebooks. Today, holding up his voluminous document, Coleman points to it, and exclaims, "These are the crimes."

Coleman is no Solzhenitsyn or Papillon. His journal is not prose so much as a series of notations about 387 incidents of alleged mistreatment, including 87 in which Coleman says he was the victim: He is slapped around, denied medication and punished on the whims of the Adult Correctional Officers, or ACOs.

Coleman's journal records not only evil, but the banality of evil. One typical entry reads, "Nurse lies to Sgt. Hope: 'He's yelling at me.' Tries to provoke an incident. Next day: Tells me, 'No Rx,' but I see it."

Coleman, at age 46, has all the signs of someone who's done hard time. He is thin, even emaciated, and displays the scars of broken jaws and other injuries acquired in now-forgotten encounters. Most of his teeth have been knocked out. His

sunken eyes and thousand-mile stare are those of a man who got used to waking up every morning to the sight of the tattoo on his cellmate's back: "Fuck the cops."

You don't have to be a prison psychologist to identify Coleman as a product of indifference and abuse. He has a compulsive need to poke and touch the person to whom he is talking, as if afraid he'll be left alone. His conversations are punctuated with, "This gets real interesting, so bear with me. Please."

Coleman was born in Birmingham, Alabama, in 1954. Had things gone differently, his life might have turned out swell. He might have become one of those sons of the Silent Generation who grew up to become a yuppie of the '80s. It didn't turn out that way.

When he was only 1 year old,

Coleman's parents divorced. His mother remarried, and there was plenty of conflict around the house after that. Coleman moved in with his real father, an abusive boozier, who lived in Detroit. By age 12, when some boys are thinking about Little League, Coleman's favorite past time was sniffing glue. By the time he was 15, Coleman was hitting on big league drugs, and twice had been sent to juvenile homes.

At 16, he ran away to Virginia, but was arrested there on what he calls a "drug sting." He served time at the Princess Anne County Jail, and then at Southampton Prison. Paroled when he reached 18, he went back into drugs. For walking around money, he hustled games in poolrooms — the ones decorated with Dr. Pepper signs and overhead fans that still flourished in the downtowns of the South during the early 1970s, before they were replaced by massage parlors.

Coleman, in a process that even he can't put his finger on, became a drifter. Being in and out of trouble was his way of life. At one point, he did decide to take a stab at the regular life, and headed for the Mecca of fresh starts, Los Angeles. He even enrolled for a while at Santa Monica Community College. It wasn't enough for whatever pain Coleman was trying to soothe, and he drifted back to the self-medication of drugs.

On a whim, in 1986, he joined up with a friend in Hawai'i. It was on the Big Island that Coleman, then 35 years old, was arrested on charges of burglary. Coleman's version of what happened — that he was arrested when he sought shelter in an unoccupied home during a rainstorm —

reflects the *Les Miserables* quality with which he had begun to package the shreds of his life. The court saw it less romantically. Coleman was convicted, and put on probation.

Declaring himself not to be in need of any "stinking badges," Coleman decided to ignore the terms of his probation and headed back to L.A. He was promptly arrested on drug charges. The LAPD learned of his parole violation in Hawai'i, and after two years in the L.A. County Jail, Coleman was extradited. He spent one month in Hilo jail, and then was transferred to Hālawā Prison in 1992.

While doing time at Hālawā, Coleman experienced a brutal incident that stayed with him. At 4:30 one morning, he listened helplessly as a friend in the next cell slowly died. The inmate, Joe, died because an ACO refused to bring him his medical breather for asthma. The ACO had kept the whole cell-block awake until late the night before by pumping iron, and now wanted to sleep instead of making rounds. To silence Coleman and the other prisoners who were yelling for help, the ACO shouted, "Shut up, or be shut up."

Years afterward, when Coleman started keeping his journal of life in prison, he wrote about Joe: "Joe never used the phone, never wrote or received a letter, and I've often wondered if there isn't a son or mother somewhere waiting for him to come home. I just wanted to tell someone why he never will."

Coleman completed his first stretch at Hālawā in 1994. As he re-

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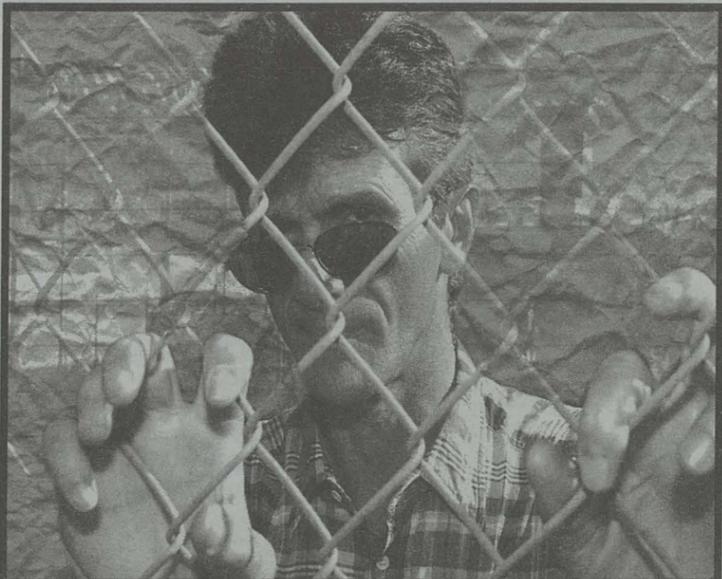
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In the belly of the beast: Mike Coleman is a free man today, but his journal of his years in Halawa Prison paints a disturbing picture of our penal system.

Coleman is of the cat and mouse variety. One entry reads, "Called to Captain around 3:30. Cuffs. I find out here for the first time that [a female ACO] has accused me of calling her a fucking bitch. She claims I said it from the hole, which coincides with my warning to her, 'I'm not the one you want to file fake charges against.'"

Coleman was sent to the hole six times, and at 3 a.m. one morning reflected, "It occurs to me that in all these so called write-ups, trips to the hole (6 so far — nuff!), etc. my only offense is insisting on my humanity, my dignity. When they're in the control box looking down at us, maybe we look like those ducks in the arcade: 'Hey, there's that reform activist asshole Coleman ...'"

Coleman's bitter musings had a point: During his second stretch at Hälawa, ACOs lodged four charges of threatening against Coleman, and punished him for them. Upon investigation, all four charges were found to be unsubstantiated.

At one point, Coleman contemplated his own suicide: "Yesterday was another of those absolute emotional bottoms where I'm overwhelmed by the totality of the perfectly constructed hatred of this prison. ... The high vent invites me to wonder if this might be where John English found his freedom." (This is a reference to the ventilation grill to which inmate English, in 1995, tied a sheet so that he might hang himself. The only witness, inmate Tom Westbrook, died exactly the same way only two months later. The warden at the time, Guy Hall, later admitted to Internal Affairs that he had heard that ACO pressure on Westbrook "kinda moved him toward suicide.")

It was at low moments like these that Coleman tried to concentrate on a poem he had seen written on the wall in the hole:

*Two prisoners looked out
The prison bars.
One saw mud,
The other saw stars.*

Following his release five months ago, Coleman joined a self-help group called OOPS — the acronym standing for Out of Prison Services. OOPS is comprised of ex-offenders who are trying to help other ex-offenders. The organization's vice president, Denise Lee, explains, "All I ever learned in prison was how to be a better criminal. Now we're trying to help each other reenter society."

Coleman is convinced prisons do more harm than good, maintaining, "Prisons only make worse what got you there in the first place." (He does note that the new warden at Hälawa, Nolan Espindola, is having a positive impact, and at least listens to the inmates. But, adds Coleman, the ACOs circumvent the warden. When Espindola, for example, instructed the ACOs to send Coleman to see the doctor, Coleman was taken to the hole.)

Coleman wants to put the lessons of his journal to use. He is even trying to start a foundation — Like a Child — dedicated to the proposition that it's not difficult to spot kids who are headed for prison. The trick is to do something about it.

Sometimes, when you squint real hard at Coleman while he is talking about this project, or about his new job as a salesman, you can see in him the child he once was, hopeful that just this once it might turn out right. ■

threatens to consume me."

Coleman's message is that "the typical inmate is a misguided, beat-up, uneducated and unloved kid who ended up in the only place that would have him. By furthering the kind of hatred we universally confer on our inmates, we feed the virus that contaminated them in the first place."

The journal reeks of death, and most of Coleman's descriptions are like the one of the prison's "hard black steel, rusted and dead."

In a section entitled "Deadly Indifference," Coleman dedicates a page to Feary and to the 17 other prisoners he knew who died due to malignant neglect. At the top of this page is a tiny handwritten footnote: "The period between 11/5/98 and 8/17/99 documents the highest prison mortality rate in the United States of America."

The death of inmate Lance Taylor had a particular impact on Coleman. In 1997, on the day after Christmas, Coleman and Taylor watched a movie, *Green Card*, on TV. The movie, about the struggles of an immigrant to America, upset Taylor. He was already down because he had tried to reach a relative on the phone — all outgoing calls from prison are collect, and the operator warns it's a call from a prison — but the relative wouldn't take the call.

A depressed Taylor was returned to his cell. Just before midnight, on Dec. 26, he slashed his wrists and arms. Coleman remembers the chilling cry of "Man Down" that reverberated, like a train whistle on the outskirts of a small town, throughout the cellblock at 11:59 p.m.

By Coleman's watch, it took nine minutes for an ACO to arrive on the scene. The ACO called the nurses, who arrived at 12:15 a.m., but they had forgotten a gurney. Finally, at 12:40 a.m., they removed Taylor from his cell. Coleman recalls that Taylor was in shock, and shivering. He recalls also that the nurses were laughing amongst themselves.

What happened next remains in dispute. An ambulance was called, but someone canceled the order, and another wasn't called until 1:39 a.m. The nurses claim the prison doctor told them to cancel the first ambulance when they called him at home. The doctor, Michael Lauer, denies this, and says, "They wanted Lance to die."

We do know that Taylor died on the way to the Pali Momi Emergency Room. At the time, the director of the Department of Public Safety, Keith Kaneshiro, promised to examine the phone records to determine who was telling the truth, but never got around to it.

Some of the abuse described by

calls it, "I was released with only \$43 to start a new life."

The new life didn't pan out. Only a year went by before Coleman was arrested for shoplifting a stereo from Sears. While free on bail, he was arrested again, this time for burglary of Kawaihae'o Church.

Coleman by now had perfected the art of romantic denial, and remembers his arrest at the church the way Victor Hugo might have written it. Says Coleman, "I was tired, and was sleeping on the church grounds when the police began a sweep. To keep from being arrested, I jumped into the open window of the rectory."

Coleman got four years, and was sent to O'ahu Community Correctional Center to await transfer to Hälawa. His cellmate at OCCC was Mackey Feary Jr., the well-known Hawaiian entertainer. Feary had attempted suicide just before Coleman arrived, and Feary's depression got Coleman to thinking about the vicissitudes of life. To Coleman, it was clear that Feary needed help, yet Feary wasn't being helped. For perhaps the first time in his life, Coleman was thinking beyond "Why me?" and was pondering, "Why anybody?"

Coleman wasn't surprised, four years later, when he heard that Feary had killed himself after being sentenced to 10 years for a drug violation. Feary had been kind to Coleman, and Coleman viewed his death as a murder of a decent person by the state.

Coleman, in May 1997, was transferred from OCCC to Hälawa, the prison he had left only three years earlier. By now, he had begun to protest the treatment of prisoners, and had acquired what inmates call a "jacket" — a record as a troublemaker. Even worse, he had written a couple of guest columns for *The Honolulu Advertiser* on why "prison time is not the answer to our problems."

A few months into his second stretch at Hälawa, after staging a hunger strike to protest what he saw as lack of medical care, Coleman was badly beaten by an inmate. No one was surprised that the ACOs stood around and watched for five minutes before intervening. Then they tried to maneuver Coleman and the inmate who had assaulted him into the same cell.

It was after this incident, in a gesture of defiance, that Coleman began to keep a journal. It became an obsession. At what turned out to be only the halfway point, Coleman wrote, "More than anything else, I'm driven to finish what I've labored for: 320 pages of injustice. I've invested in a cause that only

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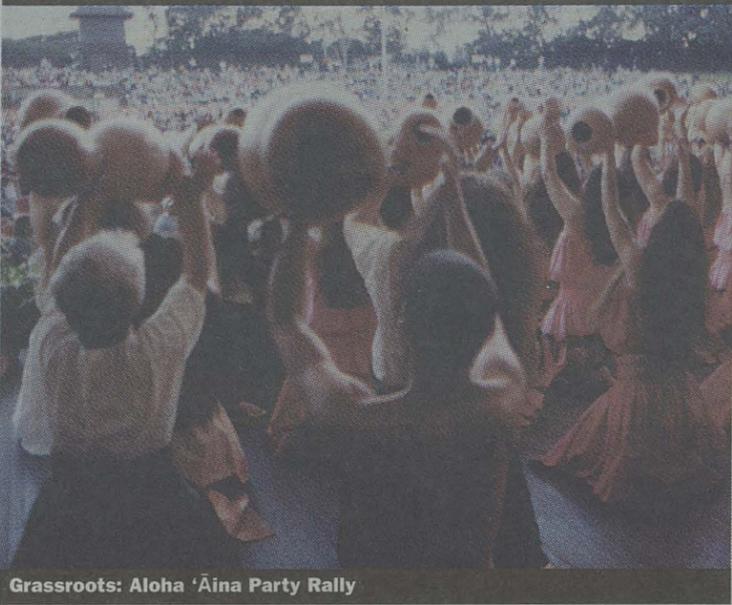
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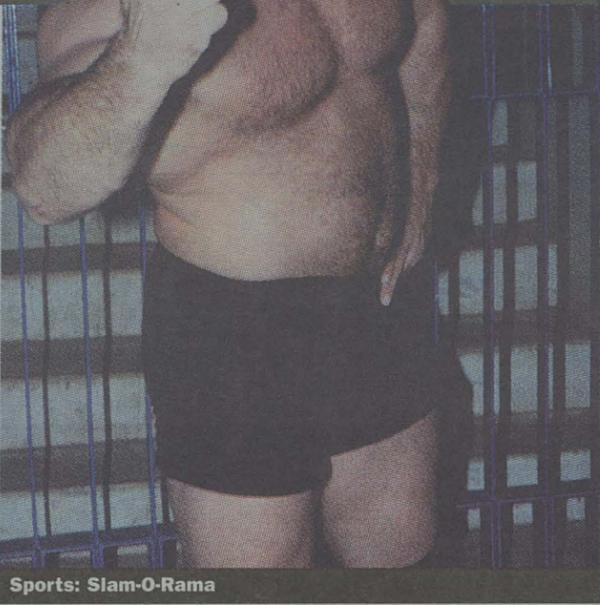
THE

CALENDAR

JULY

S M T W T F S
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16 17 18 • • • •

Grassroots: Aloha 'Aina Party Rally



Sports: Slam-O-Rama



Dance: Prince Lot Hula Festival

Grassroots

Land-love fest

Vicky Holt Takamine and other veterans of the 'Ilio'ulaokalani Coalition invite everyone to hele on down to the Waikiki Shell this weekend, ipu in tow, for an old-fashioned political rally. The idea is to help fill the war chest of the Aloha 'Aina Party as it gears up to send its message about the environment, accountability and open government now that political campaigns are getting started.

Just about everything on the program addresses a highly charged political issue. The opening number is a massive hula pahu tribute to Mauna Kea by the dancers, drummers and chanters of the coalition — how better to chant down the recent celebration by the Senior United States Senator and the outgoing University of Hawai'i President of plans to develop the summit of this wahi pana?

Sonny Ching's Hālau o Nā Mamo o Pu'uanaulu will dance its Kaho'olawe kahiko suite and **Liko Martin** of Kaua'i will perform an auana composed in honor of the same site. **Māpuana and Kihei deSilva's** Hālau Mōhala 'Ilima will interpret the importance of gathering rights. Also reminding us of what has been or will be at stake when we vote will be **Sudden Rush, Ale'a, Tony Conjugacion, Nina Keali'iwahamana, Robert Kekaula, Richard Ho'opi'i, Hōkūlani and Larry de Rego's** Hālau o Hōkūlani, **Hālau Nā Kamalei** (minus kumu Robert Cazimero, who is in Japan with Roland), **Hālau Nā Pualei o Likole-**

hua, Lihau, Kahiau and Takamine's own **Pua Ali'i 'Ilima**. The entertainment might be strictly Hawaiian, but it kicks off an effort in which all comers are welcome.

—Paula Durbin

Waikiki Shell, 2805 Monsarrat Av. Sat 7/15, gates open 3 p.m., concert 6:30 - 10 p.m. \$15, \$25 or \$50. 591-2211.

Dance

Whole lotta hula

The Prince Lot Hula Festival is Hawai'i's oldest and biggest noncompetitive hula event, and it gets underway this Saturday in a most appropriate setting. **Moanalua Gardens** was a favorite residence of the royal patron whose sponsorship and encouragement of the native-Hawaiian dance predated the Merrie Monarch's, David Kawika Kalākaua, by several years. With 9,000 spectators expected to congregate in this tropical glade, it's no wonder the festival has chosen as its permanent theme "Laukanaka Ka Hula" — roughly, "A Multitude of Hula People Gather."

Showcasing their artistry and sheer pleasure in performing for such an appreciative audience are 11 of the state's finest hula companies: Coline Aiu's **Hālau Hula O Maiki**, Tiare Noelani Chang's **Hālau Nā Mamo 'O Ka'ala**, Kaulana Kasparavitch's **Lehua Dance Company 'O Wai'anae**, John Kaha'i Topolinski's **Ka Pā Hula Hawai'i**, Vicky Holt Takamine's **Pua Ali'i 'Ilima**, Manu Boyd's **Hālau 'O Ke 'A'ali'i Kū Makani**, Nani Lim Yap and Leialoha Amina's **Nā Lei 'O Kaholokū** and Olana Ai's **Hālau Hula Olana** — as well as the yet to be

announced winning troupe at the Hawai'i Secondary Schools' Hula Kahiko Competition.

There's also the **Royal Hawaiian Band**, quilt displays, traditional games, lauhala demonstrations and an art exhibit by **Page Chang**. Admission is free, thanks to some funding from the National Endowment for the Arts — but donations, however modest, are always gratefully appreciated.

—P.D.

Moanalua Gardens: Sat 7/15, 8:30 a.m. - 3 p.m. Free. 839-5334.

Film

Year of the rabbit

Lying on the barren ground is a white teacup and next to it, a purple origami in the shape of a *tsuru* — a crane. It's a poetic composition that's almost pleasing, except for the voiceover: "I used to keep journals — personal journals — in college, and when I look back on those times, there's no mention of camps; not a word. It was literally erased from my conscious mind."

Midway through this reverie, the image changes to a shoulder-shot of **Chizuko Omori**. Omori speaks of her life in the camp as a youth, including her alienation from her family and, later, from the Japanese-American community. Her sister, filmmaker **Emiko Omori**, records from behind the camera.

On February 19, 1942, President Franklin Roosevelt signed Executive Order 9066, which would eventually uproot approximately 120,000 people of Japanese descent — nearly two-thirds of them American-born Japanese. Deemed a military threat, government soldiers hauled these families

from thriving farms and businesses to 10 hurriedly built internment camps in remote locations. The Civil Liberties Act of 1988 gave the internees monetary compensation for chapters of their lives that can never be reclaimed, but for nearly 40 years the memories of camp life remained largely buried.

Rabbit in the Moon (1999) is a documentary about digging: It started as a personal search for a missing urn containing the Omori's mother's ashes. As with memories of the camps, the urn was locked away and lost. The sister team — Emiko as director, writer and co-producer and Chizuko as co-producer — would eventually spend seven years unearthing these memories. But this isn't just a personal account; alongside the individual journey lies the story of Japanese people who left their homeland in pursuit of the American Dream.

—Joanne Yamada

Academy Theatre, Honolulu Academy of Arts, 900 S. Beretania: Mon 7/17 - Wed 7/19, 7:30 p.m. \$5 general, \$3 members. 532-8700.

Sports

Rumble mania

Do names like Don "The Magnificent" Muraco and Sam "Steamboat" Mokuahi ding any ring-side bells? Both became world-famous superstars of wrestling, at a time when The Civic Auditorium, and later the Neal Blaisdell Center, served as venues for world class title matches.

"Wrestling was a big part of people's lives here on the Islands," said **Lawrence Pacheco**, who produced the documentary **KGMB Remembers: Wrestling in Hawai'i**. "I remember

watching every Saturday morning."

One of the most popular professional wrestlers anywhere, current WWF Heavyweight Champion The Rock, can trace his roots back to our rock as the grandson of Hawai'i wrestling's Lia and Peter Maiavia. **Ross Halsted**, vice president of **Hawai'i's World League Wrestling**, said The Rock was first exposed to professional wrestling at a Lars Anderson (Minnesota Wrecking Crew) event in Hawai'i.

World League Wrestling aims to eventually compete with the nationally top-rated cable TV wrestling productions by bringing athleticism back into wrestling. While side shows, sex and soap operas have taken over the storylines of wildly popular wrestling leagues run by Ted Turner (World Championship Wrestling) and Vince McMahon (World Wrestling Federation), the local wrestling league wants to recapture wrestling in its former action-filled, ring-centered glory.

"I came down from Alaska 12 years ago, when I was 17, to train with Lars Anderson," said **Yukon "Mac" Russell** (one of the league's current hard bodies). "I had to put up the ring and work behind the scenes for a year, before they would train me."

The league's next event will be the annual **Slam-O-Rama**, a charity for Waipahu High School. On the card will be **Lars Anderson, Mark "The Perfect 10" Sinclair, Eddy Steamboat, Yukon "Mac" Russell, Black Rain** and **Dark Ninja**. Steamboat will be defending his tag team title and Yukon "Mac" Russell will be battling for his fourth W.L.W. Heavyweight Championship belt.

—Li Wang

Waipahu High School, 94-1211 Farrington Hwy: Sun 7/16, 7 p.m. \$5 or \$15, \$1 Boy Scouts, Cub Scouts or Little League players in uniform. 591-3888.

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THE SCENE

"The Scene" is a selective listing of arts, entertainment and other activities in the Honolulu area. It, 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

12/Wednesday

ALTERNATIVE

Sunburn, Wave Waikiki (10 p.m.) 941-0424

CLASSICAL

Troy King, Borders, Ward Centre (7 p.m.) 591-8995

CONTEMPORARY

Dean & Dean, Chart House (8 p.m.) 949-4321
Dennis Ahyek Duo, Tapa Bar (8 p.m.) 947-7875
Quintin Holi, Tropics Bar, Hilton Hawaiian Village (3 p.m.) 949-4321

Dita Hollifield, Gordon Biersch (5:30 p.m.) 599-4877

Melveen Leed, Honolulu Zoo (6 p.m.) 926-3191
Byl Leonard Band, Don Ho's Island Grill (6 p.m.) 528-0807

"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731

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

Lance Orillo, Chart House (5 p.m.) 949-4321
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Koa'uka, Ocean Terrace, Hawaiian Regent (6 p.m.) 922-6611

DJ

Rewind (drum 'n' bass, jungle), Evolution (9 p.m.) 946-6499

Wild Wednesdays (hip hop, R&B, house & booty), Eurasia (10 p.m.) 921-5335

Big Wednesday, Shipley's (10 p.m.) 988-5555

HAWAIIAN

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

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

Kahali'a, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611

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

Nā Mele, Plumeria Beach Cafe, Kāhala Mandarin (6 p.m.) 739-8888

JAZZ

Loretta Ables & The Betty Loo Taylor Trio, Veranda, Kāhala Mandarin Oriental (7:30 p.m.) 739-8888

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

Ivo Monroe, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

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

PIANO

Ed Prothro, Hank's Cafe (8 p.m.) 526-1410

PUNK

Mr. Orange, Jelly's, Puck's Alley (8 p.m.) 737-9384

ROCK/R&B

Envious, The Pier Bar (9 p.m.) 536-2166

Piranha Brothers, Hard Rock Cafe (5 p.m.) 955-7383

Ginai, Shell Bar (9 a.m.) 947-7875

Tommy Miller, Sugar Bar (8:30 p.m.) 637-6989

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

STEEL DRUM

Greg & Junko McDonald, Ala Moana Centerstage (2 p.m.) 946-2811

Greg & Junko McDonald, Royal Hawaiian Shopping Center (7:30 p.m.) 922-0588

13/Thursday

ALTERNATIVE

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

Sunburn, Wave Waikiki (10 p.m.) 941-0424,

BLUES

Bluzilla, Los Garcia's Restaurant (10 p.m.) 261-0306

J.P. Smoketrain, Kickstand Cafe (7 p.m.) 591-9268

CONTEMPORARY

Carla & Eric, Shell Bar (9 a.m.) 947-7875

Dean & Dean, Chart House (5 p.m.) 949-4321

Dennis Ahyek Duo, Tapa Bar (8 p.m.) 947-7875

Quintin Holi, Tropics Bar, Hilton Hawaiian Village (3 p.m.) 949-4321

Emerald House, Chart House (9 p.m.) 949-4321

"Soul Bucket" Mark & Clay, Hard Rock Cafe (5 p.m.) 955-7383

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

Nā Kane Nui, Kincaid's (6:30 p.m.) 591-2005

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

COUNTRY

The Geezers, O'Toole's Pub (7 p.m.) 536-6360

"Local Folk" Gordon Freitas, Cheeseburger in Paradise (7 p.m.) 923-3731

DJ

180 Degrees, Shipley's (10 p.m.) 988-5555

Dancefloor Democracy, Evolution (10 p.m.) 946-6499

Perpetual Groove, Venus (10 p.m.) 591-3500

Chinese Secret (drum 'n' bass, house w/ DJs Mark & Gary O), Indigo (10 p.m.) 231-0283

HAWAIIAN

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

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

Hapa, Chai's Bistro (7 p.m.) 585-0011

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

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

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

Mr. Gneiss Duo, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611

Noe & Tao, Plumeria Beach Cafe, Kāhala Mandarin (6 p.m.) 739-8888

Pālolo, Ocean Terrace, Hawaiian Regent (6 p.m.) 922-6611

Pineapple Squeeze, Steck's Bar & Grill (9 p.m.) 732-2861

JAZZ

Loretta Ables & The Betty Loo Taylor Trio, Veranda, Kāhala Mandarin Oriental (7:30 p.m.) 739-8888

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

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

REGGAE

Guava Jam (various artists), Don Ho's Island Grill (9 p.m.) 528-0807

ROCK/R&B

Fire in the Hole, Wave Waikiki (10 p.m.) 941-0424

The Now, Anna Bannana's (9 p.m.) 946-5190

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

VOCALS

Kelli, Hank's Cafe (7 p.m.) 526-1410

14/Friday

ALTERNATIVE

Sunburn, Wave Waikiki (10 p.m.) 941-0424

BLUES

Bob Jones & Hard Drive, Havana Cabana (9 p.m.) 524-4277

COMEDY

Frank DeLima, Hawaiian Waikiki Beach Hotel (8:30 p.m.) 922-2511

Kevin Hughes, Waikiki Terrace (8 & 10 p.m.) 955-6000

CONTEMPORARY

Tito Berinobis, Chart House (5 p.m.) 949-4321

Dean & Dean, Chart House (8 p.m.) 949-4321

Dennis Ahyek Duo, Tapa Bar (8 p.m.) 947-7875

Flute a la Harpe, Royal Garden Hotel (8 p.m.) 943-0202

Quintin Holi, Tropics Bar, Hilton Hawaiian Village (3 & 7 p.m.) 949-4321

"Soul Bucket" Mark & Clay, Hard Rock Cafe (5 p.m.) 955-7383

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

Oceanside Band, Kincaid's (9:30 p.m.) 591-2005

Kimo Opiana, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422

Sonya & Michelle, Shell Bar (9 a.m.) 947-7875

Roy Sowers, Buzz's Steak House, 'Aiea (9 p.m.) 487-6465

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

Native Tongue, Pipeline Café (6 p.m.) 589-1999

Koa'uka, Brew Moon (9 p.m.) 593-0088

COUNTRY

"Local Folk" Gordon Freitas, Cheeseburger in Paradise (7 p.m.) 923-3731

DJ

Afterhours, Evolution (2 a.m.) 946-6499

Viva La Diva (house, trance, dub), Evolution (9 p.m.) 946-6499

Groovology (w/ Gonzales & Vinca), Nick's Fishmarket (10 p.m.) 955-6333

Sapphmore Lounge, Shipley's (10 p.m.) 988-5555

HAWAIIAN

Akoni, Hawaiian Regent Lobby Bar (6 p.m.) 922-6611

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

Maliko Blend, Red Degree & Norm, The Pier Bar (7 p.m.) 536-2166

Hapa, Chai's Bistro (7 p.m.) 585-0011

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

JOY, Ocean Terrace, Hawaiian Regent (6 p.m.) 922-6611

AI Kaai & Friends, Honey's at Ko'olau (6:30 p.m.) 236-4653

Kahali'a, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611

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

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

Nā Waio'olu'u, Don Ho's Island Grill (9 p.m.) 528-0807

Noe & Tao, Plumeria Beach Cafe, Kāhala Mandarin (6 p.m.) 739-8888

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

Ou Makou No, Hank's Cafe (7 p.m.) 526-1410

Ray Raymond Band, Sugar Bar (8:30 p.m.) 637-6989

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

HIP HOP

The Green Room, Indigo (10:30 p.m.) 521-2900

Live from Lewer's w/ the Stone Groove Family, Virtual Experience (10 p.m.) 847-8825

INDUSTRIAL

Dungeon, 3259 Koapaka St. (10 p.m.)

JAZZ

Loretta Ables & The Betty Loo Taylor Trio, Veranda, Kāhala Mandarin Oriental (7:30 p.m.) 739-8888

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

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

Greg Pai Trio, Coffee Time Cafe (8 p.m.) 732-7772

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

LATIN

Rolando Sanchez & Salsa Hawai'i, Acqua (9:30 p.m.) 924-0123

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

REGGAE

Red Degree, Anna Bannana's (9 p.m.) 946-5190

ROCK/R&B

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

Ghost, Sand Island R&B (9:15 p.m.) 847-5001

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

VOCALS

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

15/Saturday

ALTERNATIVE

Nani and Boys on the Side, Gordon Biersch (9 p.m.) 599-4877

Continued on Page 18

NOT HONOLULU WEEKLY



ill Lumination

Dear British Museum: Now, before I launch off into this rant, let me say that it's not just vacant Limey-bashing. We love you guys. In fact — and I bet you didn't know this — our state flag's got the **Union Jack** up in the corner. Right there, the crosses of Saint George, Saint Patrick and that other saint, symbolizing the unity of Great Britain, Ireland and that other country ... Scotland, that's it — that comprise the United Kingdom.

I don't really know why it's up there. Oh yeah, I think Captain Cook claimed this place before the locals got pissed and hacked him to pieces. It must be our way of saying, "Sorry, no hard feelings." And a lot of the descendants of those guys that did the hacking are now in jail, having run afoul of the Anglo-Saxon legal codes that survived that little hacking incident, particularly the one against stealing. But more on that later.

So we have this Union Jack up in the corner of our flag just like Australia and Aotearoa (New Zealand to y'all). And we love British cars. You can see Jaguars rolling down Bishop Street all day long. Of course, you guys sold Jaguar to Ford so they're really not British cars — but more about that later, too.

What I should have said in the first place to be more friendly is that you have a great museum. When I hit your Web site (<http://www.thebritishmuseum.ac.uk>) and saw that big stone moai from **Rapa Nui** (Easter Island to y'all) staring at me I thought, "Wow, maybe I hit some Polynesian site." But OK, I get it, you put that there to help illustrate your motto, "Illuminating world cultures." I read on your Web site that you're going to install the Hao Haka Nana Ia moai in your Great Court some time soon. That Great Court project cost \$147 million dollars. That's a STACK of Benjamins ("Elizabeths" to y'all)! I wondered how much that moai set you back, but in fact, it took 200 people to drag it to the *HMS Topaze* back in 1868. Gotta hand it to you, that's "illuminating." It's not a gone-in-60-seconds kind of gig.

You guys have sure done a lot of illuminating. But let me put it to you this way: Things have changed from back in the day when you were the ones with the big ships and big guns, so I hope you can handle this, but it's time to dismantle this system of taking without a slap on the wrist ... sorry, listening to too much **Ice Cube**. What I'm doing is asking you to give it up.

I tried hitting the "Compass" on your Web site on June 21 — the first day of summer and the first day of operation for Compass, what promised to be the database of objects in your collections. But damn, it only lists 2,000 of the 7,000,000 objects the British Museum holds. That's only two one-hundredths of 1 percent! So of course, I couldn't find much stuff from **Hawai'i** there. Just mostly the stuff you illuminated from Egypt, Greece and etc.

As I was saying, I'm asking you to give it up. I think we can work-furlough some boys from **Hālawā** (that's where the prison is) to help out in the effort; some of them really know how to illuminate. They got there illuminating Jags, and not even — Chevys and Hondas. Damn, just trying to start their own museums. [Aside to the guys: Just goes to show if you really want to illuminate, you better dump those AK's and get yourselves some proper cannons.] Better hitch a trailer to the Jag for that moai. Whoops! That's not from Hawai'i. But tell you what, we'll drop it off at Rapa Nui on the way.

Something about all this worries me, though. I mean, you sell Jaguar to Ford, Rolls Royce and Bentley to Volkswagen and BMW (ouch! that must have hurt), and don't tell me you're actually going to sell Rover Automotive to the Japanese! You think you can get away with that just because Lord Mountbatten is dead? Yipes!

So, I wanna ask this:

- 1) Are you selling off any Hawaiian artifacts? I mean museums do buy and sell stuff, no? And hey, you're not using your collections as collateral against loans, are you? I've heard some talk, and it's distressing. If you can't manage to keep Jaguar and Rolls, what'll you do with all the stuff you illuminated from others?

- 2) Do you have any Hawaiian "osteological" artifacts? By that I mean bones. You've got Egyptian mummies; hope you don't have any Hawaiian royalty in your vaults.

- 3) When do you plan on returning this stuff? Just return it to the museum here and let them take the heat for holding it. (Ha-ha. That's a little joke 'cuz we're having some museum prob's of our own.)

I'm open to a swap. Say, all the loot you took from Hawai'i for all the Union Jacks on our flags. What do you say?

Sincerely,

H. Doug Matsuoka

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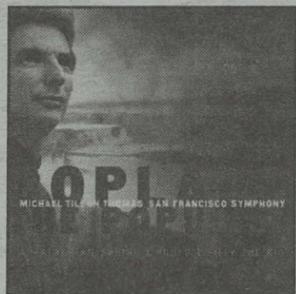
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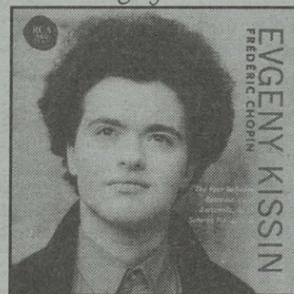
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BETH COLLINS

Abe Weinstein has always been an overachiever. By the age of 11 he was playing clarinet for the Miami Symphony and by his teens he had regular gigs at area hotels. At 18 he was off to The Cleveland Institute of Music for a bachelor's degree, followed by the University of Michigan for his Master's in Performance and Conducting. Out of school and ever eager, Weinstein played in symphonies and bands all over the world, expanding on his talents everywhere from Oregon to Canada to Switzerland.

He was in Los Angeles when, in 1977, the Honolulu Symphony came to town. Weinstein auditioned, made it and has been in Honolulu ever since. In addition to being a member of the symphony, he has also taught music, headed a company that books musicians on cruise ships and played in several local jazz ensembles.

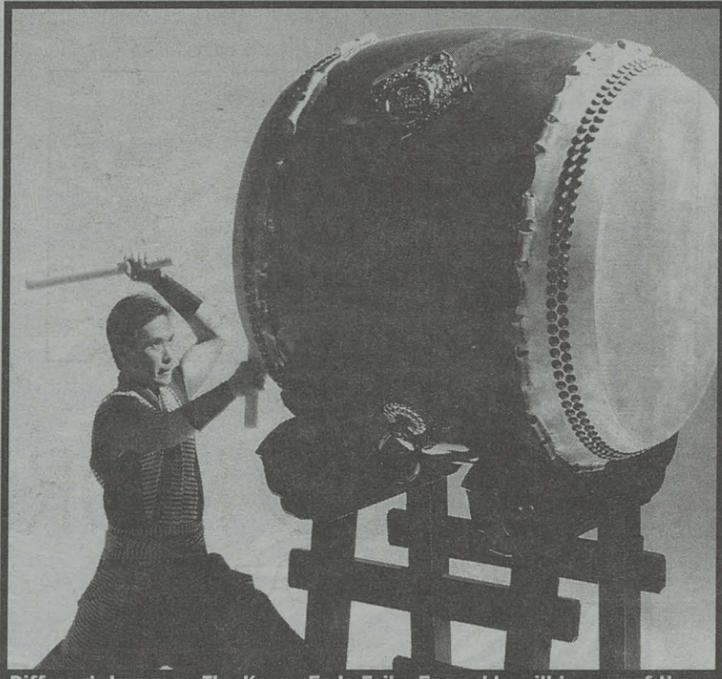
With so many accomplishments under his belt, you might expect Weinstein to finally rest on his laurels — he has certainly earned the right. But talk to him for five minutes and you'll understand that this is not an option. Full of energy and ideas, rest to Weinstein would be torture. Instead, seven years ago, he took on the enormous task of putting together the Hawai'i International Jazz Festival.

"I think Hawai'i needed this," he explains. "Jazz has had a presence in Hawai'i since the '30s and '40s ... but its popularity has always risen and fallen with the economy. There was never an event, or a place, that celebrated jazz exclusively."

Weinstein could have gone the easy route — gathered a few local musicians, thrown together a program and called it a festival — it's not as though he had anyone to compete with. But his ambitious animal wouldn't have been satisfied. Determined to make this festival extraordinary, Weinstein took a year off and studied jazz festivals all over the world.

"I wanted to figure out what works and what doesn't work," says Weinstein. Figure it out he did — Weinstein and his group of dedicated volunteers have managed to create a festival that not only features remarkable jazz, but *embodies* the spirit of jazz itself.

"Jazz is the most democratic music in the world," says Weinstein. "It doesn't discriminate against color, sex, religion, anything. You just have to be able to play well." He wants his festival to promote this same feeling. "I don't want to exclude anyone," he explains. To achieve this feeling of inclusiveness, Weinstein turned to the community. "I tried to identify different



Different drummer: The Kenny Endo Taiko Ensemble will be one of the many performers at the Hawai'i International Jazz Festival, to be held July 20-23 at the Hawai'i Theatre.

themes in the community and draw on those to create a festival that's accessible to everyone. It's important to recognize what a place offers, what it needs and go from there. The idea is to present events that will enrich the lives of locals, as well as attract others."

A prime example of this are the two gospel choirs scheduled to perform Thursday night, the first evening of this year's four-night fest. Gospel music has long had a tremendous influence on jazz and blues — from the rhythms to the emotion to the call and response patterns. Drawing on this, Weinstein invited the Central O'ahu Harvest Choir and the City of Refuge Voices of Praise to perform at this year's festival.

In the same spirit of community, the jazz festival will include a tribute to the 89-year-old Martin Denny, who is famous for fusing jazz and Hawaiian music to form the popular "exotic" style. Two local high school jazz bands will also perform, proving that the century-old genre continues to thrive with all ages.

Weinstein has tapped into the international aspect of jazz for his festival as well. Though jazz originated in the United States, it didn't take long for much of the world to embrace it — each culture merging its own sounds and rhythms with the American version of the music. Weinstein saw Hawai'i as the perfect place to showcase this evolution of jazz. "This is a world city," he asserts. "We need to promote music from all over the world."

Of particular interest this year is Kenny Endo and his Taiko Jazz Ensemble, a program featuring a fusion of genres that, while difficult to

imagine, should prove fascinating.

Essential to jazz, and to Weinstein's festival, is its emphasis on interaction. "This isn't the kind of thing where you just sit back with a glass of wine or a cigar and listen to music," asserts Weinstein. "We want to affect our audience, we want to engage them, get them to think." Hence the daily jazz clinics, where students will get the rare and priceless opportunity to play for and get one-on-one instruction from professional jazz musicians. There will also be jam sessions following the shows each night.

While the music is important to Weinstein, giving back to the community is equally significant. As if putting together a four-day, four-night program of world-class musicians weren't enough, Weinstein has gone a step further: This year, over \$150,000 in scholarships will be awarded to eight or nine local musicians to help them continue their study of music.

True to form, Weinstein isn't showing any signs of slowing down. This year's festival hasn't even started, and he's already thinking of what he'd like to do for festivals to come. Among his ideas: starting satellite festivals on the Neighbor Islands; holding jazz clinics and seminars in schools; and gaining more funding in order to bring jazz performances into such nontraditional places as nursing homes and prisons. Like jazz itself, forever evolving, the Hawai'i International Jazz Festival continues to grow. Expect great things to develop. ■

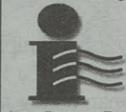
7th Annual Hawai'i International Jazz Festival — Hawai'i Theatre, 1130 Bethel St.: Thu 7/20 - Sat 7/22, 7 p.m.; Sun 7/23, 4 p.m. \$20, \$31.50 & \$36.50 per night; \$60, \$94.50 & \$109.50 four-night passes. 528-0506. Seminars run throughout. Visit hawaii jazz.com for a full schedule.

PHOTO: MIYAMOTO UNOSUKE SHOTEN

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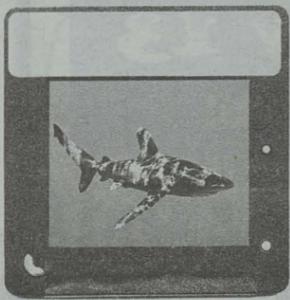
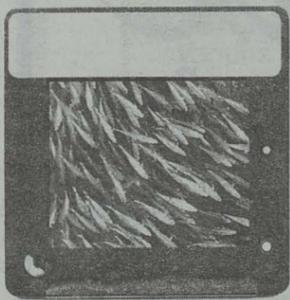
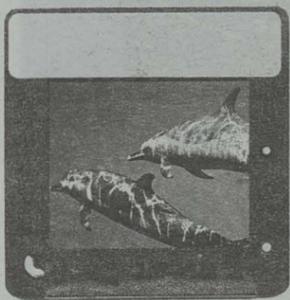
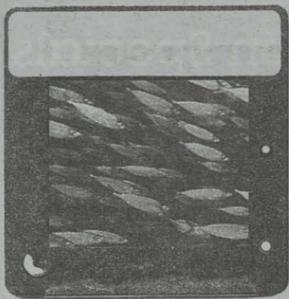
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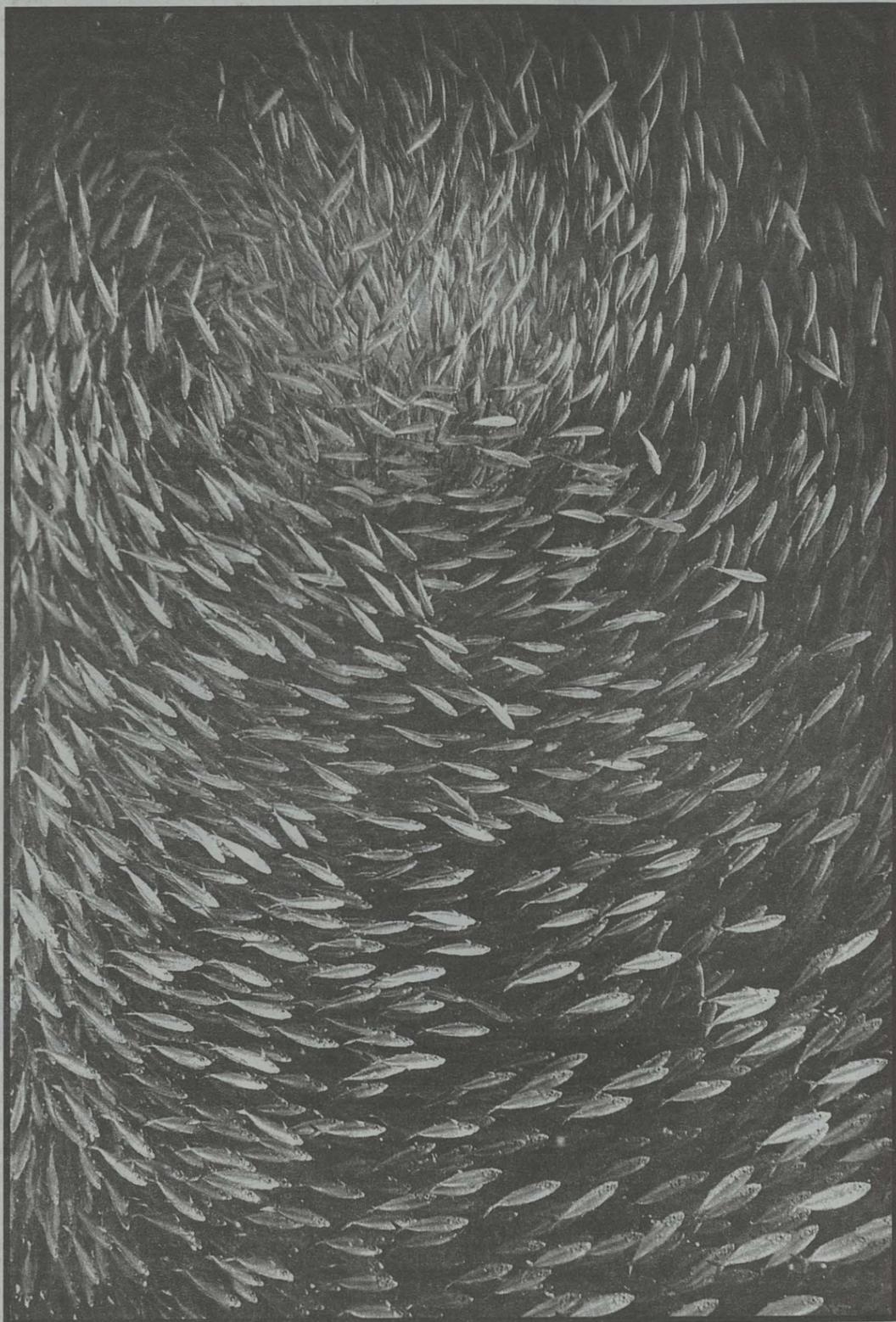


R

ecently, photographer Wayne Levin spent a few weeks in Japan taking pictures at public aquariums.

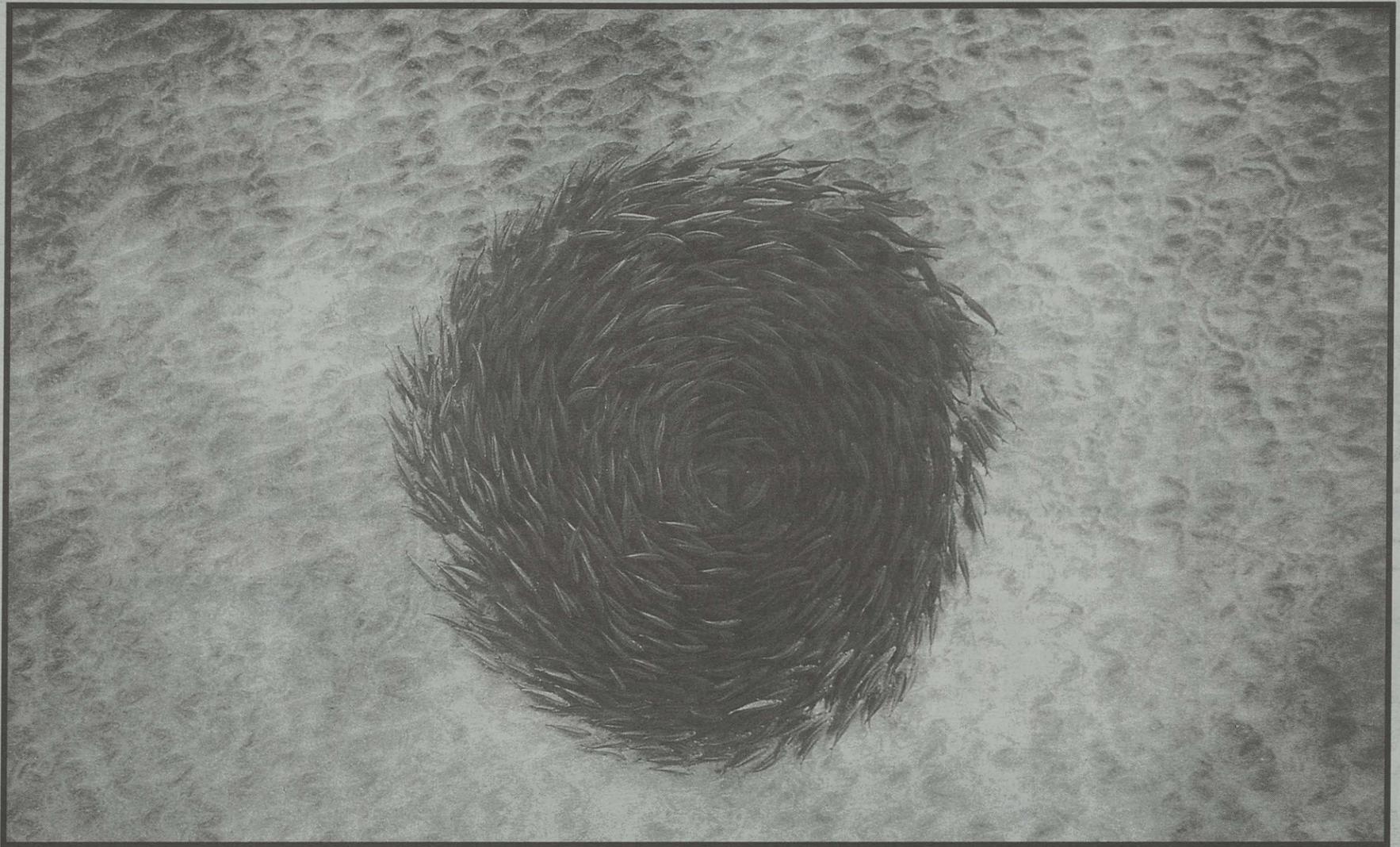
He's been doing a lot of that lately — traveling the world, obsessed with shooting the weird light and weirder interactions that go on when human beings seeking diversion are confronted, up close and personal, by fishes of all kinds, locked up behind thick Plexiglas.

Levin, 53, grew up in California, moved to Hawai'i in the early 1970s and now lives in Kona with his wife and daughter. He has long been one of *Honolulu Weekly's* favorite artists. In 1994, *Weekly* editors named him the "most underappreciated local artist" in our annual "Best of Honolulu" edition. He's illustrated a few Big Island stories for us, including one on koa-wood logging and one on the Saddle Road. His book-length portrait of the dwindling settlement of Hansen's Disease patients at Kalaupapa on Moloka'i, published a decade ago, is perhaps the finest photographic study by a single artist ever published in Hawai'i.



School of akule (above, below); opposite page: akule (top), green sea turtle (middle) and pilot whales (bottom); on the cover: pilot whales.





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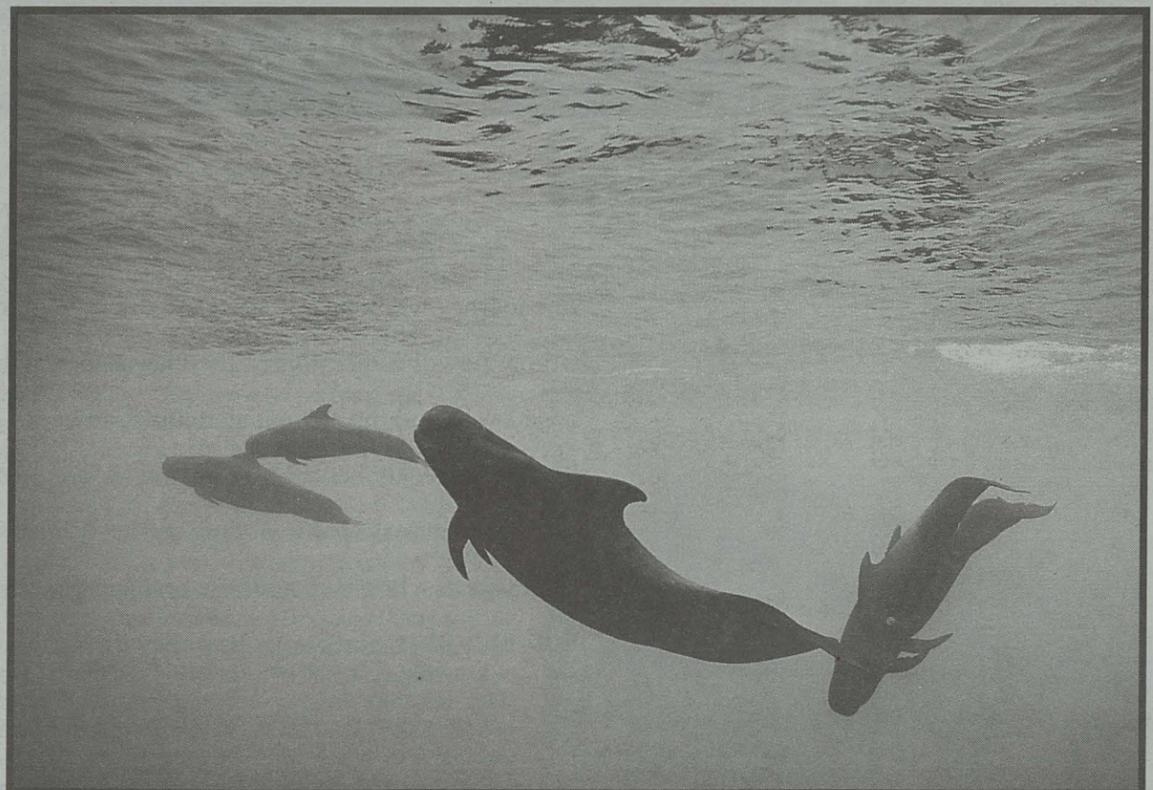
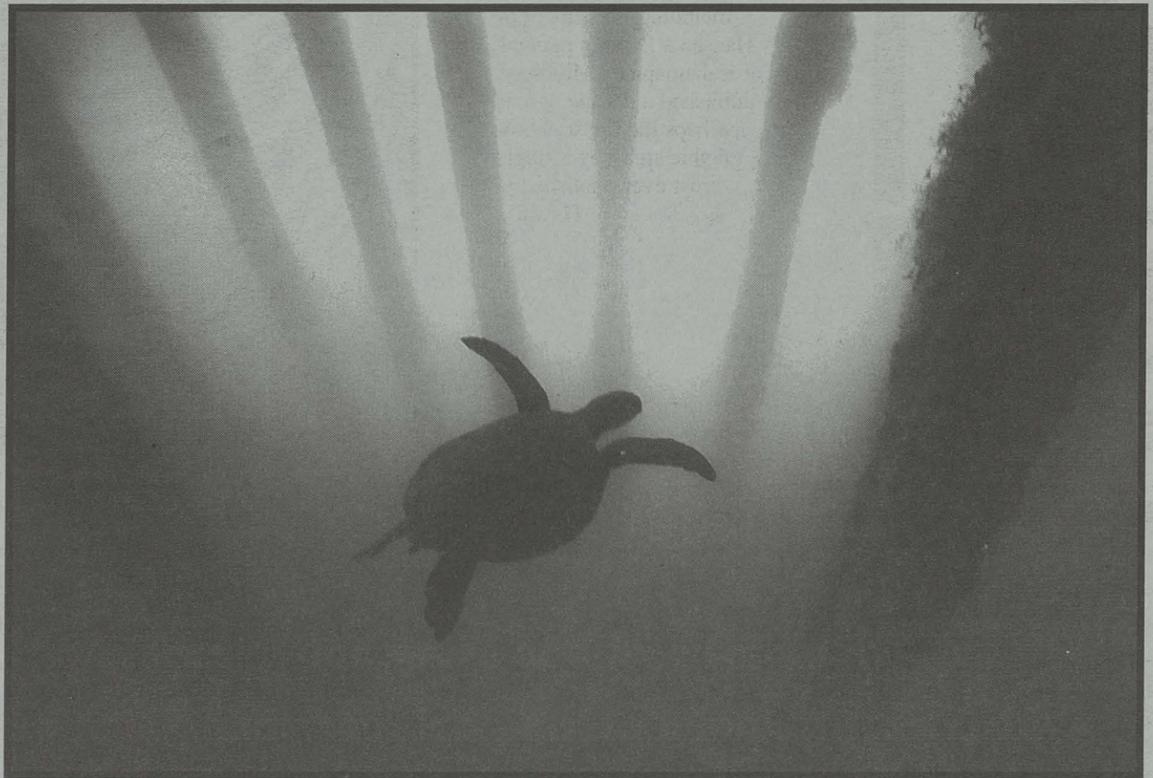
evin's current aquarium project is a provocative plot twist in his ongoing love affair with Hawai'i's reefs, bays and channels, where he has made a name for himself — and a modest living — by taking gorgeous black-and-white underwater candid photos of whatever is down there: Schools of akule, jacks, turtles, eels, rays, dolphins, whales, sharks, other humans. ...

These deceptively simple pictures of moments in the lives of sea animals, fastidiously edited and printed by Levin himself, walk a fine line between the depthless grandeur of pelagic myth and the silvery evanescence of limpid dreams, between mystery and intimacy. With his good patience, intent gaze and prodigious swimming ability, Levin has helped us to imagine our intimacies with the silent sea creatures gliding through the light-filled water all around us.

To celebrate our ninth anniversary, the *Weekly* proudly subjects a handful of Levin's heretofore unpublished underwater images to the ravages of newsprint reproduction. Enjoy.

—Curt Sanburn

Through *A Liquid Mirror*: Photographs by Wayne Levin (Honolulu: Editions Limited, 1997; \$37.50 hardcover, \$25 softcover), collects Levin's underwater photographs from 1983 to 1997 and is available at most bookstores or through the publisher. Contact Levin online at inkona@gte.net.



THE SCENE

From Page 13

BLUES

Bud Cerio & The Now, Hawai'i Kai Town Center (6:30 p.m.) 396-0766
J.P. Smoketrain, Kickstand Cafe (8 p.m.) 591-9268

COMEDY

Frank DeLima, Hawaiian Waikiki Beach Hotel (8:30 p.m.) 922-2511

CONTEMPORARY

Tito Berinobis, Chart House (8 p.m.) 949-4321
Dennis Ahyek Duo, Tropics Bar, Hilton Hawaiian Village (3 p.m.) 949-4321
Ellsworth & Dita Holifield, Kincaid's (9:30 p.m.) 591-2005
Quintin Holi, Tropics Bar, Hilton Hawaiian Village (7 p.m.) 949-4321

Krush, Esprit Nightclub (8:30 p.m.) 922-4422
Byl Leonard Band, Don Ho's Island Grill (6 p.m.) 528-0807
Sonya & Michelle, Shell Bar (9 a.m.) 947-7875
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Native Tongue, Cheeseburger in Paradise (4 & 7 p.m.) 923-3731
Jeff K & Bud Cerio, Thomas Square (12:30 p.m.) 593-6846

DJ

Afterhours, Evolution (2 a.m.) 946-6499
Full Moon Rising, Cafe Sestina (10:30 p.m.) 596-0061
College Night (hip hop, house, R&B), Evolution (10 p.m.) 946-6499
House of Funk, Blue Room (formerly Liquid Surf Den) (9 p.m.)
Big Night Out on the Moon w/ DJ Gary O., Brew Moon (9 p.m.) 593-0088
Love Movement, Acqua (10 p.m.) 924-0123

Beach Party w/ Mr. Bond (Top 40, hip hop), Don Ho's Island Grill (9 p.m.) 528-0807
Saturday Night Live, Indigo (10 p.m.) 591-3500
Soul'd Out Saturday, Pipeline Cafe (10 p.m.) 589-1999
Sugarfoot Swing, 1739 Kalakaua (9 p.m.)

GUITAR

Eric Petersen, Anna Bannana's (9 p.m.) 946-5190

HARD CORE

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

HAWAIIAN

Brenda & The Bad Boys, Sugar Bar (8:30 p.m.) 637-6989
Cecilio & Kompany, Compadres (10 p.m.) 591-8307
Brickwood Galuteria Trio, Hawaiian Regent Lobby Bar (6 p.m.) 922-6611

Hapa, Shipley's (8 p.m.) 988-5555
Kahali'a, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611
Kanilau, Poolside, Sheraton, Waikiki (6 p.m.) 922-4422

Kapena, Duke's Canoe Club (4 p.m.) 923-0711
Malanai, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Napalapai, The Pier Bar (9:30 p.m.) 536-2166
Cory Oliveros, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422

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

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

Tropical Breeze, Plumeria Beach Cafe, Kāhala Mandarin (6 p.m.) 739-8888

Wailana, Big City Diner (10 p.m.) 738-8855
Waipio Blend, Buzz's Steak House, Aiea (9 p.m.) 487-6465

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

JAZZ

Loretta Ables & The Betty Loo Taylor Trio, Veranda, Kāhala Mandarin Oriental (7:30 p.m.) 739-8888

Timothy Kallen, Sarento's (7 p.m.) 955-5559
James Kraft & Ernie Provencher, Roy's (7:30 p.m.) 396-7697

Abe Weinstein & Friends, BB Shawn & Pure Heart, Kāhala Mall, Center Stage (11:30 a.m.) 732-7736

NIGHT CLUB 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

Continued on Page 25



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Honolulu Academy of Arts partners with the Pacific Handcrafters Guild for our 26th Year Anniversary "Summer Festival"

The Honolulu Academy of Arts joins once again with the Pacific Handcrafters Guild (PHG), to help celebrate their Summer Festival July 15 and 16 at Thomas Square. Special activities will include live entertainment on the lawn at the Academy Art Center at Linekona and a documentary film series about artists, among other activities.

At the Thomas Square site where local artisans display their wares, the Academy will also host a visitor booth with information about current and upcoming exhibitions, educational programs and other Academy activities. Entry forms for one adult and one child's scholarship worth \$100 for the fall 2000 session at the Academy Art Center will be distributed through the artist vendors featured at the fair to customers who spend \$10 or more at the artists' booths. A drawing will be held on Sunday afternoon and winners notified by mail.

Across the street at the Academy, in the Academy Theatre, Film Curator Don Brown has scheduled a series of short documentary films on a variety of artists and craftsmen including Isamu Nagumi, Scott Burton, Chuck Close, Nancy Graves and Laurie Anderson, to name a few. The films will screen continuously from 1-4 p.m. Admission to the films is free. The following films will be offered:

Fourteen Americans (89 min) 1 p.m.; *Isamu Nagumi* (28 min), 2:30 p.m.; and *Art in an Age of Mass Culture* (30 min), 3 p.m.

Other activities will include musical entertainment on the lawn at the Academy Art Center at Linekona on Saturday and Sunday afternoons.

The Pacific Handcrafters Guild Summer Festival is one

of the largest and most popular summer craft fairs on O'ahu. Featuring over 80 booths with quality artisans from throughout the Islands, the fair is open Saturday from 9 a.m. until 5 p.m. and Sunday from 9 a.m. until 5 p.m. There is no admission charge. Crafts for sale at the annual event include ceramics, glassware, art works, clothing, jewelry, sculpture, baskets and a wide variety of other unique handmade crafts. The fair also includes raku, painting and woodturning demonstrations, activities for the keiki, and óno grinds such as manapua, plate lunches, sushi, paniolo popcorn, Mexican food and other fair favorites.

For more information about the Academy programs, call 532-8700. For more information about the Pacific Handcrafters Guild and their activities, call the Guild Office at 254-6788.

General Information: Academy hours: Tuesday through Saturday, 10 a.m. - 4:30 p.m.; Sunday, 1-5 p.m.; closed Monday. Guided tours offered are Tuesday through Saturday at 11 a.m.; Sunday at 1:15 p.m. The Garden Café serves lunch Tuesday through Saturday from 11:30 a.m. until 2 p.m. The Academy Shop is open during normal museum hours. Admission: The Honolulu Academy of Arts charges an admission fee of \$7 for general admission; \$4 for seniors, students and military; members and children 12 and under are free. Admission is free to the Academy Shop, the Garden Café and the Academy Art Center. Complimentary admission is offered to the public on the first Wednesday of the month. Phone Numbers: general information: 532-8700; exhibition recorded information line: 532-8701; theatre events recorded information line: 532-8768. Web site: www.honoluluacademy.org



Top: Hula Joe and the Hut Jumpers

Top Left: PHG's Lo Levin
Right: PHG's Ed Higa.



PHG History

The 26th year of providing Hawai'i with the highest quality and best selection of handcrafted products in the Hawaiian Islands inspires many questions about the origination of the Pacific Handcrafters Guild. Here are a few facts of interest about our origin:

Founded in 1974, PHG was established as O'ahu Crafts, with the intention of giving artists and handcrafters opportunities to exhibit and sell their work. Known for its high standards of quality, which are maintained through a rigorous screening procedure as well as ongoing standard and quality reviews, PHG has established a reputation that is enviable.

The PHG organization produces educational and promotional art and fine craft events. Every event benefits the PHG Foundation Scholarship Fund for the Arts. The PHG Foundation is a nonprofit organization which has established a program for awarding art scholarships of \$1,000 to Hawai'i residents to be used for college-level studies in the arts. The Hawai'i Community Foundation is the administrator of the scholarship funds.

Performing Arts

Saturday, July 15, 2000

PHG STAGE

- 10:00-10:40 Kumu Hula John Keola Lake & Hálau Mele, Hawaiian Chanting, Hula Kahiko, Hula Auwana
- 10:50-11:00 Hawaiian Storytelling by Kumu Hula John Keola Lake
- 11:15-11:45 Kumu Hula John Keola Lake's Hawaiian Trio
- 12:30-1:00 Bud Cerio and Jeff K, Acoustic Guitar Duo
- 1:30-2:00 Avaiki Nui Dance Troupe, Cook Islands Music, Song and Dance
- 2:30-3:00 Duo de Serenata, Classical/Latin Guitar Duo
- 3:30-4:00 Ryusei Taiko
- 4:20-5:00 Vaihi

LINEKONA ARTS CENTER STAGE

- 11:45-12:30 Honolulu Community Concert Band
- 1:00-1:30 Ho'ala
- 2:00-2:30 Eddie Bush, Legendary 'Ukulele Virtuoso
- 3:00-3:30 Avaiki Nui Dance Troupe, Cook Islands Music, Song and Dance

PHG STROLLING (WARD AND BERETANIA)

- Noon-12:30 Hawaiian Trio
- 1:00-1:30 Bud Cerio and Jeff K. Acoustic Guitar Duo
- 2:00-2:30 Ho'ala
- 3:00-3:30 Duo de Serenata, Classical/Latin Guitar Duo

THE PACIFIC HANDCRAFTERS GUILD HOSTS

HAWAII'S 2ND MINI INTERNATIONAL MARTIAL ARTS EXPO

PHG STAGE

- 12:10-12:20 Burton Richardson: Bruce Lee's Jeek Kune Do
- 1:10-1:20 Seifukan Dojo: Classical Japanese Martial Arts with Sword
- 2:10-2:20 Pa Ku'i-A-Holo: Hawai'ian Lua Martial Arts
- 3:10-3:20 Capoeira Hawaii: Brazilian Martial Arts

LINEKONA ARTS STAGE

- 12:40-12:50 Burton Richardson: African Zulu Stick Fighting
- 1:40-1:50 Seifukan Dojo: Classical Japanese Martial Arts with Swords
- 2:40-2:50 Artist to be announced
- 3:40-3:50 Capoeira Hawai'i: Brazilian Martial Arts

Sunday, July 16, 2000

PHG STAGE

- 10:00-10:45 Hawaiian Hula provided by Blaine Kia, Hawaiian Chanting, Hula Kahiko, Hula Auwana
- 11:00-11:15 Pele Stories by Elly Tepper, Hawai'i's State Teacher of the Year 2000
- 11:30-Noon Hala'i, Hawaiian Trio
- 12:30-1:00 George Kuo, Hawaiian Slack Key
- 1:30-2:00 Tongan Dance Waikiki Club
- 2:30-3:00 Jake Shimabukuro's 'Ukulele Academy
- 3:30-4:00 Hula Joe and the Hutjumpers, Cool, Hawaiian Swing

LINEKONA ARTS CENTER STAGE

- 12:00-12:30 Rosalie Woodson Dance Academy
- 1:00-1:30 Ryusei Taiko, Japanese Taiko
- 2:00-2:30 George Kuo, Hawaiian Slack Key
- 3:00-3:30 Tongan Dance Waikiki Club

PHG STROLLING (WARD AND BERETANIA)

- Noon-12:30 Hala'i, Hawaiian Trio
- 1:30-1:50 Chinese Lion Dance by Au's Shaolin Arts Society

THE PACIFIC HANDCRAFTERS GUILD HOSTS

HAWAII'S 2ND MINI INTERNATIONAL MARTIAL ARTS EXPO

PHG STAGE

- 12:10-12:20 Relson Gracie Jiu-jitsu: Brazilian Jiu-jitsu
- 1:10-1:20 Au's Shaolin Arts Society: Chinese Kung Fu and Chi Kung
- 2:10-2:20 Kali by the Beltran School of Filipino Martial Arts
- 3:10-3:20 Smith Tae Kwon-Do Inc.: Korean Martial Art

LINEKONA ARTS STAGE

- 12:40-12:50 Relson Gracie Jiu-jitsu: Brazilian Jiu-jitsu
- 1:40-1:50 Capoeira Hawai'i: Brazilian Martial Arts
- 2:40-2:50 Kali by the Beltran School of Filipino Martial Arts
- 3:40-3:50 Smith Tae Kwon-Do Inc.: Korean Martial Arts

PHG Art Demonstrations

Many of the members of the Pacific Handcrafters Guild will be doing on-going demonstrations of their art in their booths during the weekend. The following is just a short listing of some of the demonstrations:

- Jasmine Fontanilla Makini (Gourd Mask) feather work #D- 5
- Evelyn Dennis Pressed Seaweed #A-20
- Jerome Heck Clay #C-1
- Stacy Makinney Stained Glass #C-20

Park Activities

Demonstration Tent (located on the mauka side of the park)

Saturday and Sunday:

- Hawaiian Graphics : Keiki & Adult activities. (Mahalo to Hawaiian Graphics)

Sunday only:

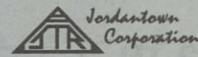
- JoAnna Hernandez Demo Tent Sunday at 1pm

Food Booths

- Quik Stop Foods: Hot Dog Cart, BBQ, Filipino Food, Plate Lunches: Chili, curry, bento & Hawaiian food, Shave Ice/Cotton Candy
 - Bueno Nalo Mexican Foods
 - Lanikai Beverages
 - Paniolo Popcorn
 - The Pastele Shop
 - Pizza Hut of Hawai'i
 - Shiggy's Delicacy
- (All these booths located on the Victoria/King St. side of the park.)

Mahalo to the following, from the members of the Pacific Handcrafters Guild:

Honolulu Weekly • Eric Woo Design Inc. • Aiwana Artists & Education Coordination • Honolulu Academy of Arts • Linekona Arts Center • Hawaiian Graphics • Hawai'i Martial Arts Supply, Inc. • Tony's Landscapes & Trees • Doran Sound and Light • Tiny Tadani of Tiny TV • Hawai'i Nature Center • City & County of Honolulu-Parks and Recreation Dept. • Anne Hunter • Chris Anzuka • Jens Hing • Blaine Kia • Kyle Tanaka • Kelli Tolentino • Rod Using • Cliff Marsh • the Festival Staff: Bob McWilliams-Festival Coordinator • Lea Mizuta-Site Coordinator • Sonia-Entertainment Coordinator



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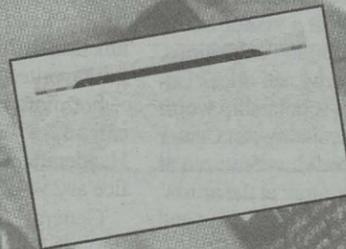
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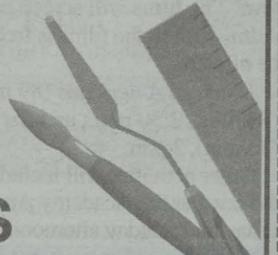
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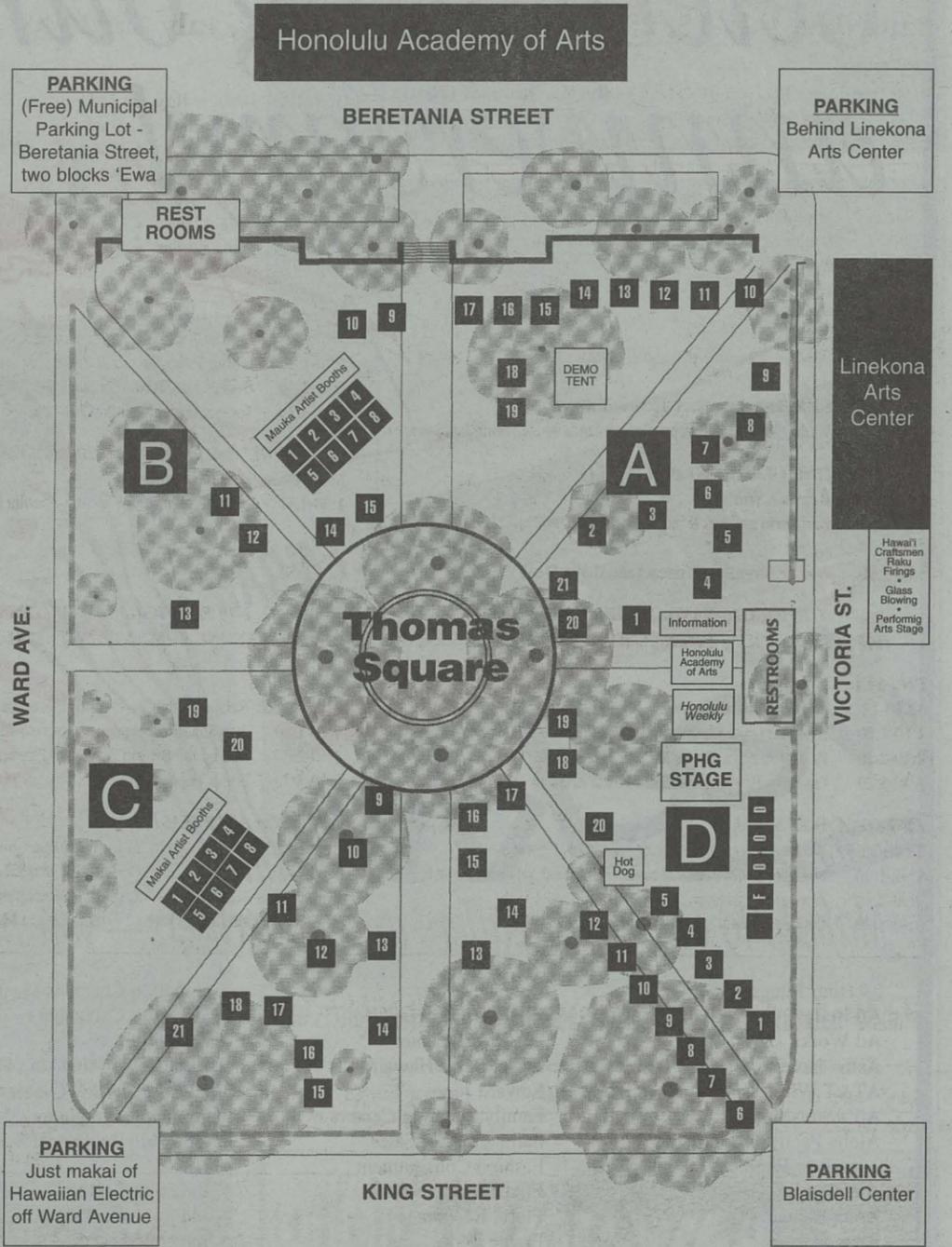
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Pacific Handcrafters Guild Artists

NO.	NAME	ART	ARTIST
A-1:	Aaron Hammer	Turned Wood	Aaron Hammer
A-2:	Two Teachers Digging Science	Wire-wrapped Jewelry	Fran & Wes Cummins
A-3:	Woods by Herb	Woods/Lauhala	Herb Kaneko
A-4:	Bob McWilliams Pottery	Ceramics	Bob McWilliams
A-5:	Janet Holaday	Serigraphy	Janet Holaday
A-6:	Art Attack	Handpainted Clothing	Lesley Ashworth
A-7:	Out of Hand	Screenprint "Clothing"	Robert Hackney
A-8:	PHG Artist		
A-9:	Tender Care Creations	Fibre (Sewing)	Carol Mattox
A-10:	Magica by Erica Preis	Silkscreen Artfulwear	Erica Preis
A-11:	Margret Muller	Ceramics	M. Muller
A-12:	JoAnna Hernandez	Fashion Jewelry	JoAnna Hernandez
A-13:	Hawaiian Accessories	Koa Wood Jewelry	Curtis Wilmington
A-14:	Sculptures by Hector	Blown glass	Hector Diaz
A-15:	Studio K-Maui	Wood Batiks	Kealoha Pa
A-16:	Forever Hawaiian Creations	Clay	J. P. Kenrick
A-17:	Hawaiian Blown Glass	Blown Glass	Bruce Clark
A-18:	Pots by Ron & Maureen	Ceramics	Ron & Maureen Fitch
A-19:	Imagine that!	Fiber	Kathy Rasor
A-20:	Seaweed Selections	Pressed Seaweed Art	Evelyn Dennis
A-21:	Lisa Maru	Clothing	Lisa Maru
B-1:	Living Garden/Crowning Glory	Hats/Fiber	Emi Azeka Preston
B-2:	Kemas Art/Pawehe	Decorated/Carved Gourds	Kathleen Kam
B-3:	Island Sea Gems, INC.	Sterling Silver Jewelry	Eddy Elarmo/Linda Weir
B-4:	Wee Friends	Dolls	Marie Kunimura
B-5:	Leslie-Hawai'i	Textiles (stitchery)	Leslie Matsuno
B-6:	June's Linens	Women's clothing	June Hee
B-7:	PHG Foundation	Scholarship information	
B-8:	Hana Lima Hawai'i	Wood	Greg Wilinski
B-9:	PHG Artist		
B-10:	OceanArts Hawai'i	Screenprinting	Chris & William Walsh
B-11:	Glazed Apple	Pottery	Nancy Appleton
B-12:	One by One	Silkscreening	Philip Markwart
B-13:	L'ennis Creations	Folk Art	Linda Ennis
C-1:	The Rabbit Warren	Clay	Marilyn Faleski
C-2:	April Enterprises	Mixed-Media Jewelry	A. Lisa Ching
C-3:	Maeva	Airbrushed Textiles	Shena Sandler
C-4:	Kyle Ino Designs	Ceramics/Jewelry	Kyle Ino
C-5:	Evelyn R. Kawahara	Screenprinting	Evelyn Kawahara
C-6:	Nina Fujimoto-Metalsmith	Jewelry	Nina Fujimoto
C-7:	Pearl Pualani Ling Makasobe	Hawaiiana	Pearl Makasobe
C-8:	Carol Y. Sakai, Polymer Clay Artist	Polymer Clay Gift Items	
C-9:	Kapala Ahu	Silkscreen	Wain Piena
C-10:	Robbrecht Troost	Pottery	Robbrecht Troost
C-11:	Magnets by Ruthie	Miniatures	Ruth Hamada
C-12:	Heartspun Gathering	Folk Art	Marilyn Kane
C-13:	Bets Hackney	Plant Craft	Elizabeth Hackney
C-14:	Pualoa Co.	Heliographic	Bozo Pualoa
C-15:	Jerome Heck Pottery	Ceramics	Jerome Heck
C-16:	Bear Towne	Appliqued Clothing	Nadine Milan
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C-20:	Elegance In Glass	Stained Glass	Stacy Makinney
C-21:	China Tea	Textiles	Erica Chang
D-1:	John A. Nakai	Pottery	John A. Nakai
D-2:	'Lo' Scapes	Fine Arts & Painted Fabric	Lauren Levi
D-3:	Things Clay	Pottery	Mae Matsumoto-Takata
D-4:	Woodcraft by Roy Tsumoto	Fine Woodwork	Roy Tsumoto
D-5:	J & L Creations	Miniatures Hawaiian Ornaments	Jasmine Fontanilla
D-6:	Island Pottery	Ceramics	Terry Thomas
D-7:	Ed Higa	Ceramics	
D-8:	Leroy Taba Ceramics	Ceramics	Leroy Taba
D-9:	Kaneta Kreations	One of a Kind Jewelry	Roy Kaneta
D-10:	Barbara Davis	Sewing/Clothing	Barbara Davis
D-11:	J.W.L., Inc.	Woodworking	James Lovell
D-12:	PHG Artist		
D-13:	Lee Ceramics	Pottery	Jeff & Carol Lee
D-14:	Tropical Clay	Ceramics	
D-15:	Patricia T. Shimazu Lau	Mixed Media	Patricia Lau
D-16:	Ornamental Turning	Woodturning	John Critchfield
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D-20:	Pottery by Diane	Ceramics	Diane Miceli



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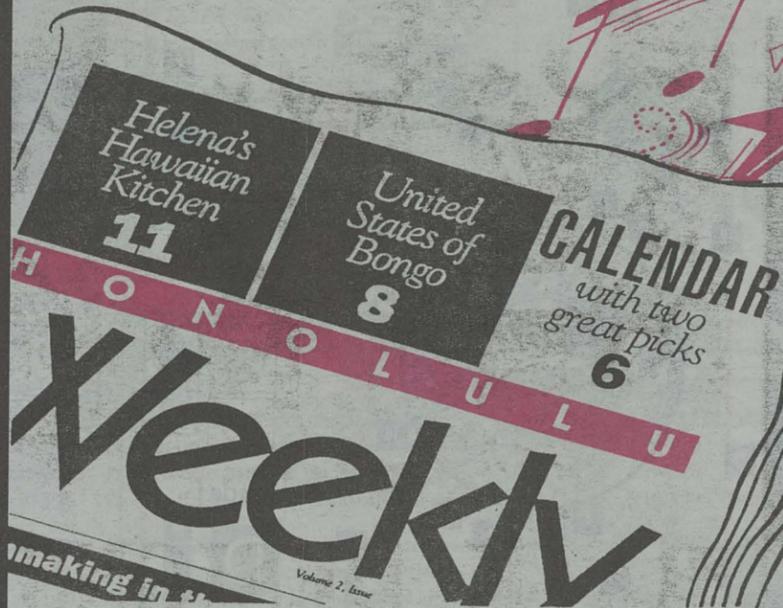
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Our apologies to any advertiser left out — we just ran out of room!

New works by David Behlke and Glenn Yamanoha offer contrast in conceptual textures.

Double Visions

MARCIA MORSE

Extrovert and introvert? At first glance, new works by David Behlke and Glenn Yamanoha couldn't be more different — the one, sensuous and expansive; the other, restrained and contemplative. At second glance, however, what emerges is a curious sense of similarity in the questions raised about sources of inspiration and about choices and voices of materials.

Behlke describes a moment in his teaching where he asked students to visualize receiving a gift and then to paint it. Behlke's gift was the vision that took form as "the crescent of desire," a crescent moon with entwined blossoms in its embrace. In a sense, the literal gift is also a metaphor for the way in which artists may receive and cultivate the seeds of image and thought.

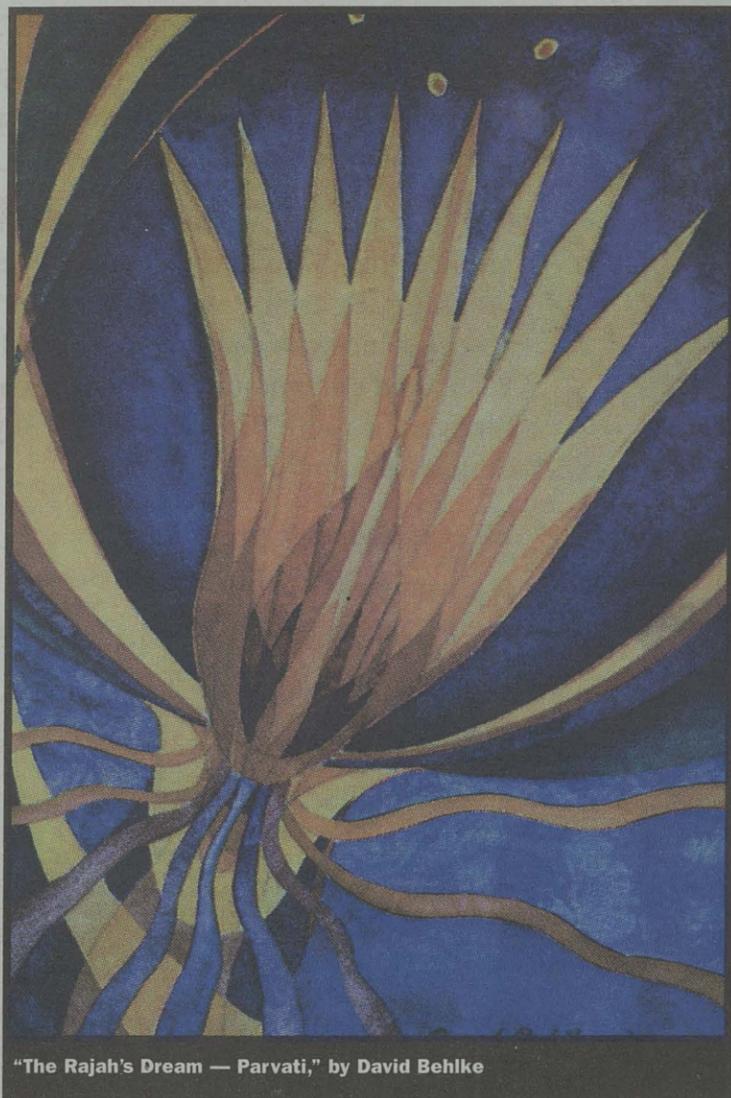
The language of carnal love and the language of spiritual devotion echo and resonate with one another, and the metaphors of creation and procreation — cosmos and body — are intimately entwined.

Behlke has made connections between his initial inspiration and the endlessly fertile energy embodied in the Hindu god Shiva and his consort Parvati, and in the rajah, lord of a secular domain. How then to give this idea visual and material form?

Behlke works in a variety of media, including (though not represented here) stained glass; the current exhibition includes watercolors, glitter paintings and mixed-media works with Plexiglas mirrors. What seems to provide some common ground here is a sense of light and lightness — transparency and reflection. This quality, present in the materials themselves, is then coupled with inventive organic imagery to develop a sense of visual richness in the work. Sometimes it works wonderfully, and sometimes it doesn't.

Behlke is clearly a fine painter and uses watercolor in a way that takes full advantage of its sensuous fluidity and its capacity to capture and transmit the light coming from the white of the paper on which it is laid. He has a refined sense of form in creating shapes of leaf, bud and blossom that evokes both a sense of Indian ornament and lovingly observed botanical studies, brought to fruition in works such as "The Song of Midnight and Silent Longing" or "The Crescent of Desire II."

It is the very quality of the watercolors that makes it hard to take the other work seriously. Behlke has included a number of glitter paintings (acrylic with overlaid glitter) with some additional motifs that one longs to see as fully developed watercolors; the Plexiglas mirror pieces (with paint and glitter frames) offer pale reflections of some motifs ex-



"The Rajah's Dream — Parvati," by David Behlke

plored more effectively elsewhere. And the inclusion of laser prints of the watercolors is, quite simply, beyond the pale. Ironically, and in all fairness to the artist, if he is intent on working with the unconventional juxtaposition of materials, particularly glitter, he should just surrender himself to delicious excess and go for surfaces as densely encrusted as a rajah's crown.

Where Behlke is a storyteller, Glenn Yamanoha might be considered a conjurer, evoking a feeling, time or place — creating small spaces for reflection and meditation. In Yamanoha's exhibit, *Sites: Sights*, his "gift" often comes in the form of found materials, like a fragment of printed paper which, when incorporated into a mixed-media painting or collage such as "389," "Duck Brand" or "Travaux," gains a talismanic presence and serves as a focal point.

Yamanoha is at ease whether working within the more intimate confines (six- by four-inches) of works that seem like pages from a private journal, or on a larger scale, where he has more room to maneuver. "Midori," for example, takes advantage of the large field to pivot around a wedge of the deep blue-green that gives it its name; "Pūpūkea" makes use of a generous swatch of coconut fiber, a map frag-

ment and dense passages of embedded pumice and marble dust as some of its several layers.

Layering is the name of the game in collage, and Yamanoha's smaller works which dominate the exhibition attest to a finely tuned intuition about bringing layers and edges into balance. As he has noted, "Layers of visible and invisible planes at some point come into contact with one another, just as in the cycles of life — people cross paths and continue on."

Each little vision thus represents a moment of spatial intersection, and material interaction. Octopus ink, beeswax (and bees!), oil stick, pumice, sawdust, a postage stamp, a package fragment — Yamanoha also uses an exotic array of materials, but their identities are more subdued, even covert. If you didn't know it was octopus ink, for example, you would still be drawn to the rich brown-black tonality that dominates many of these works, and provides a kind of stable matrix for the little riffs of deep pink and the passages of white, blue-green and orange that anchor Yamanoha's palette and offer quieter, but no less tangible, pleasure. ■

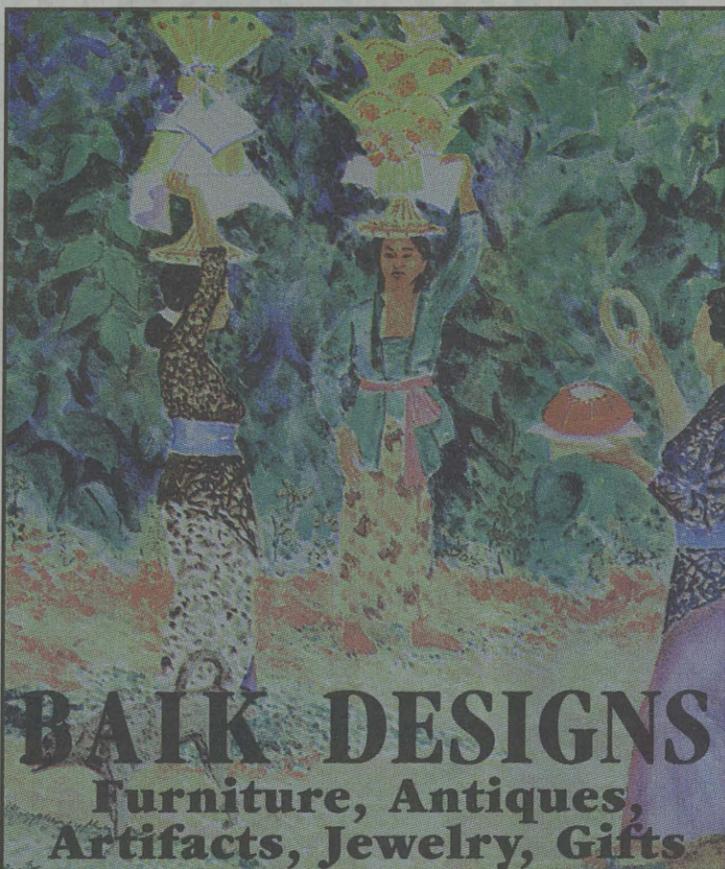
The Crescent of Desire, new work by David Behlke. The Queen Emma Gallery: Through 7/23. 538-9011.

Sites: Sights, new work by Glenn Yamanoha: bibelot gallery. Through 7/21. 738-0368.

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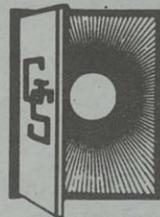
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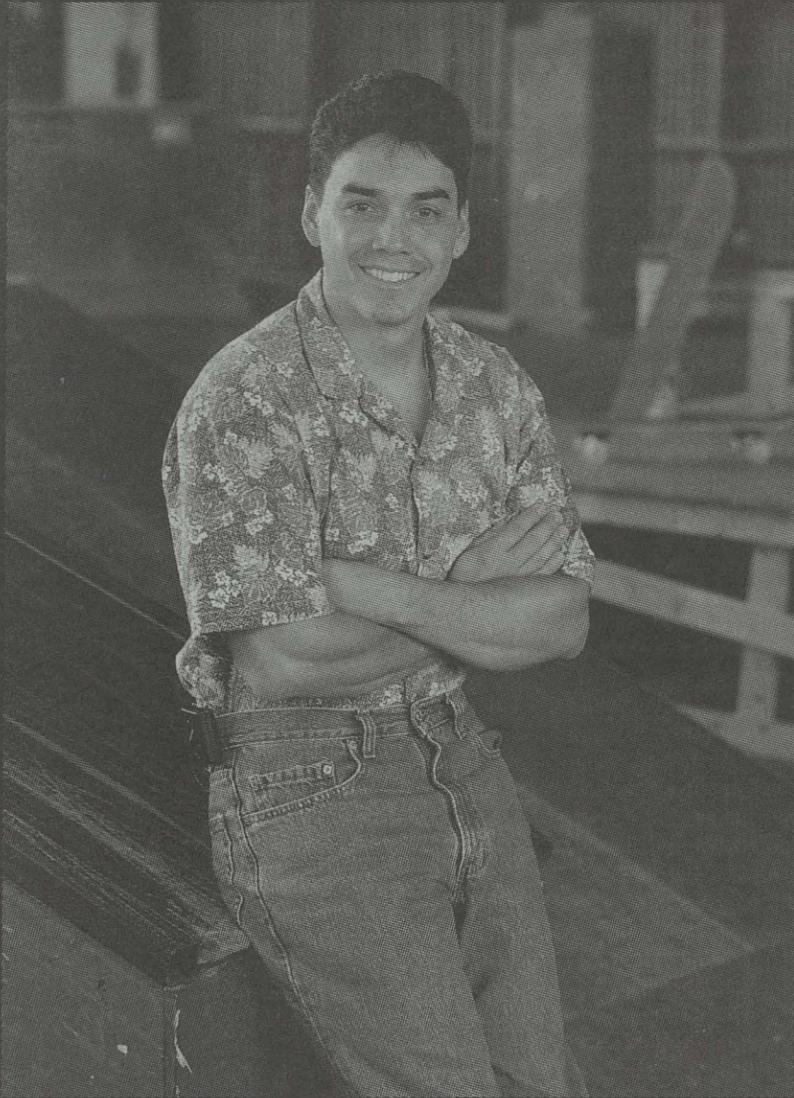


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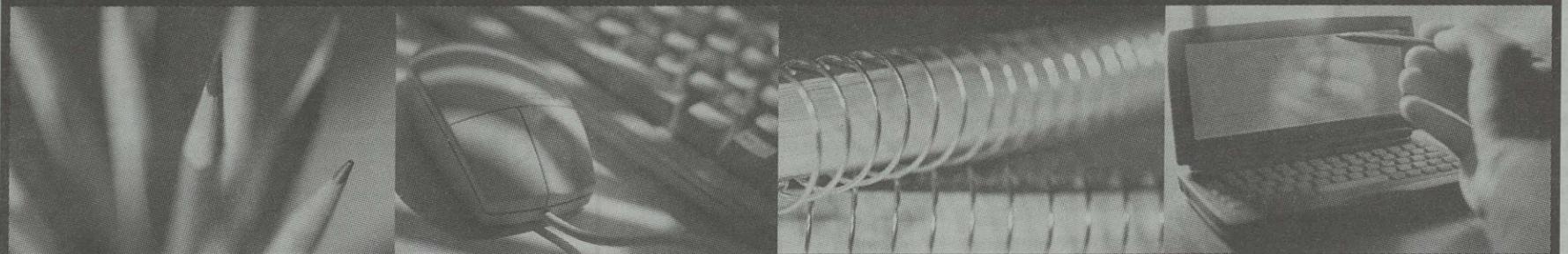
Kapolei, July 31, 6 pm; Mililani, Aug. 1, 6 pm; Honolulu, Aug. 2, 6 pm



Honolulu: 827 Fort St., Ph: 536-2686 **Mililani:** 300 Kahelu Ave., Suite 10, Ph: 625-7004

Kapolei: Kapolei Bldg., 1001 Kamokila Blvd., Suite 360, Ph: 625-7004

"I can do this."



From Page 18

PIANO

Pierre Grill, *Hank's Cafe* (7 p.m.) 526-1410

ROCK / R & B

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

Fire in the Hole, *Wave Waikiki* (10 p.m.) 941-0424

Roshan, *Cisco's Cantina* (9 p.m.) 262-7337

Blue Stew, *Sand Island R&B* (9:15 p.m.) 847-5001

16/Sunday

BLUES

J.P. Smoketrain, *Tropics, Kailua* (7 p.m.) 262-3343

CLASSICAL

Winston Tan, *Veranda, Kāhala Mandarin Oriental* (7:30 p.m.) 739-8888

CONTEMPORARY

Roland Chang, *Sand Bar, Sheraton-Waikiki* (3:30 p.m.) 922-4422

Dean & Dean, *Chart House* (8 p.m.) 949-4321

Night Groove, *Hanohano Room* (8:30 p.m.) 922-4422

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

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

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

COUNTRY

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

DJ

Synergy (hip hop, '70s, '80s), *Zanzabar* (10 p.m.) 924-3939

Kids Klub, *Fusion Waikiki* (10 p.m.) 924-2422

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

Meeting of the Minds (tribal), *Brew Moon* (10 p.m.) 593-0088

Sanctuary Sundays, *Pipeline Café* (10 p.m.) 589-1999

HAWAIIAN

Maliko Blend, *The Pier Bar* (8 p.m.) 536-2166

Pumehana Davis, *Hanohano Room* (10 a.m.) 922-4422

Gordon Freitas, *Don Ho's Island Grill* (noon & 6 p.m.) 528-0807

Jeanette & Friends, *Shell Bar* (9 a.m.) 947-7875

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

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

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

Kimo Kimokeo, *Hawaiian Regent Lobby Bar* (9 p.m.) 922-6611

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

Harvey Moeai, *Tropics Bar, Hilton Hawaiian Village* (3 p.m.) 949-4321

Mākaha Sons, *Gordon Biersch* (5:30 p.m.) 599-4877

Tropical Breeze, *Plumeria Beach Cafe, Kāhala Mandarin* (6 p.m.) 739-8888

JAZZ

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

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

Azure McCall, *Wild Mushroom* (5 p.m.) 542-8749

LATIN

Duo de Serenata, *Quintero's Cuisine* (6:30 p.m.) 593-1561

Hot Salsa Sunday, *Breathless* (8:30 p.m.) 926-6811

Sunset Salsa, *Havana Cabana* (7 p.m.) 524-4277

NIGHTCLUB SHOW

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

ROCK / R & B

North Siders, *Sugar Bar* (8:30 p.m.) 637-6989

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

17/Monday

CLASSICAL

Winston Tan, *Veranda, Kāhala Mandarin Oriental* (7:30 p.m.) 739-8888

COMEDY

Open Mic, *Hank's Cafe* (8 p.m.) 526-1410

CONTEMPORARY

Tito Berinobis, *Chart House* (9 p.m.) 949-4321

Dean & Dean, *Chart House* (5 p.m.) 949-4321

Dennis Ahyek Duo, *Tapa Bar* (8 p.m.) 947-7875

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

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

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

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

Jeff K & Bud Cerio, *Aloha Tower Marketplace* (5:30 p.m.) 593-6846

COUNTRY

The Geezers, *Banana Patch Lounge, Miramar Hotel* (6:30 p.m.) 922-2077

DJ

Efficacy, *Zanzabar* (9 p.m.) 924-3939

Monday Madness (disco, '80s, house, hip hop), *Wave Waikiki* (9 p.m.) 941-0424

FOLK

James McCarthy, *Irish Rose Saloon* (5:30 p.m.) 924-7711

HAWAIIAN

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

Jeanette & Friends, *Shell Bar* (9 a.m.) 947-7875

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

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

Laukea, *Plumeria Beach Cafe, Kāhala Mandarin* (6 p.m.) 739-8888

Dennis Pavao, *Ocean Terrace, Hawaiian Regent* (6 p.m.) 922-6611

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

JAZZ

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

NIGHTCLUB SHOW

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

REGGAE

Club One Luv (DJs J Love & T-Ski), *The Cellar* (10 p.m.) 923-9952

ROCK / R & B

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

Ginai, *The Pier Bar* (8 p.m.) 536-2166

Surf Psycho Sexy, *Pipeline Café* (9:30 p.m.) 589-1999

STEEL DRUM

Greg & Junko McDonald, *Royal Hawaiian Shopping Center* (7:30 p.m.) 922-0588

18/Tuesday

CONTEMPORARY

Tito Berinobis, *Chart House* (5 p.m.) 949-4321

Dennis Ahyek Duo, *Tapa Bar* (8 p.m.) 947-7875

Emerald House, *Chart House* (9 p.m.) 949-4321

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

Sonya & Michelle, *Shell Bar* (9 a.m.) 947-7875

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

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

DJ

Breakfast Club, *Evolution* (10 p.m.) 946-6499

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

Positive Regime, *Compadres* (10 p.m.) 591-8307

HAWAIIAN

Kanilau w/ Aloha & Nā Kia'i A Ke Ali'i, *Poolside, Sheraton, Waikiki* (6 p.m.) 922-4422

Cecilio & Kompany, *The Pier Bar* (8:30 p.m.) 536-2166

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

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

Ledward Ka'apana & The Original IKONA, *Ocean Terrace, Hawaiian Regent* (6 p.m.) 922-6611

Nedward Ka'apana, *Hawaiian Regent Lobby Bar* (9 p.m.) 922-6611

Po'okela, *Plumeria Beach Cafe, Kāhala Mandarin* (6 p.m.) 739-8888

Haumea Warrington, *Don Ho's Island Grill* (6 p.m.) 528-0807

JAZZ

Loretta Ables & The Betty Loo Taylor Trio, *Veranda, Kāhala Mandarin Oriental* (7:30 p.m.) 739-8888

LATIN

Rolando Sanchez & Salsa Hawai'i, *Zanzabar* (9 p.m.) 924-3939

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

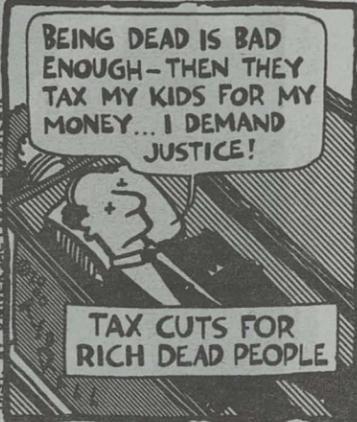
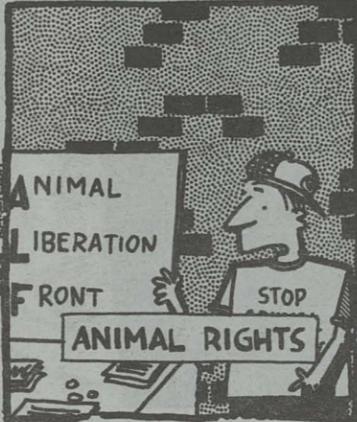
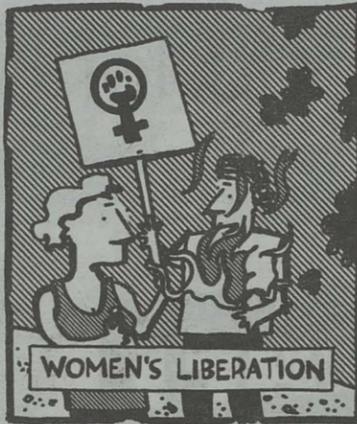
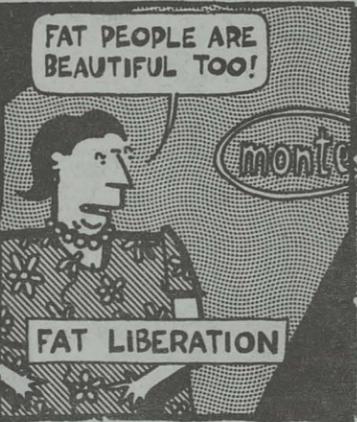
Yes!, *Outrigger Reef Towers* (6:30 & 8:30 p.m.) 924-7711

ROCK / R & B

The Daytrippers, *Hank's Cafe* (8 p.m.) 526-1410

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

THE EVOLUTION OF LIBERATION



TIDES - July 12 to July 18



Moon Phases: LAST QUARTER - Jul 24 NEW MOON - Jul 31 FIRST QUARTER - Aug 7 FULL MOON - Jul 17
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

Concerts

Hawai'i International Jazz Festival See story on Page 15. *Hawai'i Theatre*, 1130 Bethel St.: Thu 7/12 - Sun 7/13, \$20 - \$36.50. 528-0506

Hawai'i International Jazz Festival Kick-off The last free preview before the main event. Festival founder Abe Weinstein will perform with friends in a program that includes big band, swing, Dixieland, Latin and blues music. *Restaurant Row*. Thu 7/13, 6 - 9 p.m. Free. 545-4195

Let's Dance: Summer Swing The big-band sounds of the Willie Barton Orchestra, with special guests Jan Brenner and Sonny Maguire. A portion of the proceeds go to the National Kidney Foundation of Hawai'i. *Royal Hawaiian Hotel Monarch Room*, 2259 Kalākaua Ave.: Sun 7/16, 6 - 9 p.m. \$15 (one-drink minimum). 931-7194

Mākaha Sons The Island favorites perform with Hālau Hula O Kawai'i'ūla. *Waikiki Aquarium*, 2777 Kalākaua Ave.: Thu 7/13, 7 p.m. \$18; \$13 members; 12 and under free. 923-9741

Stella by Starlight Piano Concert A performance by Stella Chow-Church's students, grade school and up. *Kāhala Mall Center Stage*, 4211 Wai'ālae Ave.: Sun 7/16, 2 - 2:30 p.m. & 3 - 3:30 p.m. Free. 732-7736

Wildest Show - Concerts at the Zoo Soothe the savage beast in you with these concerts at the Honolulu Zoo. A summertime tradition, these shows span the full range of Hawaiian to Latin, jazz to rock. This week it's the Royal Hawaiian Concert Band; next week it's the Hawaiian stylings of Joanie & Ruth Komatsu. *Honolulu Zoo*, 151 Kapahulu Ave.: Every Wed, 6 - 8 p.m. \$1 donation. 926-3191

On Sale

Fishbone The bad-ass punk-ska boys from L.A. come to town, and we will most surely never be the same again. *Pipeline Cafe*, 805 Pohukaina St.: Tue 7/25 \$16.50 advance; \$19.50 door. 589-1999

Foo Fighters "There's Nothing Left to Lose," so head on out to Worlds (sans Cafe, these days) for a rockin' show. *World Cafe*, 1130 N. Nimitz Hwy.: Mon 7/31, 7 p.m. \$25. 526-4400

Hawaiian Music Series 2000-2001 at the Hawai'i Theater

A series of six Friday-night concerts from September through May, including Hapa, Amy and Willy K, Mākaha Sons, the Brothers Cazimero, Nā Leo Pilimehana and Ho'okena. \$120 series package; \$75 coupon books; \$25 single tickets. 528-0506

Ozomatli This "hip-hop, salsa, ska, funk, latin, jazz" force from Mexico joins Quadrophonix, DJ Evil and DJ G-Spot for an energized groove at the pier. *The Pier Bar*, Aloha Tower Marketplace: Fri 8/4, 7:30 p.m. \$13.50. 526-4400

Rent Having taken the '90s by storm, the Pulitzer- and Tony Award-winning *La Bohème*-lite now sets its eyes on the Blaisdell. *Blaisdell Concert Hall*, 777 Ward Ave.: Wed 8/2 - Sun 8/13 \$22 - \$65. 526-4400

Readings

Dorothea N. Buckingham Author of the young adult novel *My Name Is Loa*, the author and Honolulu resident shares her personal insights about Moloka'i, which she has visited often and done extensive research on the history of. *Borders Books & Music, Ward Centre*, 1200 Ala Moana Blvd.: Sat 7/15, 2 p.m. Free. 591-8995

Wine & Sign with John McGrady Meet the local author whose novel, *Sailing the Dream* went from Internet-only sales to print due to the high demand. *Serendipity Books 'n' Gifts*, 2885 S. King St. Suite 202: Fri 7/14, 5 - 6 p.m. 949-4711

Theater & Dance

As Bees in Honey Drown An Off-Broadway hit, this satire pokes fun at our fame-obsessed culture's insatiable desire for celebrity buzz. *Manoa Valley Theatre*, 2833 E. Manoa Rd.: Wed 7/12 - Sun 7/30, Wed - Thu, 7:30 p.m.; Fri - Sat, 8 p.m.; Sun, 4 p.m. \$20; \$10 patrons under 25; discounts for seniors and students. 988-6131

The Insanity Case of Mrs. A. Lincoln A reading by Joyce Maltby of the Richard C. Goodman play — based on the 1875 trial of Mary Todd Lincoln. *Hawai'i Pacific University Theatre*, 45-045 Kamehameha Hwy.: Sat 7/15, 7:30 p.m. Free. 254-0853

Petri Dish A butoh performance by Tangentz Performance Group, as part of the Contemporary Museum's Artspre 2000. *The Contemporary Museum*, 2411 Makiki Heights Dr.: Sat 7/15, 11 a.m. Free. 988-4290

Prince Lot Hula Festival

See Dance Pick on Page 11. *Moanalua Gardens*, off H1 at the Pu'uloa Road/ Tripler exit (westbound — watch out for Captain Conehead!): Sat 7/15, 8:30 a.m. - 3 p.m. Free. 839-5334

Museums

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

ArtSpree 2000 Every year the Contemporary Museum throws open its doors to the public for a free, hands-on day of art, music and dance. Performances this year include Kristin Pauka's "Dragon Dance," Naoko Maeshiba's "Tender Meat," Quala-Lynn's *Laundry*, Monika Lilleike's "Movement and Voice" and the Tangentz Performance Group. Musical guests include Greg McDonald, Pure Heart's Jake Shimabukura, Bluzilla's Corey Funal, Pierre Grille and L'Escargot, Steve Dinion, Manny's Bones and Michel Lufty. Don't miss the hands-on demos of wheel-thrown pottery, clay hand-building, raku firing, face and body painting, wire self-portraits, recycled assemblage, environmental weaving, sculpting and printmaking. Free shuttles will run from Roosevelt High School and Waikiki to the museum every half hour. Sat 7/15, 10 a.m. - 4 p.m.

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

Carrie Matsumoto Prints and monotypes by, reflecting the air of spontaneity with which she works. Through 8/6.

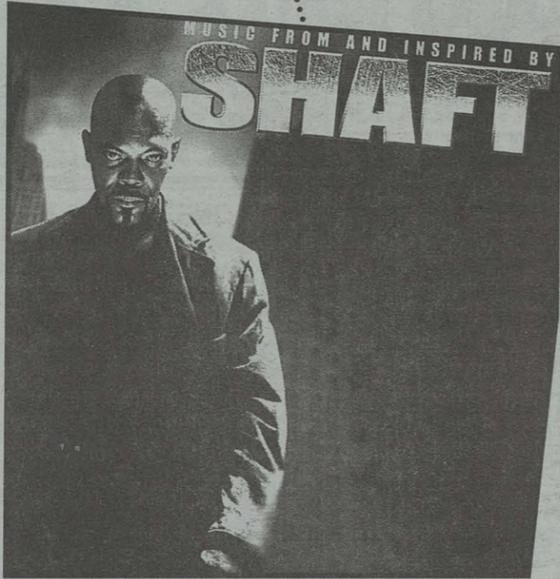
The Contemporary Museum at First Hawaiian Center 999 Bishop St. Open Mon - Thu, 8:30 a.m. - 4 p.m.; Fri, 8:30 a.m. - 6 p.m. 526-1322

Works on Paper Multimedia pieces on pulp by local artists Dana Teruya Len, Deborah Gottheil Nehmad and Noe Tanigawa. Through 9/27.

Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun 1 p.m. - 5 p.m. \$7 general, \$4 seniors, military & students. 532-87

Borders moment no. 101

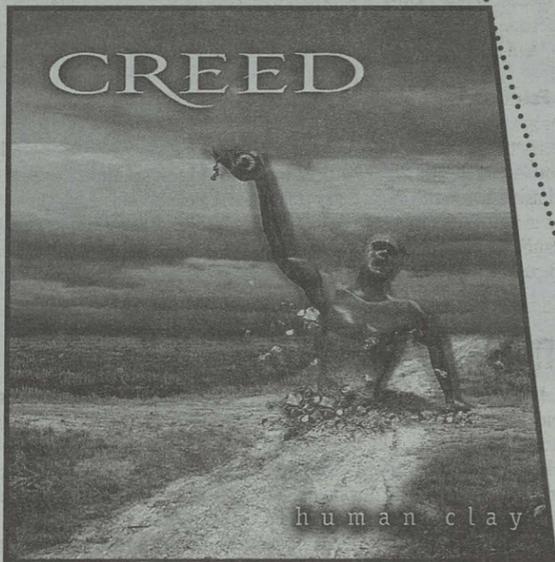
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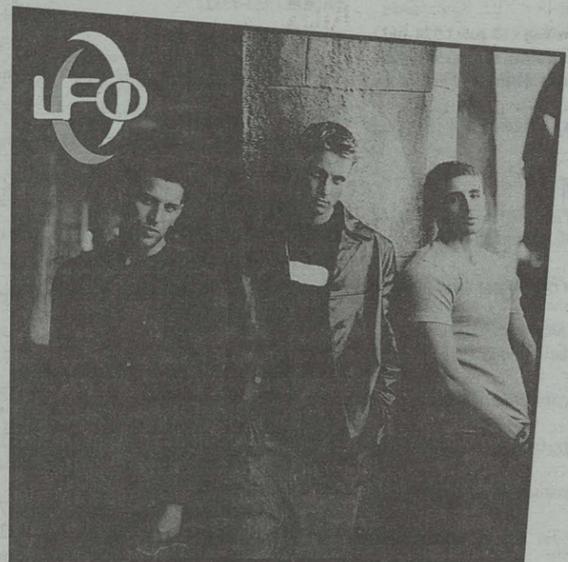
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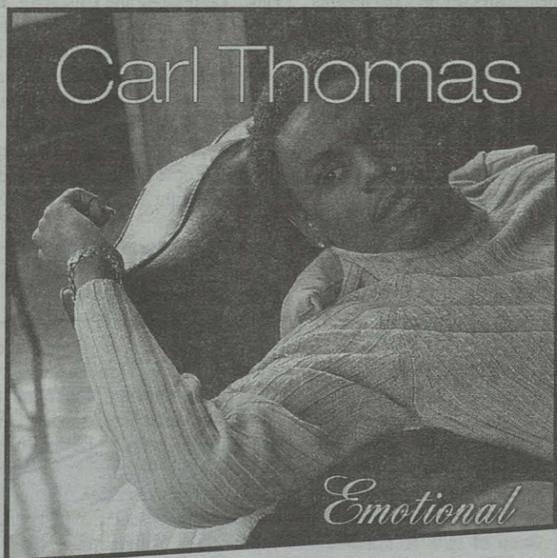
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Human Clay
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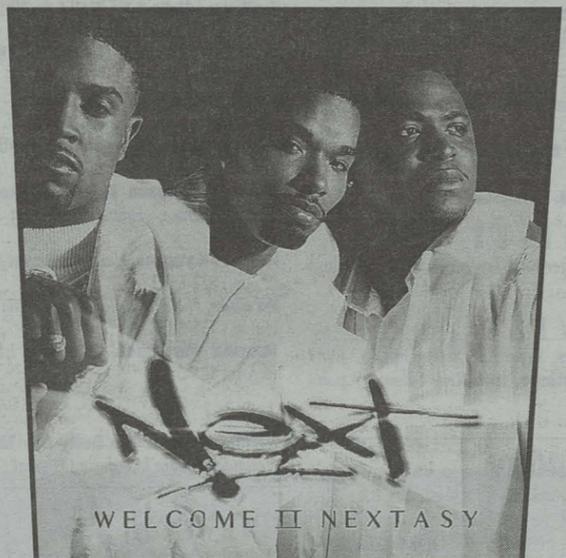


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THE SCENE

From Page 25

Opera Theatre will present a preview of songs from the upcoming production of *Tales of Hoffman*. Sat 7/15, 5-7 p.m. \$25. 944-8272

Hawai'i and its People Examples of art created during the late 18th- and early 19th-centuries by artists who visited Hawai'i or adopted it as their home. Through 1/21/01 **Mission Houses Museum** Step back in time to experience the social history of early 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. 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

Galleries

Opening

Chaussures Pencil drawings by Tasmin McCoy. Opens Sat 7/15, runs through 7/19. *Coffeeline Campus Coffeehouse*, 1820 University Ave.: Mon - Fri, 7 a.m. - 4 p.m. Free. 947-1615

I Like the Future Don't fight the future, buy it! As Salon5's ever It-Boy Rich Richardson says, "crispy, fresh new work about candy and death" by Duncan Dempster, Ryan Higa, Cade Roster and Jason Teraoka. Through 7/29. *Salon5*, 1160-A Nu'uano Ave.: Tue - Sat, noon - 8 p.m. Free. 550-2855

Retrospective Works by John Calvin. Opens Sun 7/16, runs through 8/4. *Gallery on the Pali*, 2500 Pali Hwy.: Free. 526-1191

The Shishu Ladies of Hilo Japanese embroidery and personal stories shared by students of Ima and Yoshio Shinoda, whose unique post-war stitchery combined Western and Oriental design with Hawaiian motifs. Opens Fri 7/14, runs through 10/14. *Japanese Cultural Center of Hawai'i*, 2454 S. Beretania St.: \$3; \$2 students; \$1 kids. 945-7633

Sites: Sights See story on Page 23. Through 7/21. *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

Continuing

The Crescent of Desire See story on Page 23. Through 7/23. *Queen's Medical Center*, 1301 Punchbowl St.: Mon - Fri, 8 a.m. - 4 p.m.; Sat & Sun, 8 a.m. - noon. Free. 547-4397

Hundertwasser — Posters for the Environment A collection of posters for environmentalist groups by the internationally renowned artist. Through 7/31. *Honolulu Art Gallery*, 1356 Kapi'olani Blvd. #2: Mon - Thu, & Sat, 10 a.m. - 6 p.m.; Fri 10 a.m. - 7:30 p.m. Free. 955-5250

pepa ston & twès II Works of Hawaiian artist, writer and community activist Imaikalani Kalahale, featuring ink on paper, paper cutouts and stone and basket sculpture. Through 7/31. *Aupuni Artwall*, 1244 North School St.: Mon - Fri, 9 a.m. - 5 p.m.; Sat, 10 a.m. - 4 p.m. Free. 845-8949

Learning

A New Mars: Revelations from Recent Explorations A lecture by David Seidel of the NASA/Jet Propulsion Lab in Pasadena, CA. Part of Spaceweek 2000, celebrating the 31st anniversary of the Apollo 11 mission. *Sinclair Library*, Basement Rm. 6, UH-Mānoa: Tue 7/18, 7:30 - 9 p.m. Free. 956-3132

Introductory Hatha Yoga Class A free intro class — bring a towel and pick up a class schedule. *Yoga Hawai'i Studio*, 1152 Koko Head Ave., Kaimuki: Fri 7/14, 5:45 - 6:45 p.m. Free. 220-9355

Oral History workshops Learn how to do more than just talk story. All the skills you need to preserve family and community memories, from planning and research to interviewing skills to the technical details of recording. Presented by the UHM Center for

Oral History. *Sakamaki Hall*, C101, University of Hawai'i at Mānoa: Mon, Wed, Fri 7/17 - 7/21, 9 a.m. - noon. \$78. 956-6259

Play in Clay for Adults Paul Nash's introductory course for beginners; also an open lab for advanced students. Instruction includes hand-building techniques, wheel-throwing, glazing and fire ware. *Windward Community College*, 45-720 Kea'ahala Rd., Kane'ohe: Next session starts Mon 7/17; \$90 (includes lab fee). 235-7433

Reef Walk The Waikiki Aquarium sponsors this educational trapeze; pre-registration is required. Call to register. Sat 7/15, 7:30 a.m. \$8; \$7 members; \$7 kids; 6 member kids. 923-9741

Salsa Styling Dance Classes 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: Wed 7 - 8:30 p.m. \$15 per class or \$50 for 4 sessions. 926-8037

Taiko Drumming Classes A seven-week session (meets once a week) with classes for all skill levels and age groups. *Kapi'olani Community College*, 4303 Diamond Head Rd.: Next session starts Sun 7/16 \$98; \$70 kids. 737-7236

Botanical

Summer Plant Sale Lyon Arboretum's annual sale, with more breeds of native plants than you can imagine — plus handmade crafts, jams and jellies, leis, books and gifts. *Blaisdell Exhibition Hall*, 777 Ward Ave.: Sat 7/15, 9 a.m. - 2 p.m. Free. 988-0464

Kids

Mystery at the Aquarium Bring the wee ones out for a fishy mystery night, where they'll interview suspects, use the laboratory and sort through clues to solve the puzzle. Ages 5 and up. *Waikiki Aquarium*, 2777 Kalākaua Ave.: Fri 7/14, 7 - 9:30 p.m. \$8; \$7 kids. 923-9741

Hikes & Excursions

The Diamond Head Story The all-volunteer Clean Air Team takes hikers 2.5 miles to the top of Diamond Head Crater, giving them geologic and historic facts along the way. *Honolulu Zoo Entrance*, 151 Kapahulu Ave.: Every Sat, 9 a.m. - noon. \$5. 948-3299

Ho'omaluhia Botanical Garden Walk Enjoy tropical plants and majestic views of the Ko'olau Mountains on guided garden walks. Insect repellent and light rain gear recommended; walking shoes required. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: weekly; Sat, 10 a.m. & Sun, 1 p.m. Free. 233-7323

Jackass Ginger Waterfall An easy hike for the sure-footed, to the Nu'uano Valley falls commonly known as Jackass Ginger Waterfall and Pool. Wear a bathing suit if you want to swim in the deep, cold pool — and take note that it's a muddy hike. *Honolulu Zoo Entrance*, 151 Kapahulu Ave.: Sun, 9 a.m. - noon \$10; kids free. 948-3299

Keālia A switchback scramble up the cliff face above Dillingham Airfield, led by the Hawaiian Trail and Mountain Club. *Iolani Palace*, King Street: Sun 7/16, 8 a.m. \$2. 623-2427

Legendary Nu'uano Valley Walk Scott Burlington leads you up the old Pali Road on a trip into rural yesteryear. Bus fares will get you there and back. *Honolulu Zoo Entrance*, 151 Kapahulu Ave.: Every Sun, 9 a.m. - 2 p.m. \$10, plus two bus fares. 948-3299

Moonwalk Proceeds from this magical moon jaunt through Waimea Valley go to the Waimea Arboretum Foundation. *Waimea Valley and Adventure Park and Arboretum*, 59-864 Kamehameha Hwy.: Fri 7/14, 8:30 - 9:30 p.m. \$3 per person, \$5 per couple or \$7 per family. 638-8511

Food & Drink

Sanford Winemaker Dinner Join winemaker Richard Sanford for an evening of intertwining delights — fresh marlin, roasted duck, pan-seared 'ahi and a selection of Sanford companions. *Diamond Head Grill*, 2885 Kalākaua Ave. 2nd floor, W Honolulu Hotel: Thu 7/13, 6 p.m. \$55. 922-3734

Whatevahs

Almost New Record Sale Hawai'i Public

PROJECTILE DYSFUNCTION



Radio's fund-raising sale, including "gently used" stereo and electronic equipment. Music collection includes thousands of LPs, cassettes, reel to reel tapes and (some) CDs. Lots of opera, classical, Hawaiian and jazz selections, plus other breeds of music and spoken word. *Lion Coffee Warehouse*, 1555 Kalani St., one block 'Ewa off Waikamilo St.: Fri 7/14, 6 - 8 p.m.; Sat 7/15, 7:30 a.m. - 3 p.m. \$3 donation includes an LP or two cassettes. 955-8821

Bowling for Rhinos The Honolulu Chapter of the American Association of Zookeepers is looking for a few good bowlers. Proceeds from the charity tournament go to three wildlife conservations around the world, and all bowlers or donors raising \$25 or more will be invited back to the Honolulu Zoo after the journey to meet the zoo's rhinos "up close and personal." *Wai'alaie Bowl*, Kāhala Mall: Sat 7/15. 971-7199

Friends of the Library 53rd Annual Book Sale A book lovers' extravaganza. Hunt for lost treasures and new discoveries, while losing yourself in the original form of recycling. Records available as well. Call for complete schedule information. *McKinley High School Cafeteria*, 1039 S. King St.: Sat 7/15 - Sat 7/22, Sat 7/15 - Fri 7/21, 10 a.m. - 9 p.m.; Sun 7/22, 9 a.m. - 2 p.m. 536-4174

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

Makahiki Fun Fair Everything you could ask for in a fair: carnival games, food and drink, pool rides and a white elephant sale. Proceeds go to support recreational programs at the park. *Kāne'ohe District Park*, 45-660 Kea'ahala Rd.: Sat 7/15, 9 a.m. - noon. 233-7317

Nu'uano Reservoir Catfish Season Attention fish lovers! Catfish season is re-opening. There are plenty of fish in the sea (so far), but the slippery buggahs are limited at the Nu'uano reservoir and so are the licenses. Freshwater game fishing licenses and entry fishing cards required. Deadline for card applications is Fri 8/4 at 4 p.m. 587-0109

Ocean Concepts BayFest 2000 A three-day extravaganza of live music, water sports, rides, games, food, fireworks (fireworks!), demonstrations and more. Special events include an underwater treasure hunt for certified divers, a bodacious-bods contest (don't even bother — we've already got it sewn up), introductory SCUBA classes and the not-to-be-missed Coors Light Pro-Wrestling Summer Slamboree. Hoo-rah. Fri 7/14 - Sun 7/16; \$10 3-day pass. 254-7570

Pacific Handcrafters Guild 26th Anniversary Fair The Honolulu Academy of Arts joins with PHG to celebrate, with live entertainment on the Academy lawn and artisan booths at Thomas Square. The Academy will also host a documentary film series about the

artists. *Thomas Square*, Ward Ave. between King & Beretania Sts.: Sat 7/15 & Sun 7/16, 9 a.m. - 5 p.m. (4 p.m. on Sun). Free. 532-8701

Psychic Fair What could be more comforting in this world of uncertainty than a little psychometry to show you the way? Perhaps some tarot — a look at the heavens, or your weary palms? A fifteen-minute reading can be yours for a mere \$10. *Maunakea Marketplace*, Maunakea St., Chinatown: Sun 7/16, 9 a.m. - 3 p.m. 486-7827

Volunteer

Helping Hands Hawai'i The Retired and Senior Volunteer Program needs volunteers 55 years or older to serve on a vast range of projects. *Helping Hands Hawai'i*, 680 Iwilei Rd., Ste 430. 536-7234

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*, 350 Summer Street. 537-2724

Sunny Buddies 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 8/29. 373-5157

Sports

Hawai'i's 2nd Mini International Martial Arts Demo Hosted by The Pacific Handcrafters Guild and The Honolulu Academy of Arts Summer Festival of Arts and Fine Crafts. Two stages run 10 - 20-minute demonstrations of various arts throughout the day. *Thomas Square*, Ward Ave. between King & Beretania Sts.: Sat 7/15 & Sun 7/16, noon - 4 p.m. Free. 524-8412

Rhino Beach Volleyball Championship Come out and catch the 3rd annual tournament, with a portion of the proceeds going to the Honolulu Shriners. About 32 teams are expected to compete in the men's and women's double-elimination events. \$40 entry fee per team. *Queen's Beach*, Waikiki: Sat 7/15, 8:30 a.m. - sunset. Free. 739-1927

World League Wrestling Super Sunday Siam-O-Rama See Sports Pick on Page 11. *Waipahu High School*. Sun 7/16, 7 p.m. \$5 - \$15. 591-3888

Gay

Gay Parenting Discussion Call for more info.

Gay and Lesbian Community Center, 2424 Beretania St.: Tue 7/18, 7 - 9 p.m. 977-0392

Politics

Americans With Disabilities Act The march around the rotunda starts at 11 a.m. and goes around the block; speeches begin at noon. *State Capitol Rotunda*, 415 Beretania St.: Tue 7/18, 11 a.m. - 1:30 p.m. Free. 522-5400 or 532-2100

Mixed Media

The Anatomy of Rice vs. Cayetano Weekly contributor Robert Rees moderates this 14-week seminar on the impact of the U.S. Supreme Court's landmark Feb. 23 ruling, along with UH Political Science Professor Neal Milner. Heavy-hitter guests each week from the judiciary, the Legislature, OHA and academia. *Hawai'i Public Radio*, KIPU 89.3 FM & KIPU 1380 AM: Sun, noon - 1 p.m. 955-8821

The Lost Gods of Easter Island One man's quest to track the true origins of a wooden carving bought for a pittance at an auction. An exploration of the art, anthropology and history of a forgotten civilization. *Hawai'i Public Television*, KHET-11: Tue 7/18, 8 p.m. 973-1000

Grassroots

Aloha 'Āina Party Rally See Grassroots Pick on Page 11. *Waikiki Shell*, 2805 Monsarrat Ave: Sat 7/15, gates open 3 p.m., concert 6:30 - 10 p.m. \$15, \$25 or \$50. 591-2211.

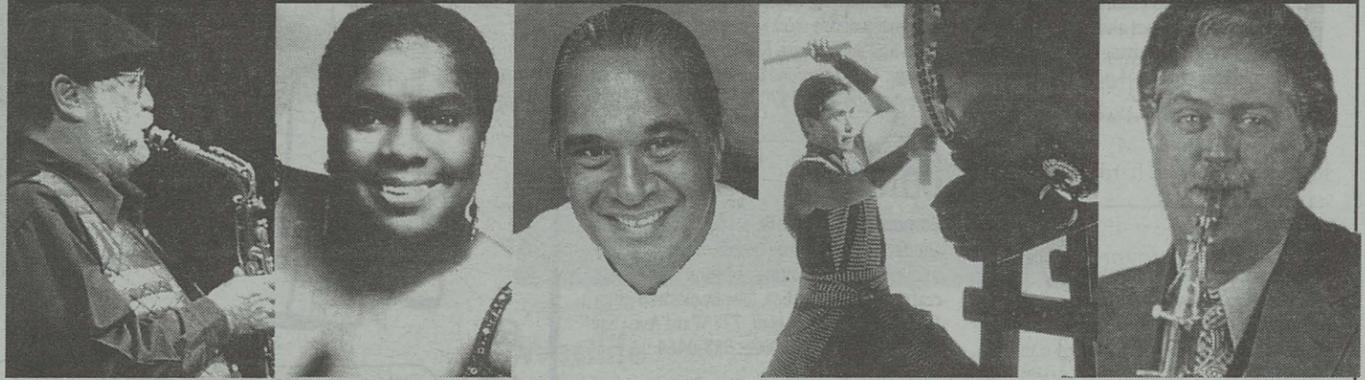
Mākua Beach Cleanup Come join Malama Mākua in 'āina appreciation. Free t-shirts, snacks and garbage bags provided by Foodland. *Mākua Beach*: Sat 7/15, 8 a.m. - 3 p.m. 695-7485

Environment Hawai'i 10th Anniversary Dinner The groundbreaking newsletter out of Hilo celebrates a decade of watch-dogging with a benefit dinner. Live music, silent auction of native plants and door prizes. *Pagoda Hotel*, 1525 Rycroft St.: Fri 7/14, 5:30 - 8:30 p.m. \$50 per person (\$25 tax-deductible). (877) 934-0130

The deadline for submissions to "The Scene" is two weeks before the listing should appear. Listings appear the last Wednesday before an event. An extended version of this calendar can be found each week on the Honolulu Weekly Web site at www.honoluluweekly.com. ■

THE 7TH ANNUAL HAWAII INTERNATIONAL JAZZ FESTIVAL

JULY 20-23 HAWAII THEATRE



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Linda Hopkins with the USC Big Band, Gabe Baltazar, Betty Loo Taylor, Noel Okimoto, Steve Jones, Shari Lynn & Fascinatn' Rhythm, The City of Refuge Voices of Praise, and the Central Oahu Harvest Choir.

STARBUCKS COFFEE presents HAWAIIAN JAZZ 7/21 7PM

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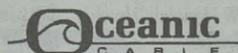
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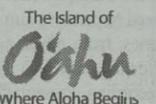
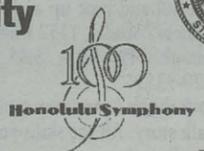
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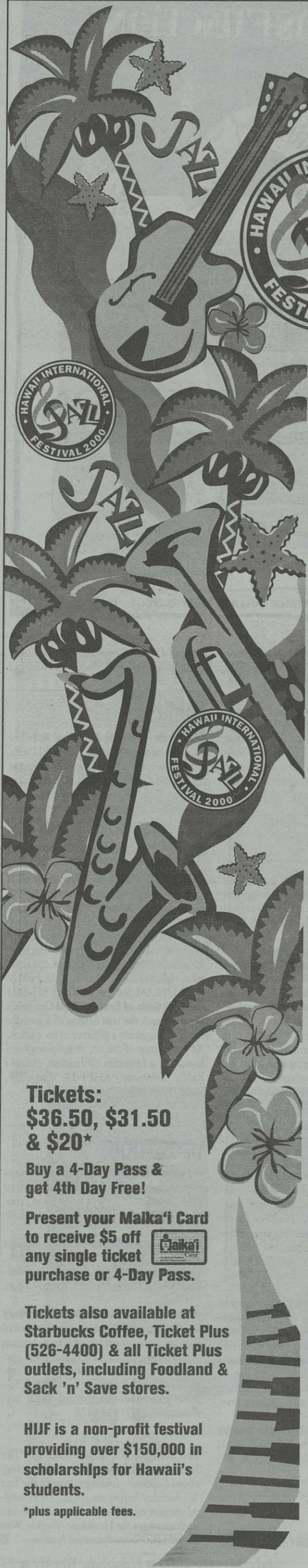
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Superstitions fall by the wayside at Acqua.

Seren-trip-ity

JEFF SANNER

Walking down Kalākāua this past Monday, I heard people whistling. "Woo-hoo!" I turned the corner and noticed on the 12th floor or so a naked woman dancing on her balcony. My eyes are going bad — I could hardly make out a thing.

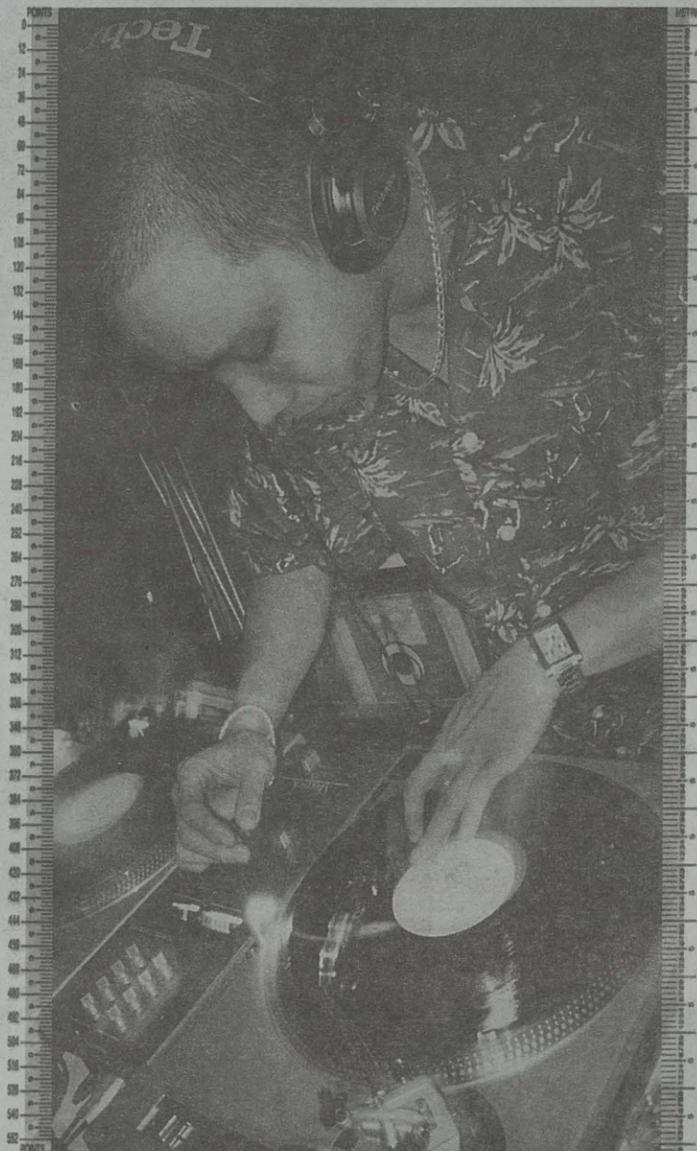
I left the scene with a furrowed brow. After a couple blocks, I started to whistle to myself, even though it's bad luck to whistle at night, as my grandmother would tell. I didn't know the ramifications of what would happen if I did, but I was in the mood to see what was up. Walking in front of the Hawaiian Regent Hotel, I thought I heard more whistling coming from the third floor. Looking up, hoping to see something other than a blurry naked person, I saw a bunch of people chillin' behind the railing. Intrigued, I went up to investigate.

Up two flights of stairs, past a club called Eurasia, and up one more flight. There was a mob of people in the hall, and I saw the door — Acqua. It looked like the place to be on Monday nights — what they call Blue Mondays. Five bones will get you in, and the age is 18-plus.

Monday is now my favorite night of the week, because Acqua is dope. (I could've sworn I'd seen Method Man under a fisherman's cap bobbing through the crowd.) Girls and guys cruisin' and dancing; the atmosphere's laid-back, like those jazz clubs you'd see in a Digable Planets video, or an East Coast-type flick. Two huge rooms (one on the house side and one on the lounge side), booths, dance floor and bars all around. ... It's mellow; at Acqua, no one's vibing.

"I need you to be addicted to me. ..." Esthero was spinning as I lit my cigarette in the corner, cool like dat! The music on the lounge side was a mix of R&B, hip hop, trip hop, easy listening and even some mainstream rock. D'Angelo, Roots, Sade, Attica Blues, lots of Groove Theory, Amel Larreux, J-5, Brand Nubian (or was it Edie?), De La and even Bush. I can't recall another place that would throw down dope shit like this, mixed all together. The Architects, Alien Natives, Abstract Networks, Emune System, Love Movement and — take a deep, wheezing breath — Delve/DB and Zac Morris always give a lil' sometin' sometin'!

As for Acqua's house room, I have no clue about it. I'm not dissin' — I hear it gets crazy in there more than the lounge side, but the restriction on smoking kept me out. Inside, though, the resident DJs were Scot-

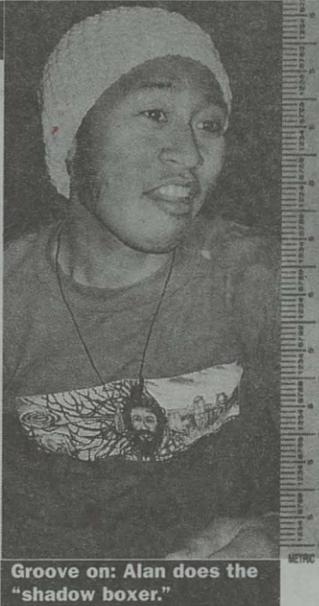


Architech: Delve gets metric on the turntables.

tie Soul of Blue Beacon, Housewares' Matty B and Jason and Corey from Green Room.

Everyone was getting their groove on — dancin' was commencin'. I sat and watched, giving names to the movements on the floor. That one ... that's the "kick and I'm going to fall, but I'm not," similar to the "big step forward, back." "No style, all style" is when they look offbeat and flailing, but they have a "What? I'm dope" look on their face. You know, the look of constipation and a lot of 'tude — arms held high like they just scored a three-pointer at the buzzer. "The shadow boxer," "invisible hat" and my patent "box step moon walk" — yups!

A lil' sauced, a lil' peppy — feeling good. ... I had a great time. You see, whistling at night is good for you. Nothing terrible befell me and I saw a blurry naked woman ... not bad. I walked back through Waikiki, again looking up at the buildings, stoked. Someone started yelling at me. Huh? A cop — what the? Twenty-five minutes later, a yellow piece of paper in my back pocket. Jay-walking? Crap! I can hear my grandmother now: "Jeffrey boy. ... I told you so. ..."



Groove on: Alan does the "shadow boxer."

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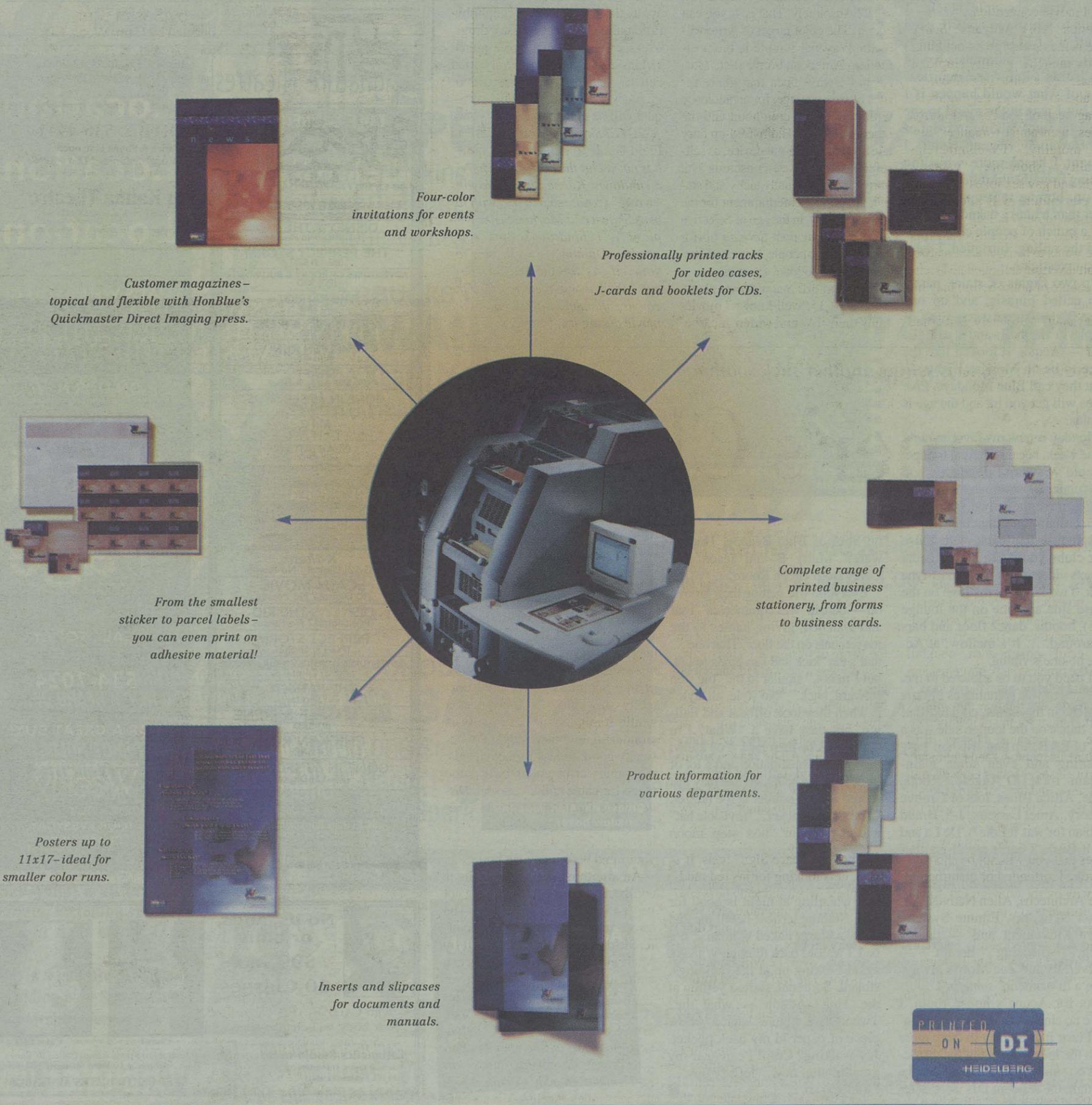
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Scary Movie keeps the pot boiling.

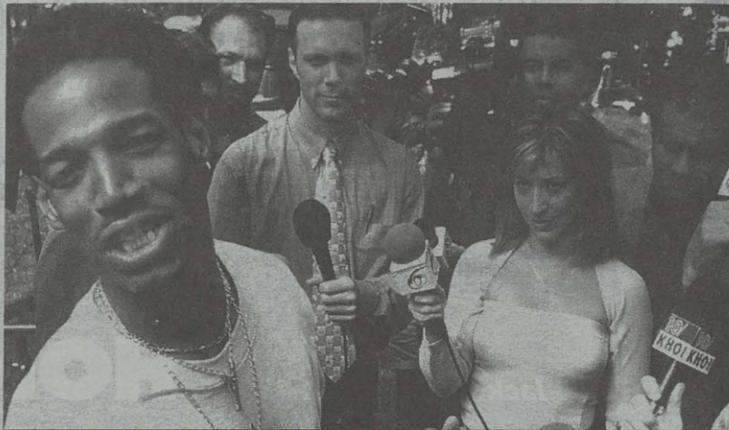
The Boo Factor

BOB GREEN

In the nine years since *Honolulu Weekly* started publishing, an incredible number of teen-target movies have appeared and disappeared, most overnight — mere pimples on the face of the American Cinema. A handful — chief among them *There's Something About Mary* — have been pivotal, ground-breaking, innocently destroying totem and taboo with adolescent glee, high-grossing in every sense of the term, hypocritical movie conventions laughed into the dust ... to be replaced by new hypocritical movie conventions.

Keenen Ivory Wayans' *Scary Movie* is the newest gross-out king, sweetly raunchy, goofily stupid, a yard sale of bad-taste gags about ... well, about other bad-taste movies, the slag-heap of pop culture: horror movies, teen-angst romances, sitcom morality, TV-commercial amorality, show-biz "values," straight and gay sex jokes ... all the stuff our culture will allow — if they make money. It's silly to call a movie like this one satire; all this movie wants to be is another scatter-shot hit diverting self-alienated teens for a couple of hours before they hit the mall.

Is it funny? Absolutely. Is it crude



Pop goes the horror: Marlon Wayans and Cheri Oteri attempt to scare up some laughs in the genre-skewering *Scary Movie*.

and tasteless? Absolutely. Should you see it? Absolutely. That is, if you can take it. The chief target of writer-director Wayans' jumble is the post-modern American horror flick. Horror has always been that genre for rites of teen passage, for an audience with one foot in childhood and the other in adultery. Half wisecracking fairy tale and half make-out device, as self-referential as a self-conscious kid, horror movies, usually tacky and stupid, are perfect entertainment for the insecure. Now, in the age of Selective Affluence, our post-*Scream* horror movies are for people "educated" beyond their emotional experience.

Tick 'em off: *Scary Movie* skewers at least 35 "well-known" movies (and their TV and video incarna-

tions). It's raucous and knowing about slasher movies, homophobia (internalized and otherwise), drugs, overage "teen" actors, professional virgins, racist and sexist Hollywood and the changing American psychographics. Better see this one. Its sequel will be unbearable.

NOTE: Since the North American Field Guide to the Wayans Family has not yet hit the bookstores, here's a rundown: Keenen Ivory Wayans "wrote" (read: made a list) with his bros Shawn and Marlon. Sister Kim plays a behind-the-scenes role; brother Damon — well, see for yourself. As for the Wayans parents? Well, newspapers reported the couple, offended, walked out on the movie during its premiere.

Disney's *The Kid* is selling another slick soother.

Spinner's Child

BRUCE FLETCHER

The Walt Disney Corporation is now the primary global manufacturer and distributor of bedtime stories. They mix a powerful postmodern cocktail from the timeless stew of myths, legends and folktales; and they successfully repackage them as pure family entertainment for the global marketplace. The greatest Disney films combine the parables and cautionary tales of Aesop, Mother Goose's musical sense and the fearsome morality of the Brothers Grimm, with the best creative talent money can buy. The Disney label also virtually guarantees that you will not be shocked, provoked, offended or disturbed in any way by the content. Obviously the formula is a winner.

Disney's *The Kid* is the latest professionally crafted family entertainment from Disney's Jon Turteltaub, the prolific director responsible for the studio's *3 Ninjas*, *While You Were Sleeping* and *Phenomenon* (although his best film remains *Cool Runnings*, with John Candy and the Olympic bobsled team from Jamaica). His new one is unadulterated good-hearted escapism, with a tip

of the hat to Charles Dickens and the *Ghosts of Christmas*. *Disney's The Kid* is a light-hearted supernatural fantasy that encourages us to stay in touch with our childhood dreams.

Bruce Willis plays Russell Duritz, a professional image consultant on the verge of turning 40. He is wifeless, dogless, overworked and a total jerk to everyone he meets. One day a hallucinatory, magical red airplane creates an unexplainable time warp and Russell is face to face with himself as a child. All he can see are his own imagined failings: the deep roots of the low self-esteem issues that turned him into a monster. Now, imagine how Rusty (Spencer Breslin), the happy-go-lucky 8-year-old making the "Peace Sign" feels. It's 1968, he's looking for his red model airplane, when suddenly he is confronted with his miserable older-self, 32 years in the future. "Things don't look very groovy, man."

Anyone over 12 will be able to guess how *The Kid* will end (probably before the first preview trailer does), but the appeal lies in the familiar journey. Hollywood escapism gives us the same kind of enjoyment fast food provides: the comfort of the known. Willis brings his considerable charm and acting talent to the

film, giving his character a depth that elevates the hokey material to make it work. Breslin has a strong presence, a gift for physical comedy and a natural on-screen chemistry with Willis, and (best of all) he isn't an obnoxious Culk-in-clone. Plus, the kids in the audience really loved his rendition of "John J. Jingleheimer Schmidt." When done correctly, this kind of tale provides a gentle reminder that life really is wonderful, and that people are basically good. In less-capable hands, the same script could be a lame made-for-cable holiday special. *Disney's The Kid* is entrancing in a theater full of laughing children, but it is also so slick it will completely slip your mind before you get home.

An afterthought: Bruce Willis is cool because he is fearless (or just not very picky) when choosing roles. The career strategy of taking every part offered (developed and perfected by Michael Caine) inevitably leads to a weird and very impressive body of work. Willis makes modern classics (*Die Hard*, *Pulp Fiction*, *The Sixth Sense*), bizarre experiments (*12 Monkeys*, *Breakfast of Champions*), character driven performance films (*Mortal Thoughts*, *Nobody's Fool*), as well as many miles of celluloid crap.

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CONSOLIDATED VARSITY TWIN

FILM

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

☞ **The Adventures of Rocky and Bullwinkle** Imagine my surprise when I discovered that a 400-pound moose and a flying squirrel star in the cleverest movie I've seen in ages — a rollicking satire in disguise. In the tradition of the classic Warner cartoons, *The Adventures of Rocky and Bullwinkle* is full of material squarely aimed at adults, but is also very entertaining for children of all ages. All in all, it's a perfect mix of human and cartoon. It's just a pity that *The Perfect Storm* is winning the box-office battle. (Reviewed 7/5) —Bruce Fletcher

Big Momma's House Not a home for first-rate comedy, this Martin Lawrence potboiler is a soundtrack in search of a good movie. It didn't find one. (Reviewed 6/7) —Bob Green

Boys and Girls 'Nuff said — but it's another Freddy Prinze Jr. epic.

☞ **Chicken Run** Terrific stop-motion comedy (from the makers of *Wallace and Gromit*) that's one of the biggest sleepers of the year — one to be enjoyed by kids and their parents.

Croupier A down-on-his-luck writer takes up a job as a casino croupier (dealer) and finds himself voyeuristically addicted to the dark world of chance.

Dinosaur Dinosaur Disney anthropomorphizes ancient beasts in this computer-generated, live-action take on making the past more cuddly. Proceed at your own risk.

Disney's The Kid See review on Page 31.

☞ **East Is East** Terrific little sleeper comedy from the Brits, about a Pakistani pain-in-the-ass (the great Om Puri) trying to pull Old-Country shenanigans in 1971 Manchester, England. Funny and endearing. (Reviewed 6/28) —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.

Fantasia 2000 Disney's mixed-style movie, a sequel of sorts to the original — seven new segments (with orchestral music) plus the Mickey Mouse "Sorcerer's Apprentice" short from the 1940 film. (Reviewed 2/16) —B.G.

☞ **Galapagos** Imagine a terrifically well-done version of a "National Geographic Special" ... but in IMAX and 3-D. Here you have it, and it's gorgeous, if a bit too respectable.

☞ **Gladiator** Russell Crowe shines in this Ridley Scott version of the gladiator epic. The gore is stylized but fresh, and this film is already a major blockbuster, and Crowe a major star. (Reviewed 5/17) —B. G.

Gone in 60 Seconds This remake is a quintessential summer movie. In other words, it will make a truckload of money and sell tons of popcorn. (Reviewed 6/14) —B. F.

Hidden Hawai'i 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.

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

☞ **Me, Myself & Irene** Jim Carrey gets back on track with the kind of comedy that made him famous in this split-personality, vulgar story, a-writ and a-directed by the Farrelly Bros. — also not known for their restraint. Pee-pee, ka-ka, poo-poo. (Reviewed 6/28) —B.F.

Mission: Impossible 2 This sequel is second-rate John Woo, an over-the-top vehicle for Tom Cruise. The domesticated Woo is now the house Hollywood Asian director — for the time being. (Reviewed 5/31) —B.G.

The Patriot Mel Gibson does the Revolutionary War. History Buffs should stay away.

The Perfect Storm The story has all the requisite elements — an interesting crew, chief among them George Clooney and Clooney's

favorite co-star Mark Wahlberg, a battle with the elements in the storm of the century and heart-tugging loved ones waiting for news of their men. But the star of the story is the Storm itself. You have to go back to 19th century paintings to find storms as grand as this one. Two cheers for *The Perfect Storm* — so far, it's the best "drama" of the summer. (Reviewed 7/5) —B.G.

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

Scary Movie See review on Page 31.

☞ **Shaft** Samuel L. Jackson swaggers beautifully in this uneven reprise of the *Shaft* franchise, and he's the real reason for seeing it. Look out, Action Jackson: the heavy Jeffrey Wright just about steals your thunder. Recommended. (Reviewed 6/21) —B.G.

☞ **Shanghai Noon** Rumor is that there's already a sequel in the works to this big hit, a Western comedy cum martial arts flick. Well,

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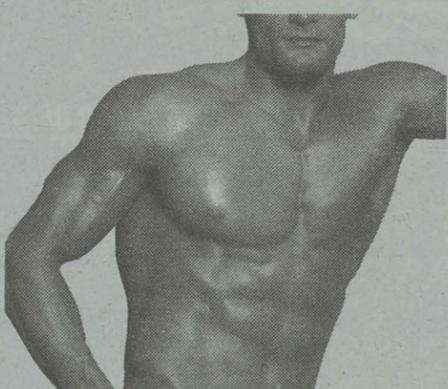
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From Page 32

it couldn't have happened to a nicer guy than Jackie Chan. (Reviewed 5/31) —B.F.

☛ **Siegfried & Roy: The Magic Box** The famed Vegas duo (now "just friends," they say) in a part bio-pic and part Magic Act tricked out with over-the-top computer imagery. As High Camp as they come, and accidentally hilarious. (Reviewed 5/10) —B.G.

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

☛ **Titan A.E.** Terrific animation, space — good stuff. Two cheers. (reviewed 6/21) —B.F.
 ☛ **X-Men** The freaks fight back! The forefathers of genetic mutation return to deliver the world from the evils of normalcy.

Short Runs, Art & Revival Houses

☛ **Angels and Insects** (U.S./British, 1995) A.S. Byatt's novella — beautiful and eccentric — was adapted into an uneven but equally

fascinating drama by filmmakers Philip and Belinda Haas (*Up at the Villa, The Music of Chance*). A naturalist is taken in by a wealthy family; and his study of insects is paralleled by the behavior of the most peculiar family. The cast includes Kristin Scott-Thomas (*The English Patient*), Jeremy Kemp and Mark Rylance. This little movie is developing into a cult favorite. Chance 'um. —B.G. *Movie Museum*
 ☛ **Cleopatra** (1936) Claudette Colbert stars in this opulent, silly Cecil B. DeMille spectacle that has to be seen to be disbelieved. Good for buffs. —B.G. *Academy Theatre*

☛ **Rabbit in the Moon** (1999) See Film Pick on Page 11. *Academy Theatre*
 ☛ **Cotton Mary** (British, India, 1999) Ismail Merchant (of Merchant/Ivory) directed this culture clash drama (Brits in India, colonial sins of the past) as British rule departs, leaving lots of Ironies (and mixed-blood babies) in its wake. *Academy Theatre*
 ☛ **The Living Museum** (1998) and *Breathing Lessons*. Jessica Yu's Oscar-nominated view of two kinds of "disability" — the first about the artwork of the mentally ill; the second (and more well-known) about Berkeley jour-

nalist Mark O'Brien, iron-lung hero and artist. Both these films are exhilarating and "uplifting," but not in the treacly sense. —B.G. *Academy Theatre*
 ☛ **Trainspotting** (British, 1996) Irvine Welsh's novel about the druggy under-ground of Edinburgh, Scotland became a worldwide hit — funny, outrageous, harrowing. Danny Boyle (*Shallow Grave*) directs Ewan McGregor and Robert Carlyle (*The Full Monty*) to Stardom in this no holds barred look at contemp Scots life. —B.G. *Movie Museum*

Legend:
 ◆ Showing
 ● Closing
 ○ Opening

MOVIECLOCK

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

Town

Restaurant Row 9 Theatres:
Restaurant Row. 526-4171

◆ *The Adventures of Rocky and Bullwinkle* (Wed & Thu 1:45, 4, 6:45, 9 p.m., Fri-Tue 1:45 p.m., Sat & Sun also 11:30 a.m.); *Chicken Run* (Wed & Thu 2:30, 4:45, 7, 9:15 p.m., Fri-Tue 2:30, 4:45, 6:45, 9:15 p.m., Thu-Sat also 11:15 p.m., Sat & Sun also 12:15 p.m.); *Gone in 60 Seconds* (2, 4:30, 7:15, 10 p.m., Thu-Sat also 12:40 a.m., Sat & Sun also 11:15 a.m.); *Me, Myself & Irene* (Wed & Thu 2, 2:15, 4:30, 4:45, 7:15, 7:30, 10, 10:15 p.m., Fri-Tue 2, 4:30, 7, 9:45 p.m., Thu-Sat also 12:45 a.m., Sat & Sun also 11:30 a.m.); *The Perfect Storm* (Wed & Thu 1, 3:15, 3:30, 4, 6:30, 7, 9, 9:30, 10 p.m., Fri-Tue 1, 3:30, 4, 6:30, 7, 9:30, 10 p.m., Thu-Sat also 12:30, 12:45 a.m., Sat & Sun also 12:30 p.m.); *Scary Movie* (Wed & Thu 1:15, 2:15, 4:45, 6:45, 7:15, 9:30 p.m., Fri-Tue 2:15, 4, 4:45, 6:45, 7:15, 9, 9:30 p.m., Thu-Sat also 11:30 p.m., midnight, Sat & Sun also 11:45 a.m.)
 ○ Fri 7/14: *X-Men* (1, 1:45, 4, 4:45, 7, 7:30, 9:45, 10 p.m., Thu-Sat also 12:30, 12:45 a.m., Sat & Sun also 11:15 a.m.)

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◆ *The Adventures of Rocky and Bullwinkle* (11:10 a.m., 1:20, 3:40, 5:50, 8, 10:15 p.m.); *Chicken Run* (Wed & Thu 11:15 a.m., 12:45, 1:10, 3:05, 3:40, 5:25, 5:55, 8:10, 10:20 p.m., Fri-Tue 11:15 a.m., 1:10, 3:40, 5:55, 8:10, 10:20 p.m.); *Disney's The Kid* (10:30 a.m., noon, 12:50, 2:30, 3:15, 5:05, 5:30, 7:30, 8:15, 10, 10:35 p.m.); *Gladiator* (Wed & Thu 7:30, 10:35 p.m., Fri-Tue 1, 4:20, 7:30, 10:35); *Gone in 60 Seconds* (Wed & Thu 2:15, 5:10, 7:45, 10:20 p.m., Fri-Tue 11:45 a.m., 2:15, 5:10, 7:45, 10:20 p.m.); *Me, Myself & Irene* (11:35 a.m., 2:20, 5, 7:50, 10:30 p.m.); *Mission: Impossible 2* (11:05 a.m., 1:35, 4:35, 7:20, 10:10 p.m.); *The Patriot* (Wed & Thu 11 a.m., 12:30, 2:15, 3:45, 4:30, 5:45, 6:30, 7:05, 9:15, 9:55, 10:30 p.m., Fri-Tue 11 a.m., 12:30, 2:20, 3:45, 5:45, 7:05, 9:15, 10:25 p.m.); *The Perfect Storm* (Wed & Thu 10:30, 11:30 a.m., 1, 1:30, 2:25, 4:30, 5:20, 7:35, 8, 8:30, 9:30, 10:45 p.m., Fri-Tue 10:30, 11:30 a.m., 1:25, 2:25, 4:30, 5:20, 7:35, 8:30, 10:40 p.m.); *Scary Movie* (10:50, 11:35 a.m., 1:10, 1:50, 3:20, 4, 5:30, 6:05, 7:40, 8:20, 10, 10:40 p.m.); *Shaft* (11:40 a.m., 2:30, 4:55, 7:25, 9:45 p.m.)
 ● Thu 7/13: *Big Momma's House* (11:55 a.m., 2:30, 4:55, 7:10 p.m.); *Fantasia 2000* (2:15 p.m.); *Shanghai Noon* (12:30 p.m.)
 ○ Fri 7/14: *X-Men* (10:30, 11, 11:45 a.m., 1, 1:30, 2:15, 3:30, 4:15, 5, 6:15, 7, 7:45, 9, 9:45, 10:30 p.m.)

Varsity Twins: 1106 University Ave. 296-1818, code 1609-16

◆ *Disney's The Kid* (Wed & Thu noon, 2:20, 4:45, 7:15, 9:35 p.m., Fri-Tue noon, 2:25, 4:50, 7:15, 9:35 p.m.); *Fantasia 2000* (12:30 p.m.)
 ● Thu 7/13: *East Is East* (2:30, 4:50, 7, 9:15 p.m.)

Waikiki

IMAX Theatre Waikiki: 325 Seaside Ave. \$9.75; \$8 (children 2 - 11); \$8.75 (seniors & military w/ ID); multifilm discounts available. 923-4629

◆ *Galapagos* (11:45 a.m., 4:45, 8:45 p.m.); *Hidden Hawai'i* (2:15 p.m.); *Siegfried & Roy: The Magic Box* (3:15, 7:15, 10 p.m.); *T-Rex: Back to the Cretaceous* (1, 6 p.m.)
Waikiki Theatres: Kalākaua at Seaside Ave. 296-1818, code 1609-12
 ◆ *The Patriot* (12:30, 3:45, 7:15, 10:45 p.m.); *The Perfect Storm* (11:30 a.m., 2:15, 5, 8, 11 p.m.); *Scary Movie* (1:30, 3:30, 5:30, 7:30, 9:30 p.m., Fri & Sat also 11:30 p.m.)

Windward

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

● Thu 7/13: *Fantasia 2000* (6:15 p.m.); *Mission: Impossible 2* (6, 8:40 p.m.); *Shanghai Noon* (8:15 p.m.)
 ○ Fri 7/14: *The Adventures of Rocky and Bullwinkle* (6, 8:15 p.m., Sat & Sun also 12:25, 3:40 p.m.); *Shaft* (6:15, 9:35 p.m., Sat & Sun also 12:40, 3:55 p.m.)

Enchanted Lake Cinemas: 1060 Keolu Dr. 263-4171

◆ *Me, Myself & Irene* (11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.); *The Patriot* (11:30 a.m., 3, 6:30, 9:55 p.m.)
 ● Thu 7/13: *The Adventures of Rocky and Bullwinkle* (12:15, 2:30, 4:30, 7, 9:15 p.m.)
 ○ Fri 7/14: *X-Men* (11:15 a.m., 2, 4:30, 7, 9:30 p.m.)

Kailua Cinemas: 345 Hahani St. 261-9103

◆ *Disney's The Kid* (4:15, 6:45 p.m., Fri-Sun also 9:15 p.m., Sat & Sun also 2 p.m.)
 ● Thu 7/13: *Shaft* (4:30, 7 p.m.)
 ○ Fri 7/14: *Gladiator* (5 p.m., Fri-Sun also 8:15 p.m., Sat & Sun also 1:45 p.m.)

Keolu Center Cinema: 1090 Keolu Dr. 263-5657

◆ *Chicken Run* (Wed & Thu 1:30, 3:30, 5:30, 7:30, 9:30 p.m., Fri-Tue 1:45, 4:45, 7:30, 9:45 p.m.); *The Perfect Storm* (Wed & Thu 1, 4, 4:15, 7, 7:15, 9:45, 10:15 p.m., Fri-Tue 1, 4, 7, 9:55 p.m.); *Scary Movie* (Wed & Thu 1:15, 3:45, 5:45, 7:45, 9:45 p.m., Fri-Tue 1:30, 4:30, 7:15, 9:30 p.m.)
 ● Thu 7/13: *Fantasia 2000* (1:45 p.m.)
 ○ Fri 7/14: *The Adventures of Rocky and Bullwinkle* (1:15, 4:15, 6:45, 9:15 p.m.)

9:45 p.m.); *Shaft* (12:45, 3, 5:45, 8, 10:15 p.m.)
 ○ Fri 7/14: *X-Men* (11:30 a.m., 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:20 p.m.)

East

Kāhala 8-Plex: Kāhala Mall. 296-1818, code 1609, 18

◆ *The Adventures of Rocky and Bullwinkle* (11:30 a.m., 2:10, 5, 7:30, 9:35 p.m.); *Chicken Run* (Wed & Thu 11:15 a.m., 1:10, 3:05, 5, 7, 9 p.m., Fri-Tue 11:15 a.m., 1:15, 3:15, 5:15, 7:15, 9:15 p.m.); *Gone in 60 Seconds* (Wed & Thu 12:15, 2:55, 5:35, 8:15, 10:50 p.m., Fri-Tue 12:15, 2:45, 5:15, 7:45, 10:15 p.m.); *Me, Myself & Irene* (11:45 a.m., 2:25, 5:05, 8, 10:30 p.m.); *Shanghai Noon* (12:45, 3, 5:15, 7:45, 10:15 p.m.)
 ● Thu 7/13: *Big Momma's House* (12:30, 2:40, 4:50, 7:15, 10 p.m.); *Shaft* (1, 3:30, 6, 8:30, 10:40 p.m.)
 ○ Fri 7/14: *Scary Movie* (12:30, 2:30, 4:30, 6:35, 8:40, 10:55 p.m.); *X-Men* (noon, 1, 2:15, 3:25, 4:35, 5:50, 7, 8:15, 9:25, 10:40 p.m.)

Koko Marina Stadium 8: Koko Marina Shopping Center 296-1818, code 1609-17

◆ *Mission: Impossible 2* (Wed & Thu 11:30 a.m., 2, 4:45, 7:15, 10 p.m., Fri-Tue 12:45, 3:55, 7, 9:45 p.m.); *The Patriot* (Wed & Thu noon, 1:30, 3:45, 5:15, 7, 8:45, 10:15 p.m., Fri-Tue 11:45 a.m., 1:15, 3, 4:45, 6:15, 8, 9:30 p.m.); *The Perfect Storm* (Wed & Thu 11:30 a.m., 12:30, 2:15, 3:30, 5, 6:30, 7:45, 9:30, 10:45 p.m., Fri-Tue 11:30 a.m., 12:30, 2:15, 3:30, 5, 6:45, 7:45, 9:45, 10:30 p.m.); *Scary Movie* (Wed & Thu 1:45 a.m., 1:50, 3:55, 6:10, 8:25, 10:30 p.m., Fri-Tue 12:15, 2:20, 4:25, 6:30, 8:35, 10:40 p.m.)
 ● Thu 7/13: *Me, Myself & Irene* (12:15, 2:45, 5:15, 8, 10:30 p.m.); *Shaft* (1, 3:15, 5:30, 7:30, 9:45 p.m.)

Central

Mililani Town Center Stadium 14: Mililani Town Center. 296-1818, code 1609-23

◆ *Big Momma's House* (noon, 2:15, 4:30, 7, 9:30 p.m.); *Chicken Run* (11:30 a.m., 1:30, 3:45, 6, 8:30, 10:30 p.m.); *Disney's The Kid* (11:30 a.m., 2, 4:30, 7, 9:45 p.m.); *Gone in 60 Seconds* (noon, 2:45, 5:30, 8:15, 11 p.m.); *Me, Myself & Irene* (12:45, 3:15, 6, 8:30, 11 p.m.); *Mission: Impossible 2* (11:45 a.m., 2:30, 5:15, 8, 10:45 p.m.); *The Patriot* (Wed & Thu 11:15 a.m., 12:15, 2:45, 3:45, 6:15, 7:15, 9:45, 10:45 p.m., Fri-Tue 11:15 a.m., noon, 2:45, 3:30, 6:15, 7, 9:45, 10:15 p.m.); *The Perfect Storm* (11:30 a.m., 1, 2:15, 4, 5, 7, 7:45, 10, 10:30 p.m.); *Scary Movie* (11:15 a.m., 12:15, 1:30, 2:30, 3:45, 4:30, 5:45, 6:30, 8, 8:45, 10:30, 11 p.m.)
 ● Thu 7/13: *The Adventures of Rocky and Bullwinkle* (11:45 a.m., 2, 4:45, 7:15, 9:30 p.m.); *Shanghai Noon* (8:15, 10:45 p.m.)
 ○ Fri 7/14: *X-Men* (11 a.m., noon, 1:45, 2:45, 4:30, 5:30, 7:30, 8:15, 10:30, 11 p.m.)

Pearlridge 4-Plex: Pearlridge Center. 296-1818, code 1609-21

◆ *Boys and Girls* (Wed & Thu 2:30, 4:35, 6:40, 8:45 p.m., Fri-Tue 2:45, 7:10 p.m.); *Dinosaur* (2, 4 p.m.); *Gladiator* (6, 9 p.m.); *Mission: Impossible 2* (1:45, 4:20, 6:55, 9:30 p.m.); *Shanghai Noon* (Wed & Thu 5, 7:20, 9:40 p.m., Fri-Tue 4:50, 9:15 p.m.)
 ● Thu 7/13: *Fantasia 2000* (2:45 p.m.)
 ○ Fri 7/14: *Shaft* (2:15, 4:25, 6:35, 8:45 p.m.)

Pearlridge West: Pearlridge Center. 296-1818, code 1609-22

◆ (noon, 2, 4, 6, 8, 10 p.m.) (Wed & Thu 11 a.m., noon, 1, 2:20, 3:20, 4:20, 5:40, 6:40, 7:40, 9, 10 p.m., Fri-Tue 11:30 a.m., 1, 2:50, 4:20, 6:10, 7:40, 9:30 p.m., Fri & Sat also 11 p.m.); *Big Momma's House* (12:15, 2:30, 4:45, 7, 9:15 p.m., Fri & Sat also 11:30 p.m.); *Disney's The Kid* (11:30 a.m., 1:40, 3:50, 6, 8:10, 10:20 p.m.); *Gone in 60 Seconds* (Wed & Thu 12:45, 3:15, 5:45, 8:15, 10:45 p.m., Fri-Tue 11:10 a.m., 10:40, 4:10, 6:40, 9:10 p.m., Fri & Sat also 11:40 p.m.); *Me, Myself & Irene* (11 a.m., 1:30, 4, 6:30, 9 p.m., Fri & Sat also 11:30 p.m.); *The Perfect Storm* (Wed & Thu 11, 11:45 a.m., 12:20, 1:45, 2:25, 3:05, 4:30, 5:10, 5:50, 7:15, 7:55, 8:35, 10, 10:40 p.m., Fri-Tue 11, 11:40 a.m., 12:20, 1:45, 2:25, 3:05, 4:30, 5:10, 5:50, 7:15, 7:55, 8:35, 10, 10:40 p.m., Fri & Sat also 11:20 p.m.); *Scary Movie* (11, 11:35 a.m., 12:15, 1, 1:35, 2:15, 3, 3:35, 4:15, 5, 5:35, 6:15, 7, 7:35, 8:15, 9, 9:35, 10:15, 11 p.m., Fri & Sat also 11:35 p.m.)
 ● Thu 7/13: *The Adventures of Rocky and Bullwinkle* (11:20 a.m., 1:25, 3:30, 5:35, 7:40, 9:45 p.m.); *Shaft* (noon, 2:10, 4:20, 6:30, 8:40, 10:50 p.m.)
 ○ Fri 7/14: *X-Men* (11, 11:45 a.m., 12:30, 1:20, 2:05, 2:50, 3:40, 4:25, 5:10, 6, 6:45, 7:30, 8:20, 9:05, 9:50, 10:40 p.m., Fri & Sat also 11:25 p.m.)

Signature Pearl Highlands: 1000 Kamehameha Hwy. 455-6999

◆ *The Adventures of Rocky and Bullwinkle* (Wed & Thu 12:20, 2:30, 4:45, 7:10, 9:35 p.m., Fri-Tue 11:55 a.m., 2:05, 4:15 p.m.); *Chicken Run* (Wed & Thu 12:10, 2:35, 5, 7:25, 9:25 p.m., Fri-Tue 12:10, 2:35, 5, 7:35, 9:40 p.m.); *Disney's The Kid* (Wed & Thu 11:50 a.m., 2:10, 4:35, 7:05, 9:30 p.m., Fri-Tue 11:15 a.m., 1:35, 4:10, 7:05, 9:35 p.m.); *Gone in 60 Seconds* (Wed & Thu 2, 4:40, 7:15, 10:10 p.m., Fri-Tue 7:10, 9:55 p.m., Tue no 7:10 p.m.); *Me, Myself & Irene* (11:05 a.m., 1:40, 4:20, 7:30, 10:25 p.m.); *The Patriot* (Wed & Thu 11:30 a.m., noon, 2:50, 3:30, 6:15, 7, 9:40, 10:15 p.m., Fri-Tue 12:05, 2:55, 3:30, 7, 9:30, 10:15 p.m.); *The Perfect Storm* (Wed & Thu 11:20 a.m., 1:50, 2:20, 5:05, 7:20, 7:50, 10:35 p.m., Fri-Tue 11:20 a.m., noon, 2:20, 5:05, 7:20, 7:50, 10:35 p.m.); *Scary Movie* (Wed & Thu 11:15, 11:45 a.m., 1:15, 1:45, 3:15, 3:45, 5:15, 5:45, 7:30, 8, 9:50, 10:20 p.m., Fri-Tue 11:10, 11:40 a.m., 1:15, 1:45, 3:15, 3:45, 5:15, 5:45, 7:25, 7:55, 9:50, 10:20 p.m.)
 ● Thu 7/13: *Big Momma's House* (11:35 a.m., 4:55, 10:05 p.m.); *Fantasia 2000* (11:25 a.m.); *Shaft* (12:15, 3, 5:35, 7:55, 10:30 p.m.)
 ○ Fri 7/14: *X-Men* (11, 11:45 a.m., 12:30, 1:30, 2:15, 3, 4, 4:45, 5:30, 6:30, 7:15, 8, 9, 9:45, 10:30 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.)

Lā'ie Cinemas: 55-510 Kamehameha Hwy; (Closed on Sundays.) 293-7516

◆ *The Perfect Storm* (4, 7, 9:45 p.m., Sat also 1 p.m.)
 ● Thu 7/13: *The Adventures of Rocky and Bullwinkle* (4:30, 7:15, 9:30 p.m.)
 ○ Fri 7/14: *X-Men* (4:15, 7:15, 9:55 p.m., Sat also 1:15 p.m.)

Leeward

Kapolei Megaplex: 890 Kamakamokila Blvd. 296-1818, code 1609-24

◆ *The Adventures of Rocky and Bullwinkle* (Wed & Thu noon, 2, 4:15, 6:15, 8:15, 10:15 p.m., Fri-Tue 12:45, 2:45, 4:45 p.m.); *Big Momma's House* (12:45, 3, 5:30, 7:45, 10:10 p.m.); *Chicken Run* (12:15, 2:15, 4:15, 6:15, 8:15, 10:15 p.m.); *Disney's The Kid* (12:30, 2:45, 5, 7:30, 9:45 p.m.); *Gone in 60 Seconds* (noon, 2:45, 5:15, 7:45, 10:10 p.m.); *Me, Myself & Irene* (11:45 a.m., 2:15, 4:45, 7:10, 9:35 p.m.); *Mission: Impossible 2* (11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m.); *The Patriot* (12:15, 1, 3:30, 4:30, 7, 8, 10:30 p.m.); *The Perfect Storm* (Wed & Thu 11:45 a.m., 12:30, 1, 2:30, 3:15, 5:15, 6, 8, 9, 10, 10:35 p.m., Fri-Tue 11:45 a.m., 12:30, 2:30, 3:15, 5:15, 6, 7, 8, 9, 10, 10:35 p.m.); *Scary Movie* (Wed & Thu noon, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10 p.m., Fri-Tue noon, 1:15, 2, 3:15, 4, 5:15, 6, 7:15, 8:15, 9:15, 10:15 p.m.); *Shanghai Noon* (6, 8:15, 10:30 p.m.); *Titan A.E.* (noon, 2, 4 p.m.)
 ● Thu 7/13: *Shaft* (1:15, 3:30, 5:45, 8:15, 10:20 p.m.)
 ○ Fri 7/14: *X-Men* (11:45 a.m., 12:30, 2, 3, 4:15, 5:30, 6:30, 7:45, 8:45, 10 p.m.)

Short Runs, Art & Revival Houses

Academy Theatre: Honolulu Academy of Arts, 900 S. Beretania St. \$5 general, \$3 members. 532-8768

◆ *Cleopatra* (1936), Sun 7/16 (4 p.m.); *Cotton Mary* (India/U.K., 1999), Thu 7/13 - Sat 7/15 (7:30 p.m.); *The Living Museum* (1998), Wed 7/12 (7:30 p.m.); *Rabbit in the Moon* (1999), Mon 7/17 - Wed 7/19 (7:30 p.m.)

Movie Museum: 3566 Harding Ave. \$5 general, \$4 members. 735-8771

◆ *Angels and Insects* (U.S./U.K., 1995), Thu 7/13 (8 p.m.), Sun 7/16 (5:30 p.m.), Mon 7/17 (5:30, 8 p.m.); *Trainspotting* (U.K., 1996), Fri 7/14 (8 p.m.), Sat 7/15 (3, 5:30, 8 p.m.)

The Straight Dope

You once wrote about the largest commercially available bra size. [The largest that could be found on store shelves was 48DD, while the largest found in a catalog was 52E.] If you were correct then, you need to update the answer now. I wear a 48H. It is off the rack and not the largest size that was available at the shop — that was a 52I, if I recall. The last Sears catalog I saw had a 52G, and I once bought a 46I from them. When I first bought bras the largest I could find was an F cup, but that was back when I was a 36F so I did not mind.

—Lee, via the Straight Dope Message Board

I handed this question to one of my interns, young Doug, along with a bunch of other worthy topics, such as the effect of atmospheric drag on dropped versus falling bullets. You can see what he zeroed in on. But what the hell, this is a poorly understood issue, and while it's not in the same league as mapping the human genome, at the Straight Dope we strive to serve the whole man.

First we need to deal with the philosophical issues. What, really, do we mean when we say "size"? For that matter, what about "largest," "commercially available" and "the"? When we speak of the largest size, are we strictly concerned, as Aquinas says, with "the measurement across the fullest part of the bust"? Or are we just talking about really big hooters, and damn the total circumference?

And what about the bra-sizing code? Many of today's youth — for that matter, many of yesterday's youth — are confused about this.

Having gotten the idea that 36-24-36 was good, they figured a 52E must be really, really good. *Au contraire*. Not to make light of the situation (I wish), but if you're hanging out with a woman who wears this size, you're probably going to need to get the furniture reinforced.

For a good practical treatment of the sizing process, you can't beat Victoria's Secret, which gives the following explanation: First, one measures around the rib cage below the breasts and adds five to the result. This gives us the band size — the numerical part of 34C. Then one measures across the nipples. Even at Victoria's Secret, no one ever says "nipples," or "breasts" either, for that matter, giving the impression that women merely have an inexplicable expansion of the upper topography à la the Barbie doll. But we tell it like is. The difference between the band size and the nipple measurement gives the cup size. Less than one inch is AA, one inch is A, two inches is B and on up to five inches, DD. In short, for the breast-fixated, the focus ought to be the cup size, not the band.

Above double D, things get more complicated. Doug contacted Frederick's of Hollywood but found that the largest size they carry is DD. He then turned to lingerie shops, where he ran up against the epistemological questions raised earlier. Honey, the shop proprietors told him, this is America. You can get any size you want — we'll make it for you custom. Doug immediately began salivating about triple Z's and speculated about what you would do if you ran out of letters. (His suggestion: use the names of U.S. presidents. "Get a load of the Buchanans on

her!" Steady, lad.)

Seems to me a custom size counts as "commercially available," but clearly what was meant here was "on an off-the-shelf basis." The biggest noncustom size Doug turned up was 54LL, but in trying to figure out what this meant in terms of, you know, bushels, we encountered another problem — above DD there's no such thing as standardized measurement. Some establishments go up by pairs, as in D, DD, E, EE, F, FF and so on, while others, perhaps wishing to leave room for future expansion, go up in triples, D, DD, DDD, E, EE, EEE, etc. The 54LL shop uses the pair method, so presumably a double-L cup size exceeds the band size by 21 inches. (You're thinking, how does a woman like that stand upright? Answer: with difficulty. Many large-breasted women endure chronic back pain.) Even the 21 inches isn't certain. We're told some sizing charts skip K, and some shops use measuring systems all their own. One store told Doug, "A traditional, correctly fitting, store-sized bra cup, size D, would be equivalent to our G cup. So a DD would be equivalent to an H, and a DDD would be equivalent to an I."

The definitive answer to this question still eludes us. "I'm still waiting for a couple of tent and awning stores to call back," Doug said wily. Don't be too hard on him. He did the best he could.

—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.

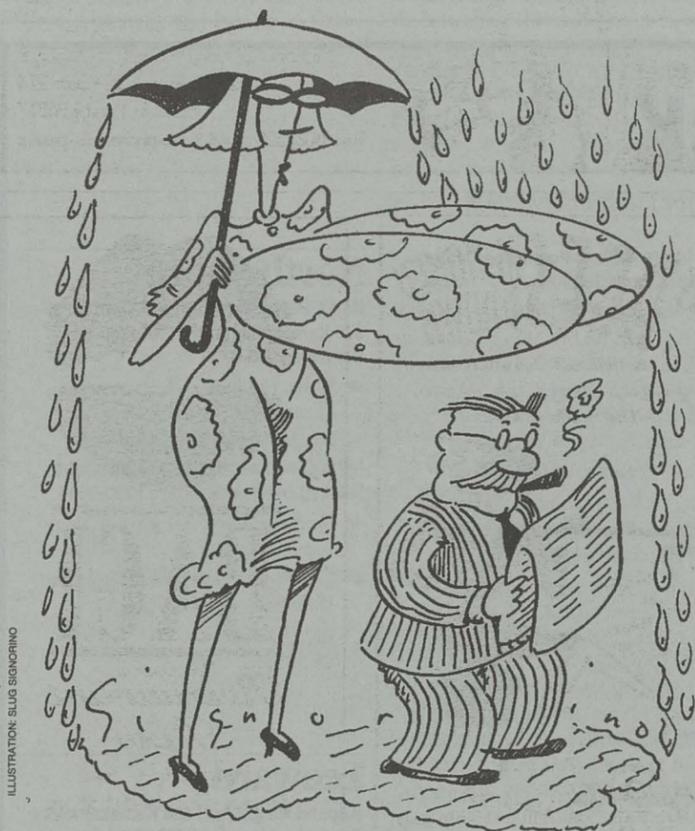
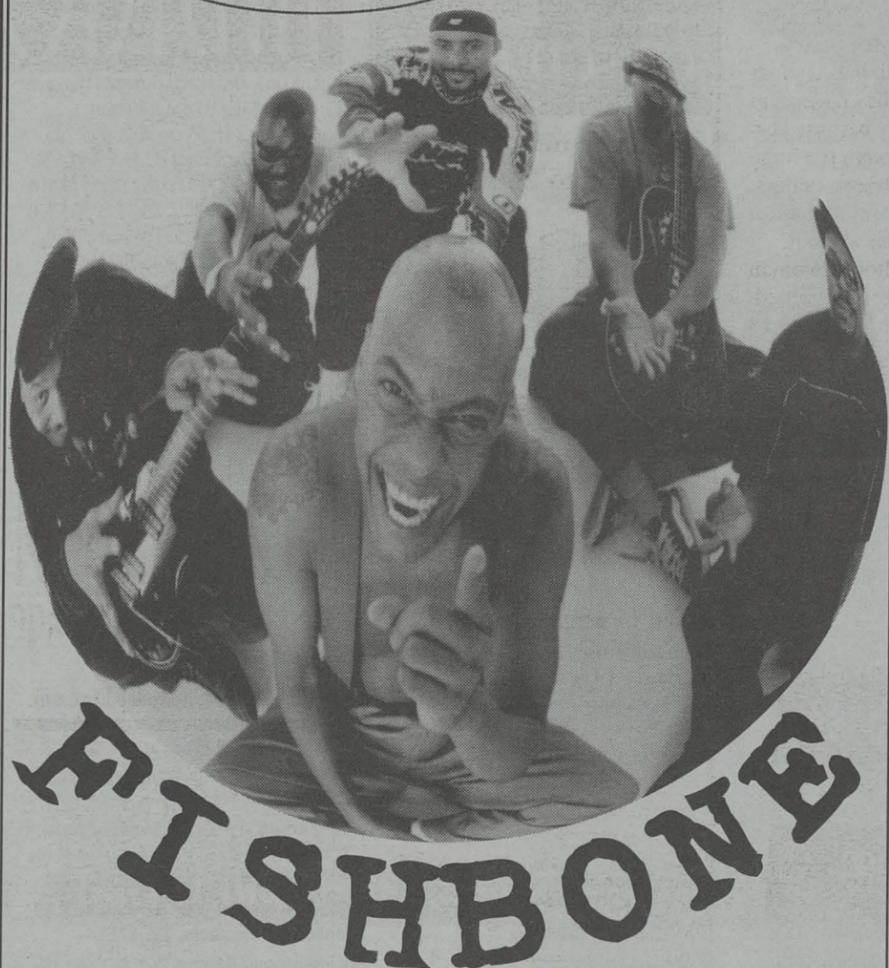


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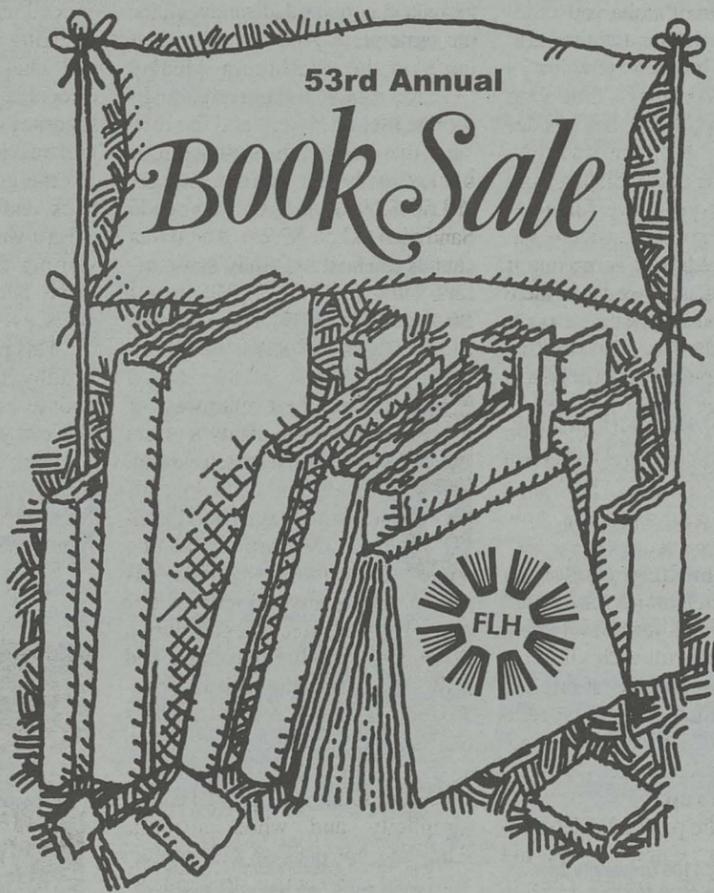


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Andy's Sandwiches and Smoothies lays on the love.

Moa' Mānoa



Smoothie operator: Fast, cheap, friendly, healthy and delicious — that's the way Andy Rodriguez (pictured in front of counter, with helper Abra Garcia) does it.

JOHN LUTFEY

"Hey Andy, let me know if you're getting any more yellow watermelons."

"Rich, I'll call your house when I get them."

There are sandwich shops and there are sandwich homes. The latter is the kind of aloha you experience at Andy's Sandwiches and Smoothies. In business now for 23 years, Andy Rodriguez's little shop has created an 'ohana that has developed into a Mānoan tradition. You can feel the aura radiating from inside the tiny-yet-powerful store. Many folks are on a first-name basis, and it shouldn't be surprising if someone who hasn't seen you there before asks you your name. I commented to Andy that with over two decades in operation, he must have a huge clientele.

"Actually, a lot of people who have lived in Mānoa a long time still don't know we're here. They come in and say, 'Oh this is cute, how long have you been open?'"

There's something comforting about this unpretentious lunch spot, with its cramped-yet-cozy tables, the shelves half-full with vitamins and a menu that consists of brightly colored construction paper taped to the wall. With each new menu item, the Magic Marker comes out and a new paper goes up.

Andy's is the perfect little sandwich shop for several reasons, not necessarily in this order: They're fast, cheap, friendly and the food is healthy and delicious. Vegetarians and omnivores have a lot of choices from the regular items, as well as from daily vegetarian and nonvegetarian specials.

Let's begin with the ever-popular sandwiches — all of which are created on Andy's freshly baked wheat bread that is both light and slightly sweet. Try one of my favorites, the

Smoked 'Ahi (\$4.85) with avocado, tomatoes, cheese and carrot/lettuce/sprouts. The protein-packed smoked 'ahi in a light mayonnaise dressing complements the earthy bread and crisp, raw vegetables. For a yummy vegetarian sandwich, the Mānoa Delite combines mushrooms, avocado, tomatoes, melted white-cheddar cheese, sunflower seeds and carrot/lettuce/sprouts, with a side of papaya-seed dressing to make a virtual salad-sandwich for the same price. Another favorite of mine is the Mushroom Medley (\$3.75), which uses fresh mushrooms, melted cheese and the rest. Yes, this sandwich is under four bucks, as is the Garden Burger (\$3.50-\$3.95) and the Avocado Sandwich (\$3.50-\$3.95). And if that sounds too healthy, Andy's also offers Turkey (\$3.5-\$4.10), Roast Beef (\$3.99-\$4.75) and Chicken Burgers (\$3.45-\$3.85).

Besides their mainstay of sandwiches, Andy's offers tostadas, burritos, soup, omelets and daily specials such as Lasagna and Portabella Mushroom. Jamba Juice, move over; Andy's is where I slurp my smoothies. For about half the price you can slurp a 20-ounce smoothie that is packed with fruit. True, the fruit is "fresh frozen," as they say, but Andy's staff actually cuts and freezes much of the fruit themselves. What makes these smoothies so good is their simplicity and wholesomeness. They are not packed with protein powders and energy supplements and then cut with a ton of ice or some bogus yogurt mixture. Andy's employs a generous portion of fruit and only enough ice or juice to liquefy the smoothie. Strawberries-N-Crème (\$3.50) blends strawberries, bananas and coconut milk with a bit of ice, and that's it. Guava (\$3.50) uses guava, strawberry, banana and papaya to create a tart and icy treat that demands slow sipping, or else

you'll risk a serious brain freeze. If \$3.50 isn't quite cheap enough for a smoothie, the Strawberry's blend of apple juice, strawberry and banana should cool you off with its \$2.25 bargain price tag.

As if all this food isn't enough, many people I've talked to at Andy's come for his pastries, and consider him the best baker in Mānoa. Just the other day, cherries dripping from the sides of a turnover enticed me to devour the pastry — smearing my face with baked sugar and cherry goo. The Date and Chocolate-chip energy bars are also favorites of mine, though the huge muffins are perhaps bigger sellers. All the goodies ring in at about a buck, and they are well worth it.

Last week in the shop, a woman visiting from Seattle proclaimed, "I've been coming here for 18 years, every time that I visit my sister. This place is a real tradition. It's healthy, tasty, reasonable, and the people are very friendly. Where else can you get that?"

I think she hit the nail on the head. Tradition. Andy's Sandwiches and Smoothies is a classic Mānoa Valley fixture that simply belongs.

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ARIES

(March 21 - April 19):

How's your intuition been working lately, Aries? Has it been nudging you to put in more nesting time? If so, pat yourself on the butt and treat yourself to a gourmet home meal. You're already in tune with the astrological forces and don't need my advice. If, on the other hand, you've been ignoring the calls to cultivate more domestic bliss, I'm afraid your intuition needs a wake-up call. So spank yourself, then stare at your navel until you conjure up visions of what home accessories to buy, what house mate to be extra-sweet to and what obstacles are inhibiting your passion to create a bubblier home.

TAURUS

(April 20 - May 20):

Just this once, you've got cosmic clearance to load up on junk food, leave a beer can in the wilderness, watch stupid TV game shows and be a lazy slob. The curious fact is that for the next 10 days or so, absolute purity and a fanatical commitment to being right can actually lead you astray. So please, Taurus, for the sake of your sweetest dreams, be a little naughty and neglectful. In order for you to start figuring out what the hell you're in the process of becoming, you've got to make damn sure you know all about what you're not.

GEMINI

(May 21 - June 20):

You won't believe where I am right now. As I compose your horoscope, I'm sitting on a bed in a Milwaukee hotel room with singers Britney Spears and Christina Aguilera on either side of me. To be candid, it's almost uncontrollably exhilarating to be surrounded by so much wild young female power. It also helps me to channel the oracle that the divine forces have asked me to convey. Amazingly enough, Gemini, your assignment this week is to imagine how you would live your life differently if you were a beautiful, robust and talented 20-year-old woman with the world at your feet. Forget your inner child for now. Rouse up

Free Will Astrology
BY ROB BREZNSY

and tune in to your inner Britney Spears or Christina Aguilera. (P.S. In the interest of full disclosure, I should note that my companions are actually 12-inch-tall action figure versions of the two divas.)

CANCER

(June 21 - July 22):

As I meditated on your horoscope, I sped down Highway 94 between two Michigan cities, Paw Paw and Climax. On the radio, the NPR storyteller rhapsodized about the smells of blueberries, candle wax and buttered popcorn. I spied a truck with mud flaps imprinted with the words "Treasure Your Longing." In the distance I spied a green flood of waist-high cornstalks, and in the back of my mind I replayed the previous night's dream, when I clambered up a smooth-barked tree barefoot to pluck the ripe blue fruit at the top. In the wake of these omens, my fellow Crabs, what else could I possibly conclude about your future? The coming week is bound to be vivid, elemental, sensual, spontaneous, playful and deeply satisfying to your instinctual nature.

LEO

(July 23 - Aug. 22):

It's the first annual "Build Up Your Confidence by Any Means Possible Week." In the next seven days you have astrological permission to go after the easy victories. Feel free to pick fights with 90-pound (or 90-IQ) weaklings. Hang around people who think you're the next best thing to God, and give signs to secret admirers that it's OK to become less secretive. Polish up your trophies, wear

all your medals and give dramatic readings of your best letters of recommendation. If anyone's offended, tell 'em you're acting on orders from your soul doctor.

VIRGO

(Aug. 23 - Sept. 22):

"There are people who so arrange their lives," said Spanish philosopher Jose Ortega y Gasset, "that they feed themselves only on side dishes." I'm sorry to say that more Virgos fit this description than any other sign. That's the bad news. The good news is that a large minority of your tribe is now poised to slip away from its fixation with the nibbling metaphor. Will you be one? Are you ready to begin giving yourself regular permission to guiltlessly gorge on main courses? To expedite the liberation of your divine hunger, I suggest you stage a ritual feast.

LIBRA

(Sept. 23 - Oct. 22):

The Jeep Cherokee commercial trumpets the SUV's ability to go off-road and triumph over every terrain. No obstacle can stop it! It is your indomitable ally, giving you access to the ends of the Earth! "Kind of events out the whole man versus nature thing," the vehicle's spokesman brags as the ad climaxes. I bring this up, Libra, because I believe you will have Jeep Cherokee-like powers this week even if you don't own one. Your raw vigor will inspire you to launch nature-conquering adventures! You'll be delightfully shocked by your capacity for paradigm-busting pleasures! Your imagination will run wild and free, pushing you be-

yond the limits imposed in the past by timidity and the love of comfort.

SCORPIO

(Oct. 23 - Nov. 21):

The Internet Trash News (www.nettoilet.com/news) recently reported on a new malady: jet lag caused by astral projection. Perhaps the most famous victim is Russian supermodel Irina Pantaveva, who sometimes wakes up in her New York digs exhausted from night-long out-of-body jaunts to her native Siberia. I'm concerned, Scorpio, that you may soon suffer from this condition. According to my astrological analysis, you should currently be flying all over creation *in actual waking life*; and if for some reason you're not, you'll no doubt have to over-compensate in your dreams. The antidote, then, to Pantaveva's Syndrome, is to get your physical butt, not just your astral ass, out of town.

SAGITTARIUS

(Nov. 22 - Dec. 21):

A sage once said that you can never step in the same river twice. The spot where you dunk your foot today may look like the place you dipped in yesterday, but the water coursing past you now has never been there before and will never be there again. By the same logic, you can never make love with the same person twice. The unfathomable changes that have unfolded in your old familiar partner since your last encounter ensure that he or she is always a fresh mystery. Let this truth inflame you as you explore the erotic frontiers in the coming weeks.

CAPRICORN

(Dec. 22 - Jan. 19):

I know ambitious movers and shakers who studiously avoid cultivating sensitivity and compassion. To become more caring, they fear, would sap their drive to get ahead — possibly even lower their intelligence. In their view, heartfelt vulnerability tends to erode the tough-mindedness that's crucial for savvy success. I pray that you're not one of these deluded folks, Capricorn. The weeks ahead will present rich opportunities for you to get smarter by learning how to love with more emotional intensity than you've ever called on before.

AQUARIUS

(Jan. 20 - Feb. 18):

Not to be melodramatic, but the last shall soon be first, the top shall be bottom and the lost shall be found. And vice versa. Always vice versa. You will consistently make the right moves if you assume that many tables will be turned, that just about every flip will be flopped. Now take this pop quiz: 1) Would you consider giving up a privilege that's of marginal value and stirs up resentment in people you like? 2) Are you willing to listen to sources you've been closed to before? 3) Will you heed my plea to atone for your sins and correct your mistakes before you're forced to?

PISCES

(Feb. 19 - March 20):

I'm typing this horoscope on my laptop as I drive a rented car through Michigan. Every few miles I see "Adopt-a-Highway" signs. The Kiwanas Club, Sigma Alpha Epsilon fraternity and Outback Steakhouse are just a few groups that have laid a claim. I can't help but think this would be an excellent idea for you to pursue, Pisces. Why don't you make your own personalized sign and plant it by the side of a road you like? The cosmic omens say it'll be a good week for you to express sublimated versions of your maternal or paternal urges. The coming days will also be prime time, by the way, to send a message to your descendants or create a masterpiece that lasts for a thousand years. Pregnancy is your ruling metaphor — and I do mean metaphor.

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- (6) Find us on Lewers below Kalakaua, fronting the "Mad Hatter."
- (7) A kiosk fronts the Galleria-Duty Free Shoppers on Seaside.
- (8) and one is across from Pacific Beach Hotel on Lili'uokalani.
- (9) Lastly, our windowed boxes are at two bus stops: one in the wonderfully landscaped location at Lili'uokalani and Kuhio,
- (10) and in the stop at Kapahulu and Kuhio.

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THIS MODERN WORLD

by TOM TOMORROW

Hey, readers! Tired of this cartoon's incessant wonkiness and relentless didacticism? Well, this week we're proud to present a roundup of political humor suitable for the whole family! That's right-- it's time for...

TOM TOMORROW'S CAVALCADE OF BANALITY!

FOCUS GROUP TESTED!
LAFFS GALORE!
EXPLANATIONS INCLUDED!

1. YOU'VE PROBABLY HEARD ABOUT THE N.R.A.'S PLAN TO OPEN A CAFE IN TIMES SQUARE! IS THAT WACKY OR WHAT?

REMEMBER, SIR--AN ARMED RESTAURANT IS A POLITE RESTAURANT!

YEAH, WELL-- YOU'LL GET THIS CREDIT CARD WHEN YOU PRY IT FROM MY COLD DEAD FINGERS!

N.R.A. WAITER
CUSTOMER

2. AND WHAT'S UP WITH ALL THOSE SUV'S, ANYWAY? ARE THOSE THINGS OVERSIZED OR WHAT?

THIS VEHICLE IS SO LARGE, I NEED A LADDER TO GET TO THE DRIVER'S SEAT!

WOW! THAT IS LARGE!

S.U.V. OWNER
SOME OTHER GUY

3. AND, HEY--HOW ABOUT THAT WHOLE "MILLIONAIRE" CRAZE? IS THAT A POPULAR GAME SHOW OR WHAT?

UM, NO--I DON'T REALLY WANT FRIES WITH THAT.

IS THAT YOUR... "FINAL ANSWER?"

FAST FOOD PLACE

FAST FOOD CUSTOMER
FAST FOOD EMPLOYEE

4. AND, FINALLY--WHAT'S THE DEAL WITH ALL THOSE TEENAGE HACKERS AND THEIR COMPUTER VIRUSES? IS THAT, LIKE, WEIRD--OR WHAT?

SON, IF YOU DON'T STOP SHUTTING DOWN GLOBAL COMMERCE ON THE INTERNET, I'M GOING TO CUT OFF YOUR ALLOWANCE!

LAUNCH ATTACK?
YES
NO

WHATEVER.

CLUELESS DAD
WEB-SAVVY KID

DID YOU "GET" THE JOKES?

1) You see, the N.R.A. is an organization of gun enthusiasts -- not restaurateurs!

2) You don't really need a ladder to get in an SUV! We've just exaggerated their size for comic effect!

3) In this panel, we're suggesting that Regis' catchphrase has become so popular, it is even used in somewhat inappropriate situations!

4) The father's threat of a traditional punishment is disproportionate to the amount of damage his son is capable of causing -- making our final panel an amusing yet insightful commentary on contemporary society! See you next week!

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