

kapiolani

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Kapiolani Community College

March 10, 1987

Tuition on the rise in the 1980's

By Milton Miyasato

The cost of college education has risen almost 10 percent a year since 1980. That is twice the rate of inflation and about 50 percent faster than personal income, according to a recent study.

In a report commissioned by the American Council on Education, tuition has risen faster than any other major goods and services.

Arthur Huptman, a higher education consultant, and Terry Hartle, a fellow resident consultant at the American Enterprise Institute in Washington compiled a report called, "Tuition increases since 1970." The report says that tuitions at public institutions, which enroll 80 percent of all students, have risen at about the same rate as inflation but slower than incomes and prices of other goods and services.

The authors say that tuition increases in the 1980's are partly a result of higher faculty salaries. Another cause is the increase of institutionally funded student aid. Many colleges have assumed a greater role in helping students pay for their education because of the reduction in federal student aid.

In 1984-85, institutions reported that they spent over \$5.2 billion for all types of aid which is an 80 percent increase over the \$2.9 billion they reported having spent in 1979-80.

The report contains both good and bad news regarding college tuition. The bad news is that college tuitions are rising much more rapidly in the 1980's than the price's for other goods and services--twice the rate of inflation and several percentage points faster than income. The good news is that, over the long term, the growth in college prices appears to be only slightly higher than the increase in consumer prices. In addition, the ability to pay for college, as measured by disposable personal income per capita, has kept pace with increases in tuitions at most colleges.

KAPIO celebrates "The Year of the Hawaiian"



This commemorative portrait by Denise - Marie Luko of a Hawaiian girl graces the official 'Year of the Hawaiian' poster. Photo courtesy of Hoolako

Tax laws threaten financial aid

By Gregory Thomas

The Tax Reform Act of 1986 has drastically redefined the tax-free status of income received by students in the form of financial aid. The new federal tax laws severely restrict the tax-free usage of money received by students from scholarships and fellowship grants.

The old federal tax laws excluded from taxable income scholarships and fellowship grants used by awarded students for tuition and tuition related expenses. Moreover, this tax-exempt financial aid could also be used to offset living expenses such as room and board, travel costs, plus research and equipment costs.

Starting in 1987 however, only the scholarships and grant money used for the actual tuition and fees required for enrollment or attendance, and for the purchases of books, supplies, and equipment

required by courses, may be counted as non-taxable income. All scholarship or grant money not directly used for these limited expenses will be counted as taxable income by the IRS.

Students may still use scholarship and grant money to pay for their various living, travel, and research expenses, but this money will now be counted as taxable income.

The effects of these new rules will also be felt by families with dependent students who are recipients of grants or scholarships. Because any amount of a scholarship or grant not used on tuition and associated fees will be counted as gross income, a dependent student who has more than \$1,080 of scholarship, money left after enrollment and course expenses may not be counted as a dependent on his parents income tax forms. So not only will this student have to pay taxes on his

leftover scholarship money, but his parents will also lose a dependency deduction for him in their 1987 income taxes.

So in a nutshell, here is what the new tax rules mean:

1) Any scholarship or grant money used for tuition and enrollment expenses is tax-free. Any money left after these expenses will be counted as taxable income.

2) If you have more the \$1,080 of scholarship or grant money left after school expenses, your parents may not claim you as a deduction in their income taxes.

These new rules do however contain some loopholes. Scholarships or grants received prior to August 17, 1986 will be subject to the old, more liberal rules. In addition, the new rules will not apply if the terms of the grant or scholarship designate its use for non-tuition or enrollment expenses.

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BRINGING STAR WARS DOWN TO EARTH



A Public Forum with Audience Participation

Seymour Melman, author of "The Permanent War Economy" will talk about Star Wars and the American economy March 13 at 7 p.m. at Central Union Church Parish Hall.

Legislature responds to research center survey

By Stewart Anderson

Hawaii needs a new convention center, the 4 percent tax on food should be repealed, and the H-3 freeway should be completed, were among the issues on which the State legislators agreed in a survey taken recently by KCC's Social Science Research Center (SSRC).

About three weeks ago the SSRC, coordinated by C. Eric Sears, chairman of Social Sciences, mailed a questionnaire to Hawaii's 76 legislators to ask their opinions on several issues of continuing controversy. Fifty-six legislators responded: 40 from the House of Representatives and 16 from the Senate.

The Senate legislators were unanimously in favor of a new convention center as were 77 percent of the House. Waikiki was favored for location by seven of the 21 House respondents (to that question). Four (the majority) of the 13 Senate respondents, specifically suggested the Ala Wai Golf-Course for the site.

The legislature was against food tax by 59 percent, in favor of the completion of H-3 by 73 percent,

and in favor by, 73 percent, of the expansion of the smoking ban to public areas.

The legalization of the death penalty was favored by the Senate by 53 percent yet by 40 percent of the House. The consensus was 48 percent (the majority) against.

The introduction of a State lottery received 32 percent of the poll: 50 percent of the Senate and 25 percent of the House.

Sixty-four percent agreed that public school teachers should be given greater salary increases than other State employees.

That the State corrections system be separated from the Social Services, was agreed with unanimously by the Senate and by 82 percent of the House.

The majority of both House and Senate believe that the position of Attorney General should not be an elected one; 23 percent were against. They concurred that the position be appointed by the governor.

Thirty-four percent were against the creation of a separate State department to foster business growth.

UH Nuclear Deterrence Symposium --

Just War Theory?

By Ron van der Linden

"Can we justify the use of nuclear weapons?" This was one of the questions addressed by a four-member panel during last Tuesday's nuclear deterrence symposium held at the UH Manoa Campus Center.

The panel consisted of two members from the UH Philosophy Department,--Joan McGregor and Ken Kipuis,--and two religious leaders of the community,--Fr. Daniel Dover and the Rev. Robert Kelser of the United Methodist Church.

McGregor focused on a concept, or "guideline," as she put it, called, "The Just War Theory," described as a set of rules which each nation must abide by during a war. The rules would give each nation the legitimate right, or excuse, to use nuclear weapons.

The rules are as follows:

- 1) The right for legitimate authority. In other words, the authority to use nuclear weapons to regain legitimate political control of a country.
- 2) A just cause, self-defense.
- 3) Use of nuclear weapons as a last resort.
- 4) Formal declarations required for the use of nuclear arms.
- 5) There must be a reasonable hope for success in the use of nuclear arms.
- 6) The condition of proportionality--the use of nuclear arms

to avoid a greater evil.

- 7) The right of good intentions.
- "The Just War Theory" also proscribes other rules on the conduct of a nation's military forces

during a conventional war. The theory mandates:

1) The level of forces is not to be excessive, but appropriate.

2) There must be discrimination between combatants and non-combatants; military forces should not be used on civilians.

Rev. Kelser denounced the "Just War Theory," stating in rebuttal that the theory's rationale over the use of nuclear arms cannot be justified. He gave three reasons for his disagreement:

1) The hope for success with the use of nuclear arms, for which there is no hope.

2) The bomb's inability to distinguish military personnel from civilians.

3) The proportionality question, where the use of nuclear arms would be the only possible greater evil of a war.

Other panel members also scorned the use of nuclear weapons, one stating, "A nuclear holocaust is barbarism to post-war generations."

A recent poll showed 72 percent of the American population would rather be "dead than red," advocating the use of nuclear weapons.

The symposium was sponsored by UH Institute for Peace.

KAPIO

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Semester Tuition Schedules for 1985-90

	1985-86		1986-87		1987-88		1988-89		1989-90	
	Res	Non-Res								
UH Manoa										
Undergraduate	425	1530	470	1685	515	1840	565	1840	615	1840
Graduate	500	1830	555	2010	610	2190	670	2190	730	2190
Law	680	2480	745	2670	815	2865	885	2865	955	2865
Medecine	1410	5785	1735	6515	1960	7245	2185	7245	2415	7245
UH Hilo										
Lower Division	115	850	135	940	155	1030	175	1130	200	1230
Upper Division	380	1435	425	1575	475	1720	525	1720	575	1720
Hawaii CC	115	850	135	940	155	1030	175	1130	200	1230
West Oahu College	315	1100	340	1170	365	1240	390	1240	415	1240
Community College	115	850	135	940	155	1030	175	1130	200	1230

The tuition increases approved on April 19, 1985 by the Board of Regents which started in the fall of 1985 will continue on through to 1990. All schools in the UH system will be affected. The chart shown is the semester tuition schedule for 1985-90.

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New Chinese 101 course to be offered

By Lisa Lovell

KCC will be offering an elementary Chinese class starting in the Fall of 1987.

According to the proposal, Chinese 101-Elementary Mandarin I is "designed for the student with no background in the Mandarin dialect of Chinese. It is an introduction to understanding, writing, and speaking Mandarin.

The 4-credit class will consist of three lecture and two lab hours per week. It conforms to UH Manoa's Chinese 101 and is transferable.

Cougars growl ... over lack of funds



Photo by Craig Barnhouse

By John Rau

The KCC Cougars, newest member of the Hawaii Collegiate Soccer League enter this season with a few problems. A \$510 entry fee needs to be paid as soon as possible. Lack of funds in Student Activities has forced members on the team to try to get the money together.

Minette Fernandez, captain and coach, has found difficulty in meeting the needs of the team without outside help. Each member originally contributed a \$10 membership fee, but because they are so far short of the fee, each member has paid \$20. "I hate to charge the students extra, because we are a club under KCC, and should be covered," said Fernandez.

Student Activities usually covers the fees for new clubs, but wasn't sure if the soccer team would enter the league, according to Fernandez. Meanwhile, the new

Hiking Club, received the money allotted to new clubs. This left the soccer team without adequate funds. The team will not be denied participation in the league.

In the first game against Chaminade, the Cougars had only 11 uniforms, enough for the players on the field. When a substitution was made, the substitute was forced to use the shirt of a starter. They now have 18 uniforms.

KCC has 15 members; 11 men and 4 women. Fernandez said, "The women are the ones who show up for practice every day, but we need more men out there."

There are flyers in the cafeterias promoting participation. Most teams in the league have been participating for three years and are experienced and established. Next semester Fernandez foresees success for KCC: "I expect that we should be very competitive next year through more turnouts and better preparation."

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Maile Aloha Singers to participate in E Himeni Kakou

By Erika Lee

The Maile Aloha Singers are at it again; they will be performing March 20 and 21 for the E HIMENI KAKOU 12-"Let's All Sing". This is an annual singing event that started in 1976 as a way of bringing together community college choruses.

"It's not a competition," says Bob Engle, Maile Aloha Singers director. "We do it for mutual learning."

On March 21 the 14 local colleges and four mainland colleges get together for a day of seminars, a luncheon, and a talent show. This is a way of bringing all the singers together to learn more about each other.

In 1980 the group expanded from four community college choruses to include private colleges. Then by 1986 three mainland colleges invited.

The 1987 event includes four mainland colleges: Parkland college from Illinois, Pomona, Riverside, and UCLA from California. Other local colleges involved are Chaminade, Hawaii Loa, Kapiolani, Leeward, Manoa and for the first time ever, Maui Community College and Hawaii Pacific College.

Every fifth year the event is held of one of the neighbor islands. In 1990 it will be held on Maui.

If you are interested in E HIMENI KAKOU 12, the performance dates are March 20 and 21, 7:30 p.m. at the Mid Pacific Auditorium. Tickets are \$2.50 at the door, but seating is limited. Last year people were turned away because the crowd was so large. For advance tickets contact Bob Engle, Room 103 Maile Bldg. at 735-3511. Ext. 242.

The bloody "play" of Myles Fukunaga

By Mike Kawatachi

Myles Fukunaga, 19, who kidnaped and killed a prominent businessman's son in 1928, was the first topic to be discussed in KCC's non-credit courses for senior citizens. The Pearl Harbor attack will be discussed April 28 at 9 a.m. in the DH Chapel.

Myles Fukunaga was disturbed. The steel chisel which he was using was not doing its job. He lifted it a second time and slammed it again against the skull of the brown-haired, 10-year-old boy, splattering blood all over Fukunaga's white orderly's jacket and pants. Still, the young boy screamed, and rolled, trying desperately to avoid another blow from the cold chisel.

Fukunaga, 19, was surprised that such a small boy could still be conscious when blood was pouring out of his partially crushed head. He lifted the chisel a third time and brought the tool down on what was left of the boy's bloodied and battered skull.

Finally, the boy lost consciousness.

Fukunaga, afraid that the boy might miraculously survive, wrapped a handkerchief tightly around his tiny neck and began to squeeze. Blood continued to drop from the boy's brow as the last gasp of air stuck in his throat. Fukunaga squeezed harder and the young boy fell limp to the ground.

Minutes later, Fukunaga took out a cigar that he had bought for this occasion and quietly sat down to smoke. The mutilated corpse, lay three feet away. Fukunaga, eyeing the bloody

lump, reasoned that the easy part was over. He sighed and took another puff.

Myles Yotaka Fukunaga was born on Feb 4, 1909 in Makaweli, Kauai. He attended Eleele and Kapaa schools achieving the reputation as being very bright and eager to learn.

In 1924, when he was 15, Fukunaga and his family moved to Waialua. He attended Waialua Grammar School and graduated from eighth grade, top of his class. Eventually the Fukunagas moved to Honolulu. To help pay the rent, Fukunaga and his father, worked at the Queen's Hospital as messenger and gardener, respectively. While working at Queen's, Fukunaga's sanity began to wane.

After three years of working at the hospital he became bored, despondent, and suicidal. He desperately wanted to continue school but being the eldest son of six children, honor and responsibility to his Japanese family outweighed his own needs. Fukunaga continued to toil at the hospital, giving \$35 of his \$50 monthly paycheck to his mother, until he finally snapped.

One night he stole a bottle of poison, went into his room and drank it. "Somehow it didn't work," He explained to detectives.

"The next morning my parents found me in the closet with a rope tied around my neck. Because the poison didn't work, I was going to choke myself." Fukunaga attempted suicide, "Because I hate life," he said, "everywhere, especially in the hospital, I saw suffering about me. I came from a poor family. My life is nothing



Myles Fukunaga. Lockwood Myrick

but worries and sufferings and chagrin."

Fukunaga's troubles got worse. Because of his attempted suicide, he had shamed his parents and thus felt a need to redeem himself in their eyes. Fukunaga believed, now, more than ever, that he must do something, to help his family out of poverty. Elaborate plans of "fast cash" filtered in and out of his troubled mind.

A representative of the Hawaiian Trust Company, owners of the Fukunaga house, came to pick up the rent in May of 1928. Because Fukunaga had been sick in bed since March, the Fukunagas were more in debt.

"Can't you wait?" His mother pleaded. The collector was unflappable. Pay or leave. Mrs. Fukunaga exhausted her small supply of money and was able to scrape up \$40 of the \$45 rent. When the man left, Mrs. Fukunaga went into her room to cry.

The young Fukunaga, listening from the next room was now fully convinced that he must get the money somehow. After all, hadn't he embarrassed his parents by attempting suicide? Hadn't he hurt his family by not being able to work? Yes, he decided, he had. He knew whom his victim would be. That night, he promised that his mother would not be the only one to cry. The Hawaiian Trust Company would have its turn soon.

Fukunaga, after finding out that Hawaiian Trust's vice-president, Frederick Jamieson, had one child, a 10-year-old boy, formulated a plan. He read as much as he could about the Leopold and Loeb kidnapping-murder case that took place on the mainland in the

'20s. Fascinated, Fukunaga took notes and copied the style of the infamous crime.

He began to make rough maps of Manoa Valley, specifically Jamieson's Kahawai Street address. He decided on how, and when his special day would be. September 18, 1928 would be the day, Jamieson's son, Gill, would be the bait, and the ransom money he would collect would be his redemption.

Tuesday, September 28, 1928, began like other Hawaiian days. Jamieson, as always on weekdays, drove his son, Gill, to Punahou School on his way to work.

At about 9:30 a.m., Mary Winne, principal, of the elementary school got an unexpected call. A male voice with a thick German or French accent, saying that he was an orderly with the Queen's Hospital, informed her that Gill's mother had been in an automobile accident and that they were sending over a car that would take Gill to her bedside. The principal understood and agreed to let Gill go.

At 10 a.m. a taxi pulled into the grounds of Punahou. Fukunaga, dressed in a white orderly-type jacket and pants, got out of the car and led the young Jamieson into the backseat. The driver of the taxi, M. Yoshioka, under instructions from Fukunaga, proceeded to the Royal Hawaiian Hotel in Waikiki. Then, Fukunaga and Gill both got out, crossed Kalakaua Avenue, and entered the grounds of the Seaside Hotel.

Young Gill became suspicious, but calmed down after Fukunaga told him that they were going to the location of the accident, not the hospital.

In the rear of the Seaside cottages, near the Ala Wai Canal, Fukunaga led Gill to his secret hiding cave that was nestled in a dense thicket of Kiawe and overgrowth. Minutes later, Gill Jamieson lay dead on the floor of the cave.

Several hours later, Mary Winne called the Jamieson residence to inquire about the accident. Mrs. Jamieson answered and assured the principal that no automobile accident had occurred. At about the same time, 1:30 p.m., a messenger handed Frederick Jamieson the ransom note from Fukunaga. In the letter, Fukunaga demanded, among other things, \$10,000 in specific denominations, no police intervention, and instructions to stay close by his phone. "The world is a mere stage," Fukunaga wrote, "in which we humans are the humble actors or players. We are about to play our part in our secret drama..." It was signed "We Three Kings."

(see the "Bloody Play" on page 14)

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Kaimuki - The Golden Years

By Clemen Montero

Information on Kaimuki is based on "Kaimuki" by John Takasaki from The Hawaiian Journal of History. Volume X, Copyright 1976.

Kaimuki, before man, was a site of rocky land, red soil high in iron and largely covered by lava.

Where Kaimuki got its name is not known. However, there are many stories and legends which tell what the name means. One is from a legend that menehunes (legendary little people of Hawaii) chose the place to build their ti ovens and not be molested by the kamapua'a (legendary pig-god) during the night. Breaking the word down, "Ka" means the, "imu"-roasting-pit or ti-oven, and "ki"-ti.

Another meaning of Kaimuki is "whispering sea". Kai, meaning sea and muki, noise made when drawing or expelling air with the lips pursed.

The earliest factual account of Kaimuki's existence is when King Kamehameha I sent some of his men to Kaimuki to observe activities of Kalanikupule's army, his enemy.

Man's existence in the area, however, was doubtful. The high elevation of the land made it im-



Looking toward Wilhelmina Rise from Pahoa Ave. about 1910.

Photo courtesy of the Bishop Museum

possible to have water sources. The only well-spring known today is the one on Luakaha Street near the Salvation Army Home.

The four heiaus believed to be in the area, however, are good clues that Kaimuki, during the time of Kamehameha I, was inhabited. A heiau is a place of worship or a shrine and a place for treating sick and ailing (heiauho'ola).

In 1898, Kaimuki was still the barren, rocky and red-dirt land filled with panini, keawe, and lakana. However, Theodore Lansing, a real estate agent, thought it was a great place to build a high class residential district.

Lansing and Gear, his partner, bought 260 acres of land. The area they bought was from Kapahulu Avenue, Waialae Avenue, Ocean View Drive and back of Diamond Head.

Acquiring and distributing water was still a major problem. Hawaii's well borers, the McCandless, dug two wells for the subdivisions in 1898 and Gear and Lansing went to San Francisco to buy the necessary equipment for water distribution. When all these were finished, they began trying to persuade people to buy lots. They used gimmicks to lure prospective buyers. Among the gimmicks were; establishing a zoo, building roads to run to every

house and giving \$50 to the family of every new baby born in the area. They still could not sell the land.

But in 1900, a fire broke out in Chinatown. Families and small businesses became homeless. Many came to Kaimuki to buy land.

The fire in Chinatown was a blessing in disguise to Kaimuki. It led to the building of Leahi Hospital in 1901.

Leahi Hospital was once called Honolulu Hospital for the Incurables. The patients were there to die. Most died of tuberculosis which spread to hundreds. The hospital was nicknamed "Mak'e house", or the house for the dead.

On April 8, 1910, sky watching came to Kaimuki due to the approaching Halley's Comet. The College of Hawaii Observatory opened its doors on Ocean View Drive. That site is now occupied by two new homes.

A rock quarry was also developed in Kaimuki by Fred Harrison. The rocks from the quarry were used to build buildings as the Hackfeld Building (Amfac), parts of the Bishop Museum, Central Union Church, Punahou School and other structures.

According to John Takasaki, "It took a lot of grim determination and faith to make Kaimuki what it is today."

Hawaiian place-names

By Mark Lamoureux

People growing up in Hawaii often take for granted the place-names all around us. Hawaiian place-names reveal interesting facts and legends about different locations on the islands.

The Hawaiians named certain places for their physical features, such as Wai'ale'ale on Kauai, which means rippling or overflowing water. Wai'ale'ale has a mean annual rainfall of 476 inches.

Keanu Street in Kaimuki means the coolness, Makapu'u means the hill beginning, and Mauna Loa means long mountain.

Other locations were named for their natural resources, like plants and animals. Haleiwa town and Iwa Lani Place in Kaimuki were both named after the Iwa, or Frigate bird, which the Hawaiians held in high esteem for its beauty. Haleiwa means house of the frigate bird. Waianae means mullet water, because of its abundance of that particular fish in the past. Kilauea means spewing or much spreading, referring to the flowing lava. Ala Wai and Ala Moana: Ala means paths, Moana means ocean, Wai means fresh water.

In other instances, places were named because of events that were supposed to have occurred at particular locations.

Kaimuki means ti oven, because it was believed menehunes used to cook ti in imus, or ovens, there. Leahi, the highest peak on Diamond Head, was supposedly named by Pele's sister, who compared the ridge with the forehead (lea) of the ahi, or tunafish. Many people commonly mistake Leahi to mean Lei of Fire. Kaneohe means bamboo husband, and was supposedly given that name by a woman who



compared her husband's cruelty to the cutting edge of a bamboo knife. Olomana means split peaks, and was named after a legendary giant who was split in half by the magic club of a warrior from Kauai.

Other names, which were given long ago may not seem to make sense to us these days, such as Halekauwila Street, which was so named because of a house that used to stand there, made out of

kauwila wood. The wood supposedly came from the rafters of a sacred ali'i burial house at Waipio on the island of Hawaii. Makaha means fierce. In the olden days, it was famous for robberies.

Nanakuli was named, it is said, because that particular area was dry and barren--the people who lived there did not have a plentiful supply of food and water, so when passersby came through Nanakuli, the residents would stare (nana) and pretend to be deaf (kuli) and not hear visitors' greetings.

A few other familiar names are Waikiki--spouting water-- the springs which used to feed the swamps which now empty into the Ala Wai canal. Waialae means mudhen water, also named for a spring, which mud hens used to frequent. Wailupe is literally kite-water, because in the old days kites were only allowed to be flown in certain places, and Wailupe was one of them. Kewalo means the calling or echo, and appropriately eerie name when it is learned that outcasts were drowned as sacrifices there. Kahalu'u was named by fishermen that used to dive there, it means diving-place. Kalihi means the edge and Kalani means the sky.

The Hawaiian language is still alive all around us.

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"Kaiulani"--***A portrait of a princess***

By David McDonough

Princess Kaiulani is coming back to life. She'll be in town through April 12. You can catch her at Kawaihoo Hall on the Mid Pacific Campus.

"Kaiulani" opens on Kuhio Day, March 26, in celebration of the state's observance of Ho'olako, Year of the Hawaiian. The original play written by Robert Nelson and Dr. Dennis Carrol features Karen Loebel and Ron Sgroi, both students here at KCC.

The Kumu Kahua production chronicles the life of Princess Kailuani from birth to death. But don't expect the history book version when you buy your ticket.

"This is not the basic conventional theater play" explained Karen, who is one of four actresses portraying the princess.

All of the actors are on stage during the entire play. Two actresses portray Kailuani simultaneously: one representing her Hawaiian bloodline, the other her caucasian side. Dramatic light cues suggest scene changes. Poles and wooden boxes replace conventional props.

"In November 1985 I took a 10-week acting course at Honolulu Community Theater and from then I was hooked." Ron went on to share his opinions of the profession: "You have to love acting. Rehearsals are tedious. It's long, it's strenuous. People don't realize all that the actors go through when they watch a show. You have to pay your dues. Aspiring actors can't mind doing small roles. In my first play I had one line. Gradually you get more lines and you improve. You gain experience by seeing other actors. You're not just going to be discovered."

Ron feels his greatest influence came through working with Terrence Knapp in "Amadeus." "I think he's the greatest stage actor in Hawaii. I learned so much about theater just by watching that great man in action."

Ron Sgroi, acting the part of Tom, a mainland reporter, described this production as his biggest theatrical opportunity yet. "Kailuani" is his fifth play.

Karen Loebel, known in theater as Kristen Fields, has similar hopes of a mainland career:

(see "Portrait of a Princess page 14)



Four actresses portray Princess Kaiulani in the upcoming play, "Kaiulani," put on by Kumu Kahua. Jillian Sakamoto (top), Kristen Fields (left center), Katherine Lepani (right center) and Dawnelyn Lavarias (bottom). Photo courtesy of Kumu Kahua

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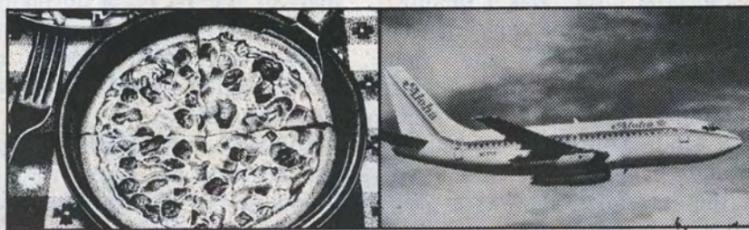
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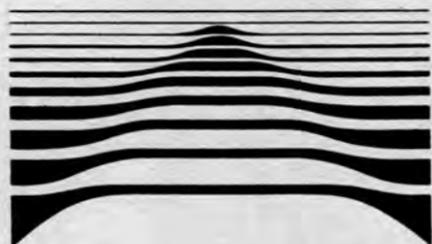
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1987



The year of the Hawaiian

By Mark Lamoureux

"HO'OLAKO--we are enriched," is the motto for the year of the Hawaiian, which began on Jan. 1 with an early morning torch carrying ceremony to the summit of Haleakala.

Thomas K. Kaulukukui, Sr., the man who came up with the idea for the year of the Hawaiian, is an OHA trustee and also the president of Ho'olako 1987.

In a recent interview with Kapi, Kaulukukui said that he was looking for something to unify the Hawaiian people when came up with the idea of a celebration. It was John Waihee, while still serving as Lt. Governor for George Ariyoshi, who suggested that the celebration be turned into a year-long event.

The calendar of events includes such things as the coronation of a lei queen, lei making contests, canoe races, hula demonstrations and competitions, art exhibits, song festivals, parades, and many more events that bring a cultural awareness and spirit of Aloha.

Ho'olako is a non-profit corporation, organized exclusively to promote, finance and direct programs and activities during 1987 with its own office and officers.

"... every day is a time for celebration of being Hawaiian."

The purpose of setting aside a year to celebrate the Hawaiian is: 1. To celebrate the Hawaiian in all of us; 2. To acknowledge that we hold in common and cherish beliefs and practices desired from our host culture; 3. To appreciate that we have, as individuals and separate ethnic groups, been enriched by learning and borrowing from one another; 4. To reaffirm the mutual respect we have for our differences; 5. To recognize that our contrasting threads of existence add beauty and strength to the fabric of our life; and 6. To show our readiness to meet the challenges of changing times and a new century. "Ho'olako 1987 is a time for the people of Hawaii."

When asked why he chose 1987 as the year of the Hawaiian, Kaulukukui replied, "There is no special reason; however, every day

is a time for celebration of being Hawaiian, for without the generosity and Aloha of the Hawaiians, none of us would be here. The Hawaiians were the first to inhabit these islands, and make it possible for all the rest of our non-Hawaiian population to live here."

Kaulukukui also said that one of the reasons 1987 was chosen, was that in 1985, the Japanese community had a big celebration. In 1986, the Filipino and Portuguese communities held festivals honoring their culture and time spent in the islands, and in 1989, the Chinese will hold a cultural celebration, so 1987 and 1988 were the only free years.

In explaining how he got the inspiration for this celebration, Kaulukukui said that when he began campaigning for a seat on the Board of Trustees for the Office of Hawaiian Affairs, he had a logo made with three circles that intersected in the middle.

In the first circle was a picture of mountains and the word 'aina, to represent the land that the Hawaiians have lost and Kaulukukui's desire to see some of that land restored to the native Hawaiians.

In the second circle was a picture of a coconut tree and the work "Ha'aheo which stand for the pride that was lost along the way by the Hawaiian people.

Inside of the third circle was a picture of a canoe with four paddlers and the word Lokahi, which is unity, and Kaulukukui felt that the Hawaiians had lost their unity.

In the center of the three circles was a picture of a baby taro leaf or Oha, which brought together, land, pride, and unity.

Over the last few years some steps have been taken to restore land to the Hawaiians. Pride in their is being restored through the teaching of the Hawaiian language, hula, Hawaiian music and other arts.

Kaulukukui felt, however, that the unity of the Hawaiian people was not evolving with the rest of his plans, and decided that what was needed to create an awareness of being Hawaiian was to bring the State of Hawaii and the people of Hawaii together for a celebration.

Ho'olako



Photo by Craig Barnhouse

Malia Solomon -- Hawaii's tapa

By Erika Lee, Lisa Lovell and Liz Erickson

Malia Solomon has revived tapa making in Hawaii after over 100 years of the art lying dormant.

"The Hawaiian woman was an artisan," said Auntie Malia, as she prefers being called. "I marvel at what she did."

Solomon remembers when the last remains of Kapa were only found in the Bishop Museum and private collections.

While looking at the collection at the Bishop Museum, she became intrigued by Hawaiian tapa that astounded her in its sheerness, silk-like texture, and vivid colors. She was inspired to learn how the Hawaiian woman made these works before the process was entirely forgotten. "What a challenge," she thought.

Her pride in Hawaii and the Hawaiian woman is evident as she speaks lovingly and eloquently of making kapa.

It was in the 1960's when Solomon became most interested in Hawaiiana, specifically kapa making. At that time there were no Polynesian cultural centers and hardly any information on Hawaiian culture. Solomon and her husband founded the Ulu Mau Village at Ala Moana Park in the 1960's, teaching Hawaiian crafts and culture to whomever was interested. Solomon wanted more information on kapa, but one of the only places where it was still a

practiced art was in Samoa.

Solomon read everything written about tapa, and learned of the wauke tree, the tree that provides the best bark for tapa. She was told the tree does not grow wild, but must be cultivated, and so had disappeared from the Hawaiian Islands.

Solomon begins the story of her travels in search of the Hawaiian tapa. She acts out her story almost like a hula-smiling, spreading her arms, patting her ample stomach and pounding on the table for emphasis. In her traditional muumuu and flower in her hair, she allows an unstoppable stream of consciousness to move her into animated speech.

"No more money in the pocket!" Solomon says, motioning with her hands the outstretched empty pockets. So off to the bank she went to borrow money.

Solomon travelled first to Samoa where she hoped to obtain some wauke to bring back to Hawaii.

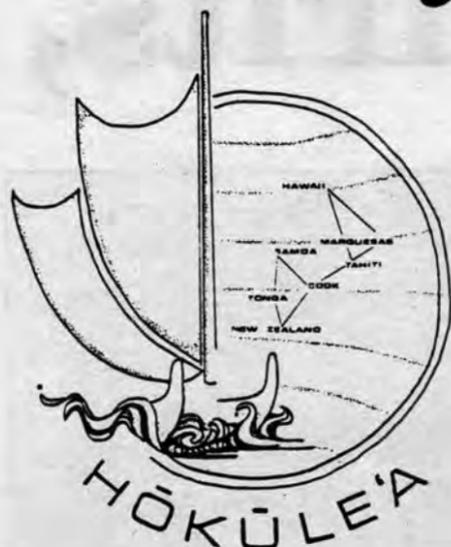
In American Samoa, she spoke to an agricultural agent who promised to look for wauke for her. She then flew to Western Samoa, where she met Aggie Grey.

"Aggie was a tall, beautiful Samoan/English lady," said Solomon, warming to her story. I asked her about ciapo (Samoan for tapa) and she took me to her aunty's house."

Making sure to honor tradition and show respect, Solomon arrived

Hokule'a --

Voyage of rediscovery



By Mark Lamoureux

The Hokule'a, the Polynesian voyaging canoe, is in drydock in Tahiti, being prepared for her voyage home, the last leg of her two-year voyage of rediscovery.

She will return to Hawaii on May 23. The Hokule'a has proved to the sometimes doubtful scientific world that a thousand years ago, Polynesians had the equip-

ment and knowledge to navigate and populate most of the Pacific Ocean.

The navigator, Nainoa Thompson, answered questions about the voyage and the trip home at a press conference recently.

The final leg of the voyage of rediscovery is in three parts, weather permitting. First, the Hokule'a will sail from Tahiti to the Tuamotu islands. This is a difficult part of the voyage. The Tuamotus are made up of 78 small atolls with reef. The Hokule'a can only enter the waters during the day, when the crew can see. Even though the distance from Tahiti to the Tuamotus would be only 107 miles, the trip was avoided in the past due to these dangerous conditions.

The next leg of the journey will be to the Marquesas, which could be difficult if the wind conditions are not favorable.

The final leg of the journey would be to Hawaii; however, Nainoa said that if the Hokule'a was not able to make it to the Marquesas, then the crew would

have to sail straight from the Tuamotus to Hawaii. This would be the longest trip ever for the Hokule'a in open ocean: 3,000 miles. In the whole voyage (of rediscovery), the Hokule'a will have covered 16,000 miles of ocean.

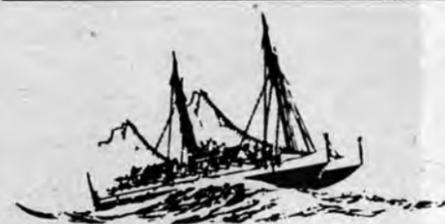
Another factor that would make that a difficult trip, would be that Hokule'a would be leaving from a point, to go to Hawaii, without knowing exactly where they're leaving from. They will be leaving Rangurao, about April, 12, good weather providing.

The crew will give themselves ten days to reach there in that timespan, they will have to make the decision to sail straight on to Hawaii.

Upon return to Hawaii, the canoe is planning to visit some other islands before returning to Oahu. On arrival at Kualoa Park on May, 23 two celebrations will be held, the first a formal ceremony, with different dignitaries from the South Pacific, speeches by the mayor and governor, and other dignitaries. The second program is more of a traditional ceremony,

like the launching ceremony, with chanting by Kapena Wong, hula dancing and other activities.

Myron "Pinky" Thompson, the president of the Board of Directors for the Voyage of Rediscovery, (and Nainoa Thompson's father lead the press conference, and said that three main purposes have been accomplished by the Polynesian Voyaging Society: They built a working replica of an ancient Polynesian voyaging canoe, found and developed a compatible, experienced crew (a task that has taken 11 years) and trained a



navigator to use the skills used by the ancient Polynesians (using only his senses, no modern equipment.)

Look for the return of Hokule'a on May 23 at Kualoa Beach Park.

expert, rediscovering an ancient art

at Vioto Paatu's house with gifts of canned goods. Paahu spoke no English and Solomon spoke no Samoan.

"We acted out our stories," said Solomon as she acted out hers. "Vioto had the plants in her backyard. She showed me how to take the bark of the stick, moisten it, peel it off and put it in a pan of water." Solomon held up one hand, and with the other, pulled and pulled on the imaginary bark, clearly enjoying it.

Then they soaked the bark in water till soft, and scrubbed the bark clean with shells. There were four shells used in different ways to scrub, moisten and flatten. Then they beat it for hours with shells until the bark was the required width and thickness. The bark was then dried in the sun and printed with salt and vegetable dyes.

The dying process is very difficult, because when the tapa is wet, it becomes very fragile. Solomon had to wet the tapa before sliding it over the blocks, and move it piece by piece to make the design look continuous. She then put on a second layer of tapa, going across the grain, to strengthen the cloth and patch up any holes.

When Solomon came back to Hawaii she brought with her 60 cuttings of the wauke plant to cultivate on all the islands, and a head full of knowledge on kapa making. She also brought with

her the four shells that her Samoan teacher had used for over 40 years, and given to Solomon to carry on the tradition of kapa making.

In Hawaii, Solomon pursues her passion for tapa in spare moments between work, as the Hawaiian resource person at the Hyatt, and family, and returning to school.

Next time she found time off, ("Back to the bank to borrow more money") Solomon headed for Tonga. Solomon joined the village ladies as they beat long pieces of the bark to be made into rolls for use of the whole village. She recalls the laughter, singing and dancing as the ladies worked together all day.

She then headed for the tiny island of Lau, in the Coral Sea between Fiji and Tonga. In Fiji, she waited weeks for a vessel to Lau and then traveled four days to another island, Moce (pronounced 'mothe').

The small boat reached Moce at night; away from shore, the boat stopped and waited. In the eerie light of the moon, Solomon saw lights bobbing and coming toward them. She remembers, "I lowered myself into the water which was above my waist. I couldn't see the island, but the crew urged me ahead through the water. I had to hold my camera, pencils, and gifts above my head to keep them from getting wet. I kept stepping into deep holes, which I later found

(see "Malia Solomon" on page 14)



Auntie Malia Solomon explaining the finer points of tapa.

Photo by Craig Barnhouse

The Great Heiau Hunt-- Ghosts, spirits,



Heiau at Kamiuki, 1911. Note in the background the view of Koko Head, and the contours of the hills on the left side of the picture; then take a look at the view from one of the hills of the Diamond Head Campus.

Photo courtesy of the Bishop Museum

By Ivan Young

"It's never over till it's over", Hall of Fame baseball player Yogi Berra would say.

Well, I was down to my last strike and ready to hang it up on this search.

Search for what? I hadn't the slightest idea; maybe it was just my imagination working overtime.

The blessing

The search began early this semester with the Koa Building blessing.

I really did not give it much thought; go to the blessing, write a little story and at the same time help myself to the pupus that always accompany this kind of extravaganza.

I was busy filling my plate with sushi and chips when I heard the Reverend William Kaina of Kawaiahao Church was doing another blessing. This time it was Building 923.

If it were any other building on the campus the Reverend were blessing, I would have kept on piling my plate with sushi. But this building was the Emergency Medical Services(EMS)/ journalism building or what I affectionately call home for the endless hours I spend trying to finish the paper on time.

Curious, I started asking questions. Why? Nothing strange was happening or at least that's what I thought.

However, according to the EMS staff, strange things were happening in the building.

Barbara Sherwood, EMS instructor, said that one of the mirror tiles which was securely

attached to the wall of her office fell off for no apparent reason. The mirror tile was unbroken, but she could not lift it off the floor, and Tim MaCabe from the next room had to help her.

Sherwood also mentioned that someday her office would have a strong perfume odor and the lights would go off and on. "I called Gary (Gary Hironaka, custodian) to check on the lights, but he said nothing was wrong," she said.

Strange?

Next, a glass framed painting in the office of Ed Kalinowski, Department Chairperson of EMS, fell off the wall. The painting was undamaged, but it was trapped underneath a table leg and had to be removed by force.

Strange?

Finally, the sister of a Hawaiian staff member visited the building. (The person wishes to remain nameless fearing badluck. The person would be known as H from here on.)

Without knowing what had previously occurred, H's sister, who has ESP, was able to pin point the trouble areas in the building.

"Strange things were happening in the building"

She immediately noted bad vibrations in Kalinowski's office, Sherwood's closet and the corner backroom pantry area downstairs where an old furnace is located.

Strange?

H noted that Diamond Head was the site of a lot of heiaus in ancient times. Were there heiaus here? If so, where?

Heiau at Leahi Hospital parking lot

I headed for the State Library and State Archives to see if I could find them.

Luckily for me, I was able to find some of the heiaus that were once located in the Diamond Head/Kaimuki area in Thrum's Hawaiian Annual, McAllister's Archaeology of Oahu and the Hawaiian Journal of Hawaii:

- Makahuna heiau, Diamond Head, overlooking "Aqua marine" and opposite of Sanford B. Dole's residence.
- Kukuionapeha heiau, Kaimuki, "at the town side of the old signal station. All destroyed."
- Maumae heiau, Palolo, above Kaimuki, "a medium-sized heiau"
- Pahu-a-Maui, Diamond Head by the lighthouse
- Papaenaena heiau, Leahi, located on the Honolulu side of Leahi (Diamond Head).

is well known, three (possibly four) other heiaus were situated somewhere between Ocean View Drive and Waiālae Drive-in. A fourth heiau could have been by the parking lot of Leahi Hospital, and there may have been other heiaus in the Kaimuki area."

As for the heiau that may have been located in the Leahi Hospital parking lot, Takasaki said, "Bob Hanohano of Kaimuki told me a heiau was once by the parking lot of Leahi Hospital (his father told him). I went there and saw a mound of rocks adjacent of the lot. However, there were gun-emplacements tracks on top of this mound and it could have been erected by the Army during World War I."

With new hopes, I began to search further.

I could not find Bob's number in the telephone book but I got in touch with his brother, Carl. According to Carl, they used to play near the hospital parking lot and that there was a heiau where a couple of the new buildings were just built on the campus.

Fortunately, Bob was still alive and he told me that his tutu (grandmother) said there once was a heiau on the Diamond Head side of the hospital parking lot overlooking the old Diamond Head Cemetery. He also said that a temple drum was found at Leahi Hospital. Bob pointed out that "You respect what the tutu says and cling to the legends."

Okay Bob, lets look for that temple drum at the Bishop Museum library.

The closest thing was a temple drum found in the Diamond Head area recorded in the book "Pahu

This list of heiaus did not tell me much, so I decided to check out the State Archives.

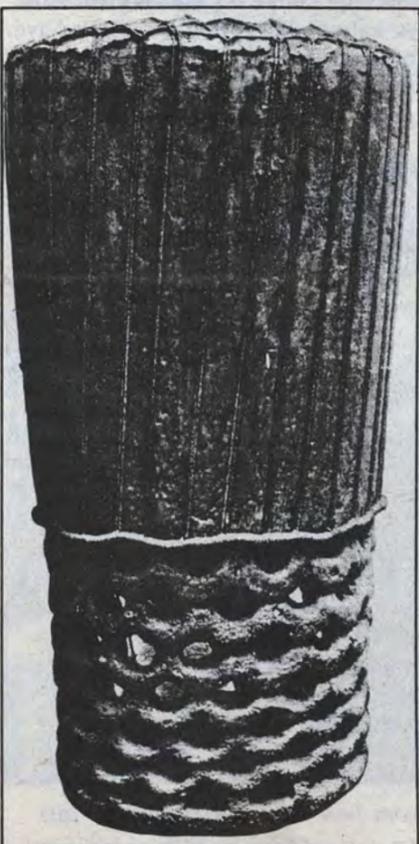
A key clue in this mystery was found in the archives in an article titled "Kaimuki" by John Takasaki in the Hawaiian Journal of Hawaii 1976.

Takasaki says, "Although the existence of the famous heiau at Diamond Head (Papaenaena) where Kamehamemeha I sacrificed Kanihonui, his nephew by blood,

facts, and legends

and Puniu; An Exhibition of Hawaiian Drums" by Adrienne L. Kaeppler.

"Coconut wood, tiger-sharkskin, coconut fiber, human teeth. Height, 114 cm.(45"); diameter 64 cm.(25 1/4)". Part of the Hawaiian Government Collection which came to Bishop Museum in 1891. According to one tradition it was brought from Tahiti by La'amaikahiki and kept at Papae-naena heiau on the western slope of Diamond Head. When it became the property of King Kamehameha, it was said to have traveled with him and was kept in the nearest appropriate heiau. Its personal name is Naniuaola."



So much for Bob Hanohano's tutu and the temple drum at Leahi Hospital.

A brick wall

Next stop, Historic Sites division of the Department of Land and Natural Resources.

I was fortunate to meet with archaeologist Joyce Baths, park historian Nathan Napuka and surveyor Charley Okino.

What I thought was a promising lead turned out to be a brick wall. Baths introduced me to reference books of Hawaii which I had already seen, old maps dating to the early 1900s which had no record of a heiau on the Leahi grounds, and photographs which told little.

To make matters worse, there was Napuka's assessment of the

situation. He told me that all I had was one person's story from his grandmother of what was there some hundreds or thousands of years ago and some statements from long-time residents. Translation: no hard fact. It was hard to swallow at first, but basically true.

Now I know how detectives felt when they tried every trick in the book to solve a crime, only to end up empty handed.

I had looked up old Hawaiian history books, maps, photographs; nothing. Strike one.

Next, I tried contacting long-time residents in the area, people at the Department of Land and Resources, State Archives, and the Bishop Museum; still nothing. Strike two.

What I needed was a break, a small clue. Janice Takata, EMS secretary, provided a clue while I was using the copier there one afternoon. She suggested I check out Leahi Hospital to find out if anything strange had been happening there.

Leahi Hospital, huh? Thank you, Janice.

Searching at Leahi Hospital

Barbara Kodama of Leahi Hospital gave me a list of people who have worked at the hospital for a long time:

*Deborah Kakalia, retired, laundress for 25 years: "I really don't know much...I heard about stories of shadows and noises from the patients and that Leahi was once a place human sacrifices were made in the ali'i days. How true it is, I don't know."

*Esther Kahalelehua, retired, a nurse from 1940-1969: "I worked the graveyard shift and I didn't see anything unusual because I don't believe in those things. I heard that the patients saw spirits walking around"

My break finally came when I contacted Charlene Punahale, head nurse at Leahi Hospital for 18 years.

"During the summer we had the children's mental health unit blessed," she said, "because some strange things were happening. Lights would go off and on, the elevator would go up and down at night with nobody inside, and people would say they saw spirits going through the hospital and heard a strange whistling at night."

Punahale called the Foundation of I, Inc., a sort of spiritual organization, who performed a special blessing called "Ho'oponopono."

During the blessing, according to Punahale, the people of the Foundation saw various things while meditating. "They saw this area as a heiau and place of healing in the ancient times and said that Leahi Hospital was built here by faith. They also saw babies crying and felt the area was somehow associated with Diamond Head. They saw tunnels underground, and pictured a battle scene where people were driven into these tunnels. Mothers also came to the tunnels to give birth."

"They saw this area as a heiau and a place of healing in the ancient times"

Built here by faith -- I recalled Takasaki's article in which he noted Kaimuki had a second descriptive name... "Aina ola," or the land for the sick and ailing. It was a place where sicknesses were cured, particularly those aggravated by the dampness near the sea. Perhaps the heiau was of the lapa'au (medicinal) type, because the area was perfect for people who had asthma or other pulmonary diseases."

Punahale told me to contact the Foundation of I Inc. and to get some information about Ho'oponopono.

Great, first it was ghosts, then heiaus and now spirits. What next?

Ho'oponopono

The next day, I set up an interview with Jean Nakasato, a member of the Foundation of I Inc. and her husband, Les, in Building 923 a few days later.

"Ho'oponopono means to correct or to set right and to rectify," Nakasato explained.

She says the process is interde-

nominal, crosses religions and that anybody can do it. "It is a universal process of meditation which can be applied to inanimate objects as well as living objects."

There are about 64 different methods in Ho'oponopono.

The traditional Ho'oponopono - man to man - is the method most people is familiar with. In this process, the people or family come together when a problem arises. A senior prayers person is selected and meditate the problem to resolve the differences.

The method the Foundation of I Inc. uses is called Self I-Dentity - man and by creator.

"This process is just between yourself and the divinity or who ever people refer as to God, the divine creator."

Nakasato calls this method an updated version of Ho'oponopono. Morrnah Simeona, a Hawaiian kahuna (keeper of the secret), healer and herbalist is the person who developed of this updated version. Simeona began to share this knowledge in 1980 through lectures and classes under the foundations former name, Pacifica Seminars.

Nakasato adds that Ho'oponopono also deals with vibrations, especially with the dark forces.

Here is an explanation of how vibrations can be transmitted from one person to another as told by Nakasato:

"If a person who sat in a chair had an argument or a bad day, the vibrations would go into the chair. The next person who might be a cheerful person would sit in that chair and pick up those bad vi-

Continued on page 12



Heiau at Kona, Hawaii.

Photo courtesy of the Hawaii State Archives.

The Great Heiau Hunt-- Ghosts, spirits,

Continued from page 11

brations and feel cranky and wouldn't know why.

"Before I sat in this chair, I cleansed it, so all the vibrations would be gone.

Since the Hawaiians believed that everything has a soul, permission must be granted to pay respect before Ho'oponopono can be done, she said.

"A fourth heiau could have been by the parking lot at Leahi Hospital"

"Anytime we are asked to go anywhere, we must ask permission from ourselves, Unihipili - the subconscious mind and ask permission from the land, building and the divine creator. Otherwise, it would be an invasion of privacy. If we don't have permission, we must tune in and meditate to find out why we don't have permission, otherwise it would cause an imbalance to everybody."

After permission is granted, several basic steps are taken. First, "Ha," a breathing process to gather energy - divine energy or Mana - is done. Then in order, an opening prayer, a repentance prayer, the text of Ho'oponopono, a closing prayer and finally, acknowledgments.

These steps are the same in all of the Ho'oponopono methods but what is in the process can be done in a different manner.

For the Nakasato's, Ho'oponopono has helped them "find peace and explain why things happen and what they can do about it: A process of finding who we are and how we can try to alleviate all stress we experience throughout the day, a total stress release which involves spiritual, mental and physical cleansing," she said.

Nakasato then related what she experienced during the blessing at Leahi Hospital:

"After hearing about the funny things that were going on at the hospital, I tuned in to the soul of the hospital mentally."

"The hospital felt it was responsible for all its patients because this used to be a tuberculosis unit. People died here and a lot of their spirits would wander around earthbound." (Leahi hospital, built in 1901 after the Chinatown fire was originally known as the Honolulu Home for Incurables. It housed hundreds of tuberculosis and other chronic disease patients.)

"The problem was the hospital wanted to know what its purpose was, because tuberculosis had de-

creased and the state was going to do away with the hospital. The hospital felt it was going to be abandoned. What was it going to do if there were no patients?

"The hospital was searching for its identity and I had to explain that the hospital could perform its own Ho'oponopono and talk to the divine creator.

"After that, the hospital was okay."

I also asked Nakasato how spirits go back to where they came from. "In the process of Ho'oponopono, we do a release, or a "makiki." They can be sent back to the path of light, or the divine creator, and the divinity will take care of that."

She also commented on Takasaki's observation of the pile of rocks in the parking lot.

"If you came across a bunch of rocks, you can be in tune with the rocks and find out the history of the land. With Ho'oponopono, you don't only go back a million years, but to the beginning of time and cleanse all the way up to now"

More on heiaus and curses

Again, I was filled with new hope. This time I was determined not to be sidetracked as I headed for the periodicals room at Hamilton Library, UH Manoa.

Here I found articles on the following:

*The discovery of the exact location of Papenaena heiau in the Advertiser, Feb. 6, 1968. "Major heiau found at Diamond Head."

*The possibility of two or more heiau sites located on Diamond Head by long time residents in The Star Bulletin, Feb. 19, 1968. According to long-time resident Mrs. Alice Spalding Bowen, there was a heiau located at the base of the Diamond Head pali known as "Maka-huna" (hidden eye) or "Kuula" (a Hawaiian fishing god)

"The Maka-Huna heiau was located near the A. William Barlow home at 3000 Makalei Place," according to the Star Bulletin article.

The other heiau, according to Bowen, is said to be located at the very top of Diamond Head, known as "Ahi" (fire), sacred to dangerously strong winds.

Island historian Kathleen Mellen, speaks of hearing ghostly drums from the temple site at the base of Diamond Head every year for 15 years. She heard them within a two week period at the end of January and early in February in the early 1920s -- a long zooming sound." She heard them for the last time in January, 1942.

The heiau was originally part of the estate of King Lunalilo. After his death, the estate passed to Judge Sanford B. Dole, president of the Republic and Hawaii's first territorial governor.

Before World War II, according to Mellen, anyone who thought about building on the site was hexed until he gave up his plans. The land at the top of Makalei Place were sold and building began.



Construction workers remove a pig from Imu dug on DH campus last fall.
Photo by Milton Miyasato

"The Curse of Makahuna Heiau"

The same story was told by C.B. Taylor in "The Curse of Makahuna Heiau." According to Taylor, the first purchaser planned to build a fine house, but that house was never built because of continuous dire calamities.

The next buyers were young newlyweds, malihini haoles, who were struck by sicknesses, and they lost their first child. They left for the mainland where the wife died shortly after.

The third buyer, told about the history of the site, promised not to sell or use the land for material gain. But when he decided to sell, he became ill and bedridden until

relatives took the sign down and asked the Bishop Museum for help

The museum recommended an associate of the Alii Kapu who told them to keep the area beautiful, not to trade it for money, and when going there, pray that all men may have good fishing and all people have food. He cautioned that since it was a men's heiau, a woman must ask forgiveness of Kuula, Kane and Kanaloa before going there. He performed a purification ceremony and the owner recovered.

* The tale of a lighthouse keeper on the Big Island who tossed empty paint cans over the temple wall. He awakened one day with excruciating stomach cramps. Doctors could do nothing for him. A kahuna suggested he might have offended the gods. "He knew that a person should never enter the grounds (heiau) without propiti-

ating the gods. He knew that anyone breaking these laws would be punished by sickness, misfortune or death. The kahuna prayed for forgiveness and the man regained his health. (Tales of Old Hawaii, The Star Bulletin, Oct. 14, 1977. "When Kapus are broken.")

*An article about construction workers who were expected to resume work on a fence around a heiau near Kapaa Quarry, Kailua, following a purification ceremony at the site by the Rev. William Kalama of Nanakuli. "George Aoki, president of Pacific Fence Co. said work on the six-foot chain link fence around the heiau was halted last week after a series of mysterious breakdowns of equipment." (The Star Bulletin, "Strange Things at Heiau Site", Aug. 1, 1979).

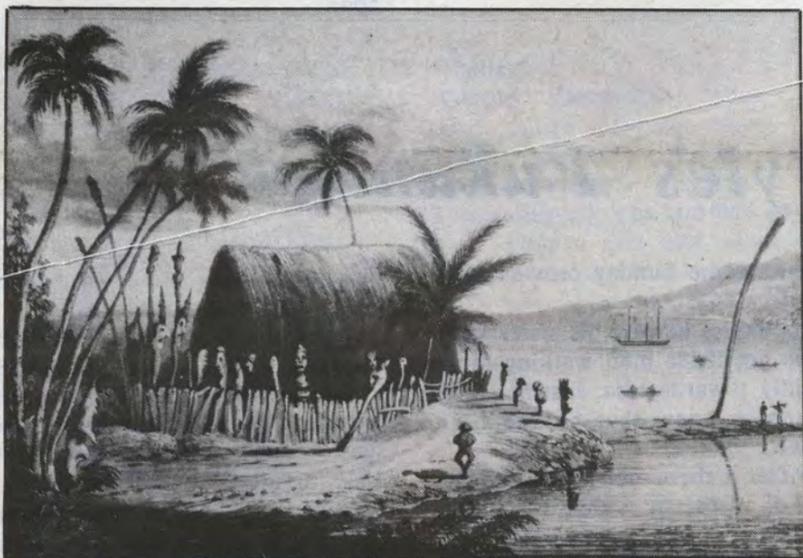
facts, and legends



An early photo of Diamond Head from the rice fields of Waikiki.
Photo courtesy of the Dept. of Land & Natural Resources



Temple of Kamehameha (Kamakahonu), from the Houston's collection.
Photo courtesy of the Dept. of Land & Natural Resources.



Morai near Karakokooa-- engraved from a drawing made on the spot by Rob Dampier during his voyage on the HMS Blone.

Photo courtesy of the Honolulu Academy of Arts.

"Strange things at the heiau site?" If my memory serves me, correctly, I remember that a similar incident occurred during construction work on DH campus. I was right.

* November 4, 1986, Kapio, "Kalua pig for good luck." Pan Pacific, general contractor working on the Diamond Head Campus, has had a series of problems with construction work. The problems range from equipment failure and breakdowns to accidents resulting in injuries to workers."

Regarding the last item, Nakasato said, "You may never know what happened before on this land; there may have been warriors passing through, people dying. All of these things would be accumulated in the earth and must be released, otherwise accidents might occur.

As I started sharing the results of my research, other faculty and staff at Diamond Head shared these stories about strange incidents:

*The elevator in the Iliahi complex mysteriously goes up and down with no one inside, and maintenance workers cannot find the problem.

*Several years ago, a senior citizen returning to visit the campus, told of hearing the sound of someone hoeing outside Building 929, but nothing was found. This happened during a visit with an Army family living here.

*When the DH Chapel was occupied by music classes, strange sounds could be heard there at night.

*Someone suggested spirits were connected with power lines, since some incidents involved lights going off, typewriters going on.

*There have been reports of

Buildings 929 and 928 being possessed by ghosts.

*The contractors are requesting that the site of Building 928 and 929 be blessed before the buildings are demolished.

In view of these rumors, I contacted provost's assistant Pat Snyder for permission to have a Ho'oponopono conducted. If the history books and maps could not tell about the history of this campus, the spiritual cleansing of the land may have the answer.

The sequel to this tale will appear in a later issue of Kapio.

Papaenaena heiau

In the year 1804, when the late King Tamehameha, was on his way from Hawaii, to invade Tauai; he halted with an army of eight thousand men at Oahu. The yellow fever broke out among the troops, and in the course of a few days swept away more than two-thirds of them. During the plague, the king repaired to the great marae at Wytiti, to conciliate the god, whom he supposed to be angry. The priests recommended a ten days' tabu, the sacrifice of three human victims, four hundred hogs, as many coconuts, and an equal number of branches of plantains. Three men, who had been guilty of the enormous turpitude of eating cocoa-nuts with the old queen (the present king's mother), were accordingly seized and led to the marae. But there being yet three days before the offerings could be duly presented, the eyes of the victims were scooped out, the bones of their arms and legs were bro-

ken, and they were then deposited in a house, to await the coup de grace on the day of sacrifice. While these maimed and miserable creatures were in the height of their suffering, some persons, moved by curiosity, visited them in prison, and found them neither raving nor desponding, but sullenly singing the national huru--dull as the drone of a bagpipe, and hardly more variable--as though they were insensible of the past, and indifferent to the future. When the slaughtering time arrived, one of them was placed under the legs of the idol, and the other two were laid, with the hogs and fruit, upon the altar-frame. They were then beaten with clubs upon the shoulders till they died of the blows.-- This was told us by an eye-witness of the murderous spectacle.

McAllister--Archeology of Oahu
Bernice P. Bishop Museum Bulletin 104

Mahalo

A warm MAHALO to the following people for their cooperation:

Ruth, Karen, and Clarice of the Bishop Museum; Joyce, Nathan, and Charley of the Department of Natural Resources; Barbara, Ester, Deborah, and Charlene of Leahi Hospital; the librarians of Hamilton, State and State Archives; Carl & Bob Hanohano; Les & Jean

Nakasato, Dr. Stanley Hew Len of the Foundation of I Inc.; our dear neighbors at EMS: Ed, Tim, Barbara, Janice, H, and the rest of the staff; Provost Morton and Pat Snyder; and finally the staff of KAPIO for their support.

Sincerely,
Ivan F. Young
P.S. Yogi was right!

Malia Solomon-- Rediscovering ancient art

(continued from page 9)

out were giant lobster/crab holes. Finally, I saw the island."

The lights turned into lanterns held by children coming to greet them.

On Moce that night, she found a woman printing on the 'masi' (Fijian for tapa) using stencils. The dye was made from red oil

called alea. This is what in all her travels she had been looking for.

In Hawaii, putting her knowledge to use, she has planted and cultivated the Wauke, and it now grows in many parts of Hawaii.

She holds workshops on tapa making for teachers, who previously taught their students to make "tapa" out of paper.

"The teachers have a new appreciation for Hawaiian fabric," said Solomon.

She has a collection of tapa, hand collected from around the world.

Her interest in the history of the Hawaiian woman is a factor in Solomon returning to school.

"I've helped so many people get their masters and Ph.D.'s in anthropology, I figured I might as well start on mine," said Solomon, clearly believing it will be done, but in its own time.

Other travels have taken her to Japan, where, speaking no Japanese and her source speaking no English, she managed to discover all about their use of adhesive in paper-making.

When not busy with family, working, studying, collecting, or researching tapa, Solomon works on her book about tapa, which she is about halfway finished with.

"The Hawaiian woman was incredible; I marvel at her," this marvelous Hawaiian woman reiterates.



Auntie Malia showing tapa made from

banyan bark.

Photo by Craig Barnhouse

"Kaiulani"-- A portrait of a princess

(continued from page 6)

"That's my dream, to be an actress. I'd like to Move to New York or maybe Los Angeles."

Karen spent three years studying at the Honolulu Film Actor's Workshop. She competed in state speech tournaments in high school, specializing in dramatic intrepertation. She currently serves as a tournament judge representing Sacred Hearts Academy. "Kaiulani" is her first community production.

The story is based on Robert Nelson's dramatic poem "The Princess" and features original music by Warren Cohen. Traditional Hawaiian songs and chants are accompanied by a three-piece orchestra including violin and flute.

Tickets go on sale March 23. The cost is \$5 for general admission and \$4 for students. Call 395-6947, 4 to 8 pm, for reservations. Tickets may be available at the door.

The bloody "play" of Myles Fukunaga

(continued from page 4)

At 8:41 p.m., Jamieson got the call from Fukunaga to meet him in Thomas Square at 9 p.m. Jamieson agreed and then, carrying the bundle of money, jumped in his car and sped for Thomas Square.

Minutes after parking, a young Japanese boy opened the passenger door, got in, and identified himself as one of the three kings. The young boy, with a handkerchief covering his face, told Jamieson to turn down a back road near McKinley High School where they exchange would be made. After parking, Jamieson proceeded to count out \$4,000 to the boy. He asked that he see his son before the balance was turned over. Fukunaga agreed and exited the car, never to return. After waiting several long minutes, Jamieson allowed the general alarm to be given. At 11 p.m., Sept.28, the Honolulu Star Bulletin printed a special edition featuring photographs of Gill Jamieson and a list of the serial numbers of the ransom money.

Speculation, ran rampant in the streets, but nearly everyone was convinced that it was a racial matter. It's more than likely, they said among themselves, that the kidnapper is Japanese. Racial tensions began to heat up between the haoles and the Japanese.

The suspense and activity surrounding the case thrilled Fukunaga. But slowly, the screams and

the blood of little Gill haunted Fukunaga. Eventually, he became bitterly remorseful. He wrote a letter to the Star Bulletin announcing that the boy was indeed dead and that the "Three Kings" would give themselves up on Sept.25, one week after the crime. On the same day, that he sent the letter, Jamieson's body was found in Fukunaga's secret cave.

On Saturday, the next day, probably sensing that the end of his play was near, Fukunaga went to the depot of the Oahu Railway Company and purchased a ticket to Waiialua, the place of his boyhood. The ticket agent quickly recognized the bill which Fukunaga gave him; it had one of the serial numbers the Star Bulletin had printed in the edition.

Because he was from Waiialua, Fukunaga was familiar to the people there and thus the people alerted the Honolulu Police that the young Fukunaga may be involved in the murder investigation.

With this information, the police visited the Fukunaga home and searched Fukunaga's room. They found his map of Manoa and the Jamieson residence as well as other evidence linking him to "The Three Kings."

On Sunday, Fukunaga went to the movies. Later, he walked down to Fort Street and stood in front of the Catholic church

watching the Sunday crowds walk by.

Suddenly, he saw his sister with three big haole men walking quite rapidly towards him. Instinctively, Fukunaga knew that he had been found.

After a three-day trial in October of 1928, in which Fukunaga's court-appointed attorneys called no witnesses for the defense,

Fukunaga was found guilty of first-degree murder.

After Judge A. Steadman announced the death sentence, Fukunaga thanked the court and jury for their consideration and sense of justice. On November 19, 1929, a full year after the murder, Fukunaga was hanged. The play that he had written had finally come to an end.

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Entertainment

ART

KOA ART GALLERY

Koa Art Gallery will present selected works by three painters, UH Manoa masters' candidates Brigitta Llewellyn, Liz Ho, and Myung Ae Choi March 2-13.

A film will also be shown, entitled "Picasso: A Painter's Diary," 90 minutes of old photos, film footage, his art works, and interviews, March 11, 7 p.m. Koa Bldg., Room 103. Free.

FILMS

Hemenway Theatre

General admission \$2.50; students with ID \$2. For information call 948-7235, 948-6468.

"PARLOR, BEDROOM AND BATH", a 1931 black and white film about the "naughty twenties", Mar. 10, 11; 7 and 9 p.m.

"THE GO MASTERS", an epic depicting the tortured relations between China and Japan between 1924 and 1956, Mar. 12, 13, 14; 6:30 and 9 p.m.

"ALL QUIET ON THE WESTERN FRONT", the adventures of seven young boys entering the German Imperial Army with fear, filth, horror and destruction, Mar. 15, 16; 9 p.m.

"MY BEAUTIFUL LAUNDRETTE", an uncompromising look at life in the slums of South London, the foreign film comedy hit of 1986, Mar. 17, 18, 19, 20, 21; 7 and 9 p.m.

HPC Noontime Break

On March 11, the video "Bernice Bobs Her Hair" by F. Scott Fitzgerald will be shown in the Amfac Plaza Gallery. Video runs from 12 p.m. to 1 p.m.. Admission is free. For more information call 544-0200.

Academy of Arts Theatre

"Otello", Verdi's opera in a film by Franco Zeffirelli with Placido Domingo, Katia Ricciarelli, and Justino Diaz with the orchestra and chorus of Teatro Alla Scala, Milan. March 12 at 1 and 7:30 p.m.; March 13 at 7:30 p.m.; March 14 at 1 and 7:30 p.m.; March 15 at 1 p.m. All tickets \$4.

"Police"

Gerard Depardieu plays a French police inspector trying to track down North African drug dealers in "Police". This movie is no conventional cops and bad guys caper. Only a thin line separates the cop from the crooks and that line is often blurred. This gripping movie will be shown at the Academy of Arts theater on March 17 and 18 at 7:30 p.m.. Admission is \$3.

MUSIC, DANCE

Masks In Motion

A program of masked dances from Bali, Java, Japan, Korea and other cultures will be held at the East - West Center, Jefferson Hall at 8 p.m.. For more information call 944-7640.



The sergeant (with a steel plate in his head) victimizing Eugene Jerome in Biloxi Blues.

"Biloxi" --

Both Simons triumph

by Ross Levy

While watching "Biloxi Blues", there are a couple of things you have to sort out. The first is that the play is Neil Simon's most poignant and personal to date. (Not including "Broadway Bound"). The second is that Director Nancy Simon has done a wonderful job making her father's play come to life.

Her father? Yes. Nancy Simon is Neil Simon's daughter. So the play can be looked at from three angles. One that Nancy Simon is Neil's daughter. Two is that Neil Simon is Nancy's father. Or three. Neil Simon is the very good playwright who wrote "Biloxi Blues", and that Nancy Simon is the very good Director of "Biloxi Blues".

If more people could dis-associate the fact that Nancy Simon is Neil Simon's daughter, you would see that Nancy Simon's direction can and does clearly stand on its own. Her direction is lyrical, flowing and a perfect blend with the spoken words. She keeps the play in check and lets the pressures build, instead of only giving the laughs. She brings to the Islands one of the best and most professional directing in years.

"Biloxi Blues" is Neil Simon's second part of his autobiographical trilogy, and deals with Eugene Jerome's experience in Army ba-

sic training during the early days of World War II. He has but a few dreams at the start of the play, but by the end he has tasted life like he never dreamed he would. The most important aspect of the play is Eugene's exposure to Anti-semitism. This comes with a young recruit named Arnold Epstein-played by Kamin Hardesty-who takes on the tough drill sergeant in a battle of wills. It is Epstein who first opens Eugene's eyes to a world as cold and manipulative as the micro-cosmic barracks in which they live.

The acting by the whole cast is superb. Especially Rob Morrow, who plays Eugene. He takes all the recruits in stride, and plays it in a low key style. It is a difficult role, one that could easily slip into an attitude of arrogance. Morrow plays it strait, hilariously and beautifully.

It is a joy to see such a professional production here in the Islands. While HCT has been criticized for not using local actors, thus going away from the "Community" in their name. One thing is for sure, they have done the right thing by bringing this production here. Let's hope it's a trend that will continue.

Like all of Neil Simon's plays, each aspect of the army is treated with laughter. The lines and observations are simple enough, yet he chooses to let the pressures build. This seems to be year of barrack entertainment in the Islands. In the play "Streamers," and the film "Platoon," the pressure the young recruits feel result in a violent explosion outward, each harming the other men, who are not the REAL enemy at all. But the pressure in "Biloxi Blues" results in laughter. Instead of the dread we would think we should feel, Simon lets us feel good about ourselves, and the characters in the play. Thank you Neil.



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10 tuesday

Telephone Anniversary, 1876
Call your Mom

13 more days to Spring Break!

11 wednesday

Tour old Kaimuki, 9 a.m. to noon. Meet
at Kaimuki Recreation Center

Development of the Constitution, Jef-
ferson Hall, East-West Center, 7:30
p.m.

Johnny Appleseed Day.

Eat your



12 thursday

Javanese Dances, Jefferson Hall, 8 p.m.

11 more days to Spring Break!

13 friday

Peace symposium, Campus Center 309,
2:30 to 4 p.m.

Discovery of the planet Uranus, 1781.

Who's responsible for the name?

10 more days to Spring Break!

Jason returns.

14 saturday

Iran and "The Great Satan" at Burns
Hall Auditorium, 9:30 to 11 a.m.

Bicycling League rides 7:30 a.m. Kapi-
olani Park

Single line Kite Flying Festival, Kapi-
olani Park, 9 a.m. to 3:30 p.m.

15 sunday

Bicycling League rides 10 a.m. Triangle
Park and 7:30 a.m. Kapiolani Park

Dual line Kite Flying Festival, Kapi-
olani Park, 9 a.m. to 5 p.m.

16 monday

Stress workshop, Kokio 206, 12:30 to
2:30 p.m.

7 more days to Spring Break!

17 tuesday



St. Patrick's Day. Pinch anyone not
green.

LAST DAY FOR ALL WITHDRAWALS

Information Line

HERE'S LOOKING AT YOU

A six-week discussion group will explore issues such as self esteem, listening, feelings, assertiveness and relationships. The workshop, led by two graduate students in Counselor Education, Ed McGovern and Sandra Kitashiro, and sponsored by the Career and Personal Development Unit, will start this week. Time and day will be determined by student response. If interested, call Student Services at DH Campus, 735-8212 and ask for Ed or Rosie, or stop by Building 926 to sign up.

PEACE SYMPOSIUM

In a symposium series sponsored by the UH Institute for Peace, speakers will speak on a transition from a nuclear world, "Economic Conversion," March 13 from 2:30 to 4 p.m. in Campus Center 309. Speakers are Seymore Melman of Columbia University and Larry Cross, UH Manoa College of Business Administration.

PASA

The Pacific Asian Student Association announces their opening of their doors to the students of KCC. The association encourages cultural awareness and activities. Any student, associated member, previously at KCC, faculty at KCC may join.

There are no initiation fee, but there annual dues of \$5 that is payable in advance within the first month of each semester.

Meetings will be held on the second Monday of each month, and special meeting will be called at anytime by the President or by the two thirds of the members of the club.

STUDENT CONGRESS VOLUNTEERS SOUGHT

The KCC Student Congress is seeking students who wish to get involved in helping decide critical issues on campus. Nomination forms are available at Student Services at DH Campus, Building 926, and at the Pensacola Campus in the Special Student Services office, Building 867. Nominations will be accepted from March 10 to April 1.

"IRAN AND THE GREAT SATAN"

Prof. Elton Daniel will speak on "Iran and the Great Satan: Iranian-American Relations, from Friendship to Animosity" March 14, 9:30-11 a.m. Burns Hall Auditorium, East-West Center, UH Manoa. The talk is part of the series, "Background to Crisis: The Historical Roots of Four Modern Conflicts," sponsored by Phi Alpha Theta, the International Honor Society, and the Department of History, UH Manoa. For information call Dr. Robert E. McGlone at 948-6767 or 948-8486.

(RE)ORGANIZE FIL/AMERICAN CLUB

Applications are now being accepted for the Fil-Am Club. Potential members can call Gilbert Agnes at 524-4677 or contact Nelda Quensell at Kokio 204.

MANAGING STRESS

Learn to understand, recognize, prevent and alleviate stress in a workshop sponsored by the Career and Personal Development Center. Jim Becker will present the workshop on the DH Campus in Kokio 206 on March 16 from 12:30 to 2:30 p.m.

AIKAHI PARK BREAKFAST RIDE

Sat. March 14 at 7:30 a.m., Kapiolani Park. Ride through Pali tunnel and through back roads, swamp lands and junk yards. Eat at Sizzlers. Return via Makapuu. Bring lock and money. +55 miles.

Tantalus Off-Road Ride - Sun. March 15 at 10 a.m., Triangle Park at the mauka end of Makiki Street. Ride approximately 2 hrs.. Wet, slippery, muddy. Call 941-4491 for information.

Makakilo Joy Ride - Sun. March 15 at 7:30 a.m., Kapiolani Park. Ride out to Makakilo Superette and watch the Ride and Stride biatheletes race to the top. +40 miles. Bring money.

Waipio Gentry Breakfast Ride - Sat. March 21 at 7:30 a.m., Kapiolani Park. Ride through Salt Lake, Pearl City and Waipahu before eating. +35 miles. Bring money and two friends.

VISIT OLD KAIMUKI

Senior citizens are invited to relive Kaimuki in the 1930s with long-time residents Robert Takane and Shige Yoshitake on March 11 from 9 a.m. to noon. Meeting place is the Kaimuki Recreation Center. The tour is limited to 20 individuals. To register, call 735-8211.

BUSINESS CLUB

Would you like to find out more about what it's like to work in the business world? Then come to the Business Club meeting to elect officers, discuss a charter and discuss potential activities. The meeting will be in Iliah 204 from 12:30p.m. - 1:30p.m. on

"SPECTRUM: SKY, SEA AND SHORE"

Elizabeth Zinn exhibits her

water media paintings at the Bishop Square Gallery March 4 through 28, Mondays through Fridays 8 a.m. to 5 p.m.; Saturdays, 8 a.m. to 1 p.m.

AHA HANA LIMA

From March 12-29, Aha Hana Lima exhibitions and workshops will be held at the Academy of Arts. The focus will be on glass-blowing, ceramics, and fiber arts, with invited artists Steven Correia, Kurt Weiser, and John Garret. For more information, call the Academy of Arts, M-F at 538-3693, ext. 220.

SPORTS

The Hawaii Bicycling League announces the following schedule of rides. All HBL rides are open to the public and are free of charge unless otherwise noted. For further information call 536-3348 or 455-8795.

HIKING CLUB

The Hiking Club is planning a trip to Kauai during the second weekend of Spring Vacation. The trip is tentatively planned for March 26-28 and is open for interested students. For more information call Darren the Student Activities Room at 531-4654 ext. 246.

KUHIO DAY GOLF

There will be a day of golf held on March 26. The event is being sponsored by KCC's student activities office. It will be at the Naval Marine course in Aliamanu. Tee times will begin at 11:30. There are limited openings. Civilian cost will be 430 and military \$15. For more information call Student Activities at 531-4654 ext. 240.