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Aloha Bash features Wailers' Rastafarian glory

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Rainbow sailing team leaves nationals astern

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Campus impound to clear out

By Alyssa S. Navares
Ka Leo Managing Editor

The University of Hawai'i at Mānoa has hired a tow company to remove illegally parked vehicles from campus to Sand Island and this summer will clear its impound lot. The lot has become a junkyard and a source of problems for the school.

Towing became necessary because the lot was filled with unclaimed and broken vehicles, piles of mangled bike parts and mo-peds rusting in the space at the top of campus. Owners of towed cars now pay twice as much in towing fees to

recover vehicles that are taken to Sand Island.

This semester, the university will remove 14 vehicles from its campus lot, which has exceeded the maximum eight-vehicle capacity. The lot became overcrowded when a vendor failed to show up and dispose of vehicles from the impound

three years ago. Reasons for this are still unclear, said manager Raymond Shito of the university's Parking Operations and Transportation Services Office. UHM has had difficulties finding a vendor to remove the impound's backlog of vehicles because of strict Environmental Protection Agency rules regulating oil removal and tire disposal.

Shito said he is not sure what will happen to the lot, located next to the Campus Security office, after it's cleared by the fall, but discussions with administration should take place soon.

When the impound lot was active, towing vendors charged UHM about \$60 to tow a vehicle 100 yards away, with monthly costs averaging \$670. Since the fall, the school has paid ACE Towing Service a few hundred dollars to tow cars to a lot in Sand Island, located at 1040 Makepono St. The money saved by UHM comes out of drivers' pockets, as they pay fees from \$100 to \$300 to get their cars back.

"Towing became more of a burden [to UHM]," Shito said. "There's more to it than just finding the driver. It's the whole office aspect and how much money is wasted."

Although ACE is towing vehicles to Sand Island, UHM used its impound twice this semester. One driver had numerous violations for counterfeit parking permits, while the other did not claim his vehicle after the university booted it weeks before.

Vehicles parked illegally at the music, law school and dormitory parking lots will be towed to the off-campus lot. Parking signs are posted in those areas notifying drivers to call ACE Towing Service. A metal boot will be placed on any vehicles' tires parked illegally near the center of campus.

"There was a tendency to have non-university people parked illegally in the exterior lots, which makes it difficult



ALYSSA S. NAVARES • KA LEO O HAWAII

The impound lot, located at the top of the Mānoa campus, is crowded with broken vehicles, rusted bikes and faded mo-peds. Some have been there since the late 1990s. UHM will clear out the lot this summer for the first time in years and resell mo-peds at an auction next year.

to track them down," Shito said. "We mainly tow [when] we have a problem with habitual violators." When UHM students violate parking rules, the university puts an academic hold on their accounts. Employees must pay the parking citation and tow fee.

A common problem in the past, Shito said, was when non-resident students attended summer school, purchased cheap vehicles and abandoned them in campus parking lots after the academic session. They usually didn't register the vehicles in their names and incurred numerous UHM parking tickets, which are difficult to collect after the students leave. UHM now monitors such cars by immediately tracking down drivers with an online database from the state Department of Motor Vehicles.

Even the City and County of Honolulu has the same problem with abandoned vehicles. An audit released April 23 stated that junk cars remain abandoned on O'ahu for several weeks before city officials remove them. An inexperienced staff and staff shortages are blamed for the backlog, according to the audit. The UHM parking office is also understaffed and needs more part-

time student employees. The vendors take vehicles "as is," Shito said. Remaining belongings are left in the vehicle during the tow. Parts and scrap materials, such as metal and iron, are resold.

An auction will be held at the impound some time next year to remove the bikes, mo-peds and motorcycles. The last auction three years ago sold 20 mo-peds, mostly to mo-ped dealers who used the parts. Bikes are usually taken from racks by parking officers during the summer if it is apparent no one uses them.

"The purpose of these auctions isn't to make money," Shito said. "It's to clear out the lot. We had to find a means of removing the junk." He expects the same mo-ped dealers to place bids ranging from \$20 to \$60.

Crowded lot

UHM created the 20-foot-by-30-foot impound lot more than 20 years ago to handle the growing problem of illegally parked vehicles. At that time, UHM didn't have a computerized means of tracking down car owners, and the only technique was to wait for the owner

to arrive after towing.

Rotten guava, mud puddles and knee-high grass litter the lot, which currently houses 15 vehicles (from four-door sedans to a Volkswagen van), five mo-peds and about 15 bikes, all of which can no longer be used. When the lot was active, most drivers retrieved their vehicles from the impound on the same day, but the number of unclaimed vehicles, bikes and mo-peds increased over the years.

In the past, parking officials notified drivers of the unclaimed vehicles with a letter at least 15 days after the vehicle was towed. If a vehicle is in poor condition, it cannot be resold, Shito said. He published a "for sale" advertisement in the Honolulu Star-Bulletin three weeks ago but did not receive any offers.

The ad included a 1986 four-door sedan, which, according to the DMV, had been flagged for outstanding violations and had mileage "in excess of its mechanical limits." As of last week, the car still had personal belongings, such as toddler blankets, diapers and class notes

See Impound, page 2

\$60M structure curbs bikes

By Justin Hahn
Ka Leo Staff Reporter

A plan for an addition to Kennedy Theatre predicted to cost at least \$60 million does not include a special facilities for bicyclists or alternative forms of transportation, according to Thomas Bingham, interim Dean of the College of Arts and Humanities.

But that is not based on bias in favor of cars. It's because no one has come forward with ideas for anything other than parking.

"We haven't finished [the plan] yet," Bingham said. "The scoping for this project is still happening. We want to hear from all campus groups and viewpoints. If there's an interest, it would be good to hear about it."

Although not yet finished, the plans call for parking in three of the building's six stories and mixed-use performance education classrooms in the other three. The parking is expected to add between 450 and 480 parking spaces to the campus. This is expected to alleviate the perennial parking crunch, as well as replace the 137 parking spaces a 2005 report from the UH Mānoa Bicycling Committee recommended removed from Maile Way to make the street safer and more conducive to bicyclists.

The same Bicycling Committee report recommends "a regular bicycle maintenance support facility on campus." The new parking structure would not include such a maintenance facility.

"That's a disappointment," said professor John Cusick, a member of the Bicycling Committee. "It seems like a logical tie-in. With this kind of opportunity and spending millions and millions, to not provide something for cyclists seems like a bit of an oversight."

The plans for the structure call for an enlightened approach to climate control and lighting, but there are more options than that, according to Bruce Miller, former Director of the UHM Office of Sustainability.

A green roof to bring down the ambient heat in the area around the theater, and a water catchment system for irrigation water are among the alternatives.

Sean Connelly, part of the Sustainable Saunders HUB (Help Us Bridge) project, and a senior in the School of Architecture views the project as "an unwise use of the money."

And while Connelly sees the benefits of adding and upgrading instructional facilities, from a sustainability viewpoint, "The money would be better spent retrofitting the rest of the dilapidated buildings on campus," he said.

All of these suggestions, and more, could be added to the plans for the parking structure, Bingham said, except that "we haven't heard from many people about the plans."

Impound

From page 1

scattered throughout the weather-torn seats.

"I hope they get rid of these cars because they've been sitting here for a while," said Nathan Dang, a fire safety worker whose office is located next to the impound. "It makes the campus not so nice [looking]."

Drivers are allowed to retrieve any personal items from the UHM lot but cannot remove the vehicles from the lot without paying the \$69 towing fee and a minimum \$15 parking citation, which may be higher depending on the violation. Those who illegally drive out their cars, which Shito said happens every few years, would have to break a three-foot-high chain. If caught, a student driver faces code of conduct violations and must pay for damages to university property. A Campus Security officer used to monitor the lot every day and was able to track down anyone who removed their vehicle without paying.

Liability risks

Weather and vandals have damaged the vehicles, bikes and mo-peds in the UHM lot for years. Spray-painted graffiti covers the windows and sides of several vans, while shattered glass sprinkles the backseat of a sedan. Now liability issues are in the hands of ACE Towing.

The university did not have to reimburse drivers for damage while the lot was still actively used, but in the past, several drivers complained that their vehicles were damaged during the tow. ACE Towing has an on-site adjuster who can file any claim or issue upon the driver's request.

Reasons for tow

Drivers who have at least \$200 in unpaid parking fines may have their

cars towed, but first-time violators' vehicles are rarely removed. Shito said that towing for such violators would have to be "absolutely necessary," such as blocking a driveway, parking in an administrator's stall or parking in areas hazardous to public safety. Most violations include parking in a lot without the correct permit. During the semester, about three vehicles and one moped are

Impound lot breakdown

Vehicles: 15

Mo-peds: 5

Bicycles: 15

**Maximum lot capacity: 8 vehicles, 10 mo-peds, 10 bicycles*

towed to Sand Island per day, usually from the dormitory parking lots and the center of campus, but Shito said now it's been "pretty quiet" in terms of the number of daily tows.

"They're all really on top of it [at the dorm parking lots], and if you leave your car there for 15 minutes, you'll get a ticket on it," said junior Jeff Berg. He has more than \$1,000 in parking fines and had his car towed from the dorm lots and Campus Center several times. "I think it's stupid that the cars will be towed off campus. It's too expensive."

Alternative to towing

Instead of towing, UHM parking officers may boot the front tire of any vehicle with an orange metal device that prevents the driver from leaving campus. The parking office bought two more boots last summer and have four total. To remove the boot, drivers must pay a \$50 fee, plus \$3 per day. After several days, parking officers may call a vendor to tow the vehicle.

Shito said that car booting is much more efficient in immobilizing vehicles because it takes less time and money. About 40 years ago, the school used 55-gallon barrels and chained them to the bumper.

Bush under fire

By Ka Leo News Desk

On the fourth anniversary of the day President Bush stood atop the U.S.S. Abraham Lincoln under the widely criticized "mission accomplished" banner, Bush used one of his ultimate executive powers and vetoed the Iraq war spending bill, sent earlier that day by Congress, yesterday evening.

Shortly after returning from Tampa, Fla., where he met up with the Central Command officers overseeing operations in Iraq and Afghanistan, the president signed the veto, claiming later in a White House press conference that the bill had set a "rigid and artificial deadline" in reference to the timetable set by Democrats for the troops to begin withdrawing from Iraq.

"It makes no sense to tell the enemy when you plan to start withdrawing," said President Bush as Democrats responded with disappointment. According to the New York Times, Senator Harry Reid of Nevada stated, "The president may be content with keeping our troops mired in the middle of an open-ended civil war, but we are not, and neither are most Americans."

Speaker of the House, Nancy Pelosi also added that the vetoed bill was "worthy of the sacrifices" of American troops fighting in Iraq.

The Democrats now face negotiations with the Bush administration, as they do not have enough for a two-thirds majority in each chamber to override the veto. They are scheduled to meet at the White House today to talk to Bush. Asked whether compromise would come out of the talks, Pelosi told the New York Times, "That would be the normal course of events, that the president would counter with something." Democrats do still hold in their power to completely cut off funding for the war but is an unlikely solution they will employ.

Art causes commotion

JUSTIN HEDANI • KA LEO O HAWAII

Video screens depict live images of the art gallery and its surrounding area but also have pre-recorded material.



By Tiffany Hill

Ka Leo Associate News Editor

Following last week's commotion involving the dispatch of the Honolulu Police Department in one of the galleries at the University of Hawaii at Mānoa Art Building, the controversial student piece involving live and recorded feeds of security cameras will continue to run during the remaining days of the exhibit.

Last Thursday at about 8:30 p.m., students passing by one of the galleries noticed that Carl Lindstrom's artwork, an award-winning piece in the gallery's exhibit of student artwork, featured five TV screens, one displaying a person stripping his clothes and revealing a gun. Campus Security was called followed by HPD before it was known that the camera feed was pre-recorded and that an actual shooter was not in the gallery.

As the shootings at Virginia Tech are still fresh in the minds of many students, the artwork sparked much controversy. The campus administration eventually brought in UHM program officers to decide whether or not to continue showing the piece.

"The UH administration actually ... left it to me to decide [to continue the piece or not]," Gaye Chan said, chair of the Art Department. "They brought in legal council who advised me of a number of things, like put up a sign and move the art to the back."

"Because of what happened [last] Thursday, we didn't want to have a similar situation so they asked [Chan] to consider a couple of options," said Gregg Takayama on behalf of Trisha Kimura, the Program Officer in the chancellor's office, and Peter Quigley, the Assistant Vice Chancellor for Academic Personnel.

Both Kimura and Quigley were called upon to present Chan with options

in dealing with the nature and location of the artwork. Takayama added that ultimately it was up to Chan and the student artist to decide the final outcome of the piece.

He added that ultimately it was up to Chan and Lindstrom to decide what to do with the piece.

Chan said she decided to leave the artwork in its original location but did agree to put up signs. "I came up with a compromise," said Chan. "I put up two signs, one in the front [entrance of the gallery] and an artist statement, but I didn't want to move [the piece], as it would undermine its meaning."

In a letter to Quigley, Chan stated that her primary responsibility to the art department and its students is to maintain a safe academic atmosphere, encouraging creativity. Chan wrote that Lindstrom's piece was intelligent and well executed. "It is the type of serious scholarship that the department should welcome rather than discourage. To change the work because of a less than remote possibility of danger is to succumb to exactly the paranoia that the artwork comments upon."

Chan and Lindstrom each created signs stating the nature of the artwork but encouraging people to come in to view it, and not to call the police. Lindstrom's statement evokes the idea of fear itself and its connotations, and the increase of security. "What happens when fear is used against us? Security has been increased, but ask yourself one more question; do you now feel safe?"

The piece will continue to run until the last day of the exhibit on Friday, May 4, but will be shut off after the gallery closes at 4:30 p.m.

Takayama said that he is pleased with the end result. "We've not had any complaints, at this point everyone seems satisfied with the outcome."



ASHLEY BASTATAS • KA LEO O HAWAII

The Wailers played at the Aloha Bash to mark UH's 100th year.

Rastafarian glory

By Kelsie Abing
Ka Leo Contributing Reporter

The Aloha Bash, sponsored by the Campus Center Board, withered in the rain last Friday as an attempt to commemorate the Centennial Celebration and start finals week with some fun.

There were four bands that performed, but I only made it in time for Fiji and The Wailers because it started at 5:30 p.m., seemingly a bit early for a reggae concert.

"Would you mind if we just get a little freaky tonight?" Fiji sang. Although Fiji's voice is impeccable, I was troubled with some of the lyrics. Is that really how Hawai'i wants to portray our unique type of Jawaiian music to the rest of the world?

Jawaiian music is a mix of Jamaican and Hawaiian music that has become the primary genre of modern Hawaiian songs.

Unfortunately, it hasn't got much more than the same rhythm, stroke, three to five chord riffs, a fixation on adolescent love and various takes on having a good time in common with its originators. But don't get me wrong. Jawaiian band's vocals are always on it, and damn if I'm not up and dancing when a Natural Vibrations song is playing.

I pondered this while waiting for what I would consider original roots reggae music: The Wailers, the main attraction of the night. Before lead singer Gary "Nesta" Pines took the stage, the rest of the band – most of whom were present during Bob Marley's reign as lead singer – played instrumental. During this time, I overheard a girl whine, "Ah man, are we not going to get a lead singer tonight?"

Then Nesta took the stage in all of his Rastafarian glory, dreads a-flying and earthy-colored

clothes, and the crowd relaxed with his arrival. With this relaxation, I saw 50 lighters spark and a cloud of smoke began to loom over my head. Marijuana, or "spliff" or whichever clever nickname you choose, has always been something associated with reggae concerts and reggae in general. So even if I don't partake in such activities,

See Bash, page 6

EVENTS CALENDAR

Send any campus events to calendar@kaleo.org at least one week before the event date.

"Pivot: Bachelor of Fine Arts show '07," an art exhibition by art students, through May 11. Hours: Monday to Friday, 10:30 a.m. to 4 p.m., Sunday, 12 to 4 p.m., closed Saturday and holidays. Admission is free, but donations are accepted. Info: Sharon Tasaka, 956-6888, gallery@hawaii.edu, <http://www.hawaii.edu/artgallery>.

"Writing an effective resume and cover letter," a Career Development and Student Employment workshop, today, 1:30 to 2:30 p.m., Queen Lili'uokalani Center for Student Services, room 208. Participants will learn about the hallmarks of an effective resume. Info: CDSE, 956-7007, careers@hawaii.edu, <http://www.hawaii.edu/career>.

"Solution-adaptive unstructured grid simulation for atmospheric flows," a meteorology seminar, today, 3:30 to 5 p.m., Marine Science Building, room 100. Thomas Dunn, a meteorology graduate student, will present. Info: meteorology department, 956-8775, met-dept@hawaii.edu, <http://lumahai.soest.hawaii.edu>.

"Spring footholds dance concert," today to Saturday, 8 p.m. to 10 p.m., Sunday, 2 to 4 p.m., Kennedy Theatre – Earle Ernst Lab Theatre. The concert will showcase graduating candidates of Master of Fine Arts and Bachelor of Fine Arts' thesis work. Tickets: regular - \$12, senior, military, University of Hawai'i faculty/staff member and non-UH Mānoa students - \$10, students with validated UH Mānoa ID - \$4. Info: Kennedy Theatre box office, 956-7655, <http://www.hawaii.edu/kennedy>.

"Hokule'a education program," an East-West Center presentation, tomorrow,

12 to 1 p.m., Burns Hall, room 2121. Info: Ilee Cruz, 944-7767, hokulea.outreach@gmail.com.

"The architecture of moral decision making and the influence of social relatedness," an educational psychology final oral, tomorrow, 3 to 5 p.m., Wist Hall, room 130. Lance Linke will present. Info: 956-8500.

"Modeling the complex human-environment dynamics of a recreational coral reef fishery," a geography final oral, tomorrow, 3 to 5 p.m., Saunders Hall, room 443. Jennifer Shafer will present. Info: 956-8500.

"Ravi Shankar: between two worlds," a documentary, tomorrow, 7 p.m. and Sunday, 5 p.m., Spalding Auditorium. Using archival footage from the 1930s to the 1960s, the movie shows two years of Shankar's life as he travels between India and America. Admission: regular - \$5, students - \$3. Info: 223-0130.

"Acoustic communication and hormone modulation of sensory systems in coral reef fishes," a zoology seminar and Ph.D. defense, Friday, 3:30 to 4:30 p.m., St. John Hall auditorium, room 11. Karen Maruska will present. Info: Lynne, 956-8617, logata@hawaii.edu.

"Cakravartiy Aniruddah and the Buddhist Oikoumene: historical narratives of kingship and religious networks in Burma, Northern Thailand and Sri Lanka (11th to 14th centuries)," Saturday, 10 a.m. to 12 p.m., Sakamaki Hall, room A201. Geok Yian Goh will present. Info: 956-8500.

Beyond the bowl-cut



COURTESY PHOTO • MCT CAMPUS

Haircuts at the UH Hairstyling & Barber cost \$12, even just for a trim.

By Justin Hedani

Ka Leo Staff Writer

Next to the on-campus bar near Hemmenway Hall, tucked away in a corner, sits the on-campus barbershop.

I got my haircut there after running errands and about to rush off to work. Although most students think the barbershop is with the school, it actually isn't.

It's a private business where two nice old ladies work. According to one of them, the shop is a professional establishment that just so happens to be on campus. But like most businesses, it finds little ways to burn holes in your pocket. One way the ladies get you is with the price and the so-called 'complimentary massage.'

As a student you're paying \$12 a cut, a good deal anywhere in the city. But the ladies can con you into adding another \$5 for the pleasure of the massage, setting you back \$17 for a haircut you thought was going to be \$12. And while this might seem insidious, compared to other barber shops like Supercuts and Fantastic Sam's, it's a pretty sweet deal. A basic hair cut at the chains runs around \$15, plus tip but without the awesome massage at the end.

The massage makes it, but that's not all. The ambience is unique: You walk in, get to watch Oprah and Dr. Phil, and then they cut your hair. You get to see what your head looks like, and just as you're reaching for your wallet they give you a massage. Now, you're thinking: "We'll I guess, I

better give a good tip to the nice lady."

The first time I saw the small three-seater shop, I immediately thought "Hell no." The shop was small, the walls looked old and the ladies spoke only basic English.

But the price was right and my first visit resulted in success, so I decided to go back again. I had first asked them to trim it a little, but not too much – it's what everyone says. That came out fine. My second visit was also a trim and it came out fine. (By the way, you still pay \$12 for just a trim).

So, recently with my hair uncomfortably long and pressed for time, I figured I'd visit the lovely ladies once again for a quick adjustment.

"Can you cut it short?" was all I said. What I got was short trimmed neatly around all edges and made me regret being so non-descript and lazy in my asking.

But in surrendering myself to the expertise of Mai, the stylist who cut my hair, I came to see how "Asian" I could be. My hair was short, yes, but as many locals call the style, it was a "bowl-cut." Many Asian families have grandmas or aunties that sit their kid in the backyard, slap a rice bowl on their head and cut around it. After that, your head looks like a mushroom.

I've been to a lot of barber-shop locations around the island. From "experience", if you have an Asian barber and you say generic things like "Cut it short?", you get the generic answer: a bowl-cut.

Editorial Cartoon

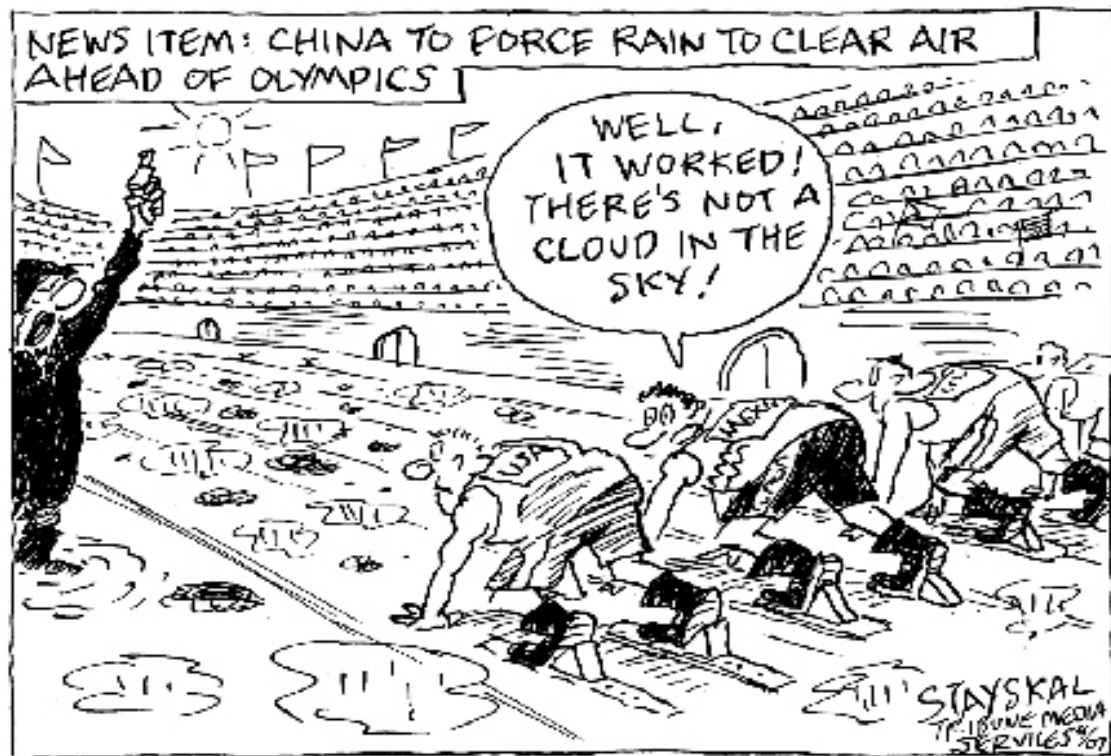


ILLUSTRATION PROVIDED BY • MCT CAMPUS

Letter to the Editor

'Silencing of dissent and debate' part of 'Nazification' of universities

In response to "Women Escorted Off Campus For Name Calling," (4/30/07) I want to clarify that I was not kicked off for "name calling." I was kicked off for refusing to comply with Campus Center's attempt to limit "free speech" in the "free speech" area.

I was distributing Revolution newspapers in the courtyard (the officially designated "free speech zone") when a woman approached me saying the administration was ordering me to leave because someone had "reserved" the courtyard stage. I was away from the stage, was not interfering with activities, and was talking with people one-on-one. I have done this, in this space, for years.

When I objected, the woman said that she agreed but had to enforce orders – it was "just her job." In that context I said she was "acting like a good German" – referring to Germans who enforced Hitler's orders, even while disagreeing. The woman evidently felt this was "name-calling" and called security. I disagree that this was "name-calling." The charge of "name-calling" is instead a cover up

for what's really happening: the silencing of dissent and debate. This is the policy Campus Center cited:

"The Campus Center Forum area is designated as the public forum area ... where individuals may assemble and engage in public speech activities ... The distribution of newspapers, notices, pamphlets and other printed or written material is permitted in the public forum area and other campus areas provided that such distribution does not interfere with the orderly conduct of University affairs, the maintenance of University property and the free flow of traffic and persons."

Clearly, I was not violating this policy. This policy has enabled us, as well as others, to distribute newspapers and leaflets in the Campus Center courtyard for more than 25 years.

Now Campus Center says that if anyone reserves the stage, no one else can distribute material in that entire area. This effectively means that there's no "free speech area" at Campus Center since the stage is reserved almost every day!

It is outrageous that "free speech"

at Campus Center is limited to only one area in the first place! It is a sign of the times that Campus Center is attempting to remove even this sliver of "free speech."

This isn't just about my right to distribute the paper on campus. It's about a national trend to silence dissent and critical thinking on campuses everywhere. For more information see Revolution's special issue: "Warning: The Nazification of American University" (www.revcom.us).

I urge the UH faculty and students to fight this fascist trend.

I'll continue to be on campus and appreciate the support many of you have given me and call on you to promote critical thinking, debate and discussion everywhere - in classrooms, hallways, and malls. The entire campus should be a "free speech area" where what's happening in the world is hotly discussed and debated. Our future depends on it.

C.J. Jung

Distributor of Revolution newspapers, Revolution Books

Letter to the Editor

SUBMISSION POLICY

Ka Leo O Hawaii welcomes letters to the editor on any subject. Letters are given priority on the basis of importance to the University of Hawaii at Manoa system and its surrounding communities. All letters must be accompanied by the

author's true name, e-mail address, daytime telephone number and affiliation with Manoa. Authors are subject to being contacted by the Ka Leo staff. Letters should address a single subject and should be no longer than 500

words. Letters of any length are subject to trimming and editing.

All letters and articles submitted to Ka Leo O Hawaii may be published or distributed in print, online and other forms.

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Three easy, helpful ways to make TheBus better

By Justin Hahn

Ka Leo Commentary Editor

Thank you for taking TheBus. We all should do it more since it's a great way to reduce traffic, conserve resources and get to know your community. But some of you need to shape up. Not all, but some. Judging from all the time I spend on TheBus, a lot of you people need to learn to ride TheBus properly. Here's a few tips to make my time on TheBus easier.

The back of TheBus is not the back stairwell. Don't sit in the stairwell, don't stand in front of the doors.

Move to the back of TheBus

This makes it easy for more people to get on, for people to get off and for a good flow of passengers in general. Without a good flow of passengers, everyone is slowed down: the people getting on, the people getting off and the people sitting.

The back of TheBus is not the back stairwell. Don't sit in the stairwell, don't stand in front of the doors (no matter how much you want to claim some territory) and don't, I repeat, don't stop walking when you make it to the back door. Keep moving until you make it as far back as you can go. And if someone doesn't do the same, say: "Excuse me, I'm moving to the back of TheBus," and do so. Maybe it'll get through to them that there's a good ten feet of standing room behind the rear doors, and maybe they'll do the same as you.

Sit down

If there's a seat, sit in it. If you don't, you're impeding the flow of



LAUREN JO • KA LEO O HAWAII

TheBus may not be great, but you can improve it. By moving to the back of the bus, sitting when a seat is available and being mindful you can make everyone's bus ride better.

passengers. Trust me: the seat is not that dirty, and you're not being presumptuous by taking the seat.

If you don't sit in that seat, everyone else is going to wonder why you're not sitting in it, and that will make them hesitant to sit in that seat. Thus, the seat will stay empty for the rest of the route, and you'll be standing there taking up space in the aisle when you should really have been sitting down. You'll also be blocking the aisle, so please, sit down.

Once you're in the seat, scoot over. Don't be a pig, hogging up the aisle seat. Few of us have the nerve

Few of us have the nerve to ask, "Can you move over?" and so we stay in the aisle.

to ask: "Can you move over?" and so we stay in the aisle. If you're worried about being cold from the air

conditioning, don't worry. It's only temporary.

And remember: you get one seat. Not two, not one and a half and not one and just a little bit over the edge. One. Guys, close your legs and stop intruding on my territory. If you think your nuts are gonna get smashed, I suggest you do the up-and-out method: there's a lot of extra skin at the base the scrotum,

and this facilitates the movement of the testicles upward and out of the way of your thighs.

Everyone else, including mokes and mean-spirited old ladies: you get one seat, too. Your backpack, your case of Heineken, your work shoes, your groceries, your shopping bag and your terrier aren't people who've paid a fare, so they don't get a seat. And, unless your child is over the age of five and has paid a fare, neither does she.

But most of all, be mindful

Sure, be aware of what's going on around you on TheBus in that Homeland Security kind of way. Look out for bombs and unattended packages. But also be mindful of what others around you are doing and the general dynamics of TheBus.

You are the most important part of TheBus. A bus could be late, a bus could be crowded, or a bus could be driven by a maniac. There are countless aspects of our daily commute we can't control, and which detrimentally impact everyone's time on TheBus. But there are just as many things we can do as individuals to make our time on TheBus more palatable and less disgusting.

The government might not care about TheBus and the government might prefer to live in a wonderland where "Light Rail" can fix our transit woes. But we don't live there. We live in a world where TheBus needs help to run properly, and you can give that help.

Millions participate in TV Turnoff Week



ILLUSTRATION BY LAUREN JO • KA LEO O HAWAII

National tv turnoff week succesful. Over 20 million people participated, as televisions across America were black

By Charlotte Marten
Ka Leo Staff Reporter

April 23 to 29 was TV Turnoff Week. It is a program designed to draw attention to the negative effects that TV-watching has on individual health and family dynamics. The goal is to limit electronic entertainment and to increase family time and healthier lifestyles by getting people to question the massive role of TV in their lives.

"Many of us are running around like 'headless chickens,' and it is hard to find time to share meals and good times with family and friends anymore," said Carolyn Harris, a part-time student at the University of Hawaii at Manoa and

a mother of two. "Television and other electronic media cut into our lives in a way that might harm our relationships and our self-image. I guess turning off the television gives us a chance to think about our own life and reflect on what we really want to do with our time."

TV Turnoff Week was started in 1994 by the Adbusters Media Foundation and the national nonprofit advocacy group Center for Screen-Time Awareness to promote "screen-free time." Since it began, millions of people around the world have participated in turning off their television for one week every year. The Center for Screen-Time Awareness estimates that 20 million people took part last week.

Benjamin Xavier, a fifth-grader visiting Hawaii from San Diego, said TV Turnoff Week would be impossible in his household.

"What would I do after school?" Xavier said. "The TV is always on in our house. We eat in front of the TV. I sometimes sleep in front of the TV. I don't think we need to turn it off for a week - what for?"

According to the Center for Screen-Time Awareness, the average American child spends more time in front of a television set during a year (1,100 hours) than in school (900 hours).

Numerous studies conducted worldwide have established strong correlations between high levels of TV

viewing and poor school performance, as well as childhood and adult obesity, according to the International Journal of Obesity. However, excessive screen time is not limited to children. Forty percent of Americans regularly watch television during dinner.

The mission of the Center for Screen-Time Awareness is to "provide information so people can live healthier lives in functional families in vibrant communities by taking control of the electronic media in their lives, not allowing it to control them."

According to the Center for Screen-Time Awareness, "More than 10 million people participated in TV Turnoff Week in 2006. Follow-up surveys found that 90 percent of responding participants reduced their television viewing as a result of participating."

Tracy Bard, a student at UH, said she never heard about TV Turnoff Week before.

"I think it is a great idea," Bard said. "Many people are addicted to television. I think people should value more important things, such as going out exercising or spending time with family."

More than 70 national organizations support the movement, including the American Medical Association, American Academy of Pediatrics, National Education Association, Big Brothers Big Sisters of America, YMCA and the President's Council on Physical Fitness and Sports. A complete list is available on the TV Turnoff Web site.

The Center for Screen-Time Awareness has tried to air ads that promote TV Turnoff Week, but it is not welcomed on the airwaves despite well-established links between obesity, poor school performance and excessive TV-watching. Ads have been rejected in the United States by CBS, NBC, ABC, MTV and FOX.

"TV Turnoff Week is a first step for people to introduce a healthier lifestyle and question mindless consumption," said Yvonne Roberts, a personal trainer at 24 Hour Fitness. "Americans are becoming the fattest people in the world, and obesity is a huge problem. This [TV Turnoff] week is really about them."

Aki Yamamoto, an engineering student at UH, thinks the university should hold some type of event to inform students about TV Turnoff Week and discuss distastes for TV.

"I don't watch television much," Yamamoto said. "It is just a bunch of reality shows, ads and violence. Sometimes I watch the news, but I don't know if I believe in journalism anymore."



Bash

From page 6

I understand their intimate relationship.

What bothered me was that smoking weed at the concert had become the crowd's priority. It was to the point where they weren't even paying attention to the music, but just swaying because of their unconsciousness. I'm not sure if it was the secondhand smoke high, or the fact that I just didn't want to look at the guy in front of me dancing (it was similar to the likes of Elaine on "Seinfeld"), but I had an urge to close my eyes to try to get a better feel of the music.

And it helped. Everything sounded a lot better when I didn't have to look at what was going on around me. The crowd scene had become so far out of focus from the music, I had to literally shut down my senses to hear it. I could almost feel the struggle of the band trying to play their music in the midst of people who could give or take their music with ease.

The rain had poured down in spurts and sort of neutralized the environment. But the drenched crowd was not the most interesting event of the night. Instead, it was after the rain at the end of the show, when a young woman rushed the stage and began to dance frantically. Nesta, in all of his reggae greatness, kindly waved off the security guards and allowed the young woman to run around the stage, grinning the entire time.

Hopefully, reggae hasn't lost all touch with the spirit of the islands (as it seemed to have done that night) and hopefully, our generation hasn't completely burned up the remaining roots reggae has handed down to us.

Anime convention biggest yet

By Taylor Hall
Ka Leo Staff Reporter

Only its third year, Hawaii's only anime convention is already a big hit. Starting in 2005, Kawaii Kon has grown to be one of Hawaii's premier events, especially for the otaku (fan) scene. While still retaining some preconceived conventions from other similar attractions, the Kawaii Kon is still turning into a local must-see.

This year, the festival moved to the Hawai'i Convention Center from its previous location at the Ala Moana Hotel. The convention center is home to nearly every Hawaiian industry meeting and the big car show that happens every February, which attracts nearly 3,000 fans. However, the Kawaii Kon may soon surpass those numbers.

Costumed fans, both store-bought and lovingly handmade, descended in droves. The greater space gave the greater-sized crowd room to move.

"Being in the convention center really gives us a lot of space to work with," said assistant director Chris Macedonio. "I expect that as time goes on, we'll need that space as attendance grows. I also expect that in the future, we will garner more and more attention both on the mainland and abroad, which will help us to gain the support and resources we'll need to make our show one of the premier anime conventions in the nation."

While the Kawaii Kon certainly didn't do anything to dispell the myths that all anime fans are either fat white guys or small Asian girls, it did attract a surprising cross-section of people and provided enough entertainment to fill its three-day block. Filled to the brim with vendors, voice actors and games, the Kawaii Kon proved that with time, it will be able to compete on the nation convention block as a premier event.

The talent that it is starting to show is impressive. This year, they had over 20 guest speakers, including Michael Sinterniklaas of "Venture Brothers" fame and audience favorite Vic Mignogna. His presence alone generated enough buzz to attract nearly half of the show's attendees on Sunday to his presentation. There were so many people, two room-separating walls had to be torn down to hold the anxious crowd. Many voice actors also brought bloopers and early career footage that couldn't be seen anywhere else.

The big step up from last year was the abundance of seminars lin-



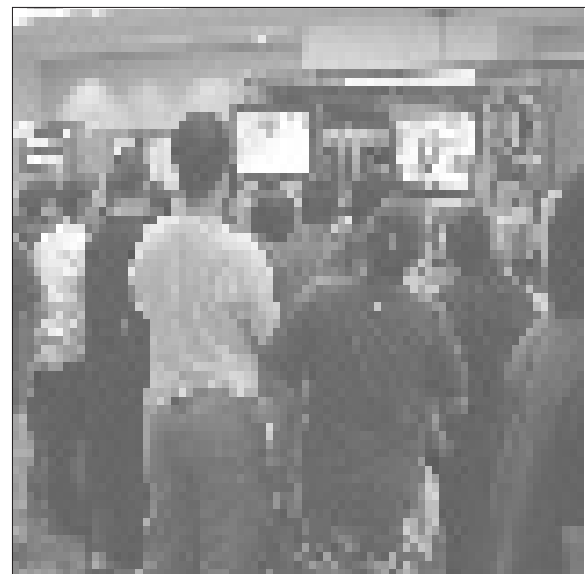
ing the convention floor. Some of the larger attractions included how to take better pictures, how to make your own vinyl dolls, mini theaters and a professional photographer that took pictures of you and your friends in costume.

"The crowd control was a lot better than last year," said Eric Tamayo, who already bought a three-day pass for next year. "There was more people, but there was also a lot more to do and you weren't standing around not knowing where to go. I wish they had more collectible dolls, but that's pretty much my only complaint."

Some of the standards from previous crowd pleasures, like the costume contest and the Saturday dance,

proved to draw equal numbers, but were eclipsed by the new attractions.

The convention, started three years ago by founders Stan Dahlin, Marlon Stodghill, Scott Richardson and Chris Macedonio, has grown



LEFT: Fans sketched their favorite characters on the Artist Mural in the Artist Alley.

TOP: Fans of Kingdom Hearts stood for a photo with two "Heartless mushrooms" in the Kawaii Kon last Friday.

COURTESY OF
CORINE POWELL

RIGHT: Dealers room where vendors from all over come to sell their stuff.

COURTESY PHOTO
JARED TAKAZAWA

every year. This year's Kawaii Kon proved that, with time, it could be a positive draw for tourism during a typically weak month.

"Our show is so much fun, and you don't have to be a hardcore fan to enjoy it," Macedonio said. "I would encourage everyone to try us out at least once. I truly believe there is something at our show for everyone."

Tickets for 2008

Advanced tickets for next year are available now for \$25 for all three days. More information can be found on their Web site at

<http://www.kawaii-kon.org>

By Rebecca Gallegos

Ka Leo Sports Editor

The University of Hawai'i set sail this year on the weekend of Jan. 20 and 21, when they hosted the Rainbow Invite. This past weekend, the Rainbows completed their season with a fourth-place finish as they played host to the Pacific Coast Collegiate Sailing Conference Dinghy Championship, an opportunity that only comes once every five years.

"The semester started when we hosted the Rainbow Invite," said UH head sailing coach Andy Johnson. "Then the team traveled to the East coast, to Charleston, South Carolina. The team sailed in the city front, in San Francisco under the Golden Gate Bridge, and at Stanford before making their way back to the East coast, in the winter at Navy, and finally finished things up at home in our own waters. The experience of travel and camaraderie [that they gained over the season] will last them a lifetime."

Despite falling short of the trip tonationals, the Rainbows sailing team accomplished a lot this season. They are certain that their time will come next year.

"It was a rebuilding year since we graduated six seniors from the 2005-2006 team," Johnson said. "I think everybody matured and improved. It wasn't a great year, but it was a good year. As you get more experience

sailing in college (you have a better chance), the seniors, who have four years of experience, generally will win out. Next year, all of our skippers will be seniors (so that will help)."

The Rainbows had high hopes going into last weekend's championship, knowing the stakes were high and that ultimately, only one team would be allowed to continue on. Despite falling short of the title, Johnson explained that the weekend was still special to the team due to the experience they gained from participating in and hosting such an elite meet. Their performance in the water was notable as well.

"Scott (UH junior sailor Mike Scott) was kind of our shining light in the end," Johnson said. "He and Jackie McLoughlin teamed up to win the B division at the Pacific Coast Championships, so that was a big thing [for the team] and was the shining light on the season for sure."

The combined effort of sailing captain Crystal Bronte, Scott and McLoughlin resulted in UH's first-place finish in the B division. Bronte is one of four graduating seniors on this year's squad. Other departing Rainbows include Cassandra Harris, Brittany Peterson and Sarah Dosek. Next year, UH will look for the tide to turn as the team continues to grow.

"The maturity and the experience the team gained this year will help them for next year," Johnson said.

Sailing team proves itself seaworthy



PHOTOS BY JORDAN MURPH - KA LEO O HAWAI'I

ABOVE: Head coach Andy Johnson of the University of Hawai'i Rainbows speaks on the radio while officiating the Pacific Coast Sailing Conference Dinghy Championship at Ke'ehi Lagoon Sunday in Honolulu.

RIGHT: The University of Hawai'i Rainbows and other West coast universities and colleges compete in the Pacific Coast Sailing Conference Dinghy Championship.

A recap on the University of Hawai'i Sailing team's performance in 2007

COED

* = red team % = blue team ^ - joint UH-UCLA team

Date: Jan. 20-21

Event: Rainbow Invite (10)

Site: Honolulu, O'ahu

Overall: 3rd *

Division - Sailors (Place):

A - Mark Spector, Leanne Horvitz

Brittney Peterson (3)

B - Chip Lollar, Sarah Dosek (4)

Division - Sailors (Place):

Overall: 4th %

Division - Sailors (Place):

A - Will Whitman, Pam Magasinn (6)

B - Andrew Meade, Cassie Harris (2)

Overall: 11th ^

Division - Sailors (Place):

B - Elise St. Claire, Polly Massaro (12)

Date: Feb. 24-25

Event: Bob Bavier Team Race (8)

Site: Charleston, SC

Overall: 8th

Division - Sailors (Place):

Mark Spector, Andrew Meade, Will Whitman,

Chip Lollar, Jackie McLoughlin,

Becky Mabardy, Darla Baldwin

Date: Mar. 3-4

Event: Jeremy McIntyre Stanford Team Race (10)

Site: Redwood City, CA

Overall: 5th

Division - Sailors (Place):

Mike Scott, Andrew Meade, Will Whitman,

Mark Spector, Crystal Bronte

Brittany Peterson, Pamela Magasinn

Date: Mar. 17-18

Event: Truxton Umstead (19)

Site: Annapolis, MD

Overall: 15th

Division - Sailors (Place):

A - Mike Scott, Will Whitman,

COMICS & CROSSWORD

karoshi

by casey ishitan

Crossword

ACROSS

- Judge's order
- Did In, as a d'agoi
- Baller
- Jasari's wife
- Do king platform
- Japanese words
- slid lead
- Quilled
- Dermatologist
- NYC hours
- star two?
- Methodological
- disap na
- King of deer
- Light touch
- Horatouch
- catch eggir
- Put in the bank
- Clear bust
- News piece
- NH team
- Part of a dance
- Master of
- Superlatively
- hook
- Out to the
- pages
- Cells a chicken
- Naming
- empties
- shines
- Look over
- D-Day tide
- Boeing comment
- On the up and
- up
- Aoki of the TGA
- Acad Julia
- Hortensia
- variable to
- Surdial number
- Helped out
- celebrity sage
- Reason, e.g.

DOWN

- Business
- transcriber
- Holmes
- Pay to table
- The better part of youth?
- Favorite favorite
- Fraud
- Just a bar order
- Face by force
- in some pajamas
- Why lose?
- Revised film
- Out of (assendant)
- Wash cow?
- Book after Joel
- Auto
- Submarine type
- Assigned to
- Forbear
- The police custom
- High cards
- Subbed
- Outbreak 's
- L.S. elder
- Academy Gilpin
- Fantasy world
- City south of Tampa
- Drugged to sleep
- Teacher's check
- Doones Ric
- Wendell's visitor

Solutions 5/1/07

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- 33 Online messages
- 34 "cat" dishwasher
- 35 Jackpot
- 36 "Lithorgan" herds
- 37 Accountable snowman
- 38 Y'see
- 39 Liver secretion
- 40 Low salt and
- 41 errors for motor homes

Coffee Talk

"Mixed Signals"

By Cynthia McCoy

I found out the other day I have to take a class over again, because the credit didn't transfer. So basically, I have to pay for the class twice! What a gyp!

I think it was "Lethal Weapon 4" that said it best: "They fl@# you with the cell phones!"

So, I should start leaving them threatening phone messages? I like the way you think, my friend. I like the way you think.



Descartes A La Carte

Ryan James & Andrew Weiss

In an effort to get some much needed R&R, the writers have decided to allow a few more moments of air time for ♀ and ♂

♀: The writers have taken a variation. We're holding down the fort... Looks like they were working themselves to death.

♂: Here's a Japanese word for that, you know karoshi.

♀: Karoshi shoo?

♂: I thought that was singing at your tax set.

♀: No! That's ka-woke.

♀: Oh, I thought that was Japanese for singing out of key!

♂: No, that'd be "Carry-no-key".

J.d. Note: the writers would take responsibility for this poor joke if only they had the strength to hold up a pencil & use it to commit seppuku.

BE A **CREATOR**

APPLY FOR A **CARTOONIST POSITION** AT KA LEO O HAWAII

Opening night: 'Spring Footholds'



COURTESY PHOTO • GREGG LIZENBERRY

Nicole Lam (front) and Joanna Lam in "Dawn", as part of the UHM production "Spring Footholds" at the Earle Ernst Lab Theatre.

By Ryan McKinley
Ka Leo Staff Reporter

I was privileged to attend a rehearsal of this year's "Spring Footholds" dance concert, their second full run-through. I have always been fascinated by the "Footholds" dance concerts, mainly because all the choreography is done by students and is usually quite impressive. This is my first "Footholds" as a reviewer and not simply an audience member. I was a little nervous, but the dancers and choreographers made writing this review simple because the concert is impressive. The 11 pieces are broken into two halves. The first half is light, funny and whimsical, and the second is surreal, serious and emotional.

The show opens with "Suite," by Beth McKee Elliott, which is actually three combined short pieces. The first and last sequences feature music by Bach. The middle sequence, titled "Sonata," is a solo by Sarah Hartley with music by Handel. "Suite" is a fine opener and draws the audience in, but it is not as inventive as the rest.

The second piece, "Towing In" by Lisa Orig, deals with aquatic movements accompanied by dripping water music and blue tones. This dance deals with speed and movements varying from a snail's pace to a frenetic tempo. The dancers provide expert body control and timing. The opening is particularly inventive with its use of the offstage theater wings. Certain body parts reach

out of the wings – a hand, a foot or a face. This sequence may lose its power depending on where one sits in the audience. The best spot to sit is the center section, five rows up and one seat in. Other spots may reveal too much of the offstage bodies and spoil the fun.

The third piece, "Chaos In and Out" by Chansri A. Green, is a powerhouse. It certainly lives up to its title. At some points, there are four different dances happening at once. The music is great and the choreography is fast and furious (yet detailed). My favorite moment is when all the dancers form a mass and move as one, while Amy Redmond has a solo sequence around them. Moments of unison are intertwined with moments of chaotic running.

That epic is followed by a quiet, hilarious solo, also by Green, titled "Eine Kleiner Schneller Tanz (Little Fast Dance)." This piece begins as a ballet and escalates into a comedy riot. At one point, Green purposely collapses and two trainers come on stage to apply makeup and wipe off sweat, like in a boxing match. I have a feeling dance is quite similar to boxing. At the end, Green's curtain call is her being dragged offstage by her feet.

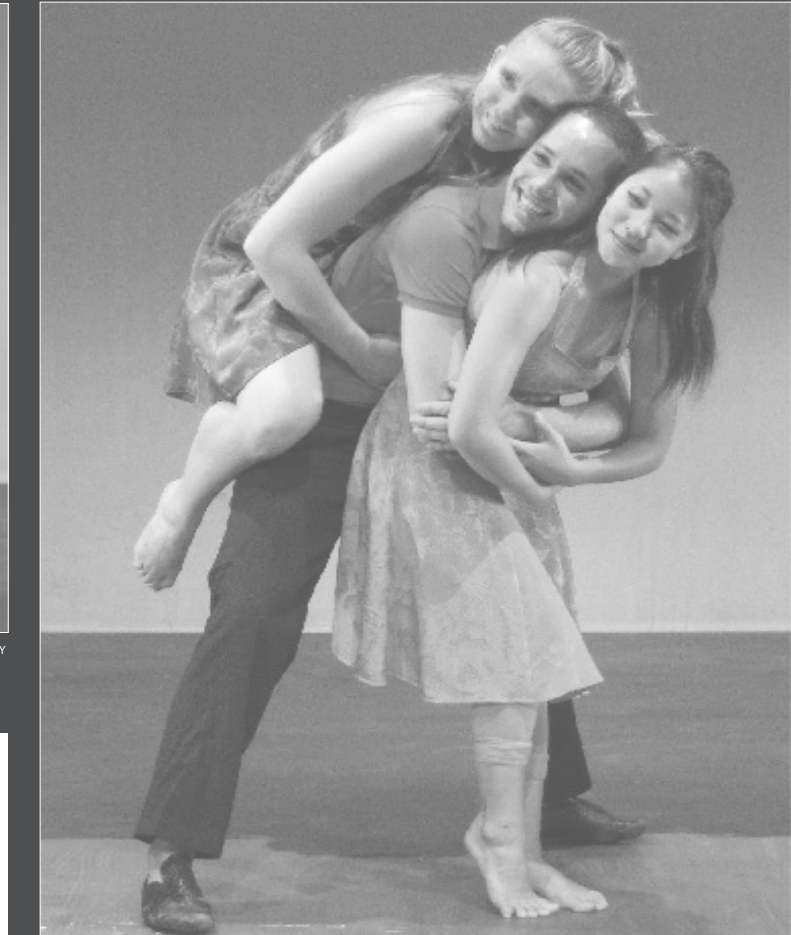
Another piece by Green, "Dancing Me to the End of Love," is a series of six dances that tell the stories of three couples at different stages of love. The dances enact popular songs such as "It Had to be You," "Crazy," "The Thrill is Gone" and "At Last."

"Shadows," by Celia Chun, opens the second half of the show. It sets the tone with shadowy lighting. The dancers contort their bodies, their movements resembling spiders.

"Separation" gives choreographer and soloist Redmond a chance to shine. In this piece, she is often divided at center stage, not sure which side to choose. Her arms make a flurry of confusion around her head. Through the dance, it is obvious Redmond is torn between her divorced parents. Redmond's back muscles seem to form an image, but nothing compares to the ending when Redmond tears her two hands apart. Maybe symbolizing heartbreak.

"Whirlwind through Cities," by Jennifer Sherburn, keeps the music purposely fading in and out as the dancers keep moving like wind.

"As I Lay," by Becky Helfert and her dancers, is about self-destruction and trying to repair life. Helfert



COURTESY PHOTO • GREGG LIZENBERRY

From left to right: Vikela Brady, Travers King and Jacqueline Nii in "Dancing to the End of Me" as part of the UHM production of "Spring Footholds".

perfectly picks five dancers whose features reveal hidden pain. The use of chairs and retro clothing is also an asset.

"Dawn," another piece by Chun, is a duet by Nicole Lam and Michele Painter. This is the most surreal piece of the concert. There does not seem to be an ending; it's more of a meditation.

The final piece, "Shake the Earth and Watch the Sky Fall" by Malia Bowlby, is interesting because there is no recorded music. This is a stepdance piece, common in African American fraternities.

This style of dance can be seen in the films "Stomp the Yard" and "School Daze." The music's rhythm is pounded out by the dancers with their hands and feet, a fine way to end the show.

"Spring Footholds" opens today and runs May 3, 4 and 5 at 8 p.m. Closing is on Sunday, May 6, with a 2 p.m. matinee at the Earle Ernst Lab Theater. Tickets are \$12 regular, \$10 UH faculty/staff, seniors, military, non-UHM students, \$4 students with a validated UH Mānoa ID.