

Washington, D.C.: Public Relations: General: Saddle Road

Senator Daniel K. Inouye Papers

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SADDLE ROAD PROJECT BULLETIN

Project Update

Following the release of the Saddle Road Draft Environmental Impact Statement (EIS) in November of 1997 and associated public hearings in December 1997, discussions have been ongoing among citizens, agencies, and organizations involved or interested in the project. The intent of the Draft EIS was to generate these project discussions so that every viewpoint and concern could be taken into account in the final route selection, and in determining the measures to be taken to offset any impacts caused by the selected route. The Federal Highway Administration (FHWA) considered these concerns and issues in selection of the Recommended Alternative to be presented in the Final EIS due to be released in early spring of 1999.

Agencies providing input to the FHWA on selection of the Recommended Alternative included the State of Hawai'i Department of Transportation (HDOT), the Department of the Army, the U.S. Fish and Wildlife Service (USFWS), the U.S. Army Corps of Engineers (USACE), the Environmental Protection Agency (EPA), and Hawai'i County, collectively known as the Social, Economic and Environmental interagency team (SEE Team). Additionally, the FHWA is working with regulatory and resource agencies to develop interagency agreements to ensure that mitigation measures for the Recommended Alternative can be implemented. These agencies include the State of Hawai'i Department of Land and Natural Resources (DLNR), the USFWS, the Biological Resource Division of the United States Geological Survey (BRD/USGS), the EPA, the USACE, the U. S. Army Garrison-Hawai'i (USAG-HI), the Hawai'i State Historic Preservation Office (SHPO), the National Advisory Council on Historic Preservation (ACHP), and the State of Hawai'i Office of Hawai'ian Affairs (OHA).

Over the past ten months there have been numerous coordination meetings with agencies and citizen groups to ensure that all project impacts and comments or concerns have been adequately addressed. Mitigation commitment agreements are currently being developed and will be discussed in the Final EIS. By law, all agreements ensuring that mitigation will be implemented must be executed and included in the Record of Decision (ROD) which follows the Final EIS and formalizes a Selected Alternative. The ROD is a legally binding document upon the FHWA requiring implementation of mitigation measures stipulated in the Final EIS.

Agreements Reached

In June 1998, an interagency partnering session was conducted to resolve issues related to implementation of the Saddle Road Palila Critical Habitat mitigation. This partnering session was the culmination of two years of informal and formal consultation in developing the multi-agency mitigation plan. U.S. Senator Daniel K. Inouye provided the key-note introduction to open this pivotal partnering session. After in-depth analysis and discussion, concurrence was reached on a Memorandum of Understanding (MOU) that identifies the parties responsible for implementation of the mitigation plan. The MOU signatory parties were the Department of the Army (USAG-HI and the Military Traffic Management Command), the State of Hawai'i (DLNR and HDOT), USFWS, BRD/USGS and the FHWA. The MOU includes a schedule of key mitigation plan elements and proposed agency responsibilities. There is also a stipulation in the MOU that the FHWA, through its Hawai'i Division Office, will monitor the implementation of the mitigation plan over the required 10 year period to ensure plan delivery as specified in the MOU.

The mitigation plan includes the setting aside of some 10,000 acres to be used for Palila mitigation. The mitigation areas include approximately 4,604 acres near Pu'u Mali adjacent to the north boundary of the Mauna Kea Forest Preserve, 1,738 acres within the Ka'ohē Lease Lands on the west slope of Mauna Kea, and 2,998 acres located within the Kipuka 'Alalā area of Pōhakuoa Training Area. These lands are to be managed according to stipulations in the MOU.

The Pu'u Mali lands and the Ka'ohē Lease Lands are now being used for ranching. DLNR is currently working on settlements with the ranchers in order to terminate these partial leases. The mitigation lands will be managed by DLNR solely for restoration of mamane forest and relocation of Palila and will require the removal of pests and predators to facilitate the success of the relocation program. Roughly half of the estimated total cost of \$13.7 million for the 10 year mitigation plan is for road improvement features that reduce the likelihood of wildfires, construction contract requirements that provide protection for biologically sensitive areas, and administrative and settlement costs to put the mitigation lands in place.



The Final Biological Opinion (BO) of the USFWS has been received and the stipulations of the Palila mitigation MOU were incorporated within this document. A detailed mitigation implementation plan schedule is now under development and will be included within the Final EIS.

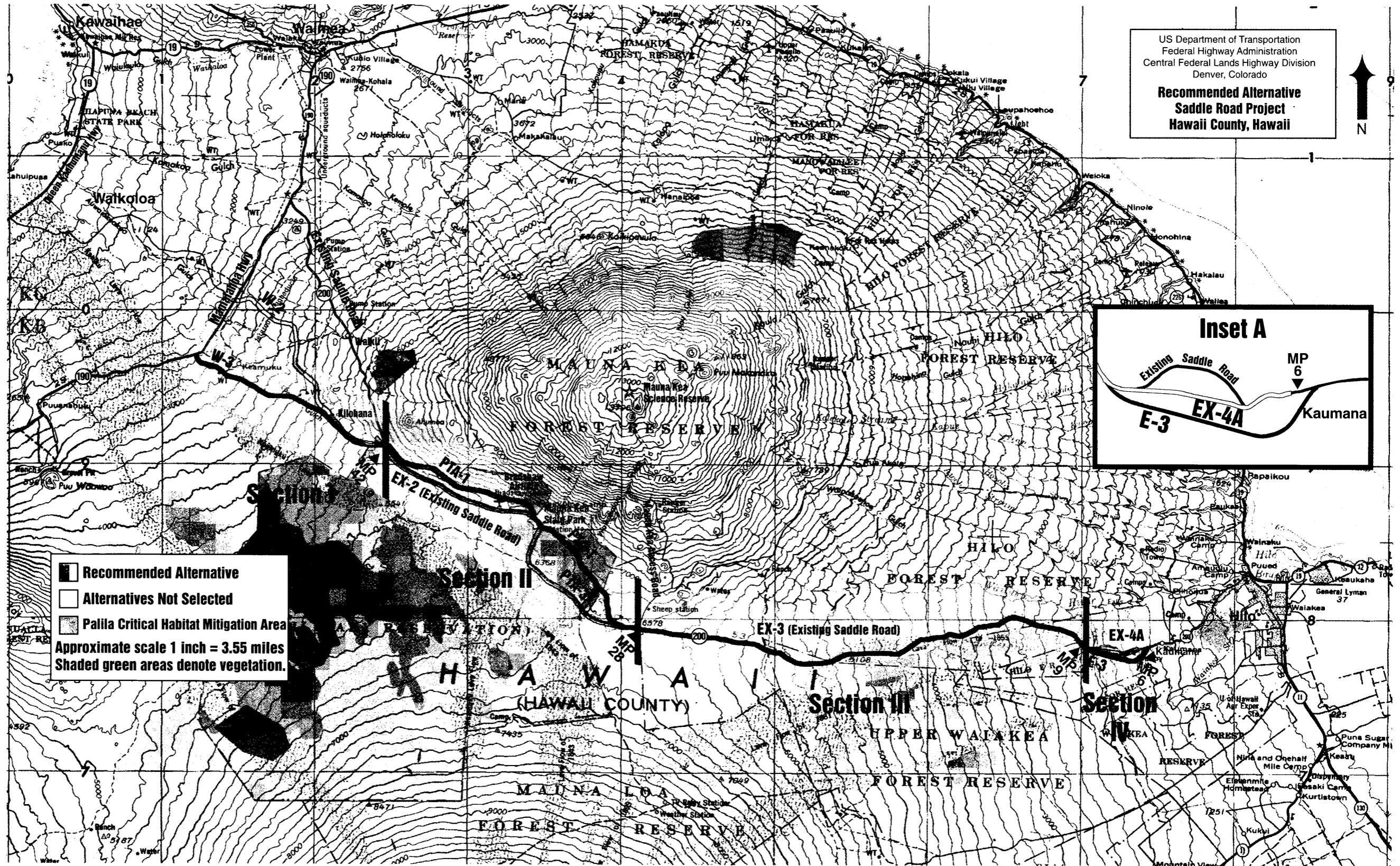
Another milestone was achieved last month when the FHWA and the EPA reached a consensus on recommended route selection in Section IV (Kaūmana) and wetland mitigation measures in Sections III and IV. The FHWA committed to ensure adherence to a “no net loss” of wetlands policy. Modifications that will appear in the Final EIS include language committing to native habitat preservation and restoration within or adjacent to the right-of-way as part of wetlands mitigation in these Sections.

Studies addressing impacts to historic sites and traditional cultural properties are currently being finalized. Work is now underway to finalize a Memorandum of Agreement (MOA) among the FHWA, the SHPO, and the ACHP regarding mitigation of roadway impacts to 19 identified historic sites and Mauna Kea. This executed MOA will be included in the Final EIS.

Recommended Alternative Selection

Following the issuance of the Draft EIS and the close of the formal public comment period, and in consideration of the full record of scientific and technical information developed for the project as well as the public input received, the SEE Team identified Segments W-3, PTA-1, EX-3, and E-3 as their recommendation to the FHWA for the final alignment for Saddle Road improvements. The FHWA agreed and has adopted these four segments as the Recommended Alternative. The No Action Alternative was not selected because it would not satisfy the project purpose and need.

www.saddleroad.com



Purpose and Need

Proposed improvements to Saddle Road address five general types of needs or existing roadway deficiencies: roadway geometric and pavement deficiencies, conflicts and hazards associated with combined public and military use of the road, traffic carrying capacity deficiencies, motorist safety

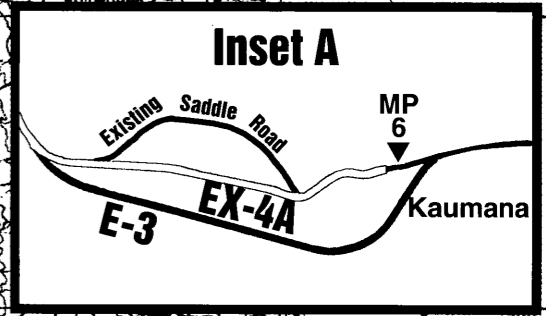
problems, and social demand and economic development. The primary purpose of this project is to provide a safe and efficient route for access to and between land uses along Saddle Road and for cross-island traffic between East and West Hawai'i.

Section I

Perhaps the most notable consideration in the selection of W-3 was its efficiency for serving cross-island traffic because the largest percentage of motorists using Saddle Road are coming from or going to Kona. For Saddle Road traffic with Kona as its origin and destination, Segment W-3 provides a

US Department of Transportation
Federal Highway Administration
Central Federal Lands Highway Division
Denver, Colorado

**Recommended Alternative
Saddle Road Project
Hawaii County, Hawaii**



3.7 mile shorter trip than W-2. Another popular origin and destination for Saddle Road motorists is Waimea. Segment W-3 is shorter than W-2, which partially compensates for the fact that W-3 intersects the Mamalahoa Highway farther from Waimea. Therefore, W-3 is only marginally less convenient than W-2 for serving Waimea traffic. In terms of overall time and fuel savings, Segment W-3 would result in greater benefits to Saddle Road motorists and the community as a whole.

Further, based on the information available on terrain and geology, and the shorter length of W-3, the FHWA expects that Segment W-3 will prove less costly to build than W-2 when final design and cost estimates are completed. Traffic operations would also be more efficient on W-3 because of less steep grades.

The FHWA also considered public opinion regarding the selection of recommended alternatives. With the proximity of W-2 to Waiki'i Ranch, landowners and residents in this community stated their goal to preserve their pastoral lifestyle and expressed concern that the siting of Saddle Road on the W-2 alignment would result in noise pollution and would impact the commercial viability of their properties. In consideration of community benefits, construction cost savings, and other reasons noted, Segment W-3 was selected as the recommended alternative for Section I.

Section II

The most notable consideration in the selection of a recommended alternative within Section II is that EX-2 would not completely fulfill the project purpose and need. With Segment EX-2, no improvement in the quality and safety of military training would be anticipated and existing conflicts between the military and the public would be only partially removed.

In contrast, selection of either PTA-1 or PTA-3 would completely satisfy the project purpose and need, but would result in a direct modification of Palila Critical Habitat (103 acres for PTA-1, 114 acres for PTA-3). As stated by the USFWS, however, it is expected that the mitigation measures built into the project design will offset the modifications being made to Palila Critical Habitat and enhance the likelihood of survival and recovery of the Palila.

The most notable difference between PTA-1 and PTA-3 is that PTA-1 is approximately 1.0 mile shorter and would provide a more direct alignment. PTA-1 would be less costly to construct and would impact less native habitat and less Palila Critical Habitat. In consideration of the anticipated benefits of the mitigation measures developed for the Palila and the other reasons noted, PTA-1 was selected as the recommended alternative for Section II.

Section III

No reasonable or prudent alternatives to following the existing road corridor (Segment EX-3) were identified in Section III. After much discussion and investigation of potential alternative routes, it was concluded that all other alternatives would provide notably greater impacts to adjacent resources. For this reason, Segment EX-3 was selected as the recommended alternative for Section III.

Section IV

The construction of Saddle Road on Segments EX-4A or E-3 would require the fill of jurisdictional wetlands (1.0 acres with EX-4A, and 7.9 acres with E-3). While E-3 would result in the fill of more wetland resources, approximately 6.7 acres of this wetland area consist of degraded habitat (damaged by grazing or other uses) and agricultural fields supporting very little native vegetation. EX-4A would disturb 1.0 acre of native habitat, compared with 1.3 acres for E-3, and therefore, the impacts to biological resources were determined to be roughly equivalent for these two segments.

While EX-4A would impact less wetland resources, it cuts through the community of Kaūmana and would require the acquisition of residential property and the relocation of 11 to 28 households. It would approach or exceed the national noise abatement criteria at 29 residences, would cause a substantial increase in noise at 18 additional ones, and would result in serious community disruption. In addition, when considering initial construction and long-term motorist operating costs, EX-4A would be the more costly segment over the life of the project. For these reasons, Segment E-3 was selected as the recommended alternative for Section IV.

Projected Timeline

From now until the end of 1998, the project team is resolving outstanding issues and revising information for inclusion into the Final EIS. Release of the Final EIS is now scheduled for late February or early March 1999. The Record of Decision (ROD) confirming the Selected Alternative will then be issued in late March or early April. It is anticipated at this time that the Selected Alternative in the ROD will be the same as the Recommended Alternative in the Final EIS. The ROD is a legal document that is binding on the FHWA and any participating agencies for completion of all project requirements including mitigation measures.

Roadway design within the Pōhakuloa Training Area (PTA) in Section II would begin immediately after the signing of the ROD. Estimated completion time for roadway design and engineering is one year. As soon as this design phase is finalized, the construction project will be advertised for bid. Construction is expected to begin on a project within PTA in late 2000.

Saddle

STORY AND PHOTOS
BY CYNTHIA OI
Star-Bulletin

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up

MIDWAY between Hilo and Waimea, along the Saddle Road where Mauna Kea and Mauna Loa enclose verdant kipuka and fields of lava and powdery dirt, Kimo Pihana and Keoni Choy chanted.

They stood behind an ahu they had erected on Jan. 1, aligning the rocky platform with the sun when it dawned on the new year. Nearby, two lauhala kahili they also had put up resisted the stiff, cold wind that swept away their voices.

With the men bare chested and tattooed, with lei and ti-wrapped offerings on the ahu, the ice-blue sky and the spare landscape, the scene looked like one from ancient days.

But it wasn't, and Pihana, the elder, railed against the intrusion of Westerners on land he considers sacred to his nation and his people.

"Look this road here," he said, lifting his hand toward the two lanes of rough black top running past the dusty clearing where he and Choy parked their pickup truck.

"This is a spiritual gathering place — between Mauna Kea and Mauna Loa. Mauna Kea is the birthplace of Hawaiians.

"But this road run right through here. Why? No need."

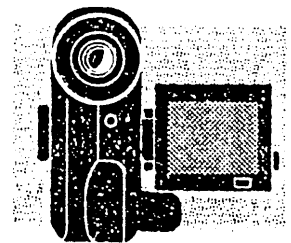
But if there was no road, getting to this site would be quite a hike for him, wouldn't it? Pihana smiles sheepishly, then laughs.



It is not called the Big Island for nothing.

PLEASE SEE SADDLE UP, D-6

... as we take
you on a ride
down big,
bad, mostly
barren Saddle
Road



ONLINE VIDEO
STARBULLETIN.COM

FROM D-1

Hawaii claims 4,028 of the state's 6,423 square miles of land, about the size of Connecticut. In comparison, Oahu's 590 square miles is puny.

To get from one side of the island to the other, there are three choices: drive along the Hamakua Coast and the northern slope of Mauna Kea; south around the foot of Mauna Loa; or between the two volcanoes on a 48-mile stretch called the Saddle Road.

Jamie Segawa, a lifelong Hilo resident, usually chooses the northern route, once in awhile the southern route, but almost never the Saddle.

"People drive too crazy on there," she said on a flight home from Honolulu. "Plus, it's hard on the car."

She sums up succinctly the problems with the Saddle Road, problems the military and the federal, state and county governments want fixed. But as it happens when there are many cooks in the kitchen and many elements to consider, the fixing won't be quick and easy.

It has been 58 years since the Army carved the Saddle Road over foot paths and wagon trails. In a sense, the need to improve the road began then, in 1942, because the highway was constructed as temporary wartime access to the Pohakuloa Military Training Area.

Since 1987, when the Army began seriously considering improvement, the project has moved in fits and starts as government leaders, residents, hunters, environmentalists and business people debated the best way to go about it.

In the late 1980s, the county fixed about 14 miles at the Hilo end. In 1993, a community task force was formed to study the entire project. In 1997, it seemed that work would begin in a few months. That was delayed until fall 1998, which officials saw as optimistic because there was no funding yet for the state's portion.

In 1999, with the final environmental impact statement in place, it looked like preliminary work on the military segment could begin this fall. At a public hearing in April that was supposed to be the last step in the process, another monkey wrench hit the works: a hunter and former state legislator questioned a realignment that would go through a palila habitat, even though no birds now live there. The matter is pending.

The Federal Highway Administration says the whole project "could be completed as early as late 2008," but there are doubts.

"When it happens, it happens," said a middle-age fellow buying ahi shoyu poke at the KTA supermarket in Hilo.

Marnie Herkes, a task force member, said she hopes to see the project completed before she dies.

"Let's see — I'm 68 years old now. It will probably take the next 20 years," she calculated. "Well, yeah, maybe I'll see it," she said,

laughing.



The Saddle Road is one of the most dangerous in Hawaii.

Accident rates are more than 80 percent higher there than on other rural two-lane highways in Hawaii.

Although the huge protrusions of Mauna Kea (13,796 feet above sea level) and Mauna Loa (13,679

feet) leave enough land between them for the road, their mass forces the highway up steep grades. From Hilo to the central saddle, the road rises from sea level to 6,600 feet, then drops away to 2,500 feet on the west end.

Sharp curves through long series of hills and gullies create a roller coaster ride that can sicken those weak of stomach. Oncoming vehicles remain hidden until the last minute. Other drivers must be trusted to yield rights of way across dozens of one-lane bridges.

There are few places where a driver can pull off safely. Narrow shoulders fall away from the cracked and potholed pavement. The road's edges are so rough that drivers speed down the middle, straddling the yellow line. Headlights are required day and night to give drivers a fair chance to see each other.

Speed limits vary from 10 to 45 mph, but tanker trucks, tourist compacts, utility vehicles, vans and pickups haul as fast as conditions allow; there are few places for speed traps.

Thick fog and clouds of dust often obscure vision. Fast-moving rainstorms slick the road surface and pond in the gullies.

But with all this danger comes a varied beauty that stuns the senses.



The Saddle Road begins just west of Kaumana, a small settlement in the hills above Hilo. It twists through a neighborhood of small, older homes that are slowly giving way to larger, more upscale structures.

Past Kaumana Caves, a small,

Glossary

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Ahu — Altar, shrine

Kahili — Feather standard symbolic of royalty

Kipuka — Clearing in a lava field where there may be vegetation

Mauna — Mountain

Paliā — A gray, yellow and white Hawaiian honey creeper endemic to the Big Island; endangered

neat building with a porch out front displays a sign: "Last Stop before Kona."

Susan Tomono and her brother, Dennis Kondo, have run the All Things Store for about five years. They put up the sign more for amusement than to attract tourists.

"Tourists don't normally stop," Kondo said. "It's more a local neighborhood kind of thing. Local people come here instead of driving all the way to Hilo."

The sign is truthful. Except for the Ellison Onizuka Astronomy Complex on Mauna Kea road, where you can get a cup of instant coffee (\$1 donation) and a sip from a water fountain (free), there's no place to get sustenance until you reach the end.

From Kaumana, the steep road passes through the Hilo Forest Reserve, thick with 'ohia and fern. In the days before the Merrie

Monarch Festival, hula halau members gather the plant materials they need for their costumes.

Because this part of the road was repaired in the 1980s, the pavement is mostly intact and except for uneven surfaces and rolling hills, drives easily.

Between the trees, there are glimpses of Mauna Kea's summit, its white-domed observatories looking like gecko eggs.

When the forest dwindles to lava fields, the sense of the road's name becomes apparent.

On one side, the blue-gray points of Mauna Kea rise sharply. On the other, the round, feminine profile of Mauna Loa stretches languidly across the horizon.

At this high altitude, the sky is crystal blue, the air thin and chilled, hinting at occasional frost and snow. Except for the wind, the silence is complete.

After miles of gray, black and brown lava, spots of bright turquoise at the foot of the Mauna Kea access road seem like a mirage. They are, of all things, four portable toilets, lined up in the clearing at the bottom of Pu'u Huluhulu.

A shelter carries a sign that reads "Kipuka Pu'u Huluhulu Hunter Licensing Station." Another on a placard says "Pu'uhonua O Na La'au Maloli Native tree sanctuary and nature trail."

It is here that elder Pihana and

his mamo, Choy, have come to place more offerings on the ahu and to clean up the broken glass, soda cans, cigarette butts and general litter in the area. The hefty Choy tossed planks of charred wood into their pickup. They had made a fire to keep warm during a ceremony a few days earlier.

Pihana, who describes himself as a kahuna and elder, believes it is his responsibility to maintain the land surrounding the ahu.

Of particular concern is the increasing development of the Mauna Kea summit with the observatories he calls golf balls.

"Why do they need to put up more things to see the stars? Our people have walked the same paths. We are navigators. We know all the stars and all the directions," he said.

Across the clearing, a Mustang convertible, likely a rental, pulls onto the Saddle from Mauna Kea road, heading back toward Kona.

Renegade tourists often ignore rental car companies' ban on driving the Saddle Road; the lure of the observatories and the above-the-cloud views from Mauna Kea's summit prove too much for them to resist.

Pu'u Huluhulu butts up against the military training area. This is evident without maps because the condition of the road begins to deteriorate.

Cracks zigzag across the surface, potholes become more frequent and sharp, tire-ripping edges protrude from the pavement.

A few miles into the area, a shrine memorializes an accident victim. A cross, scattered liquor bottles, soda cans and a stuffed green frog decorate rocks arranged in a rectangle. A T-shirt emblazoned with "We love Froggy" flutters from a pole jammed in the lava.



As the road takes a northward swing, the numerous signs that order drivers to "Turn on Lights" followed by others that simply ask "Lights On?" become more meaningful.

Something about the drop in altitude and warm coastal air pushing against cold air from the two mauna triggers fog so thick that seeing beyond the hood of a car becomes impossible. Only the yellow line on the loopy road is visible through the area where one-lane bridges seem most abundant. Cars crawl along slowly, headlights bouncing off the haze.

Just as quickly as it formed, the fog dissolves, unveiling dry, high pasture lands spreading in contrast toward the deep-green Kohala Mountains and the sea.

Signs of civilization appear: driveways leading to pricey-looking homes, fences, bunkhouses and other ranch structures. Stands of trees welcome the eyes after miles of scrub and lava.

At the same time, the road surface deteriorates even further, jouncing suspensions and jarring teeth.

Suddenly, there's a stop sign. The Saddle ride is over.

Mamalahoa Highway swings by, a smooth, busy thoroughfare that in 30 miles south hits Kailua-Kona and 10 miles north, Waimea

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Herkes, the task force member who is also head of the Kona-Kohala Chamber of Commerce, wants to see the Saddle Road improvement completed — for professional and personal reasons.

As a businesswoman, she believes the road will open the island's job market, especially on the east side where jobs are scarce.

She said that more than 25 percent of Kohala resort employees live in East Hawaii. A good road will entice more of those residents to jobs on the west side, perhaps cutting the island's unemployment rate of 6.7 percent.

Also, more than 60 percent of visitors make Kona their destination. If these tourists can travel easily to the Hilo and its attractions, she said, the weak economy there will get a boost.

Herkes lives on the Kona side and her job is based there, but she drives the Saddle Road at least once a week, sometimes as many as three times a week.

"Like today. I just drove over to Hilo. And I'll be driving back tonight," she said last week. And though she's used to the trip, "it would make my life easier" if the road was fixed.

▲▲▲

The Saddle Road is called bad, but all it is is a busted-up old highway. Along its length unrolls a sampling of the Big Island's beautiful and diverse natural landscapes.

It is the shortest way to get between east and west. The risks of driving on it must be weighed against the gains of the visual and environmental experience.

The values of good and bad may more correctly apply to the speeding, inattentive, self-focused motorists.

No amount of improvement to the road can change its users.

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U.S. SENATOR DANIEL INOUE was the guest of honor at a get together held at the Hanalei River Bridge. Inouye was instrumental in obtaining federal funds for the bridge's restoration. Bids will be going out early next month for the project, said State Department of Transportation Director Kazu Hayashida at the gathering.

(Photo by Dennis Fujimoto)

APRIL 30, 2003

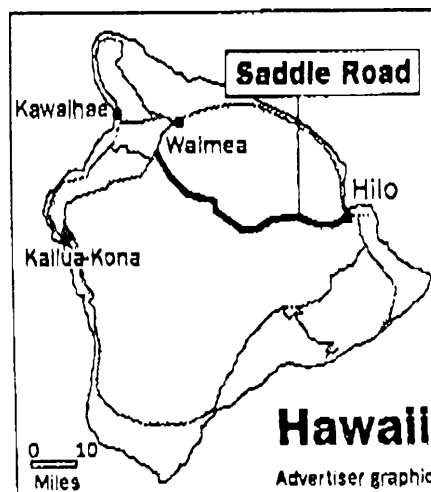
Conservation decisions clear Saddle Road path

By Hugh Clark
Advertiser Big Island Bureau

HILO, Hawaii — After being stalled for decades, a \$200 million project to improve the Saddle Road may begin as soon as fall 2000, a project consultant said.

Federal agencies have reached agreement on how to protect wetlands and an endangered bird as the narrow two-lane road is widened and straightened into a modern 50-mile highway. So the green light could come in the spring when an environmental impact statement is completed, said Bill Moore, who works for Okahara and Associates Inc., the project's planning consultant.

The Saddle Road is so named because it passes over the saddle between the Big Island's two biggest mountains, Mauna Kea and Mauna Loa. Big Island government and business leaders long have sought the improvements to boost the economy and to link Hilo with growing West Hawaii.



Rental-car agencies now forbid many customers to drive on the road.

"This is the best thing that could happen to the Big Island," said J.W.A. "Doc" Buyers, chairman of C. Brewer & Co., a major Big Island landowner. "It will unite us culturally and socially, and consolidate" the two sides of the island.

Richard Henderson, president of the Hawaii Island Economic Development Board, said of the regulatory agreement, "That was important.

They can start moving now."

The Environmental Protection Agency, U.S. Fish and Wildlife Service, the Army and the U.S. Department of Transportation settled the two environmental issues by agreeing to:

- Set aside 10,000 acres, including 4,604 acres near Pu'u Mall on the north side of the Mauna Kea Forest Reserve, as habitat for the *palila*, an endangered Hawaiian forest bird.

- Align the highway to avoid wetland areas on the lava slopes above Hilo.

In addition to improving the Saddle Road, the state is planning to extend it on both ends — on the Kona side, lengthening it six miles to link up with the coastal Queen Ka'ahumanu State Highway, and on the Hilo side, joining it to the long-discussed Puainako Extension that would end near Hilo Airport.

When work begins, the road is to be rebuilt in four segments, from west to east, beginning with the area nearest to Pohakuloa Training Area.

Dispute stalls Saddle Road

Environmental issues set off new debate

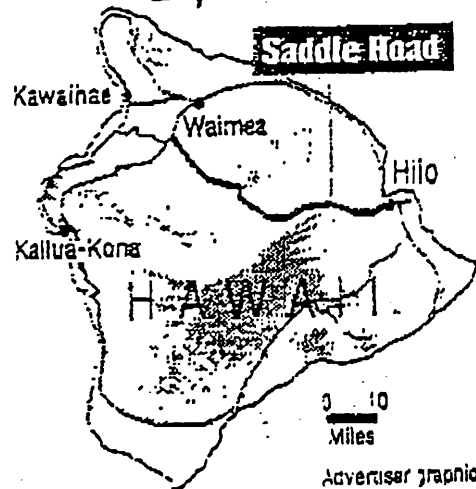
By Hugh Clark
Advertiser Big Island Bureau

HILO, Hawaii — A dispute between three federal agencies over environmental issues has stalled planning for the Saddle Road reconstruction project on the Big Island.

The project, estimated to cost up to \$200 million, would improve the 53-mile road that links the Hilo and Kona sides of the island. The project, which supporters say is crucial to the local economy, has been discussed for more than 20 years, but only last year received funding for preliminary study.

The dispute focuses on two issues: concerns by the Environmental Protection Agency about potential damage to what it considers to be wetlands on the Hilo side of the route, and objections by the U.S. Fish and Wildlife Service over the intrusion into the habitat of the endangered *palila*, a native Hawaiian bird.

Bert McCauley, the Federal Highway Administration environmental officer who is working on the project with several Hawaii-based consultants, said



he believes that the concerns about the *palila* can be addressed and that the EPA is mistaken about the existence of a wetlands area.

"We disagree with those concerns," said McCauley, who is based in Colorado.

McCauley said a meeting among agencies will be held in Honolulu in June to discuss how the disagreements might be resolved.

McCauley said completion of a

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draft environmental impact statement, now in circulation, is the key to getting the project started.

He said the wetland concern is invalid because experts with the EPA are trying to apply Mainland standards to the damp East Hawaii region. Rain does collect on hardened lava flows known as *pahoehoe*, but the water doesn't support migratory birds or aquatic life forms as in the case of wetlands on the Mainland.

But the concerns raised by the EPA are delaying completion of the environmental impact statement, which is needed before federal funds can be released for design work and eventual construction. Officials of the EPA in San Francisco who deal with the Saddle Road project could not be reached for additional comment last week.

McCauley said if the *palila* issue can't be resolved, the Saddle Road alignment might swing west toward Kona and away from the inner flanks of Mauna Kea. It would not add much distance or cost, but would limit the use of the Pohakuloa Training Area, the Army and Marines' primary firing range in the Pacific.

The federal role in the Saddle Road project is significant because a large segment of the road supports military operations and is the only ground access to the 100,000-acre Pohakuloa training site, which was first used during World War II.

Councilwoman Bobbie Jean Leithead-Todd, who represents voters on the Hilo end of the Saddle, said she is concerned about the delay and what she sees as an unwillingness by federal agencies to accept what she considers a generous com-

promise by state and local officials and environmentalists.

The plan announced last year would give 10,000 acres of nearby land in exchange for the 100 acres of *palila* habitat that would be disrupted by the road project. The 100 acres needed for the current preferred alignment is considered a "critical habitat" under federal laws.

"I am not even sure that bird is up there anyway," she said, though McCauley said recent counts indicate about 300 of them survive.

McCauley said part of the compromise is complicated by the reluctance of state officials to give up leased ranch lands that would be used to create the 10,000-acre preserve.

The *palila* has a history of controversy. In the 1970s and 1980s, the sheep and goats once hunted on Mauna Kea were removed by order of a federal judge to settle a lawsuit brought by the Sierra Club, which claimed that the animals were endangering the *palila*.

The decision eliminated a popular hunting activity, and the action by the court remains controversial even today.

For a time, there was concern that the *palila* was being further endangered by the astronomy center near Mauna Kea's summit, but all of the scientific facilities are located above the *mamane* tree line. The *palila* depends on *mamane* as its chief source of food.

Reggie Okamura, a retired geologist, serves as co-chairman of the Saddle Task Force, which advises the federal highway officials and U.S. Sen. Daniel Inouye, an advocate of the improvements.

Okamura said he believes that the concern about the *palila* habitat is legitimate, but that it can be resolved. But he said he considers the wetland argument as "stretching it."

2/4

Bill threatens improvements planned for the Saddle Road

By Jason Armstrong
Tribune-Herald

A proposal before the state Legislature to preserve habitats of endangered species could kill plans to improve Saddle Road, although the bill's author vowed not to let that happen.

The Senate bill would make it illegal to "destroy or adversely modify" areas designated as being "critical or essential to the recovery of any threatened or endangered species."

"We just don't take threatened and endangered species serious enough," said state Sen. Andy Levin, D-Ka'u, South Kona, who introduced the bill.

He said Hawaii should be "embarrassed" with its infamous

distinction as being home to more threatened and endangered species than any other state.

The measure's impact could kill the proposed \$150-plus million Saddle Road realignment. Hilo Councilwoman Bobby Jean Leithead-Todd said.

The potential alignment corridor goes through a 100-acre mamane forest identified as a possible relocation site for the endangered Palila bird, she said.

Threats to the road project, which is nearing completion of environmental analysis and design phases, have even gotten the attention of U.S. Sen. Daniel Inouye, Levin said.

"That's what made me realize

See BILL,
Page 12

BILL: Measure may threaten

From Page 1

we may have inadvertently affected (the road project) with the Senate draft," Levin said.

When asked about the threat to Saddle Road, he said the project will be protected.

"If it would infringe on Saddle Road, we would exempt it," Levin said of the provision that would be inserted to protect the project while preserving other habitats.

Levin said the project is too far along to be derailed, even to achieve the environmental goals of his bill.

"We shouldn't be changing the rules in the middle of the game," he said. "It's reasonable to say from now on, we'll do it right."

Leithead-Todd noted the project plans call for replacing the potential 100-acre Palila habitat, located near Pohakuloa Training Area, with 10,000 acres on the north side of Mauna Kea.

"We're impacting an ecosystem and we're looking to mitigate that," said Saddle Road project spokesman Bill Moore.

He said Levin's bill would

3/4

road improvements

impact other Big Island development projects.

The bill is pending before the House Judiciary Committee, which has not yet set a hearing date to discuss the measure. The bill will die if it is not heard by April 16, said an aide to committee Chairman Rep. Terrance Tom, D-Oahu.

The House Energy and Environmental Protection Committee voted last month to remove language that would threaten Saddle Road.

Moore said he is satisfied with the amended House version, yet

added he is unsure what will happen next.

Levin speculated the bill will eventually wind up before a conference committee consisting of both Senate and House members who would then try to hammer out a compromise.

Benefits of a new Saddle Road would include construction jobs, a safer road for motorists and cheaper cross-island transportation costs, according to a draft environmental impact statement.

Joe Reynolds seeks re-election

County Councilman Joe Reynolds this week announced he will seek re-election to the District 7 seat representing portions of North and South Kona.

A Republican first elected to public office in 1996, Reynolds touted various Kona road repairs and street light installations among his accomplishments.

Reynolds, 68, previously worked as a substitute teacher at Kona-awaena High School while also selling real estate. A member of several professional, civic, veterans and fraternal organizations, Reynolds in 1997 completed 40 years as a football referee.

Fujiyama named representative

Sen. Daniel K. Inouye has announced that Richard Fujiyama, a junior at Waiakea High School, will be the Hawaii representative for this summer's Sony Student Project Abroad (SSPA) 1998.

SSPA is an educational and cultural program in America and Japan for 50 American high school students. The program's objective is to recognize and encourage talented students in the fields of mathematics and science, and to foster a deeper understanding of Japan among young Americans.

Fujiyama is interested in pursuing a career in the computer sciences. He is the son of Diane Fujiyama.

Fix the Saddle Road ^{4/4}

THE scenery is spectacular but the road is dangerous. It's been that way for many years, but now plans are being made to improve the Saddle Road, running across the Big Island's midsection. It has to be done.

The existing 48-mile road was built by the Army in 1942. It has become one of the most dangerous in the state, with an accident rate 81 percent higher than the state average.

As planner Bill Moore describes it, "Basically, what you have is a one-lane road, with wide shoulders. It encourages people to drive down the middle." A study conducted at the Army's Pohakuloa Training Area showed civilian traffic moving through a 45-mph zone at an average of 60.

Up to \$167 million in construction is planned, including \$40 million to move the 13-mile portion on the Pohakuloa base to its northern boundary. The Army is understandably nervous about motorists driving over the speed limit on a crumbling road while military vehicles slowly cross it pulling howitzers.

The Pohakuloa strip would be the first of four segments of the road to be improved. Upon completion of the project, the driving distance from Hilo to Kailua-Kona would be reduced from 100 miles to 80, and driving time would be shortened by half an hour. Usage is projected to increase from 900 vehicles a day in 1994 to 14,000 in 2014.

The problem is getting the money. The Pohakuloa realignment would be financed by the Defense Department. The rest of the project could get 80 percent federal funding, but that would leave \$25 million to come from the state. Thus far no funds have been allocated.

If the money becomes available, work could begin as soon as the fall of 1998. Improvement of the Saddle Road has been put off too long. Even in a period of fiscal austerity, funds can and must be found to get this job done.

Visitors can see what life was like for farmers there nearly 100 years ago

BY ROD THOMPSON
Big Island correspondent

7/4

KEALAKEKUA, Hawaii — Mainland historic site experts accustomed to American westward expansion "went nuts" this summer when Sherree Chase described the tale of eastward migration told by Kona's Uchida Coffee Farm.

"We're telling the story of coffee and macadamia nuts. It's a very exotic crop," said Chase, director of the Kona Historical Society's Uchida farm.

They're also telling the story of farmers who were as independent as the "rugged individualists" of the American West.

Kona coffee farmers left sugar plantations to live in "very remote" Kona, where they could be their own boss, Chase said.

"These guys didn't care if they weren't making any money. No one was telling them what to do," she said.

Except for a brief spike in world coffee prices in the 1920s, they didn't make much money. "I've never been able to figure out how these guys survived," Chase said.

Daisaku Uchida arrived on Kauai in 1906 to be a sugar worker, moved to Kona in 1909, married wife Shima, and built a house in 1925 where they raised five children.

The scene for farmers like Uchida was set in the 1840s when wealthy planters tried to set up large coffee plantations. The attempt collapsed because coffee needed individual attention.

The coffee grew untended until Japanese laborers starting arriving

in 1886. After working for other people, Uchida leased six acres of coffee land from Arthur Greenwell in 1913.

His family survived the Depression by diversifying to macadamias and vegetable crops. Shima died in 1967. Daisaku died in 1986 at age 99. His eldest son Masao retired from the farm in 1994.

Following a National Endowment for the Arts recommendation, the Kona Historical Society began looking for a farm to preserve in 1992.

They are aided by people like former state Rep. Minoru Inaba, 93, who relates childhood memories of his donkey carrying coffee bags uphill, then slipping and falling in the mud.

Children were needed to help with the fall coffee harvest so "summer" vacation for Kona schools was set September through November into the 1970s, he said.

Harvested coffee was dried on platforms. Kiyono Kunitake, 87, another society member, recalls spreading sheets of iron over it to keep rain off.

In the 1930s, shed roofs on rollers were invented to cover the coffee, Chase said.

Inaba remembers a friend from Honolulu seeing a roof in motion and thinking the whole house was moving. "I didn't say anything. I wanted him to brood over it a little while," Inaba said.

The Uchida farm has such a drying platform with moveable roof next to a small pulping mill. They're set apart from the small, dark, unpainted family house.

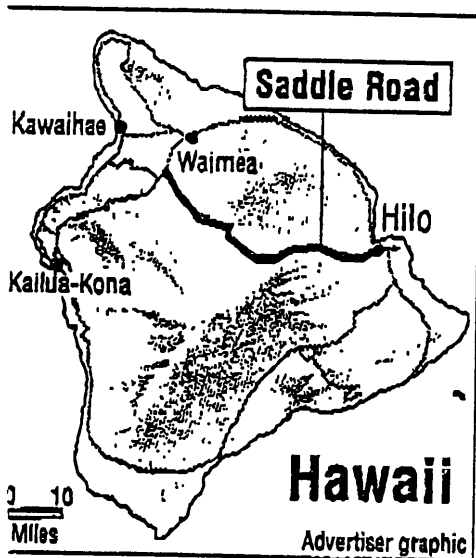
"We're not trying to make it all pretty," Chase said.

But there are pretty items, such as futons and other bedding donated by local families, made around the turn of the century with Kona-grown cotton, Chase said.

These were family items still in daily use after nearly 100 years, she said.

Visitors to the dark kitchen will see the Japanese "kudo" Shima used for cooking all her life. Her daughters used a fancier stove-top oven for making a western-style food they learned about in school: bread.

The farm can now be visited on Tuesdays and Thursdays by appointments made by calling (808) 323-3222. When renovations are complete in 1999, tours will increase, with visitors seeing coffee-farm food being cooked, a furo bath being heated, and a museum staffer dressed as Mr. Uchida greeting them.



Washington ear

By Hugh Clark
Advertiser Big Island Bureau

19/25

HILŌ, Hawaii — After more than three decades of debate over how to solve the dangers of the Saddle Road between Hilo and West Hawaii, the federal government has appropriated money to design a better road.

A federal team yesterday took the wraps off a draft envi-

ronmental statement for a project to realign or rebuild 48 miles of the roadway that passes between Mauna Kea and Mauna Loa.

The project would cost more than \$150 million but so far, funding has been secured only for the second phase — a 14-mile section that passes through the 110,000-acre Pohakuloa Training Area. The bill for that is estimated at \$40

marks Saddle Road cash

million.

The three other phases, and their estimated costs, are:

- Section I, from the 42-mile marker to the Mamalahoa Highway, about \$40 million, depending on which alignment is chosen.

- Section III, from the 28-mile marker to the 9-mile post, about \$60 million. This link would follow the existing route to avoid disturbing a state for-

est reserve.

- Section IV, a key three-mile run to Hilo, \$7-\$10 million. This section would connect with the state's long-pending Puainako Avenue extension project.

The project plans were developed by the Federal Highway Administration with Defense Department funding after sur-

See Highway, Page B4

Highway: Saddle Road to be improved

FROM PAGE B1 *20/25*

veys determined the roadway has nearly three times more accidents than the national average.

Sen. Daniel Inouye has led the most recent drive to improve the link between the east and west sides of the Big Island. But he is by no means the first.

The notion of a cross-island roadway began in the missionary era of the last century when Dr. Gerrit Judd pushed for a trail from Kona to Hilo.

Product of war

It took World War II — an era when there were few concerns about endangered species and environmental impacts — to get the first roadway put in. That road was a rugged Jeep track developed in 1942 as a wartime security measure.

Over years, that jeep track was paved and widened in places, but the cross-island link has remained chiefly a narrow

route with limited shoulders.

In the meantime, the Pohakuloa Training Area midway along the road has emerged as the main Army and Marine firing range in the Pacific, creating military traffic along the Saddle Road.

But the overall project is not just a military project, Lt. Col. David Hergenroeder said after yesterday's briefing.

The Pohakuloa commander said the Big Island probably has far more at stake than the federal government, considering the dozen international astronomy observatories atop Mauna Kea and the increasing cross-island traffic on the narrow, winding road.

Use of the road by tourists also has been growing, despite the fact most rental car contracts forbid drivers to use it.

Bill Moore, chief planner for the project, said there are 12 possible outcomes for the planned re-alignment because there are as many as three routes being considered in each of the phases.

The Army has expressed a preference for the Pohakuloa section: moving the road in a Mauna Kea direction to avert conflict between civilian traffic and military units on maneuvers.

Travel time shorter

The plan would cut about one hour off the current four-hour round trip between Kona and Hilo because it would be at least 20 miles shorter.

About \$120 million of the \$150 million cost would come from the federal government.

Not everyone was happy with the proposed project. Wayne Hagar of Waimea said that he expects the road to become the island's major east-west thoroughfare once it is improved and that failure to provide four lanes is negligent.

Bert McCauley of Colorado federal highway manager for the project, said there will be some passing lanes and the right of way will be wide enough for four lanes.

Reconstruction of Saddle Road on Big Isle could start in fall '98

BY ROD THOMPSON
Big Island correspondent

HILO — With traffic traveling down the center of a crumbling roadway well over the speed limit while military vehicles slowly cross it dragging howitzers, the Big Island's Saddle Road is one of the most dangerous in the state.

"It's a disaster waiting to happen," contract planner Bill Moore said.

A study shows an accident rate 81 percent higher than the state average.

If all goes well, the first of up to \$167 million in reconstruction of

the road could begin as soon as the fall of 1998, said federal highways engineer Bert McCauley.

But he also warned, "That's in the best of all possible worlds."

There is no money for construction at present.

McCauley and Moore outlined Saddle Road proposals in a draft environmental study yesterday.

"Basically, what you have is a one-lane road with wide shoulders," Moore said, referring to the existing road built by the Army in 1942. "It encourages people to drive down the middle."

A study by officials at the Army's Pohakuloa Training Area showed civilian traffic moves through a 45-mph zone on the base at an average of 60 mph.

The Army wants to move the 13-mile portion in the base to its northern boundary at a cost of up to \$40.5 million.

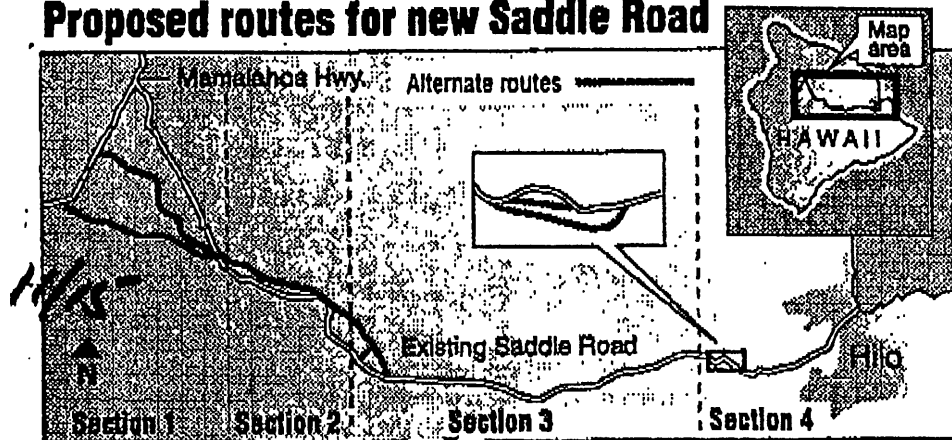
About \$8 million more would have to be spent on creating at least 5,000 acres of new habitat for the endangered palila bird.

Public hearings scheduled

Two public hearings on the environmental study for Saddle Road improvements are planned:

- Dec. 11: 7-10 p.m. at the Royal Waikeleuan resort.
- Dec. 13: 9 a.m. to noon at the University of Hawaii at Hilo.

Proposed routes for new Saddle Road



None of the birds actually live in or near the 100 acres of mamane forest, which the realignment would affect, but it is designated critical habitat for the bird under the protection of U.S. Fish and Wildlife Service, which hopes the bird will expand its range some day.

Another possible problem is one corner of the new alignment, which goes over Department of Hawaiian Home Lands property. Moore said the department has been cooperative, but an alternative route was identified in case problems arise.

The realignment at Pohakuloa would be paid for with Department of Defense funds being sought by Sen. Daniel Inouye.

That would be the first of four segments to be improved on the 48-mile road.

The remaining three segments would be 80 percent federally funded, with the state paying the rest.

That would mean up to \$25 million from the financially strapped state government.

Two new alternatives are proposed on the western end of the road leading to Kailua-Kona: one more direct, the other less so, but connecting with the road to Wai-koloa.

On the eastern side heading toward Hilo, 19 miles of road would not be substantially realigned, but would be rebuilt.

A special fourth segment involves two alternatives for eliminating a major curve at Kaumana City subdivision above Hilo.

The end result, if all improvements are built, would be an increase from 900 vehicles per day on the road in 1994 to an estimated 14,000 per day in 2014, McCauley said.

The distance from Hilo to Kailua-Kona would drop from 100 miles to 80, and driving time would decrease by a half-hour, Moore said.

Concern was voiced at the meeting about the proposed two-lane road becoming clogged with heavy commercial trucks.

But a survey showed that some truckers believe increasing traffic on the Saddle Road might make the more roundabout Hamakua Road more attractive to them.

thirteen



Helter Filter

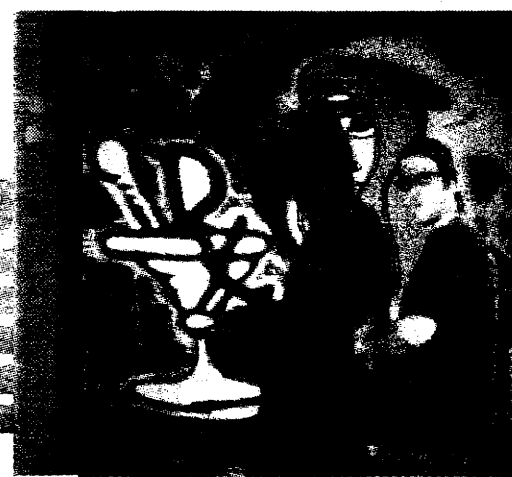
seventeen



Checkered past

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CURT SANDERSON



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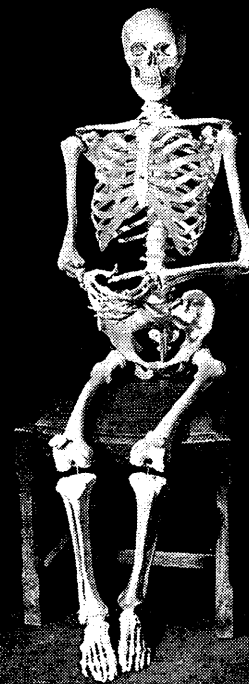
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Letters

Art, eh, facts

While I laud your initiative to "provoke some discussion" on tax-funded public art, I have a beef with your "professional opinionist(s)" who spun that yarn ("Good, Bad and Butt-Ugly," *HW*, 1/5).

The "butt-ugliest" piece of junk, bar none, on which our tax money has been squandered in the name of art, must be those rusty washers on the mauka side of the College of Business Administration on Maile Way at the University of Hawai'i-Mānoa. These are followed closely by that "infamous pile of red pipes" you seem to like so much (at Dole and East-West Road).

Why am I not surprised that the perpetrator of that botch [Alex Liberman] hails from New York, the place where they exhibit excrement and urine as "art" in the museum? Another example of such artless "artificial curiosities" is that absolutely senseless convoluted pipe contraption mauka of the Federal Building. Perhaps it should be dedicated to the lawyers haunting the surrounding courthouses and subtitled: "It's the Law!"

More misplaced sewer pipes make up the "Sky Gate" — its monotonous symmetry as dull as its dirty-black surface. It could, however, be redeemed by planting some climbing vines at its base, to dangle asymmetrically as hanging gardens from the structure's lintels. Such union of

artifact (if not art) and nature might even be pleasing.

Your disdain for those lovely trees at King and Beretania in Mō'ili'ili betrays a troubled soul, for surely a man who plants such magnificent trees joins hands with God in creating a thing of unqualified beauty! But what really alarms and frightens me is your contemptuous tirade against the image of a nondysfunctional happy family ("Passage," by the DOT building on Punchbowl). Shall we conclude that you would prefer a monument to a bunch of machine gun-toting juvenile thugs mowing down their parents? If we condemn a harmonious family as "communist ... cheesy ... simplistic symbolism ... [of] consumerist culture," then what alternatives, what culture, indeed, do we have left?

Pity the tortured soul, who in Hell's own hues (red pipes) finds more resonance than in Nature's glorious trees, and in whom the sight of a healthy family raises such bile. I for one deem Mamuro Sato's masterpiece the finest public artwork in Hawai'i nei and lament only its poor location, where so few can leisurely stroll while enjoying it.

All this considered, it's amazing that I can agree with your writer on anything, but I do. Yes, the Maui Pōhaku Loa head on the North Shore lacks in art appeal, lags far behind the Rapa Nui (Easter Island) statues of similar shape and is an eyesore to many; and yes, "Nā Lehua Helele 'i" is a noble and dignified reflection upon our Hawaiian culture. Alas again, it is in an unfortunate location (by the Army Museum in Fort DeRussy) and frequented mostly by tourists who have absolutely no link to or comprehension of the culture the work represents.

Bill Pelzer

Mighty mouse

Re: "Of Mice and Men," *HW*, 2/2; to the tune of "Chattanooga Choo Choo":

*Pardon me boy,
I hear they're cloning in Mānoa.
The Honolulu Technique
eclipses Dolly, the sheep.
Fifty brown mice
ain't got no Mommy or no Daddy
conceived in a dish
with just a pinch and a squish.*

*You take a needle and an egg
extract some DNA.
Stick it in a mouse
for only 20 days.
Mix and set the timer.
Nothing could be finer.
You don't need to bother
with a penis or vagina.*

*Take 'em to New York and
show them off to the crowd.
Is it a scientific break
or are you just playing God?
Come on stop your moanin',
got to keep on clonin'.
Honolulu Technique,
there you are.*

*There's gonna be
a certain party in Mānoa
when 50 brown mice
bring us that Nobel Prize.
They're gonna cry.
When we fix our economic woes.
Cause we won't need no tourists.
We'll clone 'em on our own!*

Karen Waygood

Fluoridation — no

In his otherwise thoughtful article, "Uphill Struggle" (*HW*, 1/26), Bob Rees states, "We know that fluoridation will prevent dental cavities." What do you mean, "we"? A lot of us are not convinced, including the EPA's own scientists, whose May 1999 report finds little or no difference in cavity incidence between flu-

oridated and nonfluoridated communities, based on the largest and most comprehensive studies. The EPA scientists' report concludes, "Recent, peer-reviewed toxicity data, when applied to EPA's standard method for controlling risks from toxic chemicals, require an immediate halt to the use of the nation's drinking-water reservoirs as disposal sites for the toxic waste of the phosphate-fertilizer industry."

More disturbing is the increasing evidence of health problems from long-term ingestion of fluorides, including increased risk of hip fracture (*Journal of the American Medical Association*, 8/12/92). One complicating factor is that there is no way to control the amount of fluoride we are getting from various sources, including foods and drinks that may have been prepared using fluoridated water.

How did this widespread acceptance of fluoridation come about? It's a long story, going back at least as far as the Manhattan Project, and involving companies like DuPont, Alcoa, Reynolds Metals and phosphate-fertilizer manufacturers. (Some of the information has been recently declassified and revealed through the Freedom of Information Act.) A lot of it is detailed in three issues of *Earth Island Journal* from 1997-98. An article on these issues by Bob Woffinden in *The Guardian Weekly* (6/7/97) was a winner of the 1997 Project Censored Award.

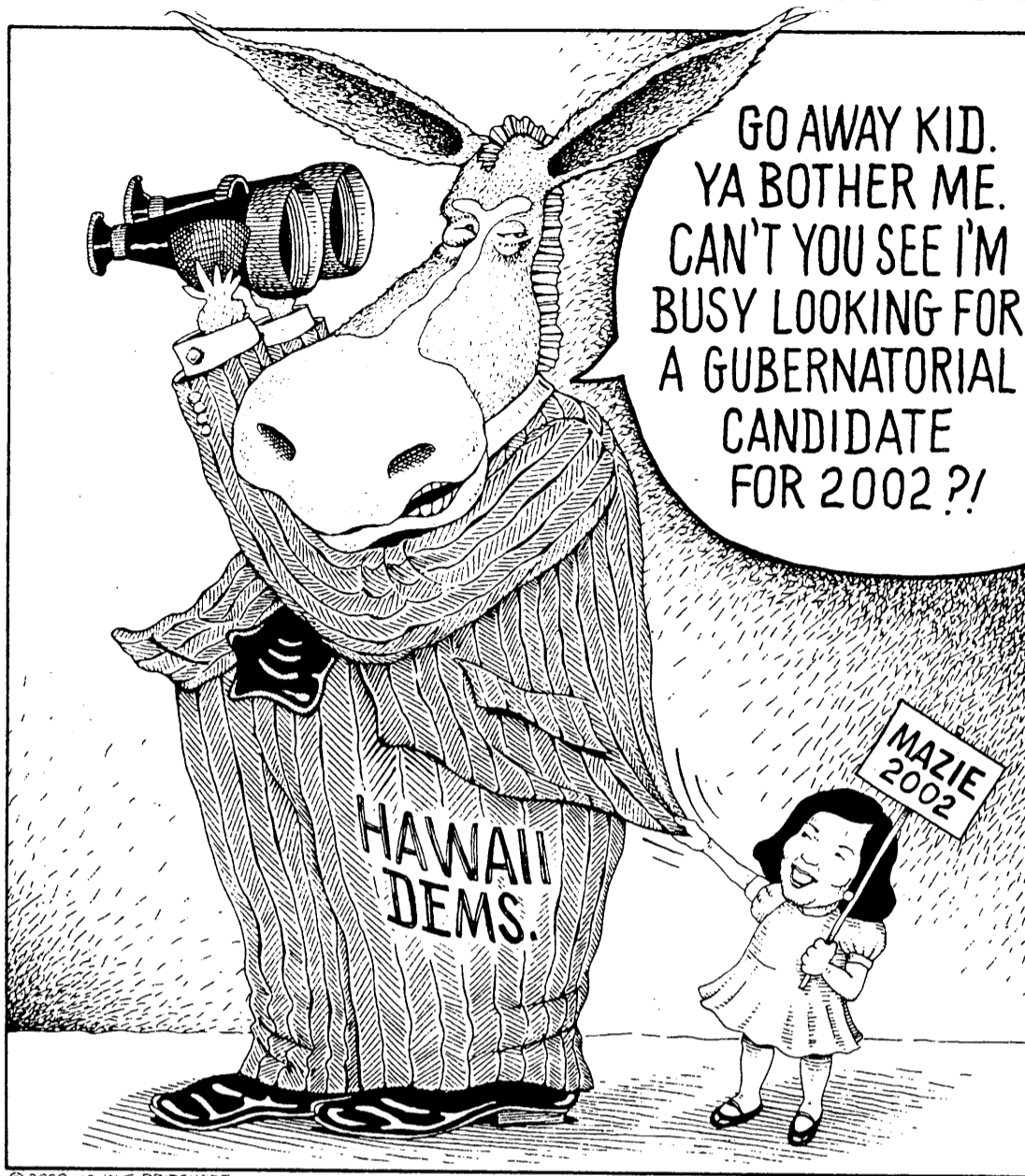
The governor's proposal demands close scrutiny, and there is a lot of recent information out there, including articles in the quarterly journal of the International Society for Fluoride Research (fluoride-journal.com).

William Bailey

Wall of fame

A big mahalo to Curt Sanburn for

Pritchett



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his selection of our Berlin Wall Freedom Monument as one of the four best works of public art in Honolulu! ("Good, Bad and Butt-Ugly"). His description of the other works included the artists, so I would like to add a little more information about our Berlin Wall Freedom Monument here at Honolulu Community College.

Securing a 3-ton section of the Berlin Wall and turning it into a freedom monument was a joint effort of faculty, students and the community. A student named Warren Okuma came up with the original idea. The Berlin Senate provided the 11-foot high section, and the German Benevolent Society of Honolulu generously paid for the shipping costs. Sea-Land provided storage for several months once the section arrived in Hawai'i, and Fletcher Pacific Construction actually constructed the monument as a gift to the college and community.

The HCC student government provided the money for the nearby educational display, which was designed by faculty members Kit Kowalke and Cynthia Smith. The artists for this work were architects Dennis Daniel and Tina Mehnert from Architects Hawai'i. It was they who turned an ugly instrument of oppression into a symbol of freedom.

The wall section is situated with an "east" and "west" side. The cobblestones on the east side convey the difficulty and danger of the approaching side, and the flagstones on the west side represent the "fallen wall." The circular base represents the unification of Germany in October 1990. We selected the site to provide a grassy, parklike setting. It is presently out of the way, but will someday be a central thoroughfare on the campus, once a new building site along the Kapālama

Canal is completed. We invite the public to visit our HCC Berlin Wall Freedom Monument.

Rick Ziegler

Moon shadow

I'm curious as to why there was no name attached to the mini "review" of the locally made feature film *Moonglow* in your February 9th issue. Your "reviewer" certainly has every right to trash the film, but as his (her?) low opinion of *Moonglow* is in stark contrast to highly positive attributed opinions published in write-ups in *The Honolulu Advertiser*, *The Honolulu Star-Bulletin*, *Honolulu* magazine, *MidWeek*, Hawai'i International Film Festival reviews, *Pacific Business News* and *HPU Malamalama*, I'm wondering if your "reviewer" is ashamed or perhaps too embarrassed to be identified.

Joe Moore

Editor's note: Unsigned film blurbs signify that films have not been reviewed; they are meant to be synopses.

Tummons summons

Our cover story of Feb. 9 concerning pesticide use, titled "Let Us Spray," was reprinted with permission of the Hilo-based monthly newsletter *Environment Hawai'i*. To subscribe, call (808) 934-0115, e-mail pattum@aloha.net, or go to www.environment-hawaii.org.

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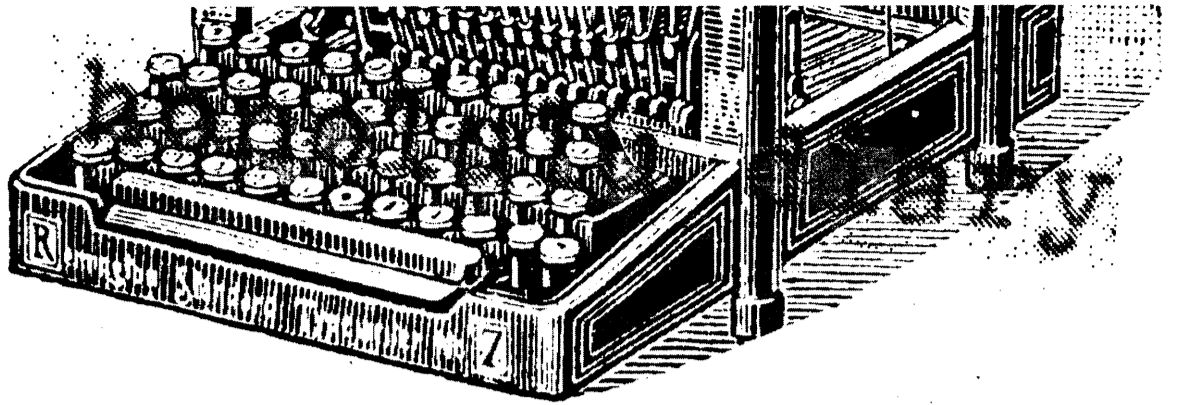
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Look smart

The 2000 Governor's Conference on Volunteerism, "Living Aloha Through Community Service," aims to light a fire under the state's citizens, inspiring us to change Hawai'i for the better, one contribution at a time. It begins Saturday, Feb. 26 with a **Community Service Fair** at McKinley High School aimed at signing on teens, then moves to the Hilton Hawaiian Village Feb. 27-29. Here, registrants will learn about volunteer opportunities in the Islands while discussing the values and techniques attached to community service in sessions moderated by people who know where it's at.

Among the highlights: presentations on such topics as **Ahupua'a-based Community Development and Education**, presented by the Ahupua'a Action Alliance, and **Relevance, Ritual and Radicalism: Trends in Volunteerism and Community Service**, presented by **Nora Silver**, director of a San Francisco partnership of foundations and volunteer centers, and former national manager for training and technical assistance to Americorps.

Prime attractions, too, are presentations from some big names in community service, including **Silver**, our own **Nainoa Thompson** (who'll likely appear via video, since he is on the Hōkūle'a) and the controversial, notable human-rights activist **Joe Hicks**, executive director of the Los Angeles City Human Relations Commission.

Hicks, once an African nationalist, now takes an even more radical tack — he advocates for an end to **race-based politics**. (A polished communicator, Hicks has also worked for the Service Employees International Union and the ACLU of Southern California.) Late last year, Conference co-organizer **Josh Reppun** brought Hicks in for a discussion of his views — and they are certainly provocative.

"I challenge the notion of race itself," Hicks said. He holds that "racial categories are a holdover of white supremacy" and predicts, "Identity politics are going to go the way of the Stone Age."

This is not to say that Hicks advocates complacency. In fact, he's an outspoken advocate for gay rights and, in his official position, can be counted on to target discriminatory practices based on class, race, sexuality or gender. "Nonviolent direct action remains the only way we can make change in our country," he said. But he adds, "All of us ... have created what America is" and recommends that all "bond in our Americanness."

"We do not give up the struggle against racism and discrimination by any means," Hicks maintains, but "we are one race on this planet." Giving up racial categories, while concentrating on the needs of all disadvantaged people, whatever the race, he contends, would eliminate much of the "poison" that permeates

race-based organizing efforts.

The Community Service Fair, organized by **Teachers and Students Working for Hawai'i**, is free and open to the public. There is a registration fee for the conference; to register, call 586-7200. State Volunteer Services Director **Mary Matayoshi** calls it a "good idea whose time has come." This is a great opportunity to see what it's all about.

—Elizabeth Kieszkowski

Batman Meets Wonder Woman

Gov. Ben Cayetano and **Sen. Colleen Hanabusa**, who have crossed swords over such subjects as election balloting procedures, leadership in the Leg and former Attorney General Margery Bronster's performance, have buried the hatchet in an effort to fight legislative incompetence. In a Feb. 8 meeting that had been scheduled to last 15 minutes, the two met for over an hour. While Cayetano used to refer to Hanabusa as "Jeanne d'Arc with an attitude," both reported that at this meeting, they got well past their differences.

This means that they'll be working together as a much-needed one-two punch. Hanabusa, who later described the meeting as "amazing," said she was impressed with Cayetano's desire to get the right things done. The legislator reports that the governor "is willing to work" on doing something about the unsanitary, subpar conditions at **Mā'ili Elementary School** in Hanabusa's Nānākuli-Wai'anae-Mākaha district.

Not as encouraging as the coming together of Batman and Wonder Woman is a continuing failure of Senate and House Democrats to follow state Constitution mandates that all Senate-House conference committee votes and decision-making be open to the public. The next big confrontation on the issue will be at the **Democratic Party caucus** in March. Senate President Norman Mizuguchi is opposed to the change; House Speaker Calvin Say doesn't want it all that much. Even senators like **Bob Nakata** have been lukewarm because it might necessitate the Legislature's going into overtime, thereby irritating the voters in an election year. Supporting the old-fashioned and minority view that the state Legislature ought to conform to the state constitution are **Common Cause Hawai'i** and **Sen. Les Ihara**.

—Robert M. Rees

Count on it

Starting next month, check your mail for forms from the **U.S. Census Bureau**. The results of the decennial Census will have important ramifications for state residents — particularly disadvantaged peoples.

"This is the first time that Pacific Islanders and Asian Americans will have their own [separate] categories," explains **Rhoda Kaluai**, partnership specialist with the local Census office. In July 1999, the Census Bureau established a "Na-

tive Hawaiian or Other Pacific Islander" subcommittee to advise on census-related issues. This year's census has separate "check boxes" for Native Hawaiian, American Samoan and Chamorro respondents.

"The numbers drive the dollars," says **Kaluai**. Central in directing where \$185 billion in federal money should go — to pay for transportation, schools and hospitals, for example — the Census also determines dollar amounts for health care systems and education for Native Hawaiians, Samoans and other underserved ethnic groups.

Last month, **Office of Hawaiian Affairs** Trustee **Haunani Apoliona** emphasized in OHA's newsletter, the importance of Hawaiians and other Pacific Islanders completing the forms, quoting the Bureau itself: "It's your future, don't leave it blank." That sentiment is echoed on public service ads that have begun airing, such as on Hawaiian music station 105.1 KINE FM.

The outreach is part of a national initiative to reach out to ethnic communities. In addition, it marks the first time the Census Bureau has paid for advertising, with a concentration on ethnic areas that have often been undercounted, explains **Pearl Iboshi**, economist for the state Department of Business, Economic Development & Tourism. Individuals in these areas have often been reluctant to complete Census forms in the past, because of language barriers, government mistrust and because there was no category that accurately identified them.

Census takers will hit the streets later, to track down people without homes as well as those who have not completed the forms. The Census will also be used to reapportion legislative districts. For more info on Census 2000, call 522-6045 or go to www.census.gov.

—Chad Blair

Winning combination

It's contest-entry time for newspapers, and the same holds for the *Weekly* — we've sent off our 1999 entries in local, statewide and national competitions over the past weeks. While we wait for THAT news, we've garnered two honors already. **The Mental Health Association in Hawai'i** has selected **Robert M. Rees** for its 1999 Media Award, in recognition of his "outstanding and informative" articles on mental health issues. As presenter **Tasi Manicas** noted at the awards ceremony, Rees "continues to ask the right questions and hold those accountable up to the public eye." Rees was presented with the honor at the association's annual meeting Feb. 17. In another vein altogether, cartoonist **John Pritchett** was honored with the **Small Business Hawai'i — George Mason Business Editorial Award** for 1999 at a Jan. 12 event. And our "Best of Honolulu" cover design also made the finals in the Honolulu Advertising Federation's **Pele Awards**. Go get 'em!

Politics

When it comes to taking care of the mentally ill, Hawai'i's Department of Health is too enfeebled and frightened to help.

Department of Health: D'oh!

ROBERT M. REES

Hawai'i State Hospital staff psychiatrist Antonia Austria couldn't take it any longer. On Oct. 21, 1999, she wrote Chief Judge David Ezra of the U.S. District Court in Hawai'i, "I believe I am being punished for my attempts to cooperate with the requirements of the Department of Justice during my tenure as clinical director [of the Hawai'i State Hospital]."

Judge Ezra presides over the 1991 federal consent decree, entered into by the U.S. Department of Justice and Hawai'i, requiring the state to take care of its mentally ill in at least minimally acceptable ways. It is a requirement which Hawai'i has not yet fulfilled.

Austria, a staff psychiatrist at the Hawai'i State Hospital for 10 years, only reluctantly had accepted the job as clinical director in 1999. She was recruited by Linda Fox, chief of the DOH's Adult Mental Health Division. (Fox has not returned calls concerning this and other pending matters at the hospital.)

We know that Fox wrote Austria on May 7, 1999, stating, "I have been requested to make a third offer for your consideration relative to the position of clinical director."

Austria accepted the offer for a one-year appointment, but within two months, the honeymoon was over. Austria became concerned about what she saw as conflicting directives, and complained that the hospital administrator, Wayne Law, and Fox were holding her responsible for deadlines they themselves had missed even prior to Austria's start date.

Frustrated, Austria wrote Fox, "If you believe that another person can better fulfill the role of the clinical director ... I will step down and return to my previous role as staff psychiatrist."

This sounds reasonable. Fox, however, accepted only the first half of Austria's offer. She then demanded that Austria, who on three previous occasions had served one-year terms as clinical director, collect her belongings, leave the premises and never return.

Austria was told she would be re-assigned to the O'ahu Mental Health Center. She took this odd behavior as retaliation for her differing views on how to get the hospital into compliance with its consent decree, and in desperation wrote to the U.S. District Court.

Fox's boss, Bruce Anderson, was implicated in Austria's allegation of

retaliation. Anderson took over as DOH director following the resignation of Lawrence Miike in December 1998, and promptly made his mark: Confronted with rising costs and the specter of a federal takeover of the hospital, and prompted by Fox and by special assistant Anita Swanson, the director concluded that the best way to save the State Hospital was to destroy it. In April 1999, he advised the state Legisla-

*Outside expert
Richard Lamb
heard firsthand
on Feb. 9 how
homeless shelters
are feeling the
impact of
prematurely
discharged
patients.*

ture to "dismount" from what he called a "dead horse." It had to be explained to Anderson that some patients are in the state hospital by court order, and can't be released into the community. Others just aren't ready to be discharged.

Anderson dropped the idea of closure, but went ahead with plans to save money, and to get out from underneath the consent decree, by arbitrarily reducing the number of beds at the State Hospital. As the Department of Justice later described it in a Dec. 20, 1999, report, the hospital pressured the staff to discharge patients on the basis of considerations other than clinical decisions.

It may be that Austria, who became clinical director in the midst of all this, was seen as an in-house obstacle to the plan. Whatever happened between Austria and the hospital, it ended up with Austria's letter to Judge Ezra.

Ezra probably never saw it, since his mail is routinely forwarded to appropriate parties. Nevertheless, on Dec. 20, 1999, Ezra ruled that the state is not in compliance with the consent decree. He announced that he would give Hawai'i one last "historic opportunity" — six months — and would appoint a special monitor to keep track of the state's progress.

Immediately following Ezra's ruling, Anderson told the press, "I was pleased by the appointment of a monitor to work with us." Yet, only a short time later, a not-so-pleased Anderson and the DOH lobbied for two of their own paid consultants to be named as monitors. Ezra dismissed this proposal, and appointed instead a monitor recommended by the U.S. Department of Justice.

Upset by the Department of Health's apparent disingenuousness (and showing that things at the Legislature aren't hopeless), Senator Bob Nakata, Senate President Norman Mizuguchi and House Speaker Calvin Say arranged to bring in their own outside expert, Richard Lamb. Lamb, a widely published and highly regarded psychiatrist and expert on public policy at the University of Southern California School of Medicine, came to the Islands this month.

Incredibly, our sources say that when Lamb and Mizuguchi's aide, Bob Takushi, asked to visit privately with individual members of the staff at the hospital's discharge unit on Feb. 8, Fox wouldn't allow it. Lamb did get the opportunity to talk privately with two social workers in another unit of the hospital, but one of them noted that the conversation was making the administration of the hospital "anxious."

Lamb also got a chance to talk with people outside the hospital. On Feb. 9, for example, he visited the Safe Haven shelter on the Fort Street Mall to meet with representatives of the Mental Health Association in Hawai'i. He heard firsthand about how Hawai'i's homeless shelters are serving prematurely discharged patients. Without a regimen of supervised medication and intervention, these mentally-ill citizens are regressing.

Lamb will submit a final report to the Legislature, and the report may become the basis for a legislative resolution now under consideration. Among other things, the resolution may ask that there be a scientific and legitimate inquiry into the mental-health needs and hospital-bed requirements of Hawai'i. Meanwhile, the hospital is going ahead with its plan to offer only 13 beds for each 100,000 people. This compares to the national average of 22 beds per 100,000, and is barely enough just for forensic or court-ordered patients.

As Dr. Lamb reportedly remarked before leaving Hawai'i two weeks ago, the only way the acutely mentally ill will be able to get into the Hawai'i State Hospital for help "will be to get arrested." ■

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The Saddle Road kicks ass.

News flash: The charmingly narrow, bumpy road is about to become a modern highway. Estimated completion date, about eight years from now.

Has anyone considered the tremendous scenic and educational resources, including some of Hawai'i's most pristine native forests, about to be unlocked by the new highway? Conversely, has anyone considered the highway's long-term impact on those resources?

Well, sort of, but not really, and it's not too late to think harder.

The Saddle Road bisects a good portion of the Big Island, east to west across the broad trough, or saddle, between Mauna Kea and Mauna Loa volcanoes. At almost 14,000 feet each, these twin mountains, so wide and gradual that they look more like ocean swells, are two of the highest island elevations in the world. Only from the Saddle Road, climbing up through several distinct ecosystems to the saddle's crest at 6,500 feet, does the car-bound traveler get to see the sprawling magnificence at the Big Island's center, at its wild heart.

The wartime Army hastily built the Saddle Road in 1942, with asphalt laid out along the most direct, least resistant route between Hilo and the Kona side. Sometimes the engineers followed old wagon roads and cattle trails, leaving the sudden bumps, dips and deadly curves in place, much to the delight of generations of kids barreling along in the back seat of the family car. Unfortunately, those dips and curves didn't help the road's accident rate, twice that of other rural two-lane highways in the state. Island lore says the twists and turns were planned so Japanese planes would have a hard time bombing cross-island convoys during an attack, or, alternately, so that invading Japanese soldiers would drive off the road to their demise.



Eco-threat: Environmentalists are concerned that pristine native forests will be endangered by more traffic on an improved Saddle Road.

The road services several important sites within a mostly state-owned wilderness known as the Saddle, including the rural residential districts of upper Kaūmana above Hilo, the complex of observatories on Mauna Kea's summit, a 56,000-acre tract of Hawaiian Home Lands and the decrepit Mauna Kea State Recreational Area. It also grants access to important hunting, hiking and gathering areas, the National Oceanic and Atmospheric Administration's observatory on Mauna Loa and a posh residential enclave at Waiki'i Ranch, close to the road's western terminus. Yet it remains relatively unknown to malihini, as much as it is beloved if underused by kama'āina.

A longstanding rental-car-company kapu against using the Saddle Road keeps most tourists away; it also effectively forces most tourist guide books and travel magazines to ignore the ultra-scenic drive.

For now, State Highway 200 remains one of Hawai'i's bigger secrets.

Over the next several years, however, that will change.

The Federal Highway Administration and the State of Hawai'i signed off last year on a \$172 million federal/state project, instigated by U.S. Senator Daniel Inouye, to convert the old road into a modern, two-lane highway. Its primary purpose will be to speed traffic between Hilo on the housing-rich east and Kona on the

job-rich west.

The environmental impact statement attached to the project anticipates that the slightly

realigned Saddle Highway will shave 14 miles and 20 minutes off the fastest existing Hilo-Kona route — a 96-mile, two-hour drive on the Belt Highway via Honoka'a and Kawaihae. The EIS also predicts a 15-

fold increase in the Saddle route's daily traffic load by the year 2014.

The Feds initiated the project, because the Saddle Road is a designated "Defense Access Road" — it passes through the U.S. Army's 100,000-acre Pōhakuoa Training Area, an important live-fire training facility for Pacific-

region troops. Conflict between training maneuvers and traffic on the road led military brass to press for a realignment of a portion of the roadway to the northern edge of the training area, out

of harm's way. (Currently, the EIS reports, "some military operations require troops to fire over Saddle Road.") The plan is to turn the road over to the state Department of Transportation, once complete.

By all accounts, the decade of planning that went into the EIS — the task force, the newsletters, the community meetings, the hearings, the social, economic and environmental impact studies, the mitigation plans — has been thorough and by-the-book. The new highway will have a few scenic pullouts, and extra-wide shoulders for bicyclists and to prevent accidental brush fires. As for impacts, in bland summary the EIS notes, "An improved roadway would increase the pressures of growth and development in areas served by Saddle Road."

During the EIS review, opposition to the project was minor, mainly from hunters who objected to the fencing off of 10,000 acres of public land for palila-bird habitat mitigation as an

unfair appropriation of hunting grounds, though hunting will still be allowed. By one estimate, public comment was 80 to 90 percent in favor of the new highway.

Throughout the hearings, however, polite voices were raised, asking planners if they had considered the highway's esthetic potential. Former Mayor Dante Carpenter, among others, was concerned about whether the highway would take adequate advantage of the spectacular scenery it sped through. Kelly Greenwell of the Kona Outdoor Circle called the Saddle "one of the most beautiful experiences for a driver that we have in the state of Hawai'i" and cautioned that "we want to be very careful that we do not damage the esthetics."

During a December '97 public hearing at Waikoloa, Bert McCauley, one of the federal project managers, was asked, "Are more rest areas planned to offer scenic and cultural areas for our visitors?"

McCauley answered that there would be some "visitor-type pullouts with parking and some kind of interpretive sign, maybe to give somebody an idea of what they were looking at. But not," he qualified, "with restrooms and so forth."

Hardly a thought-out plan for one of the state's most scenic, ecologically and geologically rich roadways, but then, that's not his kuleana.

Senator Inouye and the Feds have decreed an improved highway from point A to point B: Business as usual for Hawai'i's notoriously brutal highway-building program.

But it doesn't have to be. The island deserves better.

Over the next few years of permitting and public hearings, it will be up to us to decide what kind of "traffic corridor" the Saddle area will become. The opportunity to create an "eco-highway" worthy of the name is at hand, and it will only come along once.

Respected Big Island biologist Rick Warshauer is a passionate defender of native Hawaiian flora and fauna. Two years ago, he took me on a tour of some forest environments along the Saddle Road's roof-of-the-world central section.

The drive from Hilo began in a rainy suburb and climbed up through a thick rain forest, then a koa and 'ōhi'a forest, finally leveling out into a wilderness of lichen-covered lava fields dotted with scrubby 'ōhi'a and scattered groves

Curt Sanburn

of tall trees. It's mostly public conservation land, managed by the Department of Land and Natural Resources.

In a soft, precise voice, the bearded biologist briefed me on the ecology of the kīpuka, those fortuitous lava tubes that ensure species survival in active volcanic landscapes.

A lava flow might seem to obliterate an entire forest, but topography, chance and Pele's mood leave pockets or kīpuka in the landscape untouched, where remnant old forests survive. Warshauer taught me that these isolated and closed kīpuka ecosystems provide the plant matter, seeds, spores, insects and birds that can eventually colonize the surrounding virgin lava to begin another generation of forest.

With layers and layers of overlapping lava flows in volcanoland, there are kīpuka everywhere, and the ages of adjacent flows and forests vary wildly.

We parked our car on the road's cruddy shoulder and walked 200 yards across barren lava into a nameless little kīpuka of unexpectedly brilliant green, with mosses and ferns as thick and rich as any I had ever seen. A thatch of fallen decaying 'ōhi'a logs crisscrossed each other like fiddlesticks. Hapu'u tree ferns ran riot.

There were at least a dozen species of native fern in this kīpuka. Warshauer pointed to several similar-looking ferns and ticked each species off by its Latin name.

A delicate and impossibly beautiful chorus sifted down from the 'ōhi'a canopy — songs of the native birds, 'apapane, 'i'iwi, 'ōma'o, and perhaps an 'elepaio. We were silent for a while, then clambered back out of the humid, aromatic kīpuka and onto the asphaltlike pāhoehoe field.

We drove a few miles farther west, to the marked and

Warshauer, who has dedicated his life to the Big Island forests, was skeptical.

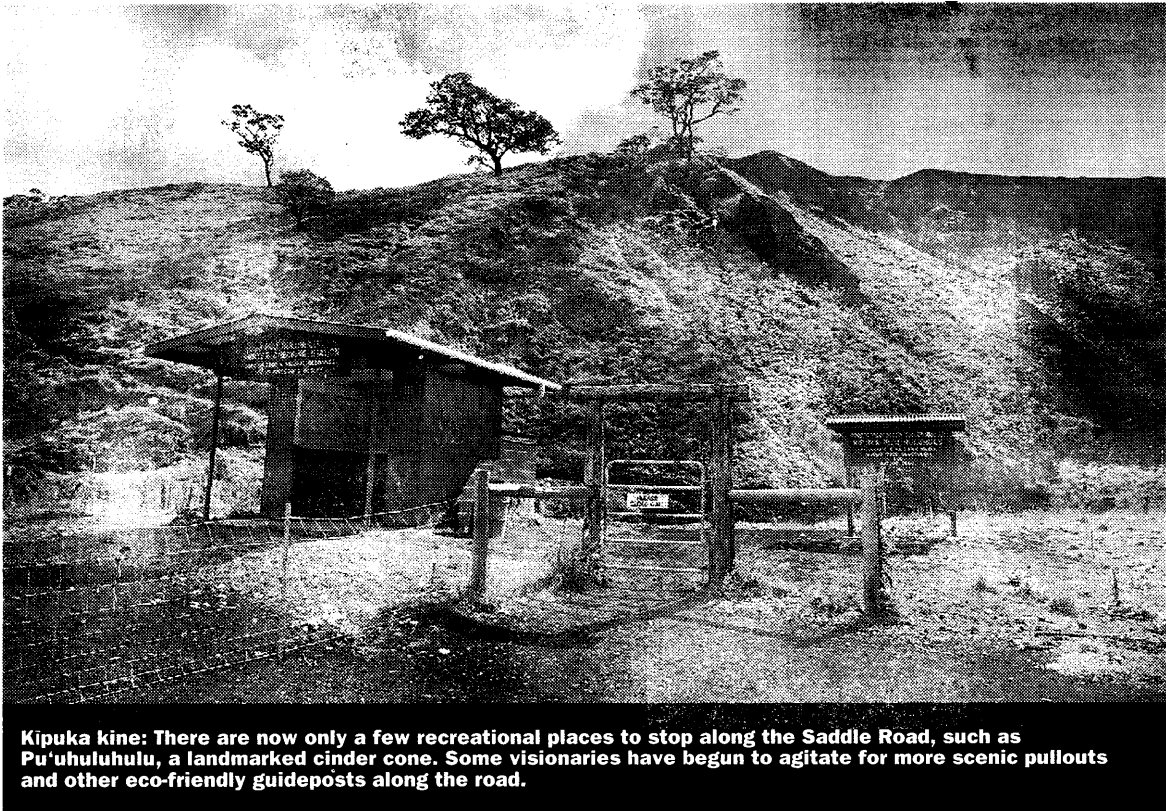
"People will fuck it up," he said warily.

"I'd like to see [some kind of Saddle Road interpretive center] happen," Warshauer admitted finally, wistfully, in a later conversation about the new highway. He was clearly conflicted about the notion of ecotourism, ruminating about how popular Hawai'i's existing national park and state park trails and cabins are, especially with intrepid European tourists and younger Americans. He mentioned New Zealand and Costa Rica. He said he saw a market that Hawai'i has barely tapped.

"Basically, what you're talking about is installing infrastructure," he noted. "The landscape's already here. We've got primo landscape. Of course I'd like to see more public awareness of the island's natural resources and appreciation of the forest firsthand — but it's pie-in-the-sky stuff, a dream, and that's it."

Yet there are some bureaucratic dreamers out there. John Giffin is one. The Big-Island-branch manager for the Division of Forestry and Wildlife within the Department of Land and Natural Resources enthusiastically describes the kind of interpretive complex he would develop along the new Saddle Highway — if it were up to him. It is, after all, he said, "something we're supposed to be doing."

Giffin envisions several sites along the highway corresponding to some of the distinctive forest features accessible at each stop: Kaūmana Cave near Hilo, already a county park; a complex of small kīpuka at the 19-mile



Kīpuka kine: There are now only a few recreational places to stop along the Saddle Road, such as Pu'uhuluhulu, a landmarked cinder cone. Some visionaries have begun to agitate for more scenic pullouts and other eco-friendly guideposts along the road.

historic Pu'u'ō'ō Trail, just beyond the Saddle Road's 22-mile marker. Warshauer led me a quarter-mile up the trail, toward the immense mass of Mauna Loa plastered with ribbons of colorless lava. The wide-open pastoral expanse of Kīpuka 'Āinahou suddenly took shape in front of us. Warshauer stopped, presented the view, and explained that this jumbo kīpuka was a "nested set" of extremely old lava flows within more recent lava-flow segments.

Across the kīpuka, huge silver-green koa trees and black-green 'ōhi'a trees clustered in plumped-up banks, framing grassy, yellow meadows, modulating in layers to the far horizon. Above us, the low afternoon cloud-cover crept in from Hilo and scraped across the Saddle, boiling at the edge of sunlight. The chirping, tweeting, trilling forest birds created a lace of sound. I was transfixed.

This was a native Hawaiian landscape, unique and vulnerable; its composition existed nowhere else. I tried to grasp the gravity of such a solitude, but I comprehended only the view's beauty.

We sat down and ate lunch. Awestruck and over-stimulated, I told Warshauer that I thought a few of these easy-access kīpuka right off the Saddle Road ought to be made available to the public somehow.

There ought to be a few big, sort of "windows" off the Saddle Road into the forest, I suggested. Little loop trails showing off the singular forests, with informative signs explaining the kīpuka, the plants, and the dangers of invader-species, fire, and man. DLNR could run it!

marker, similar to the moss-and-fern site I visited with Warshauer; Kīpuka 21; the Pu'u'ō'ō Trailhead and Kīpuka 'Āinahou; the landmark forested cinder cone Pu'uhuluhulu; and Mauna Kea State Park, notable for its māmanai dryland forest.

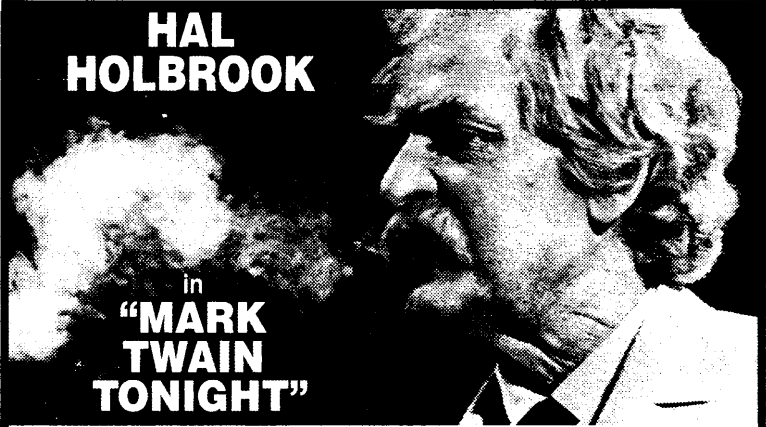
As Giffin envisions it, each site would be clearly marked with pulloff parking, interpretive signage and perhaps a boardwalk, or a marked, self-guided trail — even an observation tower, where appropriate. If he had enough money, he'd staff a central site with a full-time ranger to maintain the whole complex. He'd install restrooms. This staffed headquarters, Giffin suggests, might be at Pu'uhuluhulu, where a crude parking area and a self-guided loop trail up into the fenced, forested pu'u are the sum total of the Saddle Road's existing visitor-oriented facilities.

Giffin likens his proposal to "low-impact" natural-area interpretive complexes he's seen on the Mainland: a Florida wetland adjacent to the Kennedy Space Center and a natural area reserve in Tennessee. "Every state has at least one," he said, referencing Hawai'i's DLNR-managed Alaka'i bogs and boardwalk on Kaua'i. By steering visitors to these facilities, Giffin notes, other areas are more protected.

"It would be great for the people of Hawai'i," the visionary said. "Teachers are dying for stuff like this. These kīpuka are ideal sites for state-of-the-art interpretive display and observation. We could educate tourists from all over the world. This could be a tremendous opportunity for the tourist industry.

"Right now, at this planning phase of the highway, the

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Eco-Highway?

timing is perfect. It's a no-brainer," the manager added. He is confident of the rightness of his vision, but says that nobody in the state, especially not at DLNR, has the cash to do it, at least not now.

"There's a lot of upside to the idea," said Giffin's boss, Mike Buck, DLNR division head for forestry and wildlife in Honolulu. "But it's a little early yet." Buck says his financially strapped agency is in the mode of preserving resources, not developing new ones. ("Fingers in the dike," he calls it.) He mentions public-private partnerships as a way around the depressing fact that the state of Hawai'i ranks 48th among states for per-capita spending on its natural resources.

Fact: At the moment, the state is spending \$60 million annually to market the Islands to visitors (i.e., \$60 million leaving the state) while the DLNR gets less than half that, \$27 million annually, to take care of the place. The Legislature is now considering a "dollar-for-dollar" bill (HB 2720), sponsored by Rep. Hermina Morita (North Kaua'i - East Maui), that would equalize funding from the hotel tax for marketing and the environment.

"When the public support is there to justify spending, maybe [Giffin's dream] will happen," Buck commented.

"It sounds like a positive educational effort," said Nelson Ho, president of the Big Island Sierra Club. "As a schematic, it sounds like Giffin wants to take DLNR in the right direc-

tion." Ho worries about the fragility of some Saddle-area kīpuka, and says the Sierra Club would closely watch the planning process, but expects that the Club membership would be "cautiously" supportive.

"We send friends to the Big Island to see the forest," noted Marjorie Ziegler, resource analyst at Earthjustice Legal Defense Fund in Honolulu. "If this Saddle Road thing were done right, based on good science and good ecology, it might be a really good thing. I can see it sensitizing both visitors and residents about our native ecosystems."

Ziegler, like Rick Warshauer, is a veteran of many (legal) environmental battles with the state. Her skepticism runs deep regarding the two state agencies that would be most directly involved in developing interpretive facilities along the new Saddle Highway: "DOT [the Department of Transportation] and DLNR do not have great track records," she said, "when it comes to implementing projects in an environmentally and culturally sensitive manner."

Jimmy's Archery Store, housed in an old Hilo storefront, is lined with the mounted heads of a variety of deer, sheep, goats, boar and a big buffalo on one wall and a terrific display of old-fashioned and newfangled archery bows on the other. Proprietor Jimmy Marciel, now 63, has been bow hunting off the Saddle Road since he was a boy; all the animals on the wall are from Big Island forests and fields. From behind the counter, the hunter sees both sides of the argument about increased public access into the Saddle area.

On the one hand, he suggested, "leave it the hell alone." On the other hand, he said, "it's inevitable

"We got 130,000 people on the island right

now. In 10 years, how many are we going to have? Plenty! Part of them is going to be tourists. Where they going to go? They're gonna go to the mountains, they're gonna go to the Saddle Road to look at the flora and fauna, look at the game.

"You know, tourists used to be happy just staying at a hotel at Waikiki. They're not anymore. Younger tourists are environmentalists, they're hikers, they're nature people. They want to get out there and see what's going on. But you gotta put some controls on 'em.

"Uncontrolled," Marciel said, "tourists are the worst thing for the environment."

Rancher Paula Helfrich is the executive director of the Hawai'i Island Economic Development Board, the big-business-backed nonprofit, grants agency that was responsible, at Sen. Inouye's behest, for setting up the Saddle Road Community Task Force in 1993. A consummate networker, Helfrich organized the community outreach and hand-holding that led to the relatively trouble-free sign-off on the Saddle Highway EIS late last year.

Now that the new Saddle Highway is a sure bet, Helfrich believes everyone should get together — Sierra Club, Nature Conservancy, Kanaka'ole Foundation, big landowners, Mauna Kea Observatory people, Saddle Road Task Force, DLNR, DOT, etc. — and, over the next few years, begin to plan the future of the Saddle Road area.

Helfrich holds that private eco-tour operators can best show off the Saddle area's native forests and are the best way to generate jobs. She notes that well-heeled travelers are known to drop \$1,000 for guided overnight hikes into exotic rain forests elsewhere, so why not on

Mauna Kea? She is cool to the idea of a state-sponsored interpretive complex along the Saddle Road, citing cost.

Helfrich says the Saddle Road Task Force is currently pushing for a few simple, low-cost pullouts with interpretive signage (as sketched out in the EIS) that would be incorporated into the on-going planning and design of the highway. She would also like to see restored the little highway signs that once marked lava flows by date.

"I support the concept of the Saddle Road as an eco-highway 1,000 percent," she said, calling the Saddle area, with its great mountain slopes, its game, its native forests and trails "an enormous resource."

"You hear a lot of pipe dreams associated with the [Saddle] road," Rick Warshauer said. "To me the simplest perspective is that we're simply building a fast track to the other side of the island, and that's a shame, but the fact is, most people don't care what they're driving through. I find it inspiring — I love to drive the Saddle Road any time, day or night, especially when there's a full moon.

"It would be good," he said, "if we linked the highway to the forest. Created a link that isn't there. That would be the icing. But right now, people just want plain cake, so that's what the new highway will be: plain cake." ■

Editor's note: DLNR will schedule public hearings on the Conservation District Use Application for the highway project's first phase by July of this year. Hilo-based engineering firm Okahara & Associates will complete the first third of the highway's design by the end of September, at which time DOT will hold public informational meetings. Call DLNR at 1 (808) 974-4221 and DOT at 1 (808) 933-8866 for more information.

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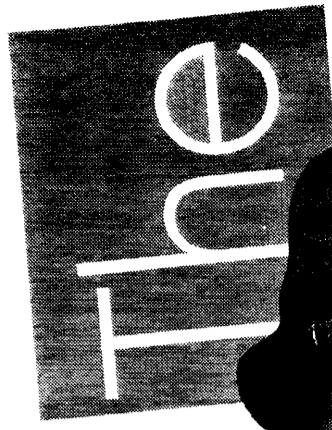
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CALENDAR

FEBRUARY

S	M	T	W	T	F	S
•	•	•	23	24	25	26
27	28	29	•	•	•	•



Concerts: Steel Pulse

Concerts

Thoroughbred

The band had it all: The hits, a blaring horn section, an airtight band with the skills to deliver revolutionary rhythms live. My first **Steel Pulse** show was under the stars amidst a "Humboldt haze," back in '86 on the UC-Santa Barbara campus. I'll never forget frontman **David Hinds** — his tree trunk of a uni-dread springing back and forth defiantly, his cool rastaman vibe spiked with a punk-rock attitude; simultaneously entertaining, mesmerizing and educating the mostly white, mostly student audience about Babylon and the "isms" plaguing the world. That night, with its unique mix of reggae roots, R&B, funk and English pop, Steel Pulse sound-bombed UCSB severely, capturing the imagination of every tied-dyed and Birkenstocked California kid in the audience, inspiring the overzealous to grow dreads of their own. It's 15 years later. David Hinds' dread is now over 3 feet long, and the Steel Pulse machine is still anchored by co-founding members **Steve Nesbitt** (drums) and **Selwyn Brown** (keyboards), and backed by a fresh nine-piece ensemble. We caught up with Selwyn Brown last week:

Honolulu Weekly: What's Steel

Pulse rallying around in 2000? **Selwyn Brown:** Human rights issues around the world, the environment, need for mankind to put back into the Earth instead of keep on breaking it, ya' know what I'm saying? Dealing with the continuing racism that's destroying positive aspects of people.

HW: New musical influences? **SB:** Nowadays the music is coming from the young people. We like to think that we can draw all these ingredients into our music and keep the music fresh as well ... know what I'm saying?

HW: Is it true the name Steel Pulse came from a racehorse?

SB: Yeah. We chose the name because the sound of the words kind of summed up our expression of reggae music: The steel represents the hard-edge message that we're dealing with, and the pulse is the music itself, the beat of the music itself. The heart.

HW: Is Steel Pulse better with age?

SB: Hope so, yeah, but I'd rather leave that question to the fans. As far as how we see ourselves, we're still learning knowledge-wise, music-wise and humanity-wise as well, ya know? Thanks to all the fans in Hawai'i for supporting us over the years. We love them and we're really looking forward to coming over there.

Seen. Hawai'i loves Steel Pulse ... ya know? —Ric Valdez *World Café, 1130 N. Nimitz Hwy.: Sat 2/26, 7 p.m. (doors open at 6 p.m.). All ages. \$25. 599-4450.*

There's a certain feeling at after-dark parties in downtown that doesn't exist anywhere else in the city. For years, the state has been trying to revitalize the area — and while it's not bombed-out, the place is definitely abandoned by a certain hour of the evening. It's during this time that a lattice of possibility can be laid over the vacant streets, and strange things can happen. Velvet is a new night that aims to bring together two crowds at once: it's an art show and a house-music party. The art exhibit is called **Anonymous Donor** and will feature the work of a new art collective called **Special Prescription**, which comprises 19 local artists. For this showing, artists' names will be withheld from the pieces themselves and disclosed only *after* they are purchased.

The reception for the art show starts at 8 p.m., and admission is free until 10 p.m. (and \$10 once the lights go down). After the reception, the house party starts in earnest, and if you like house music and you like DJs, you need to be at this party. The frighteningly professional lineup will feature local favorites **Scottie Soul** and **Jason and Cory**; **Juan Nunez** returns from L.A. with **Little Chris**; and the walking encyclopedia of recorded music, London's **DJ Harvey**, will headline. DJ Harvey is basically just crazy. He'll play for seven hours if you let him. He's the

The Scene

Velvet goldmine

If there's one party you go to this season, go to **Velvet** at Che Pasta. It's a little bit of uptown in downtown (of course, since we don't have an uptown, most of uptown is in downtown already, but you get the metaphor).

kind of DJ who will drop Fleetwood Mac or the Doobie Brothers or Donald Fagen into his set *and* make it sound good. Getting him to come to Hawai'i is a stroke of genius (or luck) — it's not like he's in the fat-Elvis phase of his career ... but then again, you'd best check him out at Velvet, before he is.

—Matt Uiagalelei
Café Che Pasta, 1001 Bishop St.: Sat 2/26, 8 p.m. - 4 a.m. All ages before 10 p.m.; 21 & over after 10 p.m. 551-1133.

God knows

For every phenomenon, there is a creator, and for every valued commodity, there is a godfather. For the house movement, **Jesse Saunders** is both. The influential DJ was

introduced to turntables and mixing boards by his brother, who would bring Jesse along when he would spin at small Chicago parties. Talk of the younger Saunders' talent soon hit the streets, and he eventually was playing at popular nightspots like The Warehouse, The Playground and The Convent — and although house was in its infancy during the early '80s, it was Saunders who helped the music seep into bigger clubs, where he was also among the first house DJs to attract an audiences in the thousands.

Today the Djing genius travels his gift around the world, and is stopping in Hawai'i this week to play three events under the title of "Godfather II." Joining Saunders is **DJ Speedy**, a Chicago native who took the city's house sound and popularized it in Las Vegas. Playing progressive techno and energetic trance, Speedy has spun at enormous

underground raves and prestigious clubs in various cities. Also on the event's agenda are San Francisco DJs **Eva**, **Pua** and **Push**, as well as local heroes **G-Spot**, **Ikon**, **Trek**, the **Bassment Addicts**, **Kavet the Catalyst**, **Jedi** and **D MF D**. Suits and pinky rings aren't necessary, but pay your respects to the Godfather — he may just reward you for it.

—Jessica Machado
Venus Nightclub, 1349 Kapi'olani Blvd.: Thu 2/24, 10 p.m. \$5 (21 & over), \$10 (18-20). Climbers Paradise, 214 Sand Island Access Rd.: Sat 2/26, 10 p.m. \$15 (all ages). 591-3500.

Theater

Kunju to you

Those in the market for some good old-fashioned Chinese Opera (and who isn't?) won't want to miss the **Beijing Kunju Opera Theatre's** brief O'ahu stopover this weekend.

Working a vein that is more than 500 years old, the Kunju form — also known as "the elegant style" — dates back to the Ming Dynasty, and is known for a unique blend of poetry and song, combined with a subdued dance style that would ultimately influence many of China's theatrical forms. Now nearly 50 years old, the Kunju Opera Theatre is working on its third generation of performers, and the chance to see some of its "greatest hits" — serious drama to acrobatic high comedy — is not to be missed.

Hawai'i Theatre, 1130 Bethel St.: Sat 2/26, 8 p.m.; Sun 2/27, 2:30 p.m. \$10 - \$20. 528-0506.



Theater: Beijing Kunju Opera

10 • Music 12 • Concerts/On Sale/Readings/Theater & Dance 14 • Museums/Galleries/Learning

clubbed to DEATH

ILLUSTRATION: KEN DAHL

A Formal Challenge

Aloha Mr. Gates, Allow me to introduce myself. My name is Mark Chittom. I am a freelance journalist working in Honolulu, Hawai'i. First of all, I would like to congratulate you on your success in business. Achieving the status of "Wealthiest Man Alive" is, as you well know, quite an accomplishment. You have "kicked ass and taken names," if I may be so bold, in your chosen field of computer software. In short, you have scaled the heights of business success, and to your list of many accolades, I add my congratulations.

Did you know that a new system of measuring time has been devised using your accumulation of wealth as its unit of measure? Well, it's true. It's called the "Bill Gates Money Clock." I bet you get a kick out of that. To my knowledge, no one actually uses the clock to tell time (no offense), but it is certainly an interesting novelty. (It would be strange indeed if there was a "Mark Chittom Money Clock." We would all live a long time because time would pass so slowly!)

In addition, I would like to add that I truly enjoy Microsoft products. I am enjoying at least two of them right now as I write — Microsoft Word and Windows — and maybe more ... probably but I'm not sure. (Here's a hint for the next version of Word, if you'll consider it: Make a "keystroke" for "word count." Thanks.)

On to other matters: Less fortunate than your current global domination (in your chosen field of computer software) is the recent defeat of Microsoft at the hands of the mighty United States Department of Justice. It is said Mr. Gates, that, "you must pick your battles wisely." While the United States government is certainly a worthy foe for any individual, nation or business entity from this planet, one must wonder about the wisdom of choosing the United States government as an enemy. (Recall the United States won World War II rather handily, and its record both domestically and internationally is very good.)

No doubt, on your side you employed an army of HIGHLY TRAINED lawyers who did your bidding for you (and please don't be too upset at them, I'm sure they did a good job, even though they were soundly defeated).

So, now that you've achieved almost all you could possibly hope for in the world of business, money and so forth, perhaps you are ready to turn your at-

tentions to another endeavor — sports. This brings me to the point of this letter (which you have probably been wondering about): Mr. Gates, have you thought much about softball? I think you should. I realize that your pride has been bruised by the whipping you received at the hands of the United States government — well, sulking will do you no good. And I understand that turning back to your chosen field might be less than thrilling for you because you have already achieved the unique status of "World's Richest Man" (What could be next? Richest man in the universe?) Imagine owning the title "World's Champ" of softball. That would be a nice feather in your cap, would it not?

Now that I've wowed you, allow me to say a few words regarding the "crew" I represent. The group is called **Special Prescription** and it is an artists' collective/softball team. (To save some time, I'll break it down like this: Think of Special Prescription as a group not unlike Wu Tang Clan, only the members are visual artists instead of rappers.) Here's where the screw turns, Mr. Gates: I just got off the phone with Special Prescription, and they have issued you a **FORMAL CHALLENGE**. (At softball.)

Actually the challenge is not to you, per se, but to your company, Microsoft. And Special Prescription is, I must say, a great team, but still a smarter choice of opponent than the U.S. government. Although you might scoff at this letter, I must inform you that it is being published in a very prominent newspaper in Honolulu and by the time you read it, thousands upon thousands upon thousands of people will have already done so.

In order to avoid further humiliation for your company, I suggest you get a softball team together no later than April 15 (that will give you a month to practice). Here are the terms: Seeing how you have a wealth advantage over us and you could hire the New York Yankees to represent Microsoft, you must fly your team, at your expense, to Honolulu no later than May 15 for a game that day on the fields in Makiki over by the freeway. Another option would be to fly Special Prescription to Washington (if you feel you need the home field advantage).

I await your swift response.

Thank you,

Mark Chittom

—chittom@mailcity.com

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

Music

23/Wednesday

BLUES

Blues Jam (hosted by 'Da Shade), O'Toole's Pub (8 p.m.) 536-6360

CONTEMPORARY

Rocky Brown, Brew Moon (8 p.m.) 593-0088
Mark Caldeira & Harry Koizumi, Cheeseburger in Paradise (6 p.m.) 923-3731

Dean & Dean, Chart House (8 p.m.) 949-4321
The Krush, Esprit Nightclub (8:30 p.m.) 922-4422
Byl Leonard Band, Don Ho's Island Grill (6 p.m.) 528-0807

Lance Orillo, Chart House (5 p.m.) 949-4321
Stardust, Hanobano Room (8:30 p.m.) 922-4422
Booker T., Banana Patch Lounge, Miramar Hotel (10 p.m.) 922-2077

Native Tongue, Arnold's Beach Bar (9:30 p.m.) 924-6887

DJ

Big Wednesday w/G-Dogg and Gary O, Shipley's Alehouse & Grill (10 p.m.) 988-5555

Ladies Night w/DJ Billy G (hip hop, house, R&B), Flavors (9 p.m.) 922-2344

Respiration Wednesdays w/DJs Special K and Xcel (hip hop, R&B, jazz), Liquid Surf Den (9:30 p.m.) 942-SURF

Synthetic Flesh (Gothic & industrial), Evolution (478 'Ena Rd.) (10 p.m.) 946-6499

GO TH

Razed In Black, Wave Waikiki (9 p.m.) 941-0424

GUITAR

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

HAWAIIAN

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

Brothers Cazimero, Chai's Island Bistro (7 & 9 p.m.) 585-0011

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

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

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

Ledward Ka'apana & the Original Ikona, Hawaiian Regent Lobby Bar (6 p.m.) 922-6611

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

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

Koa'uka, Ryan's Grill (8:30 p.m.) 591-9132

HIP HOP

Peace (Universal Joint & Abstract Weekly w/DJs Jrama, T-ski & Blamm), Pango Pango (10 p.m.) 926-2546

JAZZ

Rachel Gonzales, Duc's Bistro (11:30 a.m.) 531-6325

Anita Hall, Gordon Biersch (5:30 p.m.) 599-4877

James Kraft, Pacific Cafe (6 p.m.) 593-0035

NIGHTCLUB SHOW

The Love Notes, 'Ilikai Hotel (8:30 p.m.) 949-3811

ROCK/R&B

Just Joe, Muddy Water Espresso (7 p.m.) 254-2004

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

Rubber Soul, Texas Rock & Roll Subs (9 p.m.) 923-1234

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

SWING

Hula Joe & the Hut Jumpers, The Pier Bar (8:30 p.m.) 536-2166

24/Thursday

ALTERNATIVE

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

BLUES

Jim Hubbard, Starbucks, Hawai'i Kai (7 p.m.) 394-5577

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

THE SCENE

Bobby Thursby & Chris Vandercook, Cafe Che Pasta (6 p.m.) 524-0004

CONTEMPORARY

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

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

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

MossRock, Shipley's Alehouse & Grill (8:30 p.m.) 988-5555

Pico Payne, Banana Patch Lounge, Miramar Hotel (10 p.m.) 922-2077

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

Native Tongue, Cheeseburger in Paradise (6 p.m.) 923-3731

COUNTRY

The Geezers, Rodeo Cantina (7 p.m.) 454-1200

DJ

Chinese Secret (rare grooves, drum 'n' bass, house w/ DJ Mark & Gary O), Indigo (10 p.m.) 521-2900

Perpetual Groove, Venus (10 p.m.) 955-2640

College Night (hip hop, house, R&B), Flavors (9 p.m.) 922-2344

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

Jesse Saunders, Venus (10 p.m.) 955-2640

S.O.H.O. presents Vanity (house, trance, hip hop), Pango Pango (10 p.m.) 926-2546

GUITAR

Les Among, Arnold's Beach Bar (9:30 p.m.) 924-6887

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

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

Hapa, Chai's Island Bistro (6:30 & 9 p.m.) 585-0011

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

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

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

Joanie Komatsu, Hale 'Ikena, Ft. Shafter (5:30 p.m.) 438-1974

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

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

Brado Malamias, Canoes at the 'Ilikai (6 p.m.) 949-3811

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

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

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

JAZZ

Rachel Gonzales, Duc's Bistro (11:30 a.m.) 531-6325

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

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

NIGHTCLUB SHOW

Dick Jensen w/Hawai'i's Very Best, Waikiki Terrace (7 p.m.) 955-6000

The Love Notes, 'Ilikai Hotel (8:30 p.m.) 949-3811

25/Friday

ALTERNATIVE

Beat Poets, The Row Bar (8 p.m.) 531-7742

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

The Slug, Kemoo Pub and Grill (9 p.m.) 621-1835

Sunburn, Pipeline Cafe (9:30 p.m.) 589-1999

BLUES

Bob Jones & Hard Drive, Beeman Center, Pearl Harbor (8 p.m.) 471-2581

J.P. Smoketrain, Kickstand Cafe, The American Dream (8 p.m.) 591-9268

COMEDY

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

CONTEMPORARY

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

Mark Caldeira & Clay, Cheeseburger in Paradise (noon) 923-3731

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

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

Pico Payne, Banana Patch Lounge, Miramar Hotel (10 p.m.) 922-2077

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

Native Tongue, Arnold's Beach Bar & Grill (9:30 p.m.) 924-6887

DJ

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

Urban Groove w/DJ Billy G (hip hop, house, R&B), Flavors (9 p.m.) 922-2344

Green Room (hip hop & house w/ Dr. Boogie & Gary O), Indigo (10 p.m.) 521-2900

Afterhours (house, techno, trip hop, trance, jungle & drum 'n' bass), The Shelter @ 1739 Kalakaua Ave. (10:30 p.m.)

Viva La Diva (house w/DJs Daniel J, Evil, Pa-sean & Scottie Soul), Evolution (478 'Ena Rd.) (10 p.m.) 946-6499

Stone Groove Family's Live from Lewers (hip hop), Virtual Experience (11 p.m.) 926-1777

GUITAR

Jeff K., Coffee Haven (9 p.m.) 732-2090

Jim Smart, Padovani's Bistro (8 p.m.) 941-7275

HAWAIIAN

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

Mass Appeal, Don Ho's Island Grill (9 p.m.) 528-0807

Lopaka Brown, Barefoot Bar, Hale Koa Hotel (5 p.m.) 955-9428

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

Gordon Freitas, Cheeseburger in Paradise (6 p.m.) 923-3731

Ehukai, Don Ho's Island Grill (9 p.m.) 528-0807

Eric Gilliom, Borders, Ward Centre (9 p.m.) 591-8995

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

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

Ka'ala Boys, Kincaid's (9:30 p.m.) 591-2005

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

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

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

Kevin & Haole, Buzz's Steak House, Aiea (9 p.m.) 487-6465

Joanie Komatsu, Hale 'Ikena, Ft. Shafter (5:30 p.m.) 438-1974

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

Na Hoku Pa, Mililani Town Center (7 p.m.) 625-5233

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

Makaha Sons, Shipley's Alehouse & Grill (8 p.m.) 988-5555

Loco Spice, Gordon Biersch (5:30 p.m.) 599-4877

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

INDUSTRIAL

Temple (DJs), Temple (10 p.m.) 589-1007

JAZZ

Four Part Inventions, Academy Theatre (7:30 p.m.) 532-8700

Rachel Gonzales, Duc's Bistro (11:30 a.m.) 531-6325

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

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

Ellsworth Simeona, The Row Bar (8 p.m.) 531-7742

MEXICAN

Luisa & Alfonso, Jose's at Restaurant Row (6 p.m.) 528-3859

NIGHTCLUB SHOW

Dick Jensen w/Hawai'i's Very Best, Waikiki Terrace (7 p.m.) 955-6000

The Love Notes, 'Ilikai Hotel (8:30 p.m.) 949-3811

REGGAE

Red Degree, The Pier Bar (7 p.m.) 536-2166

Blue Earth, Anna Bannana's (9 p.m.) 946-5190

Soul Free, The Pier Bar (9:30 p.m.) 536-2166

ROCK/R&B

Coconut Joe, The Row Bar (8 p.m.) 531-7742

From Page 10

COMEDY

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

CONTEMPORARY

Tito Berinobis, *Chart House* (8 p.m.) 949-4321
Brenda & Lono Band, *Sugar Bar & Restaurant* (8:30 p.m.) 637-6989
Island Heart Band, *Mililani Town Center* (7 p.m.) 625-5233
Krush, *Esprit Nightclub* (8:30 p.m.) 922-4422
Byl Leonard Band, *Don Ho's Island Grill* (6 p.m.) 528-0807
Pico Payne, *Banana Patch Lounge* (10 p.m.) 922-2077
Soul'd Out, *Pipeline Café* (9:30 p.m.) 589-1999
Stardust, *Hanobano Room* (8:30 p.m.) 922-4422
Native Tongue, *Cheeseburger in Paradise* (6 p.m.) 923-3731

DJ

Wiggle (house, drum 'n' bass), *Acqua* (9 p.m.) 924-0123
Urban Groove w/Jammin' 93.1 (hip hop, house, R&B), *Flavors* (9 p.m.) 922-2344
Volvet (w/DJ Harvey, Juan Nunez, Little Chris, Scottie Soul, Jason & Cory), *Cafe Cbe Pasta* (8 p.m.) 524-0004
Afterhours (house, techno, trip hop, trance, jungle & drum 'n' bass), *The Shelter @ 1739 Kalākaua Ave.* (1 a.m.)
Beach Party w/ Mr. Bond (Top 40, hip hop), *Don Ho's Island Grill* (9 p.m.) 528-0807

FUNK

Plushnugget, *Anna Bannana's* (9 p.m.) 946-5190

GUITAR

Les Among, *Arnold's Beach Bar* (9:30 p.m.) 924-6887

HAWAIIAN

Akoni, *Hawaiian Regent Lobby Bar* (6 p.m.) 922-6611
Lopaka Brown, *Barefoot Bar, Hale Koa Hotel* (5 p.m.) 955-9428
Cecilio & Kompany, *Compadres* (9 p.m.) 591-8307
Pai'ea, *Big Island Steakhouse* (5:30 p.m.) 537-4446
Gordon Freitas, *Buzz's Steak House, 'Aiea* (9 p.m.) 487-6465
Kahall'a, *Hawaiian Regent Lobby Bar* (9 p.m.) 922-6611
Kapena, *Jaron's Kailua* (10:30 p.m.) 261-4600
Kapena, *Duke's Canoe Club* (4 p.m.) 923-0711
Blue Mākaha, *Shipley's Alehouse & Grill* (8 p.m.) 988-5555
Malanai, *Mai Tai Bar, Royal Hawaiian* (5:30 p.m.) 923-7311
Brado Mamalias, *Canoes at the 'Ilikai* (6 p.m.) 949-3811
Jeff Peterson, *Michel's* (6:30 p.m.) 923-6552
Leon Siu, *Mai Tai Bar, Royal Hawaiian* (8:30 p.m.) 923-7311
Haumea Warrington, *Barefoot Bar, Outrigger Waikiki Hotel* (10 p.m.) 922-2268

JAZZ

Jon Basebase, *Kincaid's* (9:30 p.m.) 591-2005
Rachel Gonzales, *Padouani's Bistro* (9 p.m.) 941-7275
Timothy Kallen, *Sarento's* (7 p.m.) 955-5559
James Kraft & Ernie Provencher, *Roy's* (7:30 p.m.) 396-7697
Azure McCall, *Chai's Bistro* (8:30 p.m.) 585-0011
Space Monks, *Coffee Time Cafe* (7 p.m.) 732-7772

LATIN

Gonzales, *Warrior Lounge, Hale Koa Hotel* (8:30 p.m.) 955-0555

MEXICAN

Luisa & Alfonso, *José's at Restaurant Row* (6 p.m.) 528-3859

NIGHTCLUB SHOW

Dick Jensen w/ Hawai'i's Very Best, *Waikiki Terrace* (7 p.m.) 955-6000
The Love Notes, *'Ilikai Hotel* (8:30 p.m.) 949-3811

ROCK/R&B

Piranha Brothers, *Irish Rose Saloon* (9 p.m.) 924-7711
Tommy Miller, *Kemoo Pub* (9 p.m.) 621-1835

SWING

Speakeasy (DJ), *The Shelter @ 1739 Kalākaua Ave.* (9 p.m.)

27/Sunday

BLUES

J.P. Smoketrain, *Old London Pub* (9:30 p.m.) 261-1808

CONTEMPORARY

Dean & Dean, *Chart House* (8 p.m.) 949-4321
Night Groove, *Hanobano Room* (8:30 p.m.) 922-4422
Krush, *Esprit Nightclub* (8:30 p.m.) 922-4422
Nani, Clay, Jason, *Cheeseburger in Paradise* (7 p.m.) 923-3731
Pico Payne, *Banana Patch Lounge, Miramar Hotel* (9 p.m.) 922-2077

COUNTRY

The Geezers, *Rodeo Cantina* (5 p.m.) 454-1200

UJ

Flavors Presents Candy (hip hop, house w/DJs Billy G & Daniel J), *Flavors* (9 p.m.) 922-2344
Dark Side of the Moon w/DJ G-Dog, *Brew Moon* (10 p.m.) 593-0088
Return to the Jungle (jungle, drum 'n' bass, house), *Virtual Experience* (11 p.m.) 926-1777
Universal Joint's Fat Cat Bikini Contest, *Wave Waikiki* (10 p.m.) 941-0424, ext. 12

GUITAR

Peter Apo, *Cheeseburger in Paradise* (noon) 923-3731

HAWAIIAN

Lopaka Brown, *Barefoot Bar, Hale Koa Hotel* (5 p.m.) 955-9428
'Elua Kane, *Jaron's Kailua* (9 a.m.) 261-4600
Gordon Freitas, *Don Ho's Island Grill* (6 p.m.) 528-0807
Friends of Friends, *Don Ho's Island Grill* (11 a.m.) 528-0807
Henry Kapono, *Duke's Canoe Club* (4 p.m.) 923-0711
Moe Keale, *Poolside, Sberaton-Waikiki* (6 p.m.) 922-4422
Kimo Kimokeo, *Hawaiian Regent Lobby Bar* (9 p.m.) 922-6611
Makana, *Barefoot Bar, Outrigger Waikiki Hotel* (10 p.m.) 922-2268
Mākaha Sons, *Liberty House, Ala Moana* (1 p.m.) 941-2345

JAZZ

Azure's Sunday Jam, *Virtual Experience* (5 p.m.) 926-1777
Timothy Kallen, *Sarento's* (7 p.m.) 955-5559
Jeff Peterson & Friends, *Canoes at the 'Ilikai* (6 p.m.) 949-3811
Toast, *Shipley's Ale House & Grill* (7:30 p.m.) 988-5555

LATIN

Gonzales, *Warrior Lounge, Hale Koa Hotel* (8:30 p.m.) 955-0555

NIGHTCLUB SHOW

The Love Notes, *'Ilikai Hotel* (8:30 p.m.) 949-3811

REGGAE

Reggae Sundaze (DJs and live bands), *Nick's Fishmarket* (10 p.m.) 955-6333
THC, *Evolution* (478 'Ena Rd.) (10 p.m.) 946-6499
One Way, *The Pier Bar* (8 p.m.) 536-2166

ROCK/R&B

Piranha Brothers, *Irish Rose Saloon* (9 p.m.) 924-7711
Higher Ground, *Sugar Bar* (8:30 p.m.) 637-6989

VARIOUS

Sunday Island Jam, *The Pier Bar* (8 p.m.) 536-2166

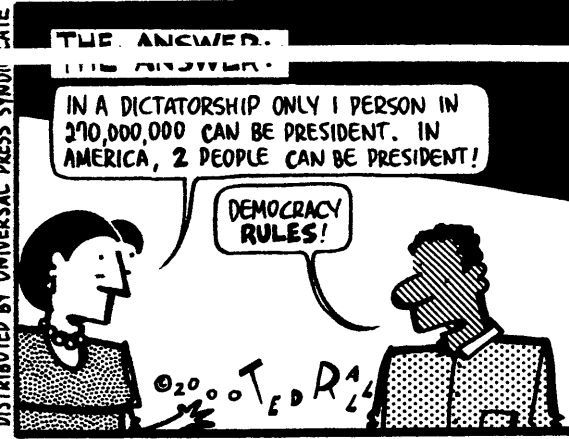
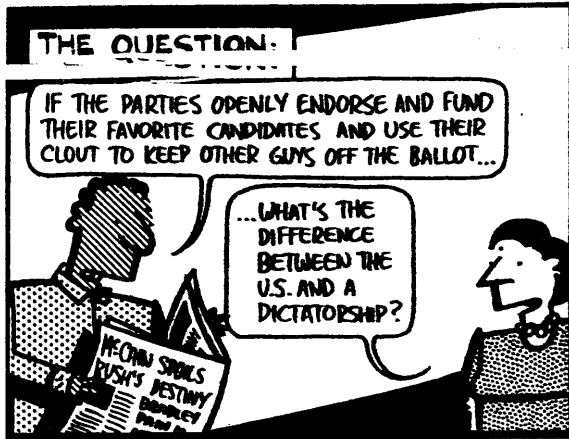
28/Monday

CONTEMPORARY

Amber, *The Pier Bar* (7 p.m.) 536-2166
Tito Berinobis, *Chart House* (9 p.m.) 949-4321
Mark Caldeira & Clay, *Cheeseburger in Paradise* (6 p.m.) 923-3731
Dean & Dean, *Chart House* (5 p.m.) 949-4321
Krush, *Esprit Nightclub* (8:30 p.m.) 922-4422

DJ

Flavor Nights (Top 40), *Flavors* (9 p.m.) 922-2344
Unity Underground (hip hop, house), *Evolution* (478 'Ena Rd.) (10 p.m.) 946-6499



2-10-00-A

Blue Mondays (house, R&B), *Acqua* (9 p.m.) 924-0123
Pop w/ DJ Billy G (house, hip hop, R&B), *Virtual Experience* (9 p.m.) 926-1777

GUITAR

Cielle Kiewit, *Arnold's Beach Bar & Grill* (9:30 p.m.) 924-6887
Shoji Ledward, *Starbucks, Mānoa* (7:30 p.m.) 988-9295

HAWAIIAN

Remi Abellira, *Don Ho's Island Grill* (6 p.m.) 528-0807
Lopaka Brown, *Wailana Cocktail Lounge* (6 p.m.) 955-1764
Jonah Cummings, *Barefoot Bar, Outrigger Waikiki Hotel* (4 & 10 p.m.) 922-2268
Keoki Johnson, *Mai Tai Bar, Royal Hawaiian* (8:30 p.m.) 923-7311
Ka'ala Boys, *Ryan's Grill* (8:30 p.m.) 591-9132
Kaleo 'O Kalani, *Aloha Tower Marketplace* (11:30 a.m.) 528-5700
Ku'uiipo Kumukahi, *Poolside, Sberaton-Waikiki* (6 p.m.) 922-4422
Jake Shimabukuro, *Koko Crater Coffee* (7:30 p.m.) 393-2422

JAZZ

Rachel Gonzales, *Duc's Bistro* (11:30 a.m.) 531-6325
Azure McCall, *Chai's Bistro* (8:30 p.m.) 585-0011
Pico Payne Quartet, *Banana Patch Lounge, Miramar Hotel* (8:30 p.m.) 922-2077

LATIN

Gonzales, *Warrior Lounge, Hale Koa Hotel* (8:30 p.m.) 955-0555

NIGHTCLUB SHOW

The Love Notes, *'Ilikai Hotel* (8:30 p.m.) 949-3811

ROCK/R&B

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

29/Tuesday

CONTEMPORARY

Tito Berinobis, *Chart House* (5 p.m.) 949-4321
Emerald House, *Chart House* (9 p.m.) 949-4321
The Krush, *Esprit Nightclub* (8:30 p.m.) 922-4422
Melveen Leed, *Chai's Island Bistro* (7 & 9 p.m.) 585-0011
Stardust, *Hanobano Room* (8:30 p.m.) 922-4422
Booker T., *Banana Patch Lounge, Miramar Hotel* (10 p.m.) 922-2077

Continued on Page 12



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by TOM TOMORROW

From Page 11

Native Tongue, *Cheeseburger in Paradise* (6 p.m.) 923-3731

COUNTRY

The Geezers, *Rodeo Cantina* (8:30 p.m.) 454-1200

D J

Cadillac Daze ('80s alternative), *Evolution* (478 'Ena Rd.) (10 p.m.) 946-6499

\$2 Drink Night w/DJ Billy G (hip hop, house, R&B), *Flavors* (9 p.m.) 922-2344

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

GUITAR

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

HAWAIIAN

Brother Noland, *Aloha Tower* (11:30 a.m.) 528-5700

Lopaka Brown, *Barefoot Bar, Hale Koa Hotel* (5 p.m.) 955-9428

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

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

Nedward Ka'apana, *Hawaiian Regent Lobby Bar* (6 p.m.) 922-6611

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

Brado Mamalias, *Canoes at the 'Ilikai* (6 p.m.) 949-3811

Simplicity, *The Pier Bar* (10 p.m.) 536-2166

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

JAZZ

Rachel Gonzales, *Duc's Bistro* (11:30 a.m.) 531-6325

Shari Lynn & Fascinatn' Rhythm, *Warrior Lounge, Hale Koa Hotel* (8 p.m.) 955-0555

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

NIGHTCLUB SHOW

The Love Notes, *'Ilikai Hotel* (8:30 p.m.) 949-3811

ROCK/R&B

Rubber Soul, *Texas Rock & Roll Sushi Bar* (9 p.m.) 923-1234

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

Concerts

Brazilian Carnaval 2000 The South will rise again — South America, that is. Café Sístina plays home to Samba Axé, Capoeira Hawai'i, samba dancers, live music and more, and you're invited to "wear as little as possible." *Café Laniakea*, YWCA, 1040 Richards St.: Fri 2/25, 10 p.m. - 2 a.m. \$6. 524-8789

Crowbar It's hard, *hard* rock, straight outta New Orleans, as Crowbar arrives in Hawai'i for the worldwide debut of its seventh album. It's the band's first trip here in its 11-year history, and you have Derek Haderman and the fine folks in local hardie act Crucible to thank for it. And a portion of the proceeds from every ticket sold goes to Prevent Child Abuse Hawai'i. So be there. *Wave Waikiki*, 1877 Kalākaua Ave.: Wed 3/1, 8 p.m. \$12.50 advance; \$15 door. 941-0424, ext. 12. *Gussie L'Amour's*, 3251 N. Nimitz Hwy.: Fri 3/3, 8 p.m. \$12.50 advance; \$15 door. 836-7883

Filter & Razed In Black See story on Page 13. *World Cafe*, 1130 N. Nimitz Hwy.: Thu 2/24, 6 p.m. \$20. 599-4450

The Flying Burrito Brothers It's true, it's true. They're here, and just in time for your adrenalized gastrointestinal heartbreak. *Gussie L'Amours*, 3251 N. Nimitz Hwy.: Sun 2/27 & Mon 2/28, 8:30 p.m. \$5. 836-7883

Four Part Inventions It's the return of "Hawai'i's most original jazz group" (as voted by the band itself): vocalist Rachel Gonzales, bassist Ernie Provencher, drummer Lew Maddox and pianist/funny guy Les Peetz (who notes that the band is, in fact, housebroken) return for another night of highly eclectic jazz stylings ... and anything else they can get away with. *Honolulu Academy of Arts Theatre*, 900 S. Beretania St.: Fri 2/25, 7:30 p.m. Free. 532-8768

The Godfather, Part II See Scene Pick on Page 9. *Climbers Paradise*, 214 Sand Island Rd.: Sat 2/26, 10 p.m. - 4 a.m. \$15. 591-3500

The Robert Cray Band You'd think it tough to have the blues after commercial success, four Grammys and winter in Hawai'i. And yet, Robert Cray's still got them for one night only at the Sheraton Ballroom. *Sheraton-Waikiki Hotel*, 2255 Kalākaua Ave.: Sun 2/27, 8 p.m. \$25 - \$35. 922-4422

Steel Pulse See Concert Pick on Page 9. *World Cafe*, 1130 N. Nimitz Hwy.: Sat 2/26, 6 p.m. \$25. 599-4450

Velvet See Scene Pick on Page 9. *Che Pasta Cafe*, 1001 Bishop St.: Sat 2/26, 8 p.m. 524-0004

On Sale

Wynton Marsalis and the Lincoln Center Jazz Orchestra "The official house band for jazz at the Lincoln Center" arrives in Hawai'i, along with its famed director, Wynton Marsalis. Specializing in the works of Duke Ellington, the LCJO is dedicated to "developing a performance repertory of historic compositions and new commissioned works for big band." Expect a big blowout. ... *Blatsdell Arena*, 777 Ward Ave.: Sat 3/11, 8 p.m. \$15 - \$35. 591-2211

Readings

Sia Figiel The performance poet and writer from Samoa will give another charged reading of her work. Past readings have been funny, insightful and moving, and any chance to see her should not be missed. *UH-West O'ahu, Room E-102*, 96-129 Ala Ike, Pearl City: Mon 2/28, 2 p.m. Free. 454-4750

Theater & Dance

Beijing Kunju Opera Theatre See Theater Pick on Page 9. *Hawai'i Theatre Center*, 1130 Bethel St.: Sat 2/26, 8 p.m. & Sun 2/27, 2:30 p.m. \$10 - \$20. 528-0506

Big River Freeing slaves has never been so much fun. Any skepticism about a Huck Finn musical should be abated when you learn that the music and lyrics are by Roger Miller. *Richardson Theatre*, Ft. Shafter: 2/24 - 3/11, Thu - Sat, 7:30 p.m. \$6 - \$15. 438-4480

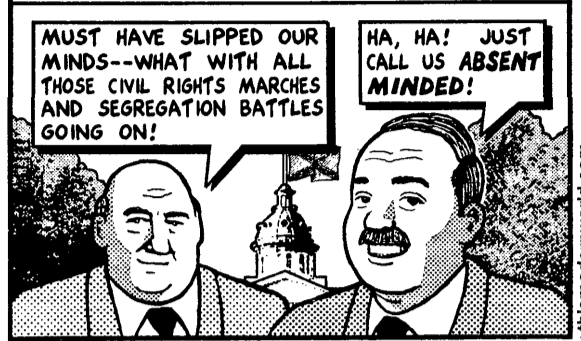
Cyrano Recommended for ages 10 and up, Honolulu Theatre for Youth's *Cyrano* — the tale of a man with a large nose and even larger talent for poetic phrasing — is a shortened but powerful version of the classic story. *Tenney Theatre*, St. Andrew's Cathedral, Queen Emma Sq.: Sat 2/26, 4:30 & 7:30 p.m. \$10; \$7.50 students; \$5 kids and seniors. 839-9885

Continued on Page 14

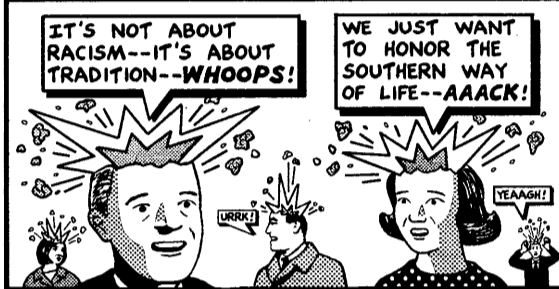
THE THING THAT STRIKES A VISITOR TO THE SOUTH IS THE EXTENT TO WHICH IT IS STILL DEFINED BY THE CIVIL WAR...MEMORIALS AND MONUMENTS DOT THE LANDSCAPE, AND EVERYWHERE YOU LOOK THERE ARE EXPRESSIONS OF SOUTHERN PRIDE ACCOMPANIED BY REPRESENTATIONS OF THE CONFEDERATE FLAG...



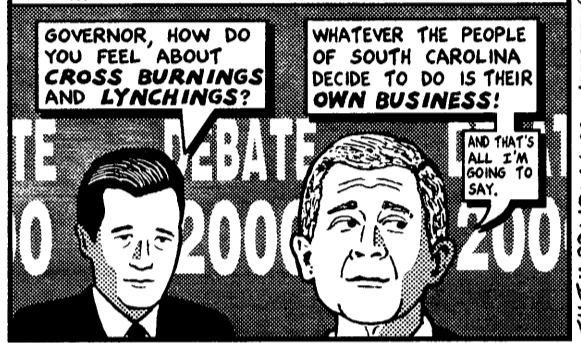
IN SOUTH CAROLINA, THAT FLAG WAS RAISED ABOVE THE STATE CAPITAL IN 1962, AS A SUPPOSEDLY TEMPORARY COMMEMORATION OF THE CENTENNIAL OF THE CIVIL WAR...THOUGH SOMEHOW THEY FORGOT TO EVER TAKE IT DOWN...



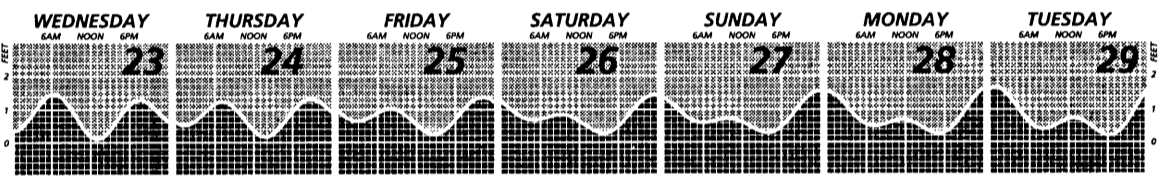
NOW, MANY WHO SUPPORT THE FLAG'S CONTINUED DISPLAY ARE UNDOUBTEDLY SINCERE IN THEIR DESIRE TO CELEBRATE CERTAIN ASPECTS OF THEIR HERITAGE WHILE OVERLOOKING OTHERS--THOUGH YOU'D THINK THE COGNITIVE DISSONANCE OF THE EFFORT WOULD MAKE THEIR HEADS EXPLODE...



BUT UNFORTUNATELY, THE STARS AND BARS SYMBOLIZE A SHAMEFUL PAST AS SURELY AS THE GERMAN SWASTIKA...THOUGH OF COURSE NOT EVERYONE IS WILLING TO ACKNOWLEDGE THIS...



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Manoa Valley THEATRE

Concerts

Filter's Richard Patrick has come home to his art.

PHOTO: RALF STRATHMAN

Prodigal Son



New, smoother taste: Richard Patrick (second from left) and Filter.

RIG VALDEZ

At 31 years old, Filter frontman Richard Patrick has made both his living and his life out of being a professional rocker. From the beginning, he had the look (tall, dark, strung out) and the reckless attitude. Now, it seems, Patrick the prodigal son has finally come home to his art, with the release of the critically acclaimed *Title of Record*. And while he hasn't always been successful at maintaining his rock-star pose, he's beginning to find some inner peace through the musical process.

"Every song was written at the moment of crisis," notes Patrick, going on to describe one such moment. "One time I got drunk, did a bunch of drugs and ended up on a plane. I blacked out, took off all my clothes and started masturbating. I was in first class, and apparently I began running around the plane yelling, 'Hey you motherfuckers, Let's get naked!'"

This high-altitude hi-jinks ultimately sparked the idea for Filter's purest pop song, "Take A Picture":

*Could you take my picture?
Cause I won't remember ... Hey dad!
Whaddayou think of your son now?*

"The song 'I'm Not The Only One' I wrote 10 minutes after I put my fist through a wall," remembers Patrick. "I had to go to the hospital to get stitches. I recorded the track, and when I played it for my manager, he asked me, 'What are you singing in that verse?' And I'm like, 'I don't know what I'm saying. ... I was living the moment, confused and bewildered over a girl who was cruel to me.' And my manager says, 'Well why don't you fix this?' I was standing in front of a microphone with a bleeding hand, and I'm like,

"You don't get it, do you?"

I think I understand — Patrick does fucked-up shit, calls it, "a cathartic situation" and writes a song about it. Whatever the case, the method seems to be working.

"Every word that you hear on this album, I lived through personally," he says. "I think that's what is lacking in music today: The lack of human emotion. Being a musician gives you the responsibility to create musical journeys. That's what all my favorite bands did for me. If there's a kid in Ames, Iowa, who hears my record and says, 'I can do that,' I'm stoked that I was a catalyst. I have a responsibility; and it's not to talk bullshit."

Indeed, most people don't "get" Richard Patrick. The high-school jocks who made fun of him as a dorky "Goth-punk" teen in Ohio didn't get him. Later on, in 1994, when Patrick left his gig as touring guitarist for Trent Reznor's Nine Inch Nails (a gig that mostly involved smashing guitars and boinking groupies), critics and fans wondered why anybody would bail on one of the hottest industrial-rock bands in the world.

Patrick left NIN to form Filter, gaining notoriety with the irritable howl of "Hey Man, Nice Shot" on the band's debut album *Short Bus*. Patrick says he wrote the song in 1991 about R. Budd Dwyer, the Pennsylvania public official who committed suicide on live television — and now admits that he probably shouldn't have released it, but confesses it was the best material he had.

That's no longer the case. While *Short Bus* was a muddy exercise in post-Nine Inch Nails angst, recorded solely by Patrick and programmer/multi-instrumentalist Brian Liesang, *Title of Record* presents a brand-new band, leaping into the realm of romantic, hard-guitar rock.

"Welcome to the Fold," the first song on the new album, is described by Patrick as, "Youthful anger met

with celebration." Guitarist Geno Lenardo calls it an, "Epic, sonic guitar assault," while drummer Steven Gillis offers, "Robust, hard core." (Bass player Frank Cavanagh can't use "gargantuan" often enough to describe the sound of this track.)

Meanwhile, *Spin* magazine's Kate Sullivan summed up *Title* late last year, writing: "Patrick's vocals are disarmingly aesthetic, his melodies shoot for sensual melodrama and his lyrics often seep pathos. Bolstered by Geno Lenardo's effects-heavy guitar, the new songs assert a fierce vulnerability that owes more to Perry Farrell than to Reznor."

"This is the record where I learned how to sing; the first record was punk rock in origin, a lot of screaming and mumbling," says Patrick. "On this one, I finally made peace with my voice."

Patrick's voice is one of the most powerful and dynamic in rock today. Quite an accomplishment for someone who just recently discovered he could sing.

Not, apparently, that it matters all that much.

"Fans of Filter are fans because I am my own person," he says. "They don't give a shit about what I'm wearing, or what I think is cool. My life is about Filter. If the kids dig it, great; if they don't dig it because I'm not wearing a gold chain, I don't care. I've never had a plan. All I believe in is writing music and articulating my own opinion out of millions of opinions, and seeing if anyone else agrees." ■

**Filter with Razed In Black
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THE SCENE

From Page 12

¶ Dance 2000 This most recent version of the UH-Mānoa Department of Theater and Dance's annual showcase honors the work of modern dance pioneer Jean Erdman, while at the same time breaking new ground via works by UH professor Betsy Fisher, student Chiaki Kise and guest choreographers Erik Stern and Michael Sanders. *Kennedy Theatre Mainstage*, UH-Mānoa campus: Thu 2/24 - Sat 2/26, 8 p.m.; Sun 2/27, 2 p.m. \$3 - \$12. 956-7655

Forever Plaid See preview on Page 17. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd.: 2/23 - 3/12, Wed & Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$10 - \$25. 988-6131

Jungle Book The Vancouver, Wash.-based Tears of Joy Theatre arrives for a performance of Rudyard Kipling's classic. The real stars here are the puppets used to act out the stage adaptation, which were crafted by Russian-born puppet designer Ella Gonioudsky, who first met the company while it was touring Russia in 1990. *McCoy Pavilion*, Ala Moana: Fri 2/25, 9 & 10:30 a.m. \$3. 922-0459

How to Succeed in Business without Really Trying See review on Page 17. *Diamond Head Theatre*, 520 Makapu'u Dr.: Through 3/5, Thu - Sat, 8 p.m.; Sun, 4 p.m. \$10 - \$40. 734-0274

Madama Butterfly Puccini's scandalous (albeit implausible) opera performed by Hawai'i Opera Theatre, sung in Italian with English translations displayed. *Blaisdell Concert Hall*, 777 Ward Ave.: Fri 2/25, 8 p.m.; Sun 2/27, 4 p.m.; Tue 2/29, 7:30 p.m. \$25 - \$80. 596-7858

Matt Yee Hawai'i's diva works it with an all new cabaret show. *Campus Center Ballroom*, UH-Mānoa campus: Fri 2/25, 8 - 10 p.m. \$15; \$5 UHM students. 946-4205

Pangaean Dreams: A Shamanic Journey A performance art piece about humanity's place on the planet with the fractured supercontinent serving as metaphor. *Earle Ernst LAB Theatre*, UH-Mānoa campus: Fri 2/25 & Sat 2/26, 11 p.m. \$3 - \$6. 956-7655

Semipermeable Men Brain The Honolulu Butoh dance group Tangentz brings to light this stark examination of intimacy among "lower humans." *Linekono Academy Art Center*, 1111 Victoria St.: Tue 2/29, 6 p.m. Free. 988-4290

So Long on Lonely Street Sandra Deer's drama of a once-proud southern family squabbling over an inheritance is adapted to the sparse Readers Theatre style. Call for prices. *Richardson Theatre*, Ft. Shafter: Sun 2/27, 3/5, 3/12, 2 p.m. 438-4480

Spectrum in Motion A contemporary dance concert by the students of Kamehameha Schools, benefiting Prevent Child Abuse Hawai'i. *Kamehameha School Campus*, 1887 Makuakane St.: Thu 2/24 & Fri 2/25, 7 p.m.; Sat 2/26, 2 p.m. \$2. 842-8655

Tintypes Musical review about the turn of the century, the end of an era and all those epic things that move people to sing and dance. Theatersgoers have the choice of participating in a pre-show buffet (post-show on Sundays) or just seeing the show itself. *Hawai'i Pacific University Theater*, 45-045 Kamehameha Hwy., Kāne'ohe: Wed 2/23 & Thu 2/24, 7:30 p.m.; Fri 2/25 & Sat 2/26, 7 p.m. (buffet), 8 p.m. (performance); Sun through 2/27, 4 p.m. (buffet follows performance). \$25 general (w/buffet)/\$12 (show only); \$22/\$8 seniors, students, military; \$20/\$5 HPU students and children under 12. 254-0853

Auditions

Hawai'i Opera Theatre Auditions Auditioners for Opera Studio and Comprario positions in 2001 should prepare three arias and bring sheet music. Call to set an appointment. 596-7372 *Blaisdell Concert Hall*, 777 Ward Ave.: Mon 2/28, 5 - 7 p.m.

Museums

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

¶ Aloha From Waikiki A nostalgic look at the history of one of the world's most famous tourist destinations, and how it went from agricultural wetlands to ultra high-density resort. Opens 2/26, runs through 7/4. *Star Station One* Through 2001.

To Honor and Comfort: Native Quilting Traditions A traveling exhibit from the Smithsonian featuring 45 Native American and Hawaiian quilts, and the history, aesthetics and social meaning of each. Through 5/7. **Children's Discovery Center** Children can

gambol through four galleries of gadgetry and installations that celebrate and educate. *110 'Obe St.*: Open Tue - Fri, 9 a.m.-4 p.m.; Sat and Sun, 10 a.m.-3 p.m. \$8 adults, \$6.75 children 2 - 17. 522-8910

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

Apple Canon: Paintings by Thomas Woodruff His touching 365 piece "apple a day" opus won't keep anyone away. Through 3/26.

Disturbing Desire: Video Works by Ximena Cuevas, Diane Nerwen and Shelby Silver Through 3/26.

Vik Muntz: Seeing Is Believing This New York blending of photography and sculpture examines the nature of reality. Through 3/26.

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

Monster Portfolio Monster-sized and -themed prints by the Honolulu Printmakers Through 5/7.

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

Busy Being Born: Glass Works by Robert A. Mickelsen Known for his intricate goblets and vessels featuring whimsical sculptural and narrative elements, the artist has recently moved away from his vessel-like pieces and is working toward forms that are more organic and abstract. Through 5/17.

Nancy Grossman: Fire Fields Ten collages and two assemblages inspired by the New York artist's 1992 helicopter ride over the vents and lava flows of Kīlauea. Through 5/17.

90 Degrees: Paintings by Evan Asato, William Bartlett and Akira Iba Abstract minimalism from three different points of view. Look for optimism, Zen and a little bit of magic. Through 5/17.

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

Hawaiian Plantation Village This outdoor museum's 30 structures (preserved in their original condition) are devoted to plantation life and the eight ethnic minority groups who tended to the plantation from the mid-19th century through World War II. 94-695 *Waipahu St.*: Open Mon - Fri, 9 a.m. - 3 p.m.; Sat 10 a.m. - 3 p.m. \$7 adults, \$5 kama'āina, military, \$4 seniors, \$3 children 5-12, free to children under 5 years. 677-0110

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

Art of, by, and for Children Through 6/25.

Contemporary Japanese Crafts Master Japanese craftsmen incorporate Western styles into ancient techniques to create this six part exhibition. Through 4/16.

Selections of Twentieth-Century Art from the Academy's Collection Modern art usually on view in the Luce Gallery will be moved to the Second Floor galleries to make room for the upcoming Nile installations. Through 8/27.

¶ Sight Lines/Fault Lines Local artist Marcia Morse presents a series of 140 identically dimensioned modules, reflecting on meaningfulness derived from disparity. Works in plaster, felt, plexiglass, slate and paper, among other things. Runs through 3/19.

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

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 other foreigners. 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.*: Open Tue - Sat, 9 a.m. - 4 p.m. \$8 adults, \$7 kama'āina, military, \$6 seniors, \$4 students, children 4-13, \$3 children 3 and under. 531-0481

Madge Tennent Gallery The home of the oil

paintings and drawings of child prodigy Madge Tennent is a walk through the mind of the artist, one who has influenced and inspired many contemporary local creators. *203 Prospect St.*: Open Tue - Sat, 10 a.m. - 12 p.m.; Sun 2 - 4 p.m. Free. 531-1987

Galleries

Opening

The Disappearing Hawai'i Ink and collage art from Everett Y.S. Ching. Opens Sat 2/26, runs through 3/25. *Pauahi Gallery @ Bishop Square*, 1001 Bishop St.: Mon - Fri, 10 a.m. - 4 p.m. Free. 734-8018

¶ Honolulu Printmakers Annual Exhibition In its 72nd year and still going strong. The opening reception (Tuesday, Feb. 29, 5 - 7 p.m.) will also honor teacher and printmaker Allyn Bromley, who is retiring after 26 years in the University of Hawai'i system. 532-8741. Opens Tue 2/29, runs through 3/19. *Linekono Academy Art Center*, 1111 Victoria St.: Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Free. **Imaizumi Imaemon XIII** Gallery Tokusa houses the ceramic works of this Living Treasure of Japan. Opens Thu 2/24, runs through 3/12. *Halekulani*, 2199 Kālia Rd.: 9 a.m. - 9 p.m. daily. Free. 923-2311

The International Festival This year's annual event features artists from Vietnam. Opens Mon 2/28, runs through 3/18. *Koa Gallery*, Kapi'olani Community College, 4303 Diamond Head Rd.: Mon - Fri, 10 a.m. - 4 p.m.; Sat 10 a.m. - 2 p.m. Free. 734-9375

Photograph Exhibit Recent works by Philip Spalding III. Opens Tue 2/29, runs through 4/29. *Mission Houses Museum*, 553 S. King St.: Tue - Sat, 9 a.m. - 4 p.m. Free. 531-0481

Continuing

A Brush with the Soul Pieces by the painters of Playworks studio. Through 3/17. *HPU Art Gallery*, Hawai'i Pacific University, Hawai'i Loa campus: Mon - Sat 8 a.m. - 5 p.m. Free. 236-3567

Aloha Hawai'i Oils, acrylics and prints by Linda Johnston. Through 2/29. *Assaggio Ristorante*, 354 Uluniu St.: Free. 261-4041

Facing the Person Ink drawings by Murray Turnbull. Through 3/19. *Queen Emma Gallery*, 1301 Punchbowl St.: Daily, 11 a.m. - 5 p.m. Free. 537-7167

Frances Ferdinands Paintings by the Canadian artist nearly responsible for World War I (think about it, think about it ... there you go). 734-9375 Through 3/20. *Kapi'olani Community College*, 4303 Diamond Head Rd.: Tue - Fri, 11 a.m. - 2 p.m., 5 - 8 p.m. Free.

Generations: Chinese Families in Hawai'i 1852 - 2000 Clarence Lee and Wah-Chan Thom are among the artists celebrating the accomplishments of Hawai'i's Chinese community. Through 2/29. *Ramsay Galleries*, 1128 Smith St.: Mon - Fri, 10 a.m. - 5 p.m.; Sat, 10 a.m. - 4 p.m. Free. 537-2787

Love - A Group Perspective A multimedia show featuring the polyamorous grouping of Kim Taylor Reece, Doris Foltin, Hesham, Cole Chetney and David Gilmore. Through 3/9. *Atmosphere Gallery*, 1109 Nu'uanu Ave. (next to Indigo Restaurant): Tue - Fri, 11 a.m. - 5 p.m.; Sat, 11 a.m. - 2 p.m. Free. 525-5200

The Sensual World This show of erotic and/or sensual art is the second installment of "The Reunited Soul" cycle. Through 2/25. *Honolulu Art Gallery*, 1356 Kapi'olani Blvd. #2: Mon - Thu, Sat, 10 a.m. - 6 p.m.; Fri, 10 a.m. - 8 p.m. Free. 955-5250

Shells of Our Waters David Graves' multiple collages prove that what you see is not what you get. Through 3/4. *Salon5*, 1160-a Nu'uanu Ave.: Tue - Sat, noon - 8 p.m. Free. 550-2855

Sueños y Recuerdos - Cien Años en Hawai'i The United Puerto Rican Association of Hawai'i celebrates 100 years in paradise with this multimedia display. Through 3/22. *U.P.R.A.H. Social Hall*, 1249 N. School St.: Mon - Wed, 10 a.m. - 2 p.m. Free. 847-2751

Women Photograph Women of the World - Past, Present, Future A celebration of International Women's Day (3/8) and National Women's History Month, dedicated to Marion Saunders and Pat Perry. Through 3/12. *Gallery on the Pali*, 2500 Pali Hwy.: Free. 526-1191

Learning

Beginner Cha-Cha Dance Lessons Instruction courtesy of Parents Without Partners, a

nonprofit, nonsectarian group devoted to single parents and their children. *McCoy Pavilion*, Ala Moana Park: Tue 2/29, 7 - 8:30 p.m. \$2 donation per class. 262-6442

Betty Burdick's Workshop for Actors Director (MVT's *Of Mice and Men*) and Po'okela-nominated actor Betty Burdick leads this workshop for those with prior training and experience. Call for registration and location. *Pacific Intercultural Academy*, PO Box 240154, Honolulu, 96824: Tue 2/29 - Tue 5/2, 6:30 - 8:30 p.m. \$130. 394-6547

The Elequent Stillness of Stone Stone rocks. The Pacific and Asian Affairs Council presents this slide lecture in Hale Kuhina, room 115, titled "The Role of Rock in the Dry Landscape Garden." Explained are the relevant influences of feng shui, Taoism and Buddhism. *Windward Community College*, 45-720 Kea'ahala Rd., Kāne'ohe: Tue 2/29, 6 - 7:15 p.m. Free. 944-7784

¶ Making Documentaries That Matter Explore the process and motivation for making documentary films and videos via a one-day workshop with Emmy Award-nominee Marlene Booth, whose films have been screened at film festivals worldwide. In addition to the workshop, Booth's latest film, *Yidl in the Middle: Growing Up Jewish in Iowa*, will be screened next week. Advance workshop registration is required; seating for the screening is also limited. *Krauss Hall, Yukiyoobi Room*, UH-Mānoa campus: Fri 3/3, 7 p.m. #4 general, \$2 students (film screening); Sat 3/4, 9 a.m. - 4 p.m. \$100 (workshop). 956-7221

Pacific Songwriters Workshop Have your words or music critiqued and study the songwriting process with others. The normal fee of \$15 per class is now reduced to a participant's ability to pay. Call for reservations and location. Every Sat through 4/15, 1 - 3 p.m. 395-1222

Screen Printing Demonstration Local craftsman Grant Kagimoto of Cane Haul Road reveals the ancient secrets of the arcane art of ink transfer. *Native Books & Beautiful Things*, Ward Warehouse, 222 Merchant St., Suite 101: Sat 2/26, noon - 5 p.m. Free. 596-8885

Botanical

Free Hydroponic Gardening Class It's very easy being green. So easy in fact that you don't even need dirt to do it. Find out all about soil-less growing at this class. *Kāhala Hydro Greenery*, 4224 Wai'ālae Ave.: Sat 2/26, 8:30 - 10 a.m. Free. 735-8665

Free Self-Guided Tours *Pearl City Urban Garden Center*, 962 Second St.: Sat 3/4, 9 a.m. - noon. Free. 453-6050

Native Hawaiian Plant Sale Stop by Pat's every month for a sale that's sure to keep your thumb and garden green. Featured among this month's landscape, lei, medicinal and endangered plants is Painiū, a relative of the lily. *Pat's Island Delights*, Waiau Center, 98-450 Kamehameha Hwy.: Sat 2/26, 9:30 a.m. - 1:30 p.m. 484-8808

Palm Frond Weaving Uncle Norman Ching brings more than 50 years of know-how to this basket-weaving class. *Hawai'i Nature Center*, 2131 Makiki Heights Dr.: Sun 2/27, 9 a.m. - 1 p.m. \$7; \$5 members. 955-0100

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. Free, but donations welcome. 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., Kāne'ohe: Weekly: Sat, 10 a.m.; Sun, 1 p.m. Free. 233-7323

Legendary Nu'uanu Valley Walk Scott Burlington leads you up the old Pali Road into a trip to 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

Food

Food Allergies, Digestive Health and Cleansing Attention to what you eat can lead

to good health, which includes identifying possible food allergies and cleansers. Learn more with Dr. Hoener in Room 104. *Mō'i'ilī Community Center*, 2535 S. King St.: Fri 2/25, 7 - 8:30 p.m. \$5. 737-0414

Whatevahs

African Cultural Safari VIII Close out Black History Month with this family event, featuring storytelling, song and dance, African clothing, and art projects for the kids. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sun 2/27, 1 - 5 p.m. \$1. 532-8701

Goodwill Industries Annual Fundraiser "Leaping into the New Millennium" is the night's theme, one which promises live music and an auction for all things big and good. *Hilton Hawaiian Village*, 2005 Kālia Rd.: Tue 2/27, 6 - 9 p.m. \$150. 836-0313

Hawai'i Collector's Expo '00 One man's trash ... Everything from Hawaiiana to Pokémon, including a display of \$1 billion in currency. *Blaisdell Exhibition Hall*, 777 Ward Ave.: Fri 2/25, 4 - 10 p.m.; Sat 2/26, 11 a.m. - 9 p.m.; Sun 2/27, 11 a.m. - 5 p.m. \$1 - \$3. 486-4766

Honolulu Street Market Local foods and crafts in a casual (read "asphalt") setting. 221-6042 *Diamond Parking Lot*, 600 Queen St. (by the Advertiser building): Every Sat, 8 a.m. - 2 p.m. free admission.

Volunteer

Hospice Hawai'i Adult volunteers from the Leeward side are needed during the day to help the terminally ill and their families. Duties could include shopping, homemaking, support and companionship. (Volunteers must complete the free three-day training program.) *Hospice Hawai'i*, 860 Iwilei Rd.: 924-9255

Miconia Removal Service Project Aliens are among us, and we must work to eradicate them. First on the list is this noxious plant. Call for meeting place and time. *Sierra Club*, 1197 Kahului St.: Sat 2/26. 538-6616

Gay

Maunawili Contour and Valley Trail Bring lunch, water, rain gear and repellent to this four mile hike of the Windward Side, ending with a dip near a waterfall. Call for meeting place and time. *Gay and Lesbian Community Center*, 2424 Beretania St.: Sun 2/27 Free. 951-7000

Mixed Media

¶ Spectrum Hawai'i: Hawaiian Steel Guitar Invented by Joseph Kekuku in 1889, the steel guitar and its history are the focus of this loving documentary, which includes interviews with local masters Jerry Bird, Alan Akaka, Barney Isaacs and Merle Kekuku. *Hawai'i Public Television*, KHET-11: Sat 2/26, 7:30 p.m. 973-1000

Grassroots

Volunteer Hawai'i A three-day conference sponsored by State Volunteer Services, aimed at increasing volunteerism and community building in Hawai'i. Keynote speeches will address race and ethnic identity as obstacles to collaborations as well as providing service learning opportunities for students. Workshops on many topics will also be offered. Advance registration is required. *community.bei.com/volunteer-hi/conference.html* *Hilton Hawaiian Village*, 2005 Kālia Rd.: Sat 2/26 - Tue 2/29 \$150. 586-7200

¶ What Does It Mean to be a Hawaiian? Kumu hula and professor Pualani Kanahale lends her voice and expertise to this second of three lectures sponsored by the native Hawaiian Leadership Project. *Center for Hawaiian Studies*, 2465 Dole St. (UH-Mānoa): Thu 3/2, 6 - 7:30 p.m. Free. 973-0978

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. ■

Music

PHOTO: FRANCIS HAAR

A special conference and concert celebrate Barbara Smith's lifetime of music.

Concerted Efforts

STEPHEN FOX



Different drummer: Barbara Smith (circa 1964)

The University of Hawai'i is catching a lot of flak these days from all sides, but it *does* have some cool things going on besides green mice. One Mānoa gem is the Ethnomusicology Department, which studies musics of the various cultures of the world. Hawai'i had a thriving musical culture before the Europeans arrived, and has since attracted everything from Okinawan kotan to Puerto Rican bomba. It is largely thanks to the work of one bright woman that the descendants of these cultural traditions now have a resource from which to learn their history and identity.

As a young woman, Barbara Smith worked as a piano instructor at Eastman School of Music, one of the world's top schools. But distant Hawai'i called her to UH, where she was offered a position as professor of music theory and piano. She arrived in 1949 to find one ancient, termite-eaten wooden building at the corner of Dole and University. She soon realized that her student body was diverse: Japanese, Chinese, Filipino, Portugese, Korean and Hawaiian pupils formed the bulk of her classes. Few had any idea what the music of their ancestors was like, and Smith observed that a cultural generation gap between these students and their elders was resulting.

In 1953, Smith travelled to Brussels for the first conference of the International Society of Music Education. She encountered many of the top educators in the world, and she perused the book exhibits to look for a way to meet the needs of her diverse new community. She didn't find it. Everyone had classical literature, and perhaps something from their own nation, but nothing filled Hawai'i's need, and someone had to do something.

The first step was clandestine koto lessons.

"I didn't want anyone to know, because if I didn't like it and quit, it would be worse for the students than if I had never tried," Smith relates. She liked it, however, and in 1956, she went to Asia, doing research under a Rockefeller grant to establish a program of multi-cultural music education. By 1959, summer classes geared towards in-service teachers were well-established, though the Music Department chairman cautioned that Smith didn't really have enough experience to set up a program for training of educators.

"He was right about that," she said, "and Dorothy Gillet had just come over from Kamehameha

School. We team-taught the class. I took the Asian cultures, and she took the Hawaiian and Pacific ones."

The format was ingenious, but a lot of work to teach. Practitioners of all the diverse traditions in the Islands came to the class to explain their music or dance; Smith and Gillet would transcribe the songs and run them off on a ditto machine for the next day's class.

I asked Smith why, in these days of tight budgets, ethnomusicology is important. She began by saying that psychology and medicine now recognize the effects of "organized sound" (read that "music") on human physiology.

"To people who are not wealthy by our standards, music is very important," she said, and paused. "Now, I know you asked me about ethno, but to explain that, first you must establish the importance of music."

Ethnomusicology is the study of how people relate to music, and music is a means to access understanding of a culture. "It's not the only way, but when two people from different cultures perform music for each other, good social relations result. The world needs that whether the economy is doing well or poorly." Smith's 1956 trip to Asia followed soon after the split between India and Pakistan. She observed that despite the politically sensitive climate, "musicians and scholars from both countries were quite ready to admit that the classical tradition is the same in both countries."

As those early classes grew into one of the top ethnomusicology programs in the world, Smith watched her students find their musical roots and explore other cultures, under the guidance of musical masters. Harry

Nakasone, who was one of the early additions to the lecture staff, has been declared a living treasure in both Okinawa and Japan, and is a recipient of the National Heritage Award in the United States. Smith cites Riley Lee as an example of a student who made the leap of understanding into another culture: He was declared a master of shakuhachi in Japan, and is now an internationally known performer. Taiko master Kenny Endo also benefited from her tutelage.

Barbara Smith has given Hawai'i and the world a great resource. She taught classes for more than 37 years, some of which used to fill the Orvis Auditorium when it was one big hall, and served on thesis committees until last year. This Saturday, the university is hosting a conference entitled "A Tribute to Barbara B. Smith." The program will celebrate her 50-year commitment to our local musical cultures, with sessions running throughout the day. On Friday night, the Seoul Ensemble for Traditional Korean Music will give a special, free performance in Smith's honor. Among those in attendance for this much deserved celebration will be several of Smith's former students who have risen to the top of their respective fields. Expect that this event will sing. ■

"A Tribute To Barbara Smith"
Orvis Auditorium,
UH-Mānoa campus
Fri 2/25, 8 p.m. (concert);
Sat 2/26, 8:30 a.m. - 5 p.m.
(conference).
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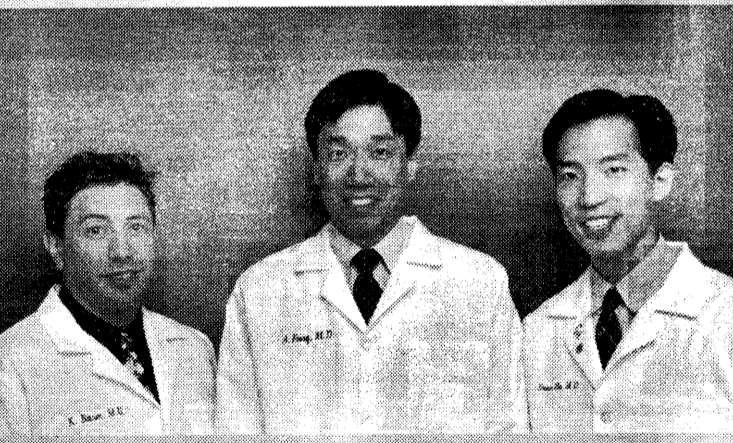


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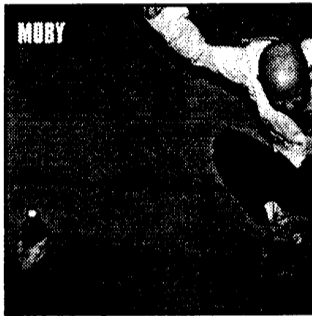
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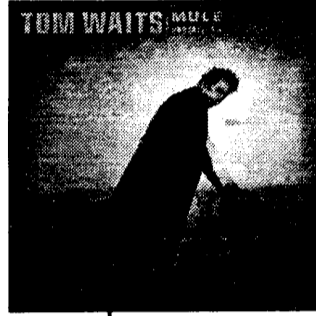
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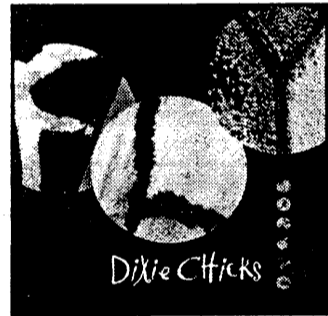
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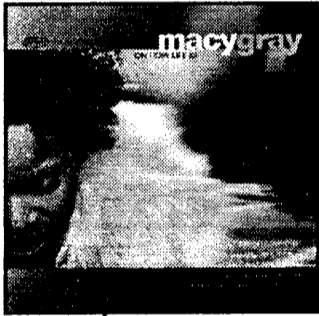
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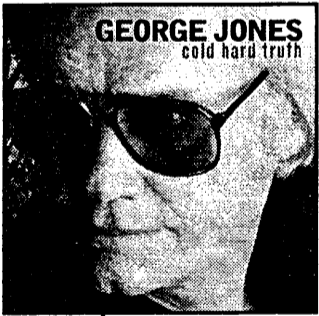
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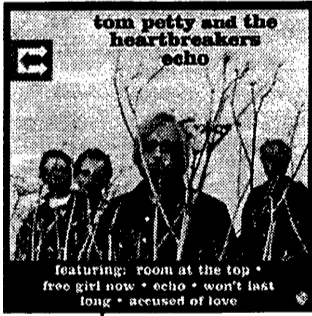
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Forever Plaid goes through the past, lightly.

Checkered Past

ERIN M. M. SWEENEY

When Andrew Sakaguchi's grandmother was asked if she liked the recent production of *Miss Saigon*, she curtly replied, "I liked *Forever Plaid* better". Sakaguchi has appeared on countless stages since he performed in the 1997 Waikiki production, but one show remains at the top of his grandmother's list. A few days later, when Manoa Valley Theatre called to ask Sakaguchi to direct their upcoming production of *Forever Plaid*, he had no choice but to accept. Can't argue with grandma.

While the successful 1997 production was performed in a large nightclub, "MVT's smaller venue allows for more intimacy," explains Director Sakaguchi. "Because the audience will be more focused on the stage, they will get to know the sweetness of the characters."

The four sweet characters are members of the musical group The Plaids. Never heard of The Plaids? Well, death has a nasty habit of getting in the way musical immortality. An accident involving a busload of parochial-schoolgirls quickly ended the plans of these four young men to appear on the *Ed Sullivan Show*. Luckily, some strange force has brought the boys 36 years into the future, for one final performance.

Contrary to popular belief, Sak-



Dead men tell mo' tales: Andrew Sakaguchi, Melina Lillios, Andrew Meader, Michael Pa'ekukui and Terry Howell (from left), on the set for *Forever Plaid*.

aguchi does not plan to be a cast member in every show he directs, but as of two weeks ago, he became one of the performers in the current production. Reprising his roll as Smudge, Sakaguchi says he's found this cast to be very different from the 1997 ensemble. "We were very similar in age and experience, and had a local audience who knew us. This group is a motley crew of actors. Andrew [Meader] has never been in a play before. Terry [Howell] hasn't done a lot of theatre locally, but performed this same show a few years ago in upstate New York. And Michael [Pa'ekukui] has wonderful acting ability, but isn't a trained singer. We have had to work together to find the cohesiveness."

Sticking together meant Howell and Meader taking time to assist Pa'ekukui with his music, which happened to feature the most diffi-

cult harmonies in the show. ("Yeah, I looked at the music and said, 'You want me to do what?'" exclaims Pa'ekukui.)

The chemistry of the cast has begun to bubble with assistance from musical director Melina Lillios and assistant director Kristin Ing. "Regardless of age," says Pa'ekukui, "you will find a connection to the music or lyrics or characters."

Howell continues, "The story is about these guys completing the one thing they really want to do."

"And," adds Meader, "you can laugh. Really burst out laughing."

And grandma liked it ... and you will, too.

Manoa Valley Theatre, 2833 E. Manoa Rd., Wed & Thu, 2/23 - 3/9, 7:30 p.m.; Fri & Sat, 2/25 - 3/11, 8 p.m.; Sun 2/27 - 3/12, 4 p.m. \$10 - \$25. 988-6131

How To Succeed at Business Without Really Trying is money.

Sweet Success

Climbing the corporate ladder may be part of the American dream, but climbing the ladder without actually doing any work is the American fantasy. Diamond Head Theatre succumbs to corporate executive fantasy with full song and dance in its production of *How to Succeed in Business Without Really Trying*. Based on an actual young executive guide from the '50s, the award-winning musical ran on Broadway in the early '60s and was revived (starring Matthew Brodrick) in 1995.

With the help of his handy guidebook, window washer J. Pierrepont Finch (Andy Montague) envisions a quick ascent to the executive top of World Wide Wickets, Inc. Along the way, Mr. Finch meets: the requisite love interest, secretary Rosemary (Hillary Jovi); the big boss man J.B. Biggley (Howard Bishop); the incompetent nephew Bud Frump (Jesse Michael Mothershed)

and Hedy LaRue (Katie L. Shriver), the bimbo with a heart of gold.

How to Succeed spoofs an era when married men got jobs for their girlfriends, male executives needed to be reminded that their female secretaries are not toys and girls from the steno pool dreamt of wearing a wifely uniform. Ah, the good old days.

Feminist concerns aside, director Mary Gutzi gets a year-end bonus from a stunning cast of lead actors. The audience gets wrapped up in each performer's delightful character and is almost surprised when a fabulous singing voice emerges. "Coffee Break," the workers' plea for a daily caffeine fix, is the highlight of the several dance numbers (featuring John Rampage's choreography) in the production. A larger-than-usual orchestra (with kazoes, even), directed by Jeffrey Cooper, fills the theater with toe tapping tunes.

A geometric set designed by Paul

Guncheon and Joel Savoie reflects the function-before-form modernist architecture of the day. Colored squares emphasize the conformity that mailroom manager Mr. Twimble (Michael Beard) sings of as he praises "The Company Way." Breaking from that conformity, Mr. Finch manages to out-smart his co-workers and smile his way from mailroom to vice-president in little more than a week. Typical musical-comedy disasters and romance impede our hero's rise, but a predictable happy ending has even the out-smarted singing a lively song.

Stories of greed and power are a theatrical staple, but none make it all seem so harmless and attractive as this tale of a window washer succeeding without really trying.

—E.M.M.S.

Diamond Head Theatre, 520 Makapu'u Ave.: Thu - Sat, 2/24 - 3/4, 8 p.m.; Sun 2/27 - 3/5, 4 p.m. \$10 - 40. 734-0274



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Film

Boys Don't Cry is tough and fearless.

Transformations

BOB GREEN

Taking a break from her second stint of teaching a course on independent filmmaking at UH's Pacific New Media a few seasons back, indie producer Christine Vachon (*Velvet Goldmine*) talked with the *Weekly* about her upcoming project.

"It's called the Brandon Teena story," she said, sighing. "A great story, a tough sell — but that's my kind of movie." (Vachon had just received the news that her *Happiness* had been dropped from distribution by a major house because it was too "controversial.")

"I want to put stories on the screen that have never been up there before," she asserted. And so her company — Killer Films — has co-produced *Boys Don't Cry*, which is up for two Oscars and several Spirits (indie awards) this year.

"The only problem," Vachon continued back then, "is the casting: We've got to find someone as charming and convincing as Brandon was ... but I think maybe we might have finally found the right one."

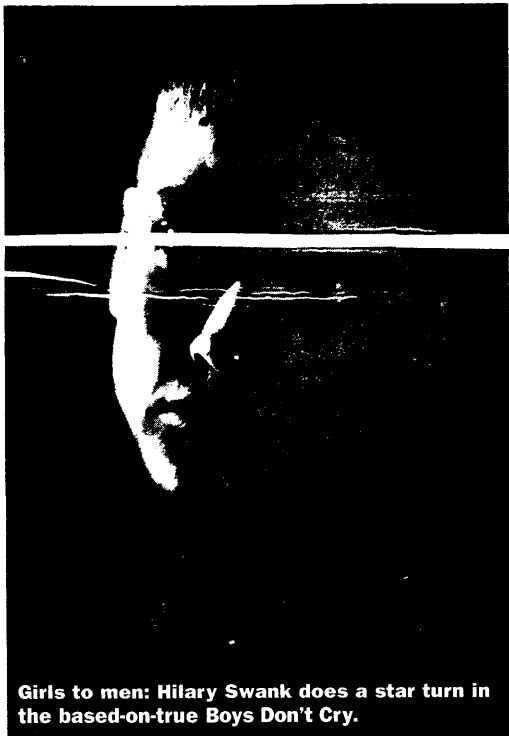
Oscar-nominee Hilary Swank is the actress Vachon and her colleagues found, and her performance as Teena Brandon — a teenager who "became" a boy when she moved to a small Nebraska town in

1992 — is superb: the film, even with a superior ensemble cast and an excellent screenplay, probably couldn't work without her.

To its everlasting credit, the movie starts right up — and never offers psychologizing nor apologia. It "simply" tells its story with what seems straightforwardness, disguising its artfulness, never taking the high ground of social importance. Strapped down into her role, Teena, aching to express herself as a boy, strides into relationships (including actual love) with daring and gallantry, as, all the while, we know that tragedy is inevitable.

Directed by Kimberly Peirce (and co-written by Peirce and Andy Bienen), *Boys Don't Cry* convinces us, by story and not by lecture, of the validity of its theme, its concerns. The bleak landscape of its stunted lives assumes the contours of Greek tragedy, with the shapes of silos and grain elevators standing in for Temples, with the pleasures of booze and drugs standing in for Royal Entitlement.

Boys Don't Cry sugarcoats nothing. It's a tough movie not for every



Girls to men: Hilary Swank does a star turn in the based-on-true *Boys Don't Cry*.

taste. The love story between Brandon Teena and Lana (Oscar nominee Chloe Sevigny) shows us more than we have ever seen before on screen, and does so without the usual evasions. In its own way, this movie — miraculously made for less than four million dollars — is as resourceful and daring as its hero. It invites us to step right up and take a good look — and it stares right back at us with the same kind of fascinated curiosity we visit upon it. It's a triumph, one of the best movies of the last several years. ■

Holy Smoke is heavier than air.

Divine Madness

STU DAWRS

You think I'm joking? I'm not: It takes a small fit of genius to make Neil Diamond's "Holy Holy" into an anthem for that certain segment of humanity

hellbent on "finding" some version of The Truth. But this is what Jane Campion does in *Holy Smoke*, a film that will be much-beloved by those who identify in one way or another with that quest ... and largely ignored by those who don't.

Look: Here we are in Mother India, along for the ride as two young Australians wander the streets, ride the busses, eye the white, sari-clad devotees, make out with strangers (well, one of them does) and have their Third Eye opened (well, the other one does) ... all in the five-or-so minutes it takes for the live version of Neil's song to unwind. Please trust: *The Piano* this is not.

The bare bones of the story: Ruth Barron (Kate Winslet), while on holiday in India, has found some part of herself that is missing from her life in the appropriately named Melbourne suburb of San Souci

(you know — "Without Care"). Her family — flat consumers one and all — fear that she has come under the cultish spell of a mysterious Indian guru. They lure her back to Australia and hire a famed American "exiter" named PJ Waters (Harvey Keitel) to bring her mind back to their version of "reality."

This is where the fun — an Outback trip to psychic hell — begins. Waters, you see, is a man's man in snakeskin boots and mirrored sunglasses; an atheist's Atheist — a cynic (almost) to the core. And Ruth is riding on another plane altogether, self-sure that she is on the road to enlightenment, wrapped in a sari and reciting the famed Om Mani Padme Hum prayer before lighting up a cigarette. Both, it appears, have something to learn from the other.

The way this learning process unfolds is — for the right audience — genius ... and, in tone at least, a departure from Campion's weighty *Piano*. Make no mistake: Unwound ever so meticulously, the deep-and-sometimes-dark thematic threads of this movie — male-female power dynamics and *The Meaning Of Life*, no less — are the kinds of things that

will find this film being endlessly deconstructed and argued over in much the same way *The Piano* was. But then, there is also a humor here that, oddly enough, makes the film all the more potent. (Besides the overt oddity that is Neil Diamond, keep an eye out for the subliminal images Campion occasionally flashes on screen.)

Near the end of *Holy Smoke*, a six-armed Goddess appears in the Australian Outback ... a mirage that eventually dissolves into tri-human form. Three people walking in the desert: A woman who imagines movie stars to endure sex with her pinhead husband; said pinhead and his brother — a gay man with a good heart but little behind the eyes.

This image of humans-as-(highly) imperfect-divines is fitting: Both Ruth and Waters are themselves characterizations — she of the human soul's grasping for perfection; he of the same soul, on its way down the stairs to debasement. And while *Holy Smoke* is far from divine perfection, the interaction between these two aspects of our own human nature makes it enlightening nonetheless ... if you're into that sort of thing. ■

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

☞ **American Beauty** This film by a first-time director and a first-time screenwriter is like a flower that miraculously blooms out of a crack in the concrete of formulaic moviemaking. It's the suburbs — neighbors cheek-to-jowl, people living so close (spatially, not emotionally) that they can peer into each other's windows and lives ... which, different from the dreams they all had earlier pursued, seem stunted and half-dead. The film almost miraculously distances itself at the exact spot where we can both laugh at and be moved by the spectacle of people trying to find themselves. (Reviewed 9/29/99) —Bob Green

☞ **The Beach** This one fails to reach the level of complexity present in Alex Garland's award-winning novel, despite director Danny Boyle's (*Trainspotting*) best efforts. Instead, *The Beach* is one big missed opportunity, two parts *Blue Lagoon* and one part *Apocalypse Now* — a movie that caters mostly to Leonardo DiCaprio fans who just want to see him take off his shirt. (Reviewed 2/16) —Liana Holmberg

☞ **Boys Don't Cry** See review on Page 18.
 ☞ **The Cider House Rules** The bestseller-cum-blockbuster returns to Honolulu screens, trailing several Oscar nominations in its wake.
 ☞ **Down to You** A new Freddy Prinze Jr. epic — glossy romantic comedy (with drama) division.

☞ **The Emperor and the Assassin** Writer/producer/director Chen Kiage's epic, set in 2nd-century B.C. feudal China, tells the story of power-hungry heir to throne, his concubine and the assassin she hires to ... well, that would be giving it away. Yes, it's long, but for those with buns of steel, the payoff can be immense. —Stu Dawrs

☞ **Eye of the Beholder** The careers of Ewan McGregor and Ashley Judd will survive this stinker, but one knows it's nigh time to stop taking a movie seriously when Jason Priestly turns up in it as a smack addict. And writer-director Stephan Elliott's use of the zodiac as a plot device is simply silly. —Chad Blair

☞ **Galaxy Quest** If you've ever sat through a couple of cheesy episodes of the original *Star Trek*, you'll find this spoof of the show and its actors funny. *Galaxy Quest* isn't hilarious, but it is charming. —B.G.

☞ **The Green Mile** Told in flashback, the story recalled is that of the short stay of prisoner John Coffey at the Green Mile, a Louisiana prison block so named for the painted floor leading to its electric chair. This death row allegory — note the similarity between John Coffey's persecution and that of another famous J.C. — isn't pretty. Instead, it is so moving it's gorgeous — painted with a beau-

ty stark and rueful. —Robb Bonnell

☞ **Hanging Up** Daine Keaton directed this sisters-in-crisis comedy-drama, starring Meg Ryan, Lisa Kudrow and Keaton, with Walter Matthau as ailing Poppa.

☞ **Holy Smoke** See review on Page 18.
 ☞ **The Hurricane** This story — truish — about the unjust 19-year incarceration of boxer Rubin "Hurricane" Carter would be unthinkable, perhaps unwatchable, without Denzel Washington. As pat, liberalist, "uplifting" movies go, *The Hurricane* is one of the best, directed skillfully by old pro Norman Jewison, with a good supporting cast and adroit script. Still, it's Washington who makes the movie come alive. (Reviewed 1/12) —B.G.

See Film on Page 20

Legend:

- ◆ Showing
- Closing
- Opening

MOVIECLOCK

Due to the President's Day weekend, many film schedules were unavailable at press time. Please call venues for latest information.

Town

Restaurant Row 9 Theatres:
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◆ *Hanging Up* (2, 2:30, 4:30, 5, 6:45, 7, 9, 9:30 p.m., Fri & Sat also 11:45 a.m., noon Thu - Sat also 11:30 p.m.); *Pitch Black* (2:45, 5:15, 7:45, 10:15 p.m., Fri & Sat also 12:15 p.m., Thu - Sat also 12:30 a.m.); *Scream 3* (Wed & Thu 2:15, 4:45, 7:15, 10 p.m., Fri-Tue 2:45, 5:30, 8:15 p.m., Thu also 12:30 a.m., Fri & Sat also 11:45 a.m., 11:15 p.m.); *The Whole Nine Yards* (Wed & Thu 2:30, 2:45, 5, 5:15, 7:15, 7:30, 9:45, 10 p.m., Fri-Tue noon, 2:30, 5, 7:15, 9:45 p.m., Thu - Sat also midnight)

● Thu 2/24: *Eye of the Beholder* (2:15, 7:30 p.m.); *Next Friday* (2:45, 5, 7:15, 9:30 p.m.); *Snow Falling on Cedars* (4:45, 10 p.m.)

○ Fri 2/25: *Reindeer Games* (2:15, 4:30, 7, 9:30 p.m., Fri & Sat also 11:30 a.m., midnight); *Wonder Boys* (2, 2:15, 4:30, 4:45, 7:15, 7:30, 10, 10:15 p.m., Fri & Sat also 11:25, 11:30, 12:30, 12:45 p.m.)

Signature Dole Cannery: 735-B Iwilei Road 526-3456

◆ *American Beauty* (12:05, 2:40, 5:15, 7:50, 10:25 p.m.); *The Beach* (Wed & Thu 11, 11:35 a.m., 1:45, 2:15, 2:45, 4:30, 5:05, 5:30, 7:15, 7:45, 8:15, 10, 10:30 p.m., Fri-Tue 11:35 a.m., 2:15, 5:05, 7:45, 10:30 p.m.); *Boiler Room* (11:45 a.m., 2:20, 4:55, 7:40, 10:15 p.m.); *The Cider House Rules* (10:40 a.m., 1:30, 4:25, 7:20, 10:10 p.m.); *Galaxy Quest* (11:40 a.m., 2, 4:25, 7:10, 9:30 p.m.); *The Green Mile* (Wed & Thu 8:15 p.m., Fri-Tue 9:15 p.m.); *The Hurricane* (12:05, 3:20, 7:05, 10:05 p.m.); *Magnolia* (Wed & Thu, Sat-Tue 12:45, 4:45, 9 p.m., Fri only 11:45 a.m., 3:45 p.m.); *Next Friday* (12:30, 10:40 p.m.); *Pitch Black* (12:20, 2:50, 5:20, 7:55, 10:30 p.m.); *Play It to the Bone* (9:30 p.m.); *Scream 3* (11:05 a.m., 1:40, 4:20, 5:15 [Wed & Thu only], 7:10, 7:40 [Wed & Thu only], 9:45 p.m.); *The Sixth Sense* (Wed & Thu 9:40 p.m., Fri-Tue 11:30 a.m., 2:10, 4:40, 7:10, 9:40 p.m.); *Snow Day* (Wed & Thu 10:55, 11:15 a.m., 12:55, 1:25, 3:10, 3:40, 5:25, 5:55, 7:35, 8:05, 9:45, 10:20 p.m., Fri-Tue 11:20 a.m., 1:25, 3:40, 5:55, 8:05, 10:20 p.m.); *The Tigger Movie* (Wed & Thu 11 a.m., noon, 1, 2, 3, 4, 5, 6, 7 p.m., Fri-Tue 11 a.m., 1, 3, 5, 7 p.m.); *Topsy-Turvy* (11:10 a.m., 2:30, 6:15, 9:35 p.m.); *The Whole Nine Yards* (10:45, 11:55 a.m. [no Sat show], 12:55, 2:25, 3:05, 5:10, 5:40, 7:30, 8:10, 10, 10:35 p.m.)

○ Fri 2/25: *Reindeer Games* (10:40, 11:15 a.m., 1:20, 2, 4:05, 4:45, 7, 7:35, 10, 10:35 p.m.); *Simpatico* (noon, 2:30, 5, 7:30, 10 p.m.)

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

◆ *The Emperor and the Assassin* (Wed & Thu 12:30, 3:45, 7, 10:15 p.m., Fri-Tue 12:15, 3:30, 6:45, 10 p.m., Fri-Tue TBA); *Holy Smoke* (Wed & Thu noon, 2:15, 4:30, 7, 9:30 p.m., Fri-Tue TBA)

Waikiki

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

◆ *Fantasia 2000* (11:30 a.m., 1:30, 3:30, 5:30, 7:30, 9:30 p.m.)

Waikiki Theatres: Kalākaua at Seaside Ave. 296-1818, code 1609-12

◆ *The Beach* (Wed & Thu 12:45, 3:15, 5:45, 8:15, 10:45 p.m., Fri-Tue TBA); *Scream 3* (Wed & Thu 12:15, 2:45, 5:15, 7:45, 10:15 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu noon, 2:30, 5, 7:30, 10 p.m., Fri-Tue TBA)

Windward

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

◆ *The Green Mile* (Wed & Thu 5:30, 9 p.m., Fri-Tue TBA); *The Hurricane* (Wed & Thu 8:15 p.m., Fri-Tue TBA); *Music of the Heart* (Wed & Thu 5:45 p.m., Fri-Tue TBA)

Enchanted Lake Cinemas: 1060 Keolu Dr. 263-4171

◆ *Next Friday* (Wed & Thu 9:15 p.m., Fri-Tue TBA); *Snow Day* (Wed & Thu 4:30, 7, 9 p.m., Fri-Tue TBA); *The Tigger Movie* (Wed & Thu 4:45, 7:15 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu 4:45, 7:15, 9:30 p.m., Fri-Tue TBA)

Kailua Cinemas: 345 Hahani St. 261-9103

◆ *American Beauty* (Wed & Thu 4:30, 7:15 p.m., Fri-Tue TBA); *The Cider House Rules* (Wed & Thu 4 p.m., Fri-Tue TBA); *The Green Mile* (Wed & Thu 7 p.m., Fri-Tue TBA)

Keolu Center Cinema: 1090 Keolu Dr. 263-5657

◆ *The Beach* (Wed & Thu 4:30, 7:15, 9:55 p.m., Fri-Tue 4:15, 7, 9:30, Sat & Sun also 1:30 p.m.); *Boiler Room* (Wed & Thu 4:15, 7, 9:45 p.m., Fri-Tue 4, 6:45, 9:15 p.m., Sat & Sun also 1:15 p.m.); *Pitch Black* (Wed & Thu 4:45, 7:30, 10 p.m., Fri-Tue 4:30, 7:15, 9:45 p.m., Sat & Sun also 1:45 p.m.)

● Thu 2/24: *Scream 3* (4, 6:45, 9:30 p.m.)

○ Fri 2/25: *Reindeer Games* (4:45, 7:30, 9:55 p.m., Sat & Sun also 2 p.m.)

Ko'olau Stadium: Temple Valley Shopping Center 296-1818, code 1609-14

◆ *American Beauty* (Wed & Thu noon, 2:30, 5, 7:30, 10 p.m., Fri-Tue TBA); *The Beach* (Wed & Thu 11:35 a.m., 2:05, 4:35, 7:10, 9:45 p.m., Fri-Tue TBA); *Boiler Room* (Wed & Thu 11:30 a.m., 2:05, 4:40, 7:20, 10 p.m., Fri-Tue TBA); *Hanging Up* (Wed & Thu 11:30 a.m., 1:35, 3:40, 5:45, 7:55, 10:05 p.m., Fri-Tue TBA); *Moonglow* (Wed & Thu 11:40 a.m., 1:40, 3:40, 5:45, 7:45, 9:50 p.m., Fri-Tue TBA); *Pitch Black* (Wed & Thu noon, 2:25, 4:50, 7:15, 9:45 p.m., Fri-Tue TBA); *Scream 3* (Wed & Thu 11:50 a.m., 2:20, 4:50, 7:25, 9:55 p.m., Fri-Tue TBA); *Snow Day* (Wed & Thu 11:30 a.m., 1:35, 3:35, 5:40, 7:50, 9:50 p.m., Fri-Tue TBA); *The Tigger Movie*

(Wed & Thu 11:45 a.m., 1:45, 3:45, 5:40, 7:40, 9:40 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu 12:15, 2:35, 4:55, 7:15, 9:40 p.m., Fri-Tue TBA)

East

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

◆ *Boiler Room* (Wed & Thu 12:15, 2:45, 5:15, 7:55, 10:25 p.m., Fri-Tue TBA); *Boys Don't Cry* (Wed & Thu 11:45 a.m., 2:15, 4:55, 7:40, 10:10 p.m., Fri-Tue TBA); *The Green Mile* (Wed & Thu 7:30 p.m., Fri-Tue TBA); *Hanging Up* (Wed & Thu 12:30, 2:40, 5:05, 7:35, 10 p.m., Fri-Tue TBA); *Moonglow* (Wed & Thu 11:30 a.m., 1:35, 3:40, 5:45, 7:50, 9:55 p.m., Fri-Tue TBA); *Scream 3* (Wed & Thu 11:30 a.m., 2, 4:40, 7:20, 9:50 p.m., Fri-Tue TBA); *Snow Day* (Wed & Thu 12:15, 2:30, 4:45, 7, 9:15 p.m., Fri-Tue TBA); *The Tigger Movie* (Wed & Thu 12:45, 1:15, 2:50, 3:15, 5, 5:25, 7:25, 9:05 p.m., Fri-Tue TBA)

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

◆ *American Beauty* (Wed & Thu 1:15, 3:55, 7, 9:40 p.m., Fri-Tue TBA); *The Beach* (Wed & Thu noon, 2:30, 5, 7:30, 10 p.m., Fri-Tue TBA); *Boiler Room* (Wed & Thu 12:05, 2:30, 5, 7:25, 9:55 p.m., Fri-Tue TBA); *Pitch Black* (Wed & Thu 12:30, 2:55, 5:15, 7:20, 9:30 p.m., Fri-Tue TBA); *Scream 3* (Wed & Thu 1, 3:45, 6:30, 9:15 p.m., Fri-Tue TBA); *Snow Day* (Wed & Thu 12:45, 3:05, 5:20, 7:40, 9:45 p.m., Fri-Tue TBA); *Topsy-Turvy* (Wed & Thu 12:50, 4:15, 7:50 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu 12:15, 2:35, 4:55, 7:10, 9:20 p.m., Fri-Tue TBA)

Central

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

◆ *American Beauty* (Wed & Thu 12:30, 3, 5:30, 8, 10:30 p.m., Fri-Tue TBA); *The Beach* (Wed & Thu 11:30 a.m., 12:45, 2:15, 3:30, 5, 6:15, 7:45, 9, 10:30 p.m., Fri-Tue TBA); *Boiler Room* (Wed & Thu 11:45 a.m., 2:30, 5:15, 8, 10:45 p.m., Fri-Tue TBA); *Hanging Up* (Wed & Thu 12:15, 1:45, 2:45, 4:15, 5:15, 6:45, 7:45, 9:15, 10:15 p.m., Fri-Tue TBA); *The Hurricane* (Wed & Thu 12:30, 3:45, 7, 10 p.m., Fri-Tue TBA); *Moonglow* (Wed & Thu 11:45 a.m., 2, 4:30, 7:15, 9:45 p.m., Fri-Tue TBA); *Pitch Black* (Wed & Thu 12:45, 3:15, 5:45, 8:15, 10:45 p.m., Fri-Tue TBA); *Scream 3* (Wed & Thu 1:30, 4:30, 7:30, 10:30 p.m., Fri-Tue TBA); *Snow Day* (Wed & Thu noon, 2:45, 5:30, 8:15, 10:45 p.m., Fri-Tue TBA); *The Tigger Movie* (Wed & Thu 11:30 a.m., 2, 4:45, 7:15, 9:45 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu noon, 1:30, 2:30, 4, 5, 6:30, 7:30, 9, 10 p.m., Fri-Tue TBA)

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

◆ *Boiler Room* (Wed & Thu 2:30, 5, 7:30, 10 p.m., Fri-Tue TBA); *Pitch Black* (Wed & Thu 3:20, 5:40, 8, 10:20 p.m., Fri-Tue TBA);

Scream 3 (Wed & Thu 2:55, 5:20, 7:45, 10:10 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu 3:25, 5:35, 7:50, 10:05 p.m., Fri-Tue TBA)

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

◆ *American Beauty* (Wed & Thu 12:30, 2:50, 5:10, 7:30, 9:55 p.m., Fri-Tue TBA); *The Beach* (Wed & Thu noon, 1, 2:20, 3:20, 4:45, 5:45, 7:05, 8:05, 9:30, 10:30 p.m., Fri-Tue TBA); *Boiler Room* (Wed & Thu 1, 3:20, 5:40, 8:05, 10:30 p.m., Fri-Tue TBA); *The Green Mile* (Wed & Thu 7:15 p.m., Fri-Tue TBA); *The Hurricane* (Wed & Thu 2:25, 7:30 p.m., Fri-Tue TBA); *Moonglow* (Wed & Thu 12:30, 2:20, 4:15, 6:10, 8:05, 10 p.m., Fri-Tue TBA); *Next Friday* (Wed & Thu noon, 1:55, 3:50, 5:45, 7:45, 9:45 p.m., Fri-Tue TBA); *Pitch Black* (Wed & Thu 12:15, 2:30, 4:45, 7, 9:15 p.m., Fri-Tue TBA); *Scream 3* (Wed & Thu noon, 1, 2:20, 3:20, 4:40, 5:40, 7, 8, 9:25, 10:25 p.m., Fri-Tue TBA); *The Sixth Sense* (Wed & Thu 12:15, 5:15, 10:15 p.m., Fri-Tue TBA); *Snow Day* (Wed & Thu noon, 12:55, 1:55, 2:50, 3:50, 4:45, 5:45, 6:40, 7:40, 8:35, 9:35, 10:30 p.m., Fri-Tue TBA); *The Tigger Movie* (Wed & Thu 12:45, 1:15, 2, 3, 3:45, 4:45, 5:30, 6:30, 8:15, 10 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu noon, 1:05, 2:05, 3:10, 4:15, 5:15, 6:20, 7:20, 8:30, 9:25, 10:40 p.m., Fri-Tue TBA)

Signature Pearl Highlands: 1000 Kamehameha Hwy. 455-6999

◆ *American Beauty* (11:50 a.m., 2:20, 4:50, 7:20, 9:50 p.m.); *The Beach* (Wed & Thu 11:35 a.m., 2:05, 2:35, 4:35, 5:10, 7:10, 7:40, 9:50 p.m., Fri-Tue 11:40 a.m., 2:05, 4:35, 7:05, 9:45 p.m.); *Boiler Room* (11:40 a.m., 2, 4:40, 7:25, 10 p.m.); *Hanging Up* (noon, 12:45, 2:15, 3, 4:30, 5:15, 7:10, 7:45, 9:40, 10:15 p.m.); *The Hurricane* (9:30 p.m.); *Next Friday* (12:05, 10:20 p.m.); *Pitch Black* (11:55 a.m., 2:25, 5:05, 7:35, 10:10 p.m.); *Scream 3* (11:30 a.m., 2:10, 4:55, 7:50, 10:25 p.m.); *Snow Day* (11:25 a.m., 1:45, 4:25, 6:55, 9:15 p.m.); *The Tigger Movie* (Wed & Thu 12:15, 1, 2:40, 3:30, 4:45, 5:30, 7 p.m., Fri-Tue 12:15, 2:40, 4:45, 7 p.m.); *The Whole Nine Yards* (Wed & Thu 11:45 a.m., 2:30, 5, 7:30, 8, 10, 10:30 p.m., Fri-Tue 12:05, 2:30, 5, 7:30, 9:55, 10:30 p.m.)

○ Fri 2/25: *Reindeer Games* (11:25 a.m., 1:50, 4:20, 7:15, 10:05 p.m.); *Wonder Boys* (12:10, 2:35, 5:10, 7:40, 10:20 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

◆ *Down to You* (9:45 p.m.); *Galaxy Quest* (7, 9:30 p.m., Sat & Mon also 12:15, 2:30, 4:45 p.m.); *The Tigger Movie* (Wed & Thu

7:15, 9:55 p.m., Fri-Tue 7:15 p.m., Sat & Mon also 12:30, 2:45, 5 p.m.)

Leeward

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

◆ *American Beauty* (Wed & Thu 1, 4, 7, 10 p.m., Fri-Tue TBA); *The Beach* (Wed & Thu 12:15, 2:45, 5:15, 7:45, 10:15 p.m., Fri-Tue TBA); *Boiler Room* (Wed & Thu 1:30, 4, 7, 9:45 p.m., Fri-Tue TBA); *The Cider House Rules* (Wed & Thu 1:15, 4, 6:45, 9:30 p.m., Fri-Tue TBA); *Down to You* (Wed & Thu 9 p.m., Fri-Tue TBA); *Galaxy Quest* (Wed & Thu 3:45, 9:30 p.m., Fri-Tue TBA); *The Green Mile* (Wed & Thu noon, 6 p.m., Fri-Tue TBA); *The Hurricane* (Wed & Thu 1, 7 p.m., Fri-Tue TBA); *Magnolia* (Wed & Thu 2:35, 9:05 p.m., Fri-Tue TBA); *Music of the Heart* (Wed & Thu 6:30, 9:15 p.m., Fri-Tue TBA); *Next Friday* (Wed & Thu noon, 2:15, 4:30, 6:45, 9 p.m., Fri-Tue TBA); *Pitch Black* (Wed & Thu 12:10, 1:45, 2:30, 4:30, 4:50, 6:45, 7:10, 9:05, 9:45 p.m., Fri-Tue TBA); *Scream 3* (Wed & Thu noon, 12:30, 2:55, 5:20, 6:30, 7:45, 10:10 p.m., Fri-Tue TBA); *The Sixth Sense* (Wed & Thu 4, 10 p.m., Fri-Tue TBA); *Snow Day* (Wed & Thu 12:05, 2:05, 4:05, 6:05, 8:05, 10:05 p.m., Fri-Tue TBA); *Stuart Little* (Wed & Thu 12:30, 2:30, 4:30 p.m., Fri-Tue TBA); *The Tigger Movie* (Wed & Thu noon, 1:45, 3:30, 5:15, 7 p.m., Fri-Tue TBA); *The Whole Nine Yards* (Wed & Thu 12:30, 1:30, 3, 4, 5:30, 6:45, 7:45, 9:15, 10 p.m., Fri-Tue TBA)

Short Runs, Art & Revival Houses

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

◆ *Satchmo: Louis Armstrong* (1989), Thu 2/24 & Sat 2/26 (7:30 p.m.), Sun 2/27 (4 p.m.); *Sing Faster: The Stagehand's Ring Cycle* (1998), Wed 2/23 (7:30 p.m.); *Tieta do Agreste* (Brazil, 1996), Mon 2/28 thru Wed 3/1 (7:30 p.m.)

The Art House at Restaurant Row: Restaurant Row 526-4171

◆ *Boys Don't Cry* (3, 5:30, 8:15 p.m., Thu - Sat also 11:15 p.m., Fri & Sat also 12:15 p.m.)

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

◆ *Daughters of the Dust* (1991), Fri 2/25 (8 p.m.), Sun 2/27 (3, 5:30, 8 p.m.); *Guimba The Tyrant* (Mali, 1995), Mon 2/28 (6, 8 p.m.); *Hyenas* (Senegal, 1992), Thu 2/24 (8 p.m.), Sat 2/26 (3, 5:30, 8 p.m.)

Signature Dole Cannery: 735-B Iwilei Road 526-3456

◆ Special Hawai'i International Film Festival screening [\$7 general; \$6 HIFF members]: *Last Hurrah for Chivalry* (Hong Kong, 1978), Fri 2/25, 7:30 p.m.

Signature Theatres

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REINDEER GAMES R (SORRY NO PASSES) 10:40AM, 11:15, 1:20, 2:00, 4:05, 4:45, 7:00, 7:35, 10:00, 10:35PM	THE CIDER HOUSE RULES PG13 7 ACADEMY AWARD NOMINATIONS 10:40AM, 1:30, 4:25, 7:20, 10:10PM	TOPSY TURVY R 11:10AM, 2:30, 6:15, 9:35PM
SIMPATICO R (SORRY NO PASSES) 12:00PM, 2:30, 5:00, 7:30, 10:00PM	AMERICAN BEAUTY R 8 ACADEMY AWARD NOMINATIONS 12:05PM, 2:40, 5:15, 7:50, 10:25	GALAXY QUEST PG 11:40AM, 2:05, 4:25, 7:20, 9:30PM
THE WHOLE 9 YARDS R (SORRY NO PASSES OR SAT SHOW) 10:45AM, 11:55(NO SAT SHOW), 12:55, 2:25, 3:05, 5:10, 5:50, 7:30, 8:10, 10:10, 10:40PM	THE BEACH R 11:35AM, 2:15, 5:05, 7:45, 10:30PM	THE GREEN MILE R ACADEMY AWARD NOMINEE 9:15PM ONLY
BOILER ROOM R (SORRY NO PASSES) 11:45AM, 2:20, 4:55, 7:40, 10:15PM	THE TIGGER MOVIE G 11:00AM, 1:00, 3:00, 5:00, 7:00PM	THE HURRICANE R ACADEMY AWARD NOMINEE 12:05PM, 3:20, 7:05, 10:05PM
	SNOW DAY PG 11:20AM, 1:25, 3:40, 5:55, 8:05, 10:20PM	MAGNOLIA R ACADEMY AWARD NOMINEE 12:45PM, 4:45, 9:00PM DAILY EXCEPT FRI FRIDAY ONLY - 11:45PM & 3:45PM
	SCREEN 3 R 11:05, 1:40, 4:20, 7:15, 9:45PM	THE SIXTH SENSE PG13 11:30AM, 2:10, 4:40, 7:10, 9:40PM

PEARL HIGHLANDS 12 1000 Kamehameha Hwy. Pearl City - 455-6999
ALL STADIUM SEATING

WONDER BOYS R (NO PASSES OR SATS) 12:10PM, 2:35, 5:10, 7:40, 10:20PM	THE WHOLE NINE YARDS R (NO PASSES OR SATS) 12:05PM, 2:30, 5:00, 7:30, 9:55, 10:30PM	THE TIGGER MOVIE G 12:15PM, 2:40, 4:45, 7:00PM
REINDEER GAMES R (NO PASSES) 11:25AM, 1:50, 4:20, 7:15, 10:05PM	BOILER ROOM R 11:45AM, 2:00, 4:40, 7:25, 10:00PM	SNOW DAY PG 11:30AM, 1:45, 4:25, 6:55, 9:15PM
HANGING UP PG13 (NO PASSES OR SATS) 12:00PM, 12:45, 2:15, 3:05, 4:30, 5:15, 7:10, 7:45, 9:40, 10:15PM	PITCH BLACK R 11:55AM, 2:25, 5:05, 7:35, 10:10PM	SCREEN 3 R 11:35AM, 2:10, 4:55, 7:50, 10:25PM
	THE BEACH R 11:40AM, 2:05, 4:35, 7:05, 9:45PM	AMERICAN BEAUTY R 11:50AM, 2:20, 4:50, 7:20, 9:50PM

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FILM

From Page 19

Magnolia Director Paul Thomas Anderson is only on his second film but he's already drawing favorable comparisons to a young Orson Welles or John Huston. He could also be compared to Robert Altman, as this movie resembles Altman's *Shortcuts*, in that these two films share Los Angeles, interconnected storylines and Julianne Moore — here playing the drugged-out young wife of rich television producer Jason Robards. Anderson, though, has in mind more than an exploration of celebrity-driven angst in La-La Land — he intends, instead, to do no less than illuminate the collective human condition. ... (Reviewed 1/12) —C.B.

Moonglow A sentimental movie, featuring Joe Moore as a disillusioned salesman, veteran actor Milo O'Shea as a mysterious resort keeper and the attractive Joanna Cassidy and Ione Skye as keepers of the flame. Hokey? Sure, but kinda sweet. —E. Kieszkowski

Next Friday So bad it isn't boring. This comedy, about young blacks mixing it up with young Latinos in a Los Angeles suburb, leaves no stone unturned in its depiction of racial (racist?) stereotypes — apparently as much out of naiveté as deliberate ill will. (Reviewed 1/19) —B.G.

Simpatco Nick Nolte, Jeff Bridges and Sharon Stone in a tale of "high-stakes deception and the ultimate price paid for a friendship" (their words, not ours), as set against the world of thoroughbred horse racing. **The Tigger Movie** It's Pooh to you.

Topsy-Turvy Though ostensibly an exploration of the lives of lyricist William S. Gilbert and composer Arthur Sullivan, director Mike Leigh's (*Secrets & Lies*) fundamental concern for all of his films — exploring the way in which great societal forces transform us all, and how exactly we behave because of it — is at the core of *Topsy-Turvy*, too. (Reviewed 2/9) —C.B.

The Whole Nine Yards Bruce Willis and Matthew Perry in a gangster-in-suburbia comedy.

Wonder Boys Michael Douglas, Robert Downey Jr. and Frances McDormand in the tale of a professor/writer with a couple of problems — writer's block, impregnated boss, that sorta thing.

It's an allegory, we're told. *Movie Museum*

Last Hurrah for Chivalry (Hong Kong, 1978) As part of this week's "Dragon Festival 2000" events taking place throughout the city, the Hawai'i International Film Festival is bringing back this kung-fu classic for a one-time showing on Friday, Feb. 25. Written and directed by John Woo, this "Eastern Western" is pretty much just what the title says: A fantasy-epic of good versus evil, in which the bad guys ultimately eat sword — as do most of the good guys, for that matter. For fans of the genre, though, it's ... well, kick-ass: The elaborate fight choreography — most of it involving whirling swords, pikes and scimitars — is truly amazing, as good as it gets. Other events include a "Martial Arts Spectacular" at the Blaisdell Arena (Thu 2/24, 7:30 p.m.); a Dragon Festival parade down Kalākaua Avenue featuring the Kuo Mir Tang Dragons and 2,000 lanterns from China (Sun 2/27, 5:30 p.m.); a U.S. versus Russia "Art of War" martial arts competition, also at the Blaisdell (Tue 2/29, 7:30 p.m.); and a two-day festival at Kapi'olani Park (Sat 2/26 & Sun 2/27, 10 a.m. - 8 p.m. *Signature Dole 18*)

Satchmo: Louis Armstrong (1989) Louis Armstrong broke all barriers for black performers in the U.S., moved jazz into the mainstream and became a goodwill ambassador worldwide. This doc covers all that, with generous dollops of music, while also exploring the dark side of this one-man social revolution. *Academy Theatre*

Sing Faster: The Stagehand's Ring Cycle (1998) A humorous documentary following the production process for the ultra-lengthy *Ring Cycle* (one of the longest operas in production), as seen through the eyes of the backstage crew. *Academy Theatre*

Tieta do Agreste (Brazil, 1996) Jorge Amado's novella comes to the screen, the tale of a young Brazilian woman who leaves home in search of a new life ... and returns home again, glamorous as glamorous can be. *Academy Theatre*

Short Runs, Art & Revival Houses

Pitch Black Low budget *Alien* rip-off.

Play It to the Bone Buddy/boxing saga with Woody Harrelson and Antonio Banderas.

Reindeer Games Ben Affleck, Gary Sinise and Charlize Theron in the movie that didn't make it home for the holidays: A con wanting to start a new life is being forced into one last Christmas heist ... and you're gonna have to be the judge as to whether this one's a reindeer or a dog, cuz we ain't touchin' it.

Scream 3 What kind of horror film is it when the most horrifying thing in it is the appearance of Carrie Fisher, who should have known better? This one is only scary in the moral and spiritual sense. When it uses clichés, it tries to make them funny — except when they're useful in keeping the plot, a horror movie (*Stab 3* with a movie, on "track" Shoddy, badly photographed and unimaginative, it's a lousy page in everyone's résumé. (Reviewed 2/9) —B.G.

Daughters of the Dust (1991) Julie Dash — former lecturer for Pacific New Media — directed this tale of slave descendants (turn of the century division) who try to retain their West African heritage on islands near South Carolina and Georgia. A little-known story perfect for Black History Month, and thanks to the Movie Museum for bringing it back. —B.G. *Movie Museum*

Guimba The Tyrant (Mali, 1995) Roger Ebert calls this fairy-tale-cum-fable-cum-political allegory a movie full of "boundless energy ... a fable of a tyrant overthrown." *Variety* pegged it in "a class by itself among African films," an epic. Winner of the African equivalent of the Oscars. *Movie Museum*

Hyenas (Senegal, 1992) The world's richest woman returns to her village, an impoverished one in Senegal, with an offer. For untold wealth, villagers have to execute a local businessman — who done her wrong years ago.

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“W” is for Whatever

JOANNE FUJITA

The venerable Colony Surf is no more. In its stead, we have the W Honolulu Diamond Head hotel, owned by Starwood Resorts. The hotel's restaurant, Diamond Head Grill, has also changed hands, and on our last visit there I asked a quick thinking staff member what the “W” stands for.

“It’s a concept hotel,” she said, grinning nervously. “The W doesn’t stand for anything specific, though it can stand for whatever, whomever, whenever — you know, it’s an all-occasion thing. We also like to think that it stands for ‘Wow.’”

A somewhat forced insouciance permeates the hotel’s lobby. Dominating the entrance is an enormous brass gong, and scattered throughout are chic sets of chess, tic-tac-toe and other board games. Fortunately, the ultra-glam setting of the original David Paul’s Diamond Head Grill was always good for “wowing” people, and much of it is still intact for the restaurant’s current incarnation. Ribbonlike masses of halogen light tracks still festoon the ceiling, and the highly sculptural and dramatic entry looks much the same. But for some reason the light levels seem uncomfortably low, and though the ceiling ought to be bright with all those lights, the room feels cavelike.

If the W hotel is a concept hotel, in a sense Diamond Head Grill had always been a concept restaurant — taking flavors and textures and doing the unexpected with them. Under executive sous chef Todd Constantino, this trend continues; even the bread doesn’t allow your palate a neutral corner to retreat to. Heavily perfumed with Parmesan cheese, the crisp flatbread is served with an aioli that is itself spiked with Hawaiian chilies.

You won’t see many dishes that feature ingredients in splendid isolation here. They’ve all been tweaked somehow — even the Grilled New York Steak (\$26) is sauced with a horseradish and cabernet reduction. Though this style may be a bit overwhelming for some, it’s never boring. I enjoyed the Fire Roasted ‘Opakapaka (\$28), which was not only highly seasoned before it was roasted but doused with an intensely briny clam broth. Along with this, kernels of sweet corn punctuated the dish with a bit of crunch, and a bed of bright green basil-mashed potatoes shared their clean herbal flavor with the fish. The many flavors play pinball with your taste buds, making this a fun dish to eat.

The starchy side dishes at Diamond Head Grill all tend to be just as deeply flavored as anything else on the plate, making them equal

players with the entree. This makes for interesting dining, but it does weary the palate. And, as already noted, reaching for the bread won’t help. The “duck confit potato cake” that comes with the Pan Roasted Duck Breast (\$27) is much like hash, with the preserved duck taking the place of corned beef. It’s very tasty, but it isn’t much of a foil for the duck, which could use a less-assertive partner. Crisp-skinned and moist, the duck is superbly prepared and deserves the starring role.

One of the things I’m not so sure I like about the new Diamond Head Grill is having the guest specify the doneness of foods like fish. Although I know that the idea is to make sure that guests get food done to their preference, with fish there is a point where it is simply overcooked — and therefore inedible. Our waiter recommended to me that I order my ‘opakapaka medium-well, to which I replied I’d prefer it medium. When I got my order, it was just the slightest shade below overcooked. Had I listened to him, it would surely have been tough and flavorless. I think staff might be doing guests a disservice by taking the responsibility of the preparation out of the cook’s hands. The only case I can see where done-ness should be specified is if the preparation allows the fish to be ordered rare.

Aside from this, wherever the dish demands a lively, colorful presentation, this kitchen really shines. The Carpaccio of Pepper Seared Kamuela Beef Tenderloin (\$11) is one of the best I’ve had. Thin, rosy slices of seared raw beef are arranged on a plate with drizzles of coarse mustard. In the center, a pair of crisp crostini brackets a salad of arugula and thinly sliced fennel. The magic of this dish is in the pairing of the mustardy beef with the peppery arugula, setting your mouth a-tingle.

The use of herbs is masterful, especially in dishes like the Salad of Grilled Asparagus and Portobello Mushrooms (\$7). A shower of “micro greens” — tangy little herb seedlings that have just germinated — perks up the warm, earthy tones of the grilled veggies on a bed of



Diamond Head head: Executive chef Dave Reardon works to keep the cuisine weally wonderful.

sun-dried tomato and goat cheese polenta. A drizzle of thickly reduced balsamic vinaigrette finishes this dish to satisfying effect.

You can tell that the dessert chef has a slightly different agenda here — while all the savory courses are over-the-top, the sweets are delicate and subtle. In a way, I was hoping the Kau Tangerine Cheesecake (\$6.75) would use a bit more Puna goat cheese than it did — I wanted an intriguing hint of gaminess, not the smooth, sweet blandness it was. The Wild Berry Cobbler (\$6.75) came off better, with a crunchy macadamia crust that added texture to the soft fruit puree.

So what does “W” stand for? Would it be “Waikiki, wellspring of worldly wit?” Maybe this place will wow you — check it out. ■

Diamond Head Grill

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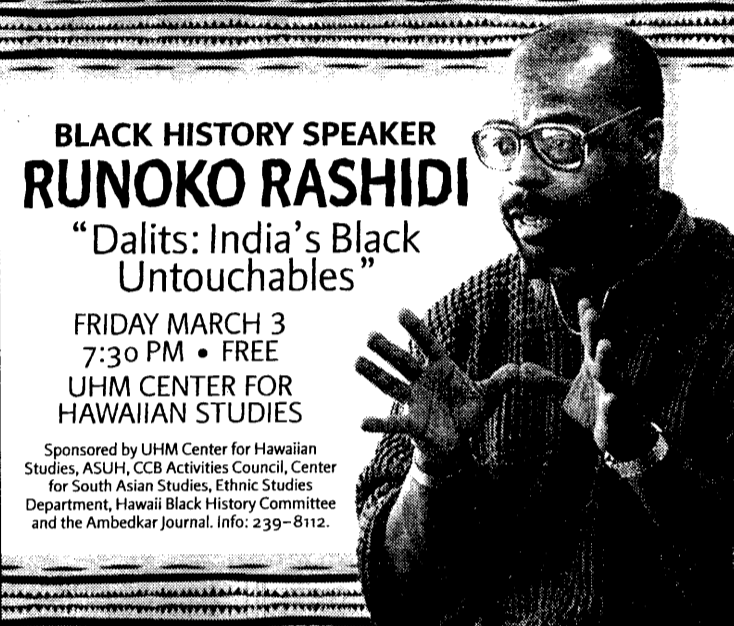
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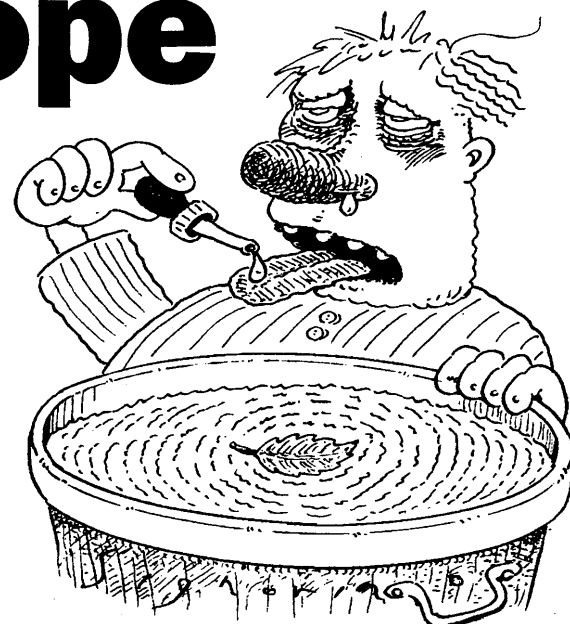
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The Straight Dope



This friend of mine is taking a homeopathic remedy for a cold. He explained that it's "the vibration of the molecules of the plant" that is the active remedy here. What's up with this?

—Joanne Keefe, Albuquerque, New Mexico

Homeopathy! I can't believe this has made a comeback. The last time homeopathy was big, Ulysses S. Grant was president. Now here it is, two months into the year 2000, and you walk into one of these pricey organic supermarkets and see aisles full of homeopathic nostrums, all of which have a proven effectiveness on a par with eye of newt. So, recognizing the complete futility of the effort, I feel obliged to state for the record: Come on, folks, this is nuts.

Homeopathy was founded by the German physician Samuel Hahnemann (1755-1843). He enunciated what remain today the guiding principles of homeopathic medicine, the foremost of which is the Law of Similars: If a large amount of medicine produces a given symptom, then a small amount of the medicine will stimulate the body to combat that symptom. This isn't a completely crazy concept; modern vaccines use the same basic idea. The twist with homeopathic medicines is that they reverse the usual understanding of dose effectiveness. Mainstream science holds that, generally speaking, the potency of a drug increases with the dose. Homeopathy — in particular, the Law of Infinitesimals — says the medicine's effectiveness *decreases* with the dose. The less you use, the better it works! Which would lead one to conclude that it works best if you don't use any at all.

Homeopaths don't say that, of course, but it's the practical impact of the fantastic dilutions they employ. Two scales are used, X and C. A 1X solution means the original medicine (the "mother tincture") was diluted with water, alcohol, or whatever to one part in 10, or 1/10; 2X is 1/100; 3X is 1/1,000; etc. A 1C solution is 1/100, 2C is 1/10,000, 3C is 1/1,000,000, and so on. Most homeopathic remedies range from 6X to 30X. At 30X, chances are that a given dose of the medicine doesn't contain a single molecule of the original, but some dilutions go a lot higher than that. I've heard of one cold rem-

edy with a dilution of 200C, which mathematically is less than one molecule per all the known matter in the universe.

How, then, can homeopathy possibly work? Apologists fall back on far-fetched explanations involving energy and vibrations and so on. A key step in the manufacture of homeopathic medicines is "succussion," in which the mixture is vigorously shaken at each stage of the dilution process. This miraculously unlocks the healing power of the medicinal substance. Could be just my Catholic background talking, but to me that sounds like making holy water.

Homeopathic remedies can legally be sold as drugs in the United States owing to an odd circumstance — one of the key sponsors of the Federal Food, Drug and Cosmetic Act of 1938 was a homeopathic physician, and he was able to get the entire homeopathic pharmacopoeia (nux vomica, arsenicum album, et al.) officially recognized. Homeopathy has enjoyed a quasi-protected status ever since, with federal regulators generally taking the view that the practice is harmless and that any attempt to suppress it would likely have political repercussions. There have even been studies in journals with varying degrees of credibility purporting to show that homeopathy actually works. These have been roundly criticized on methodological grounds, and the universal view among scientists is that any perceived benefit is simply a placebo effect — you think something is going to help you, so it does.

Why does belief in homeopathy persist? Well, for most routine, common-cold-type health complaints, it's not noticeably less effective than mainstream medicine, or noticeably different in its therapeutic approach. People catch "bugs" that are never diagnosed (and which, if viral, have no cure anyway), take some over-the-counter remedy that claims to address the symptoms, and eventually get better. Did the over-the-counter remedy help? Who knows? It's silly to believe in homeopathic cures, but I'm not seeing that it's smarter to place your faith in Sudafed instead.

—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at The Chicago Reader, 11 E. Illinois, Chicago 60611.

ARIES

(March 21 - April 19):

If you ever find yourself feeling radically bewildered in the next couple weeks, remember this: God apparently considers you important enough to play elaborate tricks on. And if you ever start feeling sorry for yourself because the formula that's always worked for you before is now useless, keep this in mind: Your guardian angel (or higher self, if that's what you prefer to call it) loves you so much that he or she simply won't let you get away with being lazy about seeking out fresh learning opportunities. Now cut out this quote from David Lehman and put it under your pillow: "Inspiration can be generated. You do not have to wait for lightning to strike."

TAURUS

(April 20 - May 20):

In his New Year's Eve show, TV talk show host Larry King did an interview with the Dalai Lama. "In your Muslim religion," Larry asked His Holiness early on, "how do you regard Jesus Christ?" It was the first of many signs that he had not prepared very well for the honor of conversing with one of the world's most radiant personages. I'd like Mr. King to serve as your anti-role model this week, Taurus. Be the exact opposite of him. Make sure you've done your homework so that when you get your chance to engage greatness — and I predict that you *will* have such a momentous encounter — you'll be totally ready.

GEMINI

(May 21 - June 20):

The biblical book of Isaiah prophesies a future time of undreamed-of harmony and cooperation. "The wolf shall live with the lamb ... and the calf and the young lion will feed together, with a little child to tend them. The cow and the bear will be friends ... and the infant will play over the cobra's hole." I have it on good authority, Gemini, that you're now eligible for a minipreview of this paradisiacal state. To receive your free introductory offer, you need only meet one condition. You must vow not to harm any living thing — not even a cockroach. Not even the person you love best.

Real Astrology

BY ROB BREZSKY

CANCER

(June 21 - July 22):

For most people, the word *healing* means "to cure what's sick." But I also believe in a second kind of *healing*: to supercharge what's already healthy; to lift up what's merely good to a state of sublime blessing. It is this variety that I exhort you to seek in the coming weeks, Cancerian. You can pursue this in any way that captivates your imagination, of course, but here's my suggestion. Decide first what aspect of your life you want to boost to the next level, then meditate about what actions you can take to accomplish that. Next, incubate a dream. Before sleep on three consecutive nights, lovingly tell your subconscious mind that you want to receive a nocturnal oracle that will awaken brainstorming about how to attract divine help and favor. More next week.

LEO

(July 23 - Aug. 22):

Extreme kissing: You're almost ready to discover this surprising technique; all you have to do is acknowledge that you're not a know-it-all when it comes to the arts of love. The psychosexual "trigger point": Now's the time to go hunting for it — both in your own body and your lover's. *Earthquake-level tremors of bliss*: Are you brave enough to allow yourself to slip beyond the limits of pleasure that you've accepted before? *Spiritually sexy secrets*: Wise love plus liberated lust will mysteriously lift the veil that has been hiding the solution to your knottiest problem.

VIRGO

(Aug. 23 - Sept. 22):

There's no way around it, Virgo. If you hope to stay focused on the bottom line in the coming months, you'll simply have to look up at the sky and gaze upon the distant horizon more often. The world desperately needs more practical visionaries and dream-inspired workers, and in the year 2000 your tribe has been nominated to provide far more of these role models than it ever has before. Training starts in earnest as soon as you stop pretending that it hasn't already begun. Here's your power symbol for the coming months: a winged tiger gliding through gigantic, wide-open doors of perception.

LIBRA

(Sept. 23 - Oct. 22):

In the opinion of psychologist James Hillman, we can actually get sick from "intolerable images." I agree. The psychic garbage we take in from the media sometimes poisons our mental hygiene in a way that can degrade our physical health. But that's not the only threat. As we try to explain to ourselves our most challenging experiences, we sometimes allow our imaginations to conjure up ugly and alienating pictures. Perhaps if we had more self-love and mental discipline, we would protect ourselves with greater vigilance, both from the careless nihilism of the media and the inner fount that oozes toxic visions. Come to think of it, Libra, this is a perfect moment to step up your efforts to do just that.

SCORPIO

(Oct. 23 - Nov. 21):

Some therapists believe that flying in your dreams is not a good sign. They theorize it's overcompensation for your inability to "soar" in waking life. Stymied by a lack of concrete success — so the argument goes — you indulge desperately in an unreal substitute. Other therapists mistrust dream flights for a different reason. They say it indicates that the dreamer is full of "infantile grandiosity" — overestimating his own power, importance and entitlement. I agree that both these skeptical evaluations may sometimes be true — but not for you right now, Scorpio. I predict you'll soon be flying in your dreams for all the best reasons: because you're transcending your frustrations, you're discovering new ways to be free, and you're covering a lot of ground in a big hurry.

SAGITTARIUS

(Nov. 22 - Dec. 21):

Should you try to slay the monstrous dragon that guards the treasure you want so much? Or should you use stealth and magic — a sweet-tasting knockout potion placed in a jeweled bowl near the mouth of the cave, perhaps, or an entrancing lullaby that soothes it to sleep? You can decide for yourself the best approach, Sagittarius, but here's my biased opinion: Take after the ancient Greek musician Orpheus, one of the only legendary heroes whose fame did not result from his exploits during war. He sang and played the lyre with such riveting grace that even savage beasts grew calm and pliant.

CAPRICORN

(Dec. 22 - Jan. 19):

In formulating your oracle this week, I've been inspired by Genius Chidzikwe, a tennis player from Zimbabwe who plays for the Southern Methodist University team. Seems his father gave him his exhilarating first name in the belief that it would spur him to live up to it. According to Genius' coach, the young man has done just that. "He's a smart kid," Carl Neufeld told the *Dallas Morning News*. In this spirit, Capricorn, and in accordance with the astrological aspects, which suggest your IQ is primed to increase, I hereby nickname you "Einstein" — at least for the next 22 days. Please inform your friends and loved ones that your astrologer urged them to use it exclusively.

AQUARIUS

(Jan. 20 - Feb. 18):


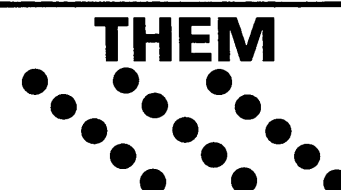
Your cells are vibrating in harmony with all money everywhere. Brilliant ideas for marketing yourself and your product will no doubt come to you in dreams. You'll be prone to sudden flashes of insight into the psyches of people who could help you get richer quicker. I'm not an expert in crass materialism, but I do believe the money god will be very receptive to your prayers. For the most spectacular results possible, try chanting the following supplication 100 times a day for the next 15 days: *Give me what I want / Exactly when I want it / Forever / Now / Once upon a time.*




PISCES

(Feb. 19 - March 20):

How do you feel about making 180 degree turns on a dime, Pisces? Do you enjoy the way such challenges allow you to show off your quick reflexes and earn good karma for being so adaptable? If so, this week will be tremendously fulfilling. In fact, you'll probably get the chance to pull off several 180 degree turns on a dime. To avoid whiplash and knee-jerk reactions, keep your turn signal on at all times and putter around on lightly traveled roads.

Homework: Dream up a new holiday personalized just for you, complete with fresh traditions and fun activities. Celebrate this joyous occasion in the coming week.

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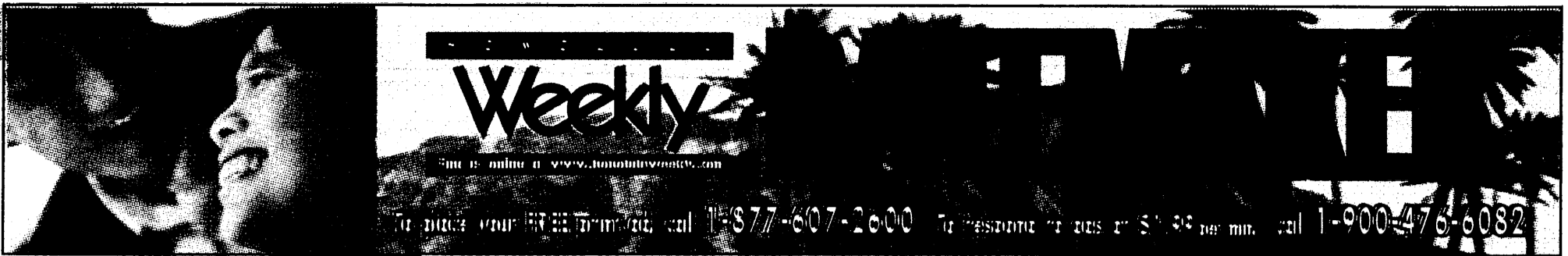
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Successful, beautiful, curvaceous WPF, 43. ISO sincere, intelligent, responsible WM, 33-45, who will treat me like the goddess I am. Ad# 3874

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SWF, 65, outgoing, fun-loving, young-hearted, positive. ISO SM, any age, N/S, sincere, honest, gentle, secure, for movies, dancing, travel. Ad# 8259

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Full-figured SW mom, 21, seeking compassion, love, trust, and fun from a SBM. If interested, then give me a call. Ad# 3057

GET TO KNOW ME
This attractive, adventurous, fun-loving, energetic SWF, 52, loves dancing and is seeking a communicative, good dancer SWM, 42-58, 5'7"-6". Ad# 1318

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DF, 51, 5'6", varied interests & would love to share them with a special HM, 45+. Want to know more? Call! Ad# 3619

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EXPLORE THE ISLANDS
With me! I'm a WM, 42, ISO F, 25-35, with a passion for the ocean, surfing. Friendship first. Ad# 3352

#1 INGREDIENT: TRUTH
Young-looking DBM, 40, enjoys basketball, dancing, deep conversations, ISO F, 21-40, to begin as friends, building a truthful, honest LTR. Ad# 3553

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I'm a WM, 29, ISO an adventurous, fun, fit F, 19-27, to enjoy indoor/outdoor activities and begin a casual relationship. Ad# 3391

HARDWORKING CARING
Self-employed, outgoing WM, 42, loves working out, preparing romantic meals, ISO AF, 30-40, to enjoy sunrises, sunsets, concerts, home-cooked meals. Ad# 3357

BEEN THERE DONE THAT
WM, 41, 6'3", in good shape, enjoys pets, the outdoors, ready to meet a spontaneous F, 18+, enjoys convertibles, motorcycles, rides. Ad# 1755

SO MUCH TO ENJOY
M, 73, speaks fluent Spanish, enjoys sunsets, walking, recently moved to Hawaii, ISO HF, 50+, to share this paradise. Ad# 1848

ADVENTURE, GOOD TIMES
SAM, 5'5", young-looking 40s, quiet, caring, likes the outdoors and world travel, seeks adventuresome, passionate F to share good times. LTR. Ad# 8571

LET'S GET TOGETHER
AM, 35, looking for nice, outgoing WF, 18+, who likes cooking, traveling, the outdoors, for friendship, possibly more. Ad# 3385

PACK YOUR BAGS
If you are a nice, attractive, intelligent, adventurous young girl, 21-35, that would like to travel to the Caribbean with me! Ad# 2273

HAOLE DOCTOR
M.D., 45, 5'6", very fit, N/S, N/D, romantic, sensitive, nurturing M. ISO smart, sweet, slender AF, 30-45, friendship first. Ad# 8006

JOIN ME FOR DINNER
Athletic, energetic, healthy, open-minded, honest, financially secure DWM, 50, 6', 175lbs., sense of humor, enjoys hiking, swimming, diving. ISO SWF, 25-50, similar interests/qualities. Ad# 1035

AN OFFICER AND A...
thoughtful, generous, 6'3" man in uniform, 40, enjoys sports, reading, movies. ISO compatible, humorous, generous, intelligent WF. Ad# 1829

WANTED: PARTNER
Charming, athletic SWPM, 39, seeks adventurous, educated D/ SWPF for the best of times. Supply the ending. Ad# 9037

LOVE & LAUGHTER
Creative, independent, spiritual, attractive, slim, N/S, N/D SWM, 49, ISO warm, caring, artistic, slim F, 35-45, who likes to laugh. Ad# 9040

A GREAT FRIEND
Mature, youthful AM, 33, likes New Age stuff, games, movies, beaches, seeks mature, energetic, fun-loving WM, 18-33, for friendship, companionship. Ad# 1896

NIGHT OWL
GWM, 30, private person, intelligent, new to the area. Looking for bright SM for a possible fun-loving relationship. Ad# 1813

PRINCE CHARMING
Attractive, blue-eyed, blond M, 20s, enjoys sports, candlelight dinners, N/S, N/D, seeking attractive M, 18-21. Won't be disappointed! Ad# 8095

TRULY GREAT GUY
Very attractive, blue-eyed, blond, charming, romantic SWM, 26, with great personality. ISO attractive, charming, romantic SWM, 18-25, N/D, N/S. No games. Ad# 1384

VERY CUTE GAM
Intelligent, sexy GAM, 25, 5'7", 140lbs., seeking stable, interesting, honest, romantic GM, 25-45, for sensual adventures. Ad# 8364

ALL WALKS OF LIFE
Searching for a GM who's interested in meeting an easygoing GNAM, 18, N/S, to go out and have some fun. Ad# 1517

GOOD FUN
Guy, 36, in Southern California, will be visiting Hawaii often. Wants to meet new young Hapa/W/A buddy for some fun times! Ad# 8486

QUIET YET...
Adventurous GWM, 35 interested in GM, 18-29, with a sense of humor, who enjoys movies, music, outdoor activities, travel, cuddling. Ad# 1992

LET'S GET ACQUAINTED
Friendly, kind SAM, 19, 5'4", 250lbs., likes dancing, clubbing, playing volleyball, movies. ISO clean, healthy SM, 21-35, for friendship. Ad# 2296

Women Seeking Women

BULL'S-EYE
Hawaiian Caucasian tomboy, 42, 5'8", green eyes, brown hair. Seeks feminine SF for fun, friendship, maybe more. Ad# 8105

LET'S HAVE SOME FUN
SBF, 21, ISO SBF for LTR, good times, outings, and whatever we can think of. Ad# 5262

FROM THE HEART
GWF, 40, petite, blue-eyed, blond, enjoys the beach, cooking, playing pool, and riding motorcycles. ISO compatible, sincere SF, 30-45. Ad# 1407

NEW TO KAILUA
WPF, 35, ISO kind, intelligent, honest F, 30-45. No drugs or serious drinkers. Ad# 8185

GIVE ME A CALL
SHF, 23, 5'3", medium-built, loves beaches, cookouts, movies, shopping. Searching for a similar SF, 18+, for friendship first. Ad# 2881

creative ENCOUNTERS

LET'S GET TOGETHER
Well-endowed, tall, fit WM, 30, looking for AF, 18-45, for discreet encounters. Ad# 1270

A LOT OF FUN
Attractive, tall, athletic SWM ISO outgoing A couple, 18-45, for fun. Ad# 1779

SURRENDER TO FANTASY
Energetic, eccentric, mid-40s M seeks self-sufficient SF for fun and adventure. Loves nature, football, heated debate. Please be fit and pretty, enjoy erotic games, common goddess worship. Ad# 8200

WORLD TRAVELER
Student, seeks older, curvy, voluptuous woman, to age 65, for intimate joyful relationship. Ad# 2992

NUDE SUNBATHING
Anyone? Slim, fit SAPM, 49, loves to be naked outdoors. Seeking SF, any age, no strings, friends only. Ad# 1910

2 IS BETTER THEN 1
Attractive, fit WM, 28, 6'1", likes surfing, fitness. ISO two in-shape, attractive W/A/LF, 18-24, college girls, for dating and romance. Ad# 3643

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F Female	G Gay	A Asian	J Japanese	N/D Non-drinker	Double daters
S Single	B Black	K Korean	C Chinese	P Professional	
D Divorced	W White	V Vietnamese	L Local	ISO In search of	

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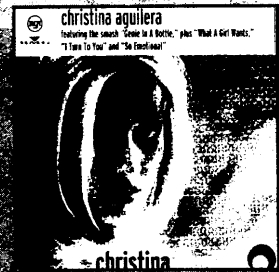
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2000 Grand Vitara JLX - Automatic	DOHC V6	9.4 sec.*	19 / 21	313 / 348	34.8 ft.	156.8	Standard	\$19,195[†]
2000 Nissan Xterra SE - Automatic	SOHC V6	10.7 sec.**	15 / 19	291 / 369	35.4 ft.	150.6	Standard	\$25,069[†]

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