

# Trustee Selection Process Questioned

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H O N O L U L U

# Weekly

Volume 3, Number 40, October 6, 1993

FREE

A GLIMPSE INTO THE FAMILY LIVES OF HAWAII'S HOMOSEXUAL PARENTS. **By LENNIE MAGIDA** PAGE **6**

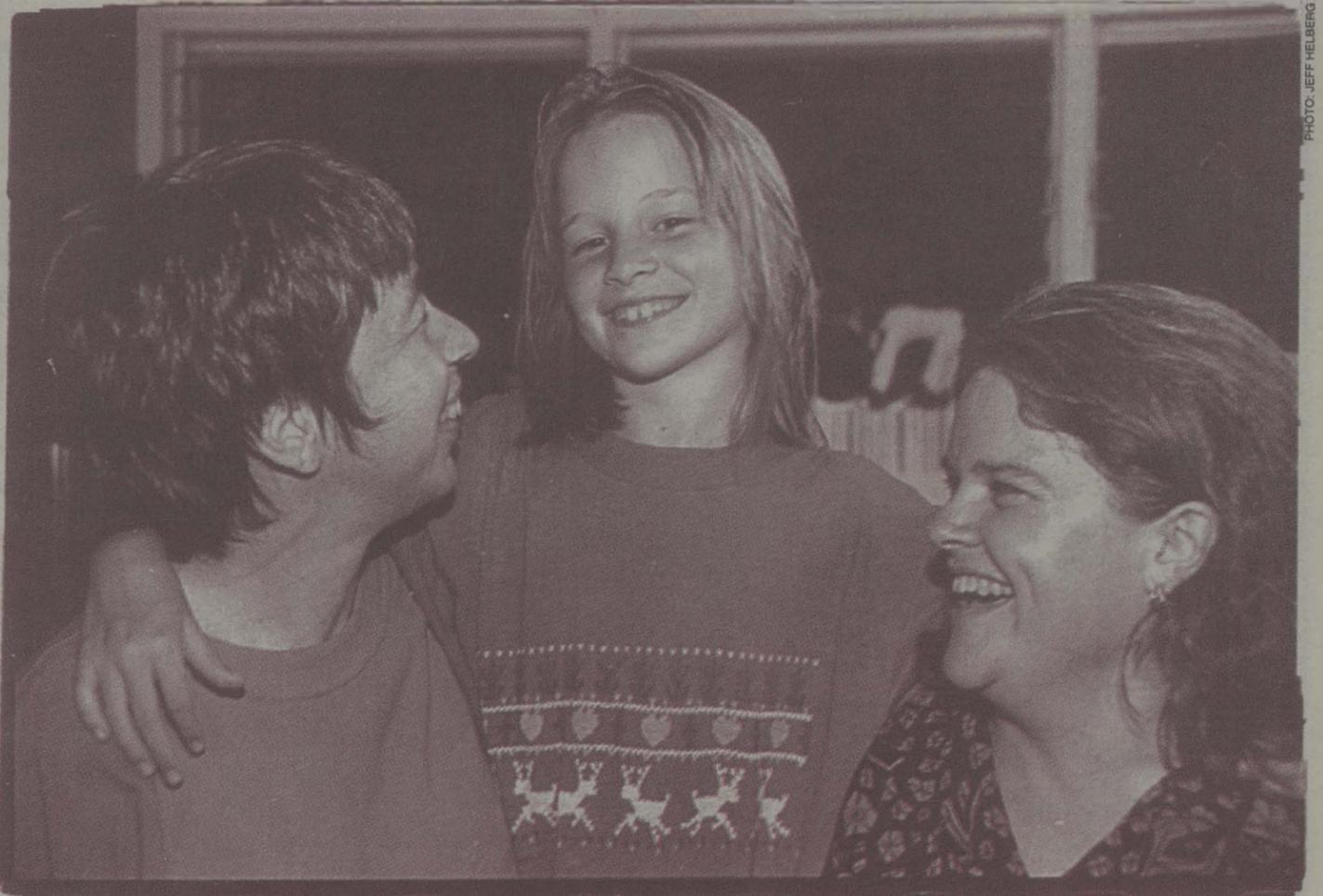


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Thea Uebelein-Steele (center) with her parents Christina Uebelein (left) and Danae Steele (right)

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## Letters

### Deconstructing Dougherty

As a fairly regular patron of your tabloid, which I admire for its candid and usually even-handed discussion of a diversity of topics, I feel that Don Dougherty's review of Centre Court (HW, 9/15) is a jaded and somewhat out-of-character disappointment.

Point one: Let's take the hours into context, shall we? With nighttime Downtown's decidedly Blade Runneresque atmosphere, how wise is it for a semi-upscale restaurant to stay open till the stroke of midnight? Duc's Bistro's general area is not even worth attempting to approach unless heavily armed and even then only with sacrificial scouts to recon prior to parking...

Point two: To criticize a mid-Downtown establishment for catering to business-type people is like criticizing fish for eating seafood...

Point three: Why in the world would you compare Centre Court with the I Love Country Cafe? Don, if your taste finds economy to be the pervasive motivation behind it, keep your meals served to you in plastic foam and Chinette...

Point four: The ballyhooed chicken is worthy of an article in and of itself. Why no discussion?

Point five: As far as begging Roy's to re-create itself as a Tops Coffeeshop in the dark recesses of Downtown — really, Don, you

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should hang out at the Blaisdell Hotel's Garden Cafe. It has everything you ask for except the connotations...

Point six: Up until just a few weeks ago, Centre Court was open on week-ends and served myself and my wife quite regularly but few other patrons. Please, Don, I saw you that Friday night you tried to get in at quarter to nine. Don't blame the restaurant for not catering to your bohemian schedule. You reviewed Centre Court like a snippy blue-hair who'd been made to wait just a tad too long to be served. Centre Court is a little pricey, sometimes crowded but always clean, pleasant, safe and excellently serviced. It is far more of a cosmopolitan triumph despite its location demographics would likely allow and without a doubt more than you give it credit for.

Andrew Hiraoka

### Jesus was way cool

I realize that, as writers for an "alternative" newspaper, you must maintain the cynical posture: It's a needed service, and the *Weekly* performs it well. Perhaps a little too well sometimes.

I finally got around to reading your Sept. 15 issue the night before last, and it seems to me that implicit in the Honolulu Diary entry headed "Survival of the Wittiest," in which you inveigh against "insidious" and "humorless" and "obnoxious" "bom-again bumper stickers," there may be the following error, no less an error for its ubiquitousness in our culture. It is this: a failure to distinguish such doctrines as that of the "rapture" or "creationism" from the

fundamental psycho-social gospel of Jesus the Christ.

My understanding is that Jesus was a radical who affirmed the intrinsic value of the individual (self and other) against a legalist tradition. An axiomatic respect for others not conditioned upon their status, wealth, attractiveness, or even past behavior; an appreciation that the intentions behind people's actions are at least as important as their consequences; a prescription of empathy rather than duty as a principle for social interaction — all follow from a recognition that people are not only objects but also subjects, a gospel that surely remains as relevant and needed today as it was two millennia ago.

R. Elton Johnson III

### Friend from afar

As a senior staff member of the *East Bay Express* (for 11 years), I wish to congratulate you and your staff on the growth of your paper to its current size of 20 pages. Before I came to work for the *Express*, I was also one of its first advertisers (for a nonprofit arts organization) in a paper that was like your 12 pages of not long ago. When you expanded to 16, I cheered, and now that you're at 20, the future must be even brighter for you. Our Sept. 17 issue, "East Bay Bests," was 88 pages, as we begin to celebrate our 15th year of publishing.

Receiving your paper is always a joy to me. The front desk knows I look forward to it, and when it's late I despair. Four years ago my wife and I bought a house near Puna on the Big Island. We will be changing res-

idences around February 1994 as we look forward to a change of pace and a sense of aloha spirit. Your paper has served as a link for me since you started. I wish you the best of success in your future efforts in publishing the *Weekly*.

Kimathe Asante  
Circulation and Sales

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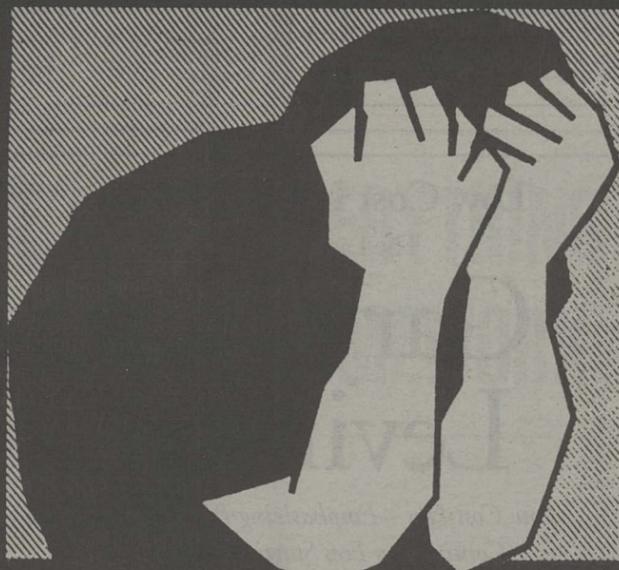
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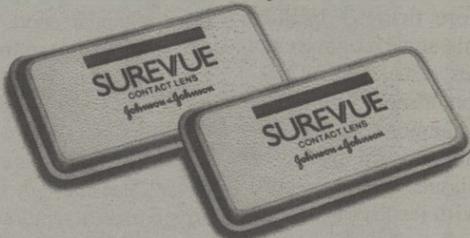
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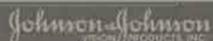
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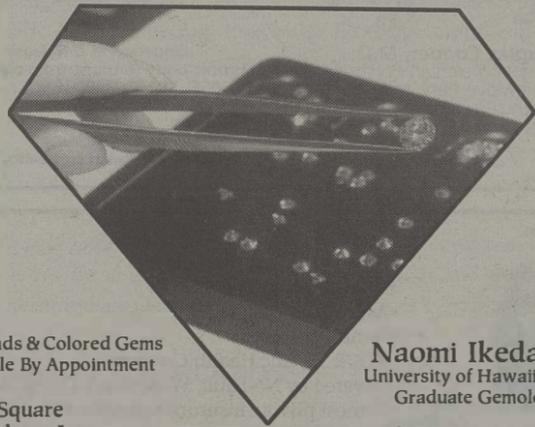
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## Law

# If It Please the Court...

### A Common Cause complaint challenges the ethical propriety of having Supreme Court justices select Bishop Estate trustees

**A** hundred and 10 years ago, when Princess Bernice Pauahi Bishop bequeathed her estate to the education of Hawaii's youth through Bishop Estate/Kamehameha Schools, she directed that the estate be run by a board of five trustees, stipulating only that new trustees should be selected "by the choice of a majority of the [then Kingdom of Hawaii, now state] Supreme Court, the selection to be made from persons of the Protestant religion." That's the way it's been done ever since. But is it ethically appropriate for the members of the state's highest court — albeit acting in a voluntary and advisory capacity — to select the (extremely well-paid) officers of the state's largest private landowner? That question was raised last month by the public-interest group Common Cause Hawaii in a letter of complaint to the Commission on Judicial Conduct, which reviews charges of impropriety against state judges.

"Basically," says Common Cause Chairman Desmond Byrne, "we don't believe it is appropriate work for the judiciary, even in an unofficial capacity, to be choosing the officers of a private institution." (Common Cause Hawaii, incidentally, is the local branch of a national group dedicated to promoting open government.) As an individual, Byrne has written extensively criticizing the Bishop Estate trustees' well-known commissions: \$860,652 apiece last year, which is apparently at least 10 times more than that of any other trustee of a charitable trust in the country. In 1992 the estate had Hawaiian land holdings of roughly 337,000 acres and a declared net worth of more than \$1 billion, although some analysts have estimated the lands' actual worth at closer to \$6 billion or more. But Byrne stresses that Common Cause's complaint does not concern itself with the financial issues of the powerful trust, only with issues of judicial impartiality.

"Our only concern," says Byrne, "is for the integrity of the judiciary. That's so much more important than anything to do with Bishop Estate."

Common Cause's complaint alleges that having the Supreme Court justices select the trustees violates three of the five canons of the Code of Judicial Conduct, which lay the

framework for judicial behavior. They include:

- Canon 1, which states, "A judge shall uphold the integrity and independence of the judiciary." Common Cause says this principle is compromised because "there may be the appearance that [the unofficial function of picking trustees] is factored into the selection, appointment and confirmation process of justices. For example, Sen. Milton Holt is not only the chair of the Senate Executive Appointments Committee, which confirms all justices and judges, but also a Bishop Estate employee.

- "This whole matter comes up again after 10 years, when a justice goes through the reappointment process. A justice's track record on the appointment of trustees could be an unarticulated criterion that is factored into the reappointment process and even into the decision of whether a justice chooses to apply for reappointment."

#### DEREK FERRAR

Common Cause also charges that disagreements or tensions among the justices over trustee appointments could "spill over into the judicial function" and that a further conflict arises from the fact that each year a state probate court reviews Bishop Estate's annual report, with the judge of that court in turn being "supervised" by the chief justice in his capacity as head of the judiciary.

As for the requirement that trustees be Protestant, Common Cause's complaint states that "any person is at liberty to make a religious requirement in a will, but we contend that it is totally inappropriate for justices to participate in a process that implicitly condones what many consider an out-of-date and discriminatory requirement." (In a controversial case that began several years ago, a federal appeals court ruled that another requirement of Bishop's will, that all Kamehameha Schools teachers

be Protestant, is discriminatory. The estate has appealed that ruling to the U.S. Supreme Court; pending a final decision, however, the religion requirement is still in effect.)

- Canon 4, which says, "A judge shall so conduct... extrajudicial activities as to minimize the risk of conflict with judicial obligations."

Basically, Common Cause's beef on this point is that having the justices select the trustees creates the possibility of undue conflicts of interest. "Bishop Estate is in court a lot, including appeals to the Supreme Court," says Byrne. "This sets up situations where the justices would have to recuse themselves. They have enough baggage from their old careers; we say, 'Don't create new situations for recusal.'"

A subsection of this canon allows that judges may serve as a "nonlegal advisor... of an educational, religious, charitable, fraternal or civic organization not conducted for profit" (Bishop Estate is legally defined as a nonprofit charitable organization) unless "it is likely that the organization will be engaged in proceedings that would ordinarily come before the judge."

- Canon 5, which says, "A judge or judicial candidate shall refrain from inappropriate political activity."

"The appointment of trustees," states the Common Cause complaint, "is perceived, rightly or wrongly, as highly political, and even as the ultimate reward or plum of the current dominant political party. This perception should not in any way taint the judiciary or the justices. It is our contention that judges should remove themselves from any situation that has even the least appearance of politics."

"The governor appoints the justices who select Bishop Estate trustees," Byrne writes in an essay contained in *The Price of Paradise, Volume II*. "He also appoints the attorney general, who represents the public interest in the proper administration of charitable trusts. It's all a bit cozy — too cozy... Rather than ask who can do the most for Hawaiians, the question on some people's minds seems to be 'who's next in line for this political plum?'"

Common Cause, however, offers no solutions when it comes to a better way to select trustees. "Who else

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can select trustees nonpolitically?" asks Byrne. "We don't care. We're just saying that the judiciary should not be involved in it, period. It's the third branch of government, and it should be totally independent."

The Common Cause complaint — which alleges no wrongdoing by a specific judge but rather a general conflict between the Code of Judicial Conduct and the selection process outlined in Bishop's will — is an unusual matter for the Supreme Court-appointed Commission on Judicial Conduct, which normally reviews misconduct accusations. "As long as I've served on this commission," says its chairman, lawyer Larry Okinaga, "I've never come across this kind of general complaint before."

The committee reviewed the complaint at a meeting late last week, but any decision is still several months away, pending a legal review and other studies. Normally, when the commission finds that a complaint has merit, it makes a recommendation to the Supreme Court, which takes final action. In this case, all the Supreme Court justices would likely have to recuse themselves from any such decision, in which case they would probably appoint a judge from a lower court to decide the matter.

So how do the justices feel about all this? We weren't able to speak to them personally, but Supreme Court Staff Attorney Jim Branham, who has on occasion spoken in an unofficial capacity on the justices' behalf regarding the trustee-selection process, says that it's a thankless job for the members of the court but that it does not affect their impartiality.

"Seeing it from this side," Branham says, "the independence of the judiciary is not at stake. The justices

appoint the trustees only out of a sense of historical duty. There's no reward, and they get plenty of criticism for it. I haven't met a justice yet who enjoyed doing it, and if there were another way to do it, they probably would. But I think Common Cause is questioning their integrity, and I'm offended by it. But that's for the Commission on Judicial Conduct to decide."

And Bishop Estate's position? "Questions about the propriety of the justices being involved really go beyond our *kuleana*," says estate spokeswoman Elisa Yadao. "But [Bishop's] will is the founding document of our institution. We hold it in great regard and value, so we would take strong exception to any alteration of that document."

One other point: Common Cause's complaint is set against an intensely political backdrop, namely widespread speculation that Gov. John Waihee, who appointed all of the current Supreme Court justices, could be angling for an appointment to the estate's board of trustees as his term draws to a close. Rumor is rife that he may try for the slot scheduled to open when trustee Pinky Thompson retires in February, creating the possibility that Waihee could step down as governor before his term expires in December 1994.

"I know for sure," says one source familiar with the selection process, "that Waihee's name was put in the hat last time [earlier this year, when two vacancies on the board were filled. The posts eventually went to former Senate President Dickie Wong and Maui education administrator Lokelani Lindsey]. I also know he is one of the major players, if not the major player, in deciding these

issues."

Speculation on Waihee's alleged trustee aspirations intensified after earlier ideas that he might run for Daniel Akaka's U.S. Senate seat next year dissipated. Officially, the reason speculation on a Waihee Senate run died is that Akaka apparently intends to run for re-election. "The governor has said that the U.S. Senate is something he's interested in," confirms Waihee spokeswoman Carolyn Tanaka, "but he's also said that he's not interested in running against Akaka."

But word on the street is that the real factors holding the governor back from a Senate run are his slipping approval ratings and the spectacle of member after member of his administration being called on the carpet over ethics controversies. As one wag put it, "He knows he couldn't get elected dog catcher right now."

Some of the Supreme Court justices are reportedly worried that if Waihee makes a push for a trustee appointment, they'll be obliged to oblige him. "One justice told me of a fear that Waihee would want to be appointed as a trustee," says one source, who spoke only on condition of anonymity. "In the case of a direct request, the justice felt, there would be nothing the justices could really do. Waihee would become a trustee."

As for the upcoming Thompson vacancy, Tanaka says the governor "is concentrating on finishing his term, and he doesn't intend to step down before then." And after? "After that," she says, "he's said he's interested in continuing on in public service, or maybe going into the media."

The media? A word from the wise, guv: It doesn't pay nearly as well as the Bishop Estate job. ■

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# Family Matters

PHOTOS: JEFF HELBERG

*A couple of years ago, Daniel's daughter was at the doorway to adolescence — that intensely tender point in life when little things mean everything, and when almost anything your parents do causes extreme humiliation.*

**B**esides those normal pains of passage, Daniel's daughter — let's call her Carrie; it is not her real name, just as Daniel is not her father's real name — had been through quite a lot with her family. Her parents had divorced several years earlier, and both remained in Honolulu. Carrie lived with Daniel, who, in a surprising Family Court ruling, had gotten custody. But her older brother had recently chosen to live with their mom. And Daniel, after ending a long relationship with someone Carrie cared for but who was an alcoholic, was now firmly committed to someone else. So maybe, just maybe, Carrie was even more sensitive about parental behavior than other kids her age.

Maybe that's why one day, when a friend was coming to visit, she took the picture of the body builder off the wall and put it under Daniel's bed.

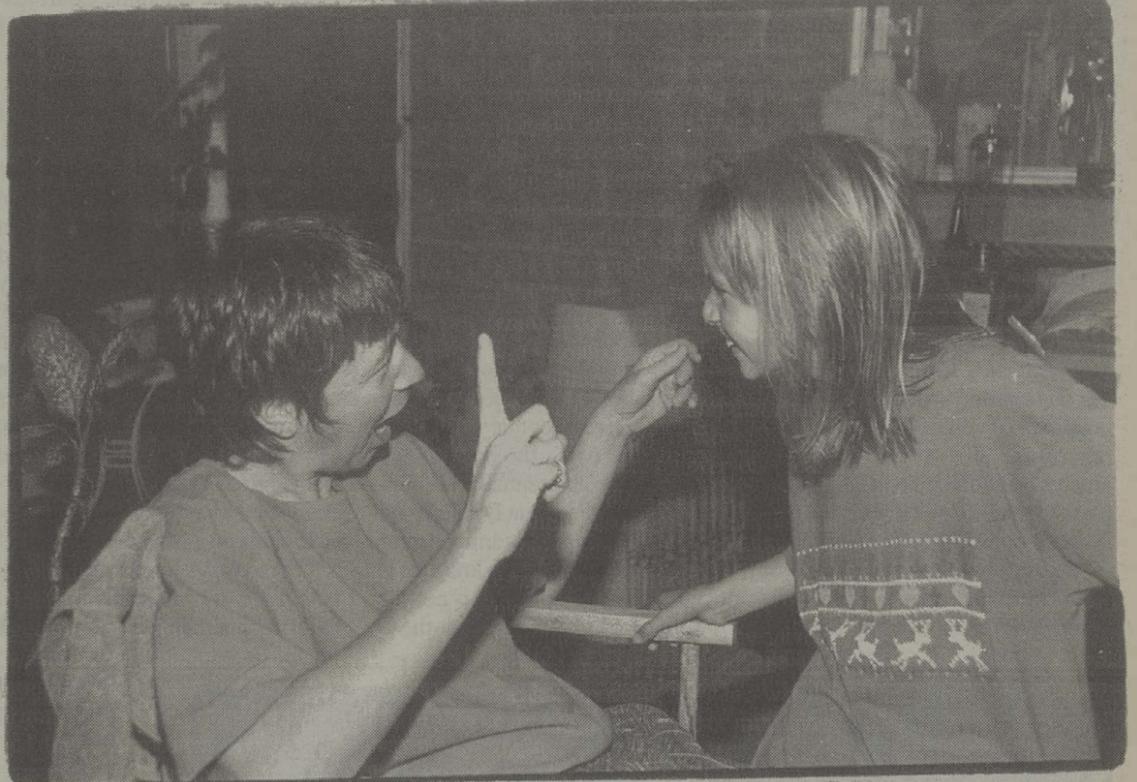
He found it there and asked her why she'd moved it. "Because," Carrie told him, "I didn't want my friend to see that gay picture."

"It's not a gay picture," Daniel said, "It's just a picture of a body builder." But he knew at the time what Carrie was really saying: Dad, I didn't want my friend to know you're gay.

Gay parents, says Daniel, are "the most closeted group. Being a gay parent is much more difficult than just being a gay person."

**T**he paths of parenthood and homosexuality intersect via various routes. Daniel estimated that there are at least 200 gay parents in the Islands. Quite a few gay men and lesbians, here on Oahu as elsewhere, have children who are the products of heterosexual marriages, marriages that happened before they'd really awoken to their sexual orientation or that they entered into despite an awareness of their homosexuality (in some cases, to become parents). Other gays and lesbians adopt kids. And a number of lesbian women, whether single or in a committed relationship, choose to bear children, often becoming pregnant through alternative insemination with donated sperm.

But however they reach the intersection, gay parents and their children can face a raft of issues and



decisions that never crop up on the agenda of the mom-and-dad family.

Of course, they also have to face the usual parent-child issues, which, as anyone who's been either a kid or a parent knows, can be real killers in themselves. The potential slings and arrows are legion: There might be a divorce. There might be money worries. There might be problems with drugs or alcohol. There might be ill will with relatives. There might be a disability, maybe a need for special education.

Any of those things might, of course, also happen in a family with one or more gay parents. But then there are also those other issues: How and when to explain things to the children, and how to keep explaining them as the children get older. How to deal with actual or potential rough spots — taunts, rejections, idiotic comments and questions — that the child of a gay parent may well encounter. How to help the child understand his or her sexuality when your own does not fit society's norm. How to develop a good network of understanding, supportive friends in a place where, according to homosexual parents, the gay and lesbian communities are not particularly family-friendly.

And then there's the one that may cause the most pondering and the most stress: how to reconcile the desires you may have for a full social, political and sexual life with your children's fundamental desires for a life that's secure, stable and — let's face it, this is what most kids want — as much like their friends' lives

as possible.

There's also the problem of society's institutions intruding on even the most stable gay-parent household. Like their counterparts across the nation, gays and lesbians in Hawaii were horrified by a recent Virginia court decision that took a little boy away from his mother and her lesbian lover and awarded custody to the boy's grandmother — who herself had been cohabiting with her lover, who was male.

Nothing like the Virginia incident has happened in Hawaii, and that precise case could not really occur here under current state law: Hawaii does not have an anti-sodomy statute, which Virginia does and which was a decisive factor in the case. (In some other states, courts have ruled in favor of gay parents.) Moreover, in a highly publicized decision on May 5, Hawaii's Supreme Court handed down a ruling that quite definitively favored gay rights, holding that the state ban on same-sex marriages may be unconstitutional on the grounds of sex discrimination. (The state is asking the Court to rehear the case.)

But as Hawaii's gay and lesbian parents are well aware, homophobia can strike at any moment. One of their worst fears is that it will turn around and strike their children.

So all they can really do is raise their kids with as much openness as they feel they can handle, and try to help them be people who are strong

and full of respect for themselves and others. The degree of openness varies greatly, from complete this-is-who-we-are candor to fairly deep secrecy. Indeed, even among those gay parents who were open enough to be interviewed for this article, most didn't want their real names used,

and only one couple was willing to be photographed.

Why the secrecy? Some are in sensitive jobs with homophobic

colleagues. One woman has a disabled son and doesn't want to risk making him cope with more than he already has to. The bottom line is that, like any other parents, they have complex individual reasons for what they do. They don't all make the same decisions about themselves and their children, and they don't all get the same results.

**T**hea Uebelein-Steele is eight years old and a third-grader at Enchanted Lake Elementary School. She knows how she came to be — through alternative insemination — and she has a firm sense of who her parents are: her birth mother, Danae Steele, a 34-year-old medical resident; and Steele's partner, Christina Uebelein, a 43-year-old state tax policy analyst.

Steele and Uebelein have been

By  
**LENNIE MAGIDA**

Thea Uebelein-Steele with her mother Danae Steele (below) and her mother Christina Uebelein (at left)



together for three years. In May they had a Quaker wedding ceremony. "We've done everything we can legally" to create a family, says Uebelein. She's named in Steele's will; they've established living trusts for Thea.

Thea says she likes to bake brownies with Uebelein and help Steele with the family's three English cocker spaniels. She calls them Danae and Christina, and she says, "I feel like they're just like any other parents." When they got married, she says, "I was kind of nervous because I was in the wedding, but I was glad they got married."

Steele gave birth to Thea when she was living in Portland, Ore. "I was single when Thea was born," she says, "but I had wanted to have a child for a while, and by then I had a good job." In other words, the time seemed right. She wound up choosing the boyfriend of a close woman friend as a donor. The experience turned out so well for all concerned, she says, that he became a donor for several other lesbians. He and Thea keep in close touch.

"I didn't worry about being a lesbian parent," says Steele. "In Portland there's a big lesbian community, and

all my friends and my parents were supportive." Her parents still are: "They're just thrilled to be grandparents. They can't wait for us to have another," says Steele.

Portland had a thriving organization for lesbians with kids. Thea went to an alternative preschool where having a gay parent was unremarkable.

Steele, her then-partner and Thea moved to Oahu when Thea was kindergarten age. And it's proven to be quite a different story from Portland, providing, as Steele says, "no trouble but no real support."

For example, Thea's friends and teachers know that she has lesbian parents, but the school's bureaucracy doesn't seem to consider such a possibility: "It's such humbug. All the stuff that comes home from school has 'Mother' and 'Father,'" says Uebelein. "It seems regressive. I think the schools here are a generation or two behind." Adds Steele, "We cross out the 'Father' line so it says 'Mother' and 'Mother.'"

The lesbian and gay community here also sends out a different message from the one in Portland. In Portland, says Steele, "the whole gay

community was much more child-friendly. Events always had child care. Here, they never do — and the events often take place in bars."

Nonetheless, while they plan to leave Hawaii next year so Steele can pursue a subspecialty in high-risk obstetrics, they certainly won't feel that they're leaving a hostile environment. Both Uebelein and Steele say they're fortunate to be working in environments where they can be completely open about their life. "I'm not shy at all about having a family and wanting them recognized," says Uebelein.

And, in turn, she adds, "We're very direct with Thea. The greatest source of misunderstanding is concealment." The directness has included some caution: Thea knows, says Uebelein, that "there will be people who don't understand and don't approve. We're hoping that the preparation now will enable her to come to us."

At its core, that preparation involves making Thea feel good about her family and the people in it. "It's lamentable that there aren't more [lesbian] models in literature and film, but she certainly has strong models in us," says Uebelein.

Steele and Uebelein say Thea has never expressed doubts about the family composition, never said she wished she had a dad.

"The only thing that she's ever said," says Uebelein, "is, 'You two just love each other, right?'"

**F**or almost seven years, Debi and her partner loved each other. But their relationship was a rough one — there were drug and alcohol problems for both of them, tough but determined efforts to get sober, acting out by both Debi's disabled son and her partner's rebellious teen-age boy — and they ended up going their separate ways.

Now it's just Debi and her 13-year-old, mildly retarded son Eric (not his real name). She had him when she was married to a man who also had a drug and alcohol problem. Debi and Eric left when the boy was three; her ex-husband has since died.

After the split, Debi began wondering if she might be more attracted to women than to men. She knew for sure when she grew close to the woman who became her lover for seven years. When they got together, Debi's partner had a 12-year-old son and an infant daughter.

"It was easy with the little girl because she grew up with both of us," Debi says. "The boys were a different story," each in his own way.

Eric, she says, "didn't know the full impact of us being two women living together and being lesbians. He had a hard time with her because he was so attached to me. I believe that if I had had a boyfriend, it would have been the same, except he might not have acted out as much because he'd be more afraid of the man physically."

But with her partner's pubescent son, "the fact that we were in a lesbian relationship made a difference." Partly, she says, he couldn't accept having the household run by two women: "He grew up seeing his mom get beaten by men, so he grew up with no respect for women. When he was acting up, I'd know that if one of us had been a man, it would have been a totally different scene."

In addition, the boy "would walk around our house, see TV and say

things like, 'Faggots — they shouldn't be in the military.' I don't think that's his real feeling, but he's a pretty macho guy [and]... you could tell he was homophobic."

Eric, on the other hand, has unhesitatingly told his school counselors that his mom is a lesbian. "I never told him not to," says Debi. "I told him, 'No secrets.'"

Debi says the counselors have never criticized her sexual orientation. In fact, they've never mentioned it in so many words. Even so, when Debi and her lover were together and Eric was having problems, "I'd have meetings with them, and the feeling I'd get from them was that Eric was reacting that way because I was living with a woman."

Debi's own feelings about lesbian parenthood are quite the opposite: "I think that being a lesbian has helped me be a better parent because I feel that I'm more open-minded and aware of a lot more choices in my life, and I offer a lot of different choices for him."

Also, rather unlike Christina Uebelein and Danae Steele, Debi says she feels supported by a good many gay and lesbian friends. Eric, she says, "gets to meet a lot of men who aren't macho and take care of themselves and they're still men, and a lot of neat women who love him and respect him and tell him good things about himself. It's like an alternative lifestyle, and I'm glad that he has the chance to be in it."

All that human sustenance, though, does not mean that Debi feels free to be as out of the closet as she'd like to be. With Eric in special ed, she worries that he's more vulnerable to the teasing and shunning that might come from unsympathetic kids. Her mother (she and Eric are both close to Debi's mother and the mother's husband, who live on the Mainland) "almost told me, 'Stay in the closet, because Eric has enough to worry about.'"

Debi says she's happy with her life, and she speaks in the tones of someone who, despite a difficult past and a challenging present, is confident in her motherhood. Even so, being less than fully open is "frustrating, and it affects me in the way I want to raise Eric. I want him to be able to be who he is, and when I can't do that fully, I would think it's confusing to him."

**D**ivorce is enough," says Carrie, Daniel's daughter, "but then there's more to it that people don't know about."

As a man, Daniel participates in gay-rights marches. He's spent plenty of time in gay bars. He and his partner had a wedding ceremony, and — no matter what the state might say — they consider themselves married.

As a father, however, he says responsibility compels him to do things differently. "I've tried very, very hard to live a normal life in front of my children. I don't want to embarrass them," he says. "I have a lover, but we act pretty straight."

Daniel, who grew up with seven siblings on a Mainland farm and whose background is in social work, says that his ex-wife knew he was gay when they got married. He got married because he wanted to have children. She got married for... well, for whatever her own reasons were.

The marriage foundered when

Daniel's wife went to the Mainland for graduate work. The kids stayed with Daniel, and he "met a man who I fell in love with, and that did it."

Daniel's first hope was to have it all: himself, wife, lover and kids happy together under one roof. His wife wanted none of that. Instead, she wanted him to choose either her and the children, or his lover and no relationship with the kids.

He wanted the lover and the kids. And in a precedent-setting decision, that's what he got — largely, he says, because while he was pushing for joint custody, his wife was insisting that she have sole custody. "What it came down to was that I was the reasonable parent," he says.

But when his son reached his teens and was legally entitled to choose which parent he wanted to live with, he opted for his mom. "He told the court, 'I'm having a hard time with Dad's being gay,' but I don't think that was it." Daniel's take on the situation is that the boy simply liked his mom's more lenient rules and promise of a car.

Daniel doesn't deny, however, that he and his son had a rough few years. "I did feel rejected by him," he says. "At one point he told a psychologist, 'Dad just wants me to be gay.'" Now, says Daniel, things are better: "Maybe because he knows he's straight, he's OK with my being gay."

As for Carrie, Daniel is aware that she's at a time of "peer pressure max," and he's aware that that doesn't exactly include ringing proclamations about one's father being gay. He suspects that Carrie's closest friends know the truth but that she's never actually discussed it with them.

According to Carrie, he's right. "It's like if I tell them, I want them to know," she says. "I don't really care if they know, but it's not like I want them to... I guess I've had that strain all my life. When I was younger, I was really insecure. I didn't even want [Daniel's lover] in the car when Dad picked me up from school."

Carrie says she understood about her father's homosexuality when she was eight or nine. Before that, "I just knew that [Daniel's ex-lover] slept in the same bed."

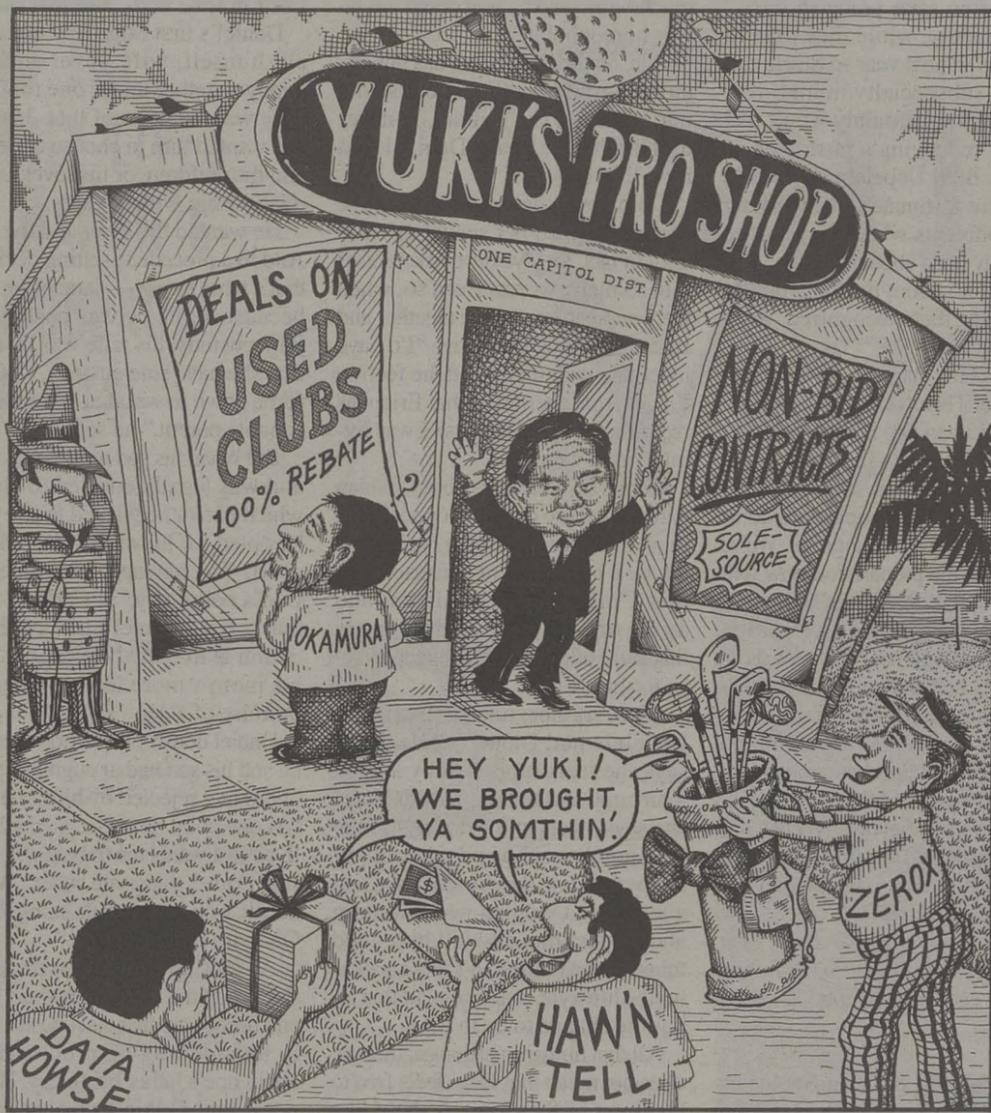
How does Carrie feel about her dad being gay? "It'd be better if he wasn't. But if my mom was a lesbian, I'd have a harder time with that."

But does she resent Daniel's homosexuality? Actually, there's something she resents more: "I resent that my parents got married in the first place." She doesn't like the fact that life in her family has been unstable. And Daniel recalls that when she balked at having to bring one of her dates home to meet him, she said, "Dad, you just want to make sure he's not gay, but I'm not stupid like Mom was."

For his part, Daniel says that the most recent years of instability happened despite his best efforts: "Finding a gay man who would love kids, especially teen-agers, is extremely rare."

Like Uebelein and Steele, Daniel feels that Honolulu's gay community has little to offer gay parents and their kids, and he will begin writing a column on gay parenting in *Island Lifestyle* this November to help rectify that situation. Children of gay parents are "very isolated," he says, recalling the time he took Carrie to an outing of a local gay hiking group, only to be told that kids were not welcome.

"I'm much more involved in the straight community," says Daniel,



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## TOYOTA CAMRY SCORES TOP HONORS OVER ACCORD, TAURUS AND ALTIMA.

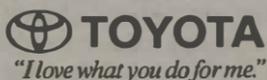


In Road & Track Magazine's recent head-to-head competition of six leading intermediate-size sedans, the Toyota Camry took home top honors.

Road & Track rounded up six editors to pit the Camry, Honda Accord, Ford Taurus, Mazda 626, Eagle Vision and Nissan Altima against each other. They rated all six models on performance, comfort/controls, and design/styling.

The results? "Camry's silky-smooth 2.2-liter, 16-valve inline-4 engine was fairly torquey and wonderfully refined. The tautness and solidity of the Toyota Camry body could embarrass some sedans costing thousands more," the Road & Track editors say. "By our final reckoning, the Toyota Camry, with its style and styling, its roominess and refinement, its quietude and quality, took the gold."

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## Family Matters

though he notes that Carrie is in great demand as a baby sitter for children of gays because "they can't just ask the kid next door."

Then Daniel describes one vision he sometimes has of Carrie, a lovely, lanky girl who has had some interest in modeling: "If Carrie ever ran for Miss Hawaii and won, and if she ran for Miss America and won, there'd be a part of me that would say, 'Yes! Even gay parents can raise a Miss America!'"

**A**t 13, Sarah's daughter Emily is just a bit younger than Carrie. And like Carrie, says Sarah, "everything embarrasses her" — including the idea that her friends might know Sarah is a lesbian.

So, when both her friends and Sarah's are around, Emily does things like trying to hush any lesbian-related gossip among the women. When Sarah asks what Emily thinks her friends would do if they knew the truth, Emily tells her, "I think they would all tell me it's fine, but I think they wouldn't come over as much."

On the other hand, Sarah's older daughter, 16-year-old Kate (none of these are their real names), who Sarah describes as "very bohemian, very dramatic," is quite openly at ease with her mother's sexual preference. "She tells all her friends and then she comes home and tells me, 'Mom, great news! Everyone knows about you, and they're all cool with it!'"

While Sarah appreciates that gusto, the self-editing and low-key behavior that Emily seeks are fine with her, too: "It's a small thing for me to give her, and it's a really big thing for her now. Besides, there isn't anyone I really want to tell now... [and] the first thing I am is a mother."

For now, Sarah, 41, is single, a teacher who feels certain that she'd lose her job if she were openly lesbian. Kate and Emily are products of a marriage that came about as the result of a rather wild swing of Sarah's personal pendulum. "I was already out when I was 19. But then I joined a very conservative religion which sort of prohibits anything, and I met my husband there." Even though she knew she was gay, the heterosexual union filled a need: "I really wanted to have children. I just didn't know how I was going to do it." The marriage, which she says was abusive, ended after six years. She and the girls — only Kate remembers her father — have no contact with Sarah's ex-husband.

After the divorce Sarah became involved with a woman who was in the same religion (which Sarah does not want identified). They lived

together for five years, but then "our spiritual teacher told us that was unacceptable and that we were perverted. We were shunned in public by other people in the religion."

The rejection clarified things for Sarah. "I'd had it. I had to make a decision as to how to live my life." She and her lover left the religion about five years ago and stayed together another couple of years.

Now, as a single mother and single lesbian, Sarah has to do some straddling. "I'm a mom in a community with lots of women who aren't moms, and with heterosexual mothers there's a limitation on the friendship." She misses her seven siblings on the Mainland; three of her five sisters are also lesbian. And she misses her parents, both of whom died recently: "They only wondered, 'Why didn't any of the kids stay Catholic?' They never asked, 'Why are four out of eight of them gay?'"

Though both of Sarah's daughters "appear to be very heterosexual" — Kate "talks to me a lot about her boyfriend" and Emily "just wrote her first fan letter to a young actor" — they seem accepting of people's sexual choices.

When the issue of gays in the military came up at school, Sarah says, Emily "had a hard time understanding what's the big deal. She knows there's prejudice, but she doesn't know why. The [gay] people she knows are just regular people. They're just mom's friends, just boring adults."

Sarah says her daughters "have been raised with a lot of respect for themselves, so maybe that helps them respect other people." Besides, in the private context of the mother-daughter relationship, she thinks her homosexuality "doesn't matter at all. Our relationship is between the three of us. It's just our life."

Despite the comfort and security she feels with Kate and Emily, Sarah well understands the specter of homophobia. That's why she is adamant about not coming out to her colleagues or to the parents of her young students. That's why, although she's never had any legal threats, the Virginia court decision scared her.

"I've felt I'd be safer if I kept a low profile," she says. "Although I feel it's so much better for us to be out in the world, when it comes to my family's security, I just have to be careful."

Would Sarah's life as a lesbian be easier if she were not also a mother? Perhaps. So would she rather not be a mother? Not a chance.

"Lesbian parenting is a wonderful thing," she says. "For people who feel very strongly in their hearts that they want to have children, I urge them to do it." ■

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# CALENDAR

Oct. 6-12

## Film Pick

### The Big Scare

Although thriller movies, invented by Alfred Hitchcock in the late '20s, are staples of the film genre, very few of them are classics. 1954's *Diabolique*, one of the craziest and most chilling films ever made, is a true classic, uncoiling with slow deliberation until it's ready to ensnare both its story's character and the audience. This is a thriller with substance: In the bleak '50s world of masculine dominance, wife (Vera Clouzot) and mistress (Simone Signoret) are so oppressed that they finally join forces to murder their mutual hate object, a tyrannical headmaster of a seedy boarding school. This murder would seem to put an end to the women's problems with the vile creature... but then director Henry Clouzot (*The Wages of Fear*) turns the final screw and ups the ante in a finale that can still make audiences cry out in fear. This French film (with subtitles) is truly terrifying — dark and unrelenting. After Alfred Hitchcock saw it, he changed the course of his whole moviemaking career; his next film, in many ways patterned after *Diabolique*, was *Psycho*. Neither film has ever been matched in storytelling skill with a single aim: to produce a sense of terror that stays with you after you leave the theater. See *Diabolique* with someone you trust. — Bob Green



Simone Signoret (right) and Vera Clouzot (left) hit the bottle

**Diabolique:** Movie Museum, 3566 Harding Ave.; Thur. 10/7 & Sat. 10/9, 8 p.m.; matinees, Sat. 10/9, 3 & 5:30 p.m. \$5. 735-8771

## Film

Criticism by Bob Green unless otherwise noted. ☞, the Weekly's dingbat of approval, indicates films of more-than-average interest.

### First Run

Brief reviews of selected first-run films in town. Confirm theaters, dates and times.

☞ **The Age of Innocence** Martin Scorsese's sumptuous take on the Edith Wharton novel about manners in turn-of-the-century upper-class New York, where good form was all. This is a story of repressed passion, where social dicta are as codified as gangland protocol. Starring, as Newland Archer, Daniel Day-Lewis (who is, as usual, impeccable), Michelle Pfeiffer as Countess Olenska and, as Archer's wife, Winona Ryder. The voice-over is by Joanne Woodward. Highly recommended. **Another Stakeout** Wild card Rosie O'Donnell joins Emilio Estevez (who's hot after *The Mighty Ducks*) and Richard Dreyfuss as they reprise their roles as Seattle detectives. The three pose as a "family" while they trail a mob witness. Directed by *Stakeout* director John Badham, six years after the original cute-as-pie comedy.

☞ **A Bronx Tale** Robert DeNiro's directorial debut. Here he handles Chazz Palminteri's play about a working-class father trying to save his kid from a charismatic wise guy, crime-boss division. Co-starring Palminteri, who looks as if he might be the next big sensitive tough-guy movie star.

**Cool Runnings** A Disney feel-good piece about the 1988 Jamaican bobsled Olympic team. It's slyly funny, a little sleeper of sorts. With Leon, Malik Yoba and John Candy. Produced by none other than Dawn Steel (the author of Hollywood's newest tell-all autobiography, *They Can Kill You But They Can't Eat You...*).

**The Firm** Tom Cruise's big summer flick. It's an (unfaithful) adaptation of John Grisham's best seller (they changed the ending) about sinister stuff going on in high places. Directed by Sydney Pollack (*Havana*), who needs a hit. Terrific supporting cast includes Ed Harris, Holly Hunter, Hal Holbrook, David Strathairn and a surprise guest star. Top-of-the-line big-studio stuff — slick, slick, slick.

**For Love or Money** A Michael J. Fox comedy about an on-the-make concierge.

**Fortress** Low-budget high-tech sci-fi with the king of the B-movies — sloe-eyed Christopher Lambert (*Greystoke*) — who plays a former Black Beret captain, see, who's hitched to this babe, see, who's a computer technician. She does some-

thing naughty and is thrown into the Fortress, a maximum security prison in a future where society itself is run by a computer. Stuart Gordon directed this violent piece.

☞ **Free Willy** A killer whale and a troubled young boy bond at an aquatic park. When the boy learns that Willy is to be removed, the kid decides to return him to the sea. Better than it sounds. Directed, with great skill, by Simon Wincer (*Lonesome Dove*).

☞ **The Fugitive** A peculiar movie. Despite the fact that it's quite badly written, and despite the fact that it foolishly forces Harrison Ford outside his agreeable but narrow range as an actor, it's a pretty entertaining chase picture. If that's what you're going to the theater for, you probably won't be too disappointed. If you think of *The Fugitive* as a decathlon, it's pretty easy to forget about the plot holes, the vague, perfunctory villainy, the embarrassment of watching a "grieving" Ford. Just watch Harry run, jump, swim, fight, crawl. And don't ask why. — Mary Brennan

**The Good Son** Macaulay Culkin plays a psychotic kid out to corrupt his cousin in this thriller directed by Joseph Ruben (*The Stepfather*, *True Believer*, *Sleeping With the Enemy*). It's got an R rating, so kids aren't supposed to get into the theater. Effective and brutal.

**The Great Barrier Reef** With air, land and underwater footage, this film — made over 10 years ago — makes a plea to save northeastern Australia's wonderland ecosystem — larger than Great Britain — from man's chemical encroachments. Some of it, however, contains dated footage reportedly frowned upon by scientists today. (Waikiki IMAX)

☞ **Hard Target** Hong Kong cult director John Woo directs a ponytailed Jean-Claude Van Damme in a story about homeless men getting killed in New Orleans. Van Damme rights all wrongs. Kablam, ka-blooney.

**Hidden Hawaii** An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Loihi. Luckily for us, it has an environmental theme and it does an OK job — as far as it goes. Music by Oscar-nominated Mark Isham (*Never Cry Wolf*). (Waikiki IMAX)

☞ **Into the West** Charming story directed by Mike Newell (*Enchanted April*) about two kids who steal a horse and gallop across what's left of Ireland. Written by Jim Sheridan (*My Left Foot*) and starring husband and wife Gabriel Byrne and Ellen Barkin. The title music is by Black 47.

☞ **The Joy Luck Club** Based on the Amy Tan novel of the same name, *The Joy Luck Club* is an epic that spans two continents and three gener-

ations. While Tan's novel of vignettes hammered away at larger issues of immigration, assimilation and interracial marriage (turning some of her characters into quivering balls of neuroses in the process), *Joy Luck Club*, the movie, centers itself on the simple power of a well-told tale. Don't go for popcom during Ying Ying's story about her tempestuous first marriage or An-mei's tale of a daughter's sacrifice for her mother. Both contain scenes of lyrical beauty that will leave you stunned. — David K. Choo

☞ **Jurassic Park** Spielberg is back on track, returning to the theme of some of his best work: the conjunction of primitives and their evolutionary superiors. This is a crackerjack big movie with deft little touches. The people are visible among the special effects, and there are some gentle references to the relevant — sometimes surprisingly so — classics. It takes close to an hour for the action to start, but after that it's nonstop (as are the millions of dollars worth of product tie-ins). — M.B.

☞ **Malice** See review on Page 11.

☞ **Man Without a Face** Rookie director and veteran movie star Mel Gibson gives us a world — imperfect, conflicted and well-intentioned — that has a quiet power and surprising resonance. In the end, it is this world — populated by neurotic parents, oversexed adolescents and suspicious neighbors — that saves the film. Screenwriter Malcolm MacRury, who adapted Isabelle Holland's novel about a dangerous friendship between a lonely boy and a teacher, gives his characters a sort of clumsy dignity as they try to do right in a confused world. Well, not all the characters are clumsy: Justin McLeod (played by movie star Gibson), the movie's ridiculous romantic hero, is a Romeo in a country of nebbishes, but to their credit director Gibson and writer MacRury are smart enough to know that this film belongs to the nebbishes. — D.K.C.

**The Mighty Ducks** *The Bad News Bears* on ice. A yuppie-scum lawyer (Emilio Estevez) discovers his submerged humanity when he is sentenced to coach a loser kids' hockey team. Does the coach lose miracles? Is this a Disney formula movie? Uh-huh.

☞ **Much Ado About Nothing** This *Ado* seems a festival, as much a celebration of the play as a production of it. It's as if the whole cast is constantly winking at the audience, asking, "Isn't this fun? Aren't these characters terrific? Look how these old plot devices still work, still chum up emotion!" In short, director/screenwriter/star Kenneth Branagh has emerged as the premier interpreter of Shakespeare on film. He's turned

an art-house hit into a popular success without sacrificing the glories of the language and without the waxworks staging of most Shakespearean cinematics. This might not be the best Shakespeare ever put on film, but it is, hands down, the very shrewdest — and that's a very real triumph.

**Only the Strong** Yo, friends, it's hip-hop martial arts. Starring the newest pretender to the Bruce Lee throne, this one combines (terrific) moves with a not-so-terrific plot and the newest in street music.

**The Program** A moody, mannerist movie, photographed very nicely, about college football: how tough it is, how competitive it is, how interracial politics are played out in the locker room as well as on the football field. With Craig Sheffer (*A River Runs Through It*) and, as the complicated coach, James Caan. Directed by writer David Ward.

☞ **Rising Sun** With *Rising Sun*, director Philip Kaufman clearly intended to create a contemporary classic, a *Chinatown* for the '90s. But unlike Roman Polanski's '70s film noir, which excavated layer after layer of corroded evil while it simultaneously convinced us of the essential goodness of its seedy hero, *Rising Sun* doesn't give us clear polarities. Instead there's a kind of amorphous paranoia which never offers a particular target to fix on. The biggest problem with this very interesting film is its failure of moods. Nonetheless, *Sun* is a strong piece of work, much smarter than *The Firm* and aware of the paradox inherent in its subjects. — M.B.

☞ **Rolling Stones at the Max** Probably the best concert film ever made. It's huge (IMAX is shot with 70mm film, which is then turned on its side for even greater visual range, including part of your peripheral vision); it's spectacular (the apocalyptic set, a synthesis of *Blade Runner* and *Mad Max* motifs, is a triumph of size, scale, ramps, ladders, towers and parapets); the editing and sound are first-rate (the film underwent 10 months of post-production sound mixing; the seamless editing incorporates concert footage shot in three locations); the Stones are in top form (Mick Jagger is still one of the world's best performers); and

it's cunning — the huge IMAX cameras prowl the huge stages like narcs and shoot from everywhere, including helicopters, from within the mesmerized audience and from the murky depths of the concert-stage subculture peopled by technicians, backup singers, brass and reed sidemen and unidentified Dionysiacs. The film has been held over from the Chaminate University fundraising run. (Fridays and Saturdays at 9 p.m. at the Waikiki IMAX)

☞ **The Secret Garden** Agnieszka Holland's (*Europa, Europa*) impeccably cast, darkly hued version of this tale avoids many pitfalls: sentimentality, cuteness, valentine-pretty visuals and Hollywood sweetness and light. Instead, the director has pulled off a quiet triumph, creating a deeply involving fable of childhood and its attendant terrors and joys. Unconventionally beautiful, the film faces both the shadows and sunlight of human experience — and leaves out little. Perhaps the best film of the summer.

**Sleepless in Seattle** A shameless love story, directed by Nora Ephron (*This is My Life*), starring Tom Hanks and Meg Ryan (with a cameo by Rob Reiner). Hanks is a widower whose young son tries to find the perfect woman for old dad. This manipulative, well-acted comedy knows every trick in the book and uses them all. You'll probably like it, but you're likely to feel used the next morning.

**Striking Distance** The first of 10 fall releases about serial killers, this Bruce Willis vehicle is about a deposed maverick cop (Willis) trying to find the killer who offed his pop and who now taunts him by planting victims where Willis can find them. Sarah Jessica Parker, photographed unflatteringly, plays the love interest.

**True Romance** An ultra-violent assemblage of pop culture motifs and allusions, starring a cast of eccentrics playing eccentrics: Dennis Hopper, Gary Oldman, Christian Slater, Christopher Walken, Patricia Arquette, et al. Written by the hotter-than-hot Quentin Tarantino (*Reservoir Dogs*), it's about a gun-crazy couple on the loose and then on the lam. The cast also includes Brad Pitt, Val Kilmer

## Tube Pick



Clockwise from top: Jeremy London as Nathan, Regina Taylor as Lilly Harper, John Aaron Bennett as John Morgan, Sam Waterston as Forrest Bedford and Ashliea Levitch as Fancie

### Final Flight

*I'll Fly Away*, the gentle television series that centered around the families of Bryland District Attorney Forrest Bedford (Sam Waterston) and his housekeeper Lilly Harper (Regina Taylor), tackled the not-so-gentle issues of racism, prejudice and civil rights. In its two seasons it garnered a slew of honors and nominations, including a Peabody Prize, Humanitas Prize, a Directors' Guild Award and a Producers' Guild Award. It also received a total of 22 Emmy nominations, two Golden Globe Awards, three NAACP Image Awards, and last May it swept the drama category at the first annual American Television Awards. However, for all its critical success, *I'll Fly Away* never captured the imagination of a mass audience, and last season the show's wings were clipped.

Thanks to a flood of letters from a small army of devoted viewers and funding from PBS, executive producers Joshua Brand and John Falsey (*Northern Exposure*) bring their series to conclusion with a two-hour made-for-television movie, *Then and Now*. *Then and Now* takes the series into the present day with Lilly, now 60 years old, relating what she experienced during the civil rights movement to her 12-year-old grandson. She describes the tragic incidents that forced her family to flee their home forever and changed the lives of the Harper and Bedford families. At the film's conclusion, Lilly returns to discover the fate of her friends and employers. Sounds like some turbo-powered pathos that will leave no episode unexplored or loose end untied.

**Then and Now:** KHET - Channel 11, Mon. 10/11, 8 p.m.

# MONTSUKI

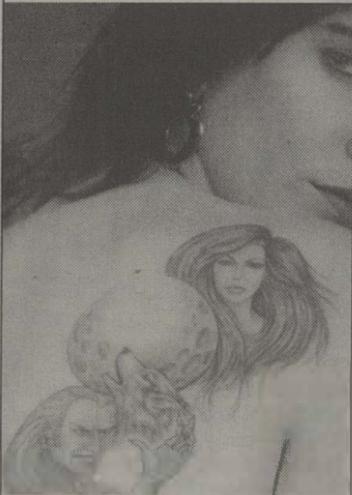
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# CALENDAR

and Saul Rubinek. This is about as trendy as it gets. Directed by Tony Scott.

**Undercover Blues** Kathleen Turner's "comeback" movie (and co-star Dennis Quaid's, for that matter), a comedy about retired spies with a newish baby called back into action to find a stolen arms shipment. Comedy patter a la *The Thin Man*, directed by Herbert Ross (*Pennies From Heaven*).  
**Warlock: The Armageddon** Surprisingly good special effects boost the entertainment value of this hokum-filled piece of horroriana. Julian Sands, fast becoming the new Vincent Price, here essays the role of the warlock, blond and relentlessly evil. It's a big slice of horror ham acting, and if Sands wants he can probably play variations of the role for the next 30 years. The plot cheapens an interesting idea: the inherent "power" of Druidic rune stones. Here, of course, they all summon up Satan's emissaries but can also quell his misdeeds. Our warlock pops up in Northern California to wrest the stones from a protective enclave whose residents include a couple of well-scrubbed teenagers. And so forth. Directed, with his usual skill, by Anthony Hickox, who knows a thing or two about juicing up such proceedings.

## Short Run and Revival

**☞ Dave** (1993) Kevin Kline is in top form in this rather toothless "satire" by comedy-meister Ivan Reitman about a dupe taking over the duties of the U.S. prez when the real guy is felled by a bad ticker. Kline's timing is impeccable; it's his best role since *A Fish Called Wanda*. Sigourney Weaver co-stars as the surprised wife, and there are some alarming cameos by some very well-known people. *Hemlock Theatre*, UH Manoa campus. Wed. 10/6 - Sun. 10/10, 6 & 8:30 p.m. \$3.50. 956-6468

**☞ Diabolique** (1954) See *Film Pick* on Page 9.

**☞ Funny Ladies** (1991) This 46-minute documentary documents the trials and celebrations of four women cartoonists, each of whom have been successful and revolutionary in their own fashion. Dale Messick (*Brenda Starr*), Cathy Guisewite (*Cathy*), Nicole Hollander (*Sylvia*) and Lynda Bany (*Ernie Pook's Comeek*) are the four artists. Shown with *High Heels and Ground Glass*, a short

documentary on the lives of five women photographers born around the turn of the century: Gisele Freund (reporter), Louise Dahl-Wolfe (fashion), Maurine Loomis (Hollywood stars), Eiko Yamazama (abstract compositions) and Lisette Model (Diane Arbus' teacher). *Academy Theatre*, 900 S. Beretania St. Wed. 10/6 & Thur. 10/7, 7:30 p.m.; matinee, Thur. 10/7, 1 p.m. \$4. 532-8768  
**Last Action Hero** Like Bill Clinton, this movie wants to be everything. It wants to be witty, winning, exciting and fun, fun, fun. It wants to be both an adventure and a spoof of an adventure. Arnold is back, and his by-now formulaic self-deprecatory remarks and contradictory tomorrow-the-world assertiveness are a bit programmed and mechanical. Arnold just isn't Arnold anymore, he's crossed over into product. Still, all that money can buy a lot of explosions, car crashes and magazine covers. *Hemlock Theatre*, UH Manoa campus Tue. 10/12 - Sun. 10/17, 6 & 8:30 p.m. \$3.50. 956-6468  
**☞ M** (1931) Fritz Lang's first sound film is a detailed, fascinating and horrifying study of a psychopath who murders little girls. Set in Düsseldorf, the film boasts a genuinely great performance by Peter Lorre, one of the best ever recorded on film, as the killer. The Lorre character is so disturbing to society that it is, finally, underworld criminals who bring him to "justice." It's a great film of its kind, but for the intellectually rigorous only. *Movie Museum*, 3566 Harding Ave.: Fri. 10/8 & Sun. 10/10, 8 p.m.; matinees 10/10, 3 & 5:30 p.m. \$5. 735-8771

**☞ Manufacturing Consent** (1992) Not to be missed is this 167-minute investigation of the life of political activist and linguist Noam Chomsky, who is our best analyst of the way the mass media create popular reality and soften us up for governmental mind control. In terms of the politics of influence, this is the most "important" documentary in years. Dazzling, scary, imaginative and entertainingly handled. *Academy Theatre*, 900 S. Beretania St.: Fri. 10/8 & Sat. 10/9, 7:30 p.m.; matinees Sat. 10/9, 1 p.m. & Sun. 10/10, 4 p.m. \$4. 532-8768  
**☞ Venice Venice** (1990) Fiercely independent and independently wealthy filmmaker Henry Jaglom again turns out a highly autobiographical comedy, this one dealing with an American director falling into an affair during the Venice

Film Festival. If you like Jaglom's confessional-mode comedies, you'll probably love this. Cautiously recommended. *Academy Theatre*, 900 S. Beretania St.: Mon. 10/11 & Tue. 10/12, 7:30 p.m. \$4. 532-8768

## Music

### Concerts

**Charley's Garden** This time around, good ol' Chuck harvests a crop of three sparkin'-new bands: the Retroglyphs, an acoustic string outfit replete with authentic washtub bass; Mythical Jiney, featuring singer/guitarist Jon Osonio; and the acoustic duo Ella Fontaine. *Anna Bannanas*, 2440 S. Beretania St.: Sun. 10/10, 8 p.m. \$4. 732-8689  
**Doobie Brothers** So what more do you need to know? This show, which comes at the tail end of a summer Doobies tour, features the return of Keith Knudsen and John McFee after an 11-year absence from the regular touring lineup. Besides Knudsen and McFee, the Doobie ensemble will include guitarists Tom Johnston and Patrick Simmons, drummer Mike Hossack and sidemen Dale Ockerman, John Cowan and Danny Hull. Just in case the 70s passed you by or something: The Doobs have left substantial ash on the denim of American culture. Formed in San Jose, Calif., in 1970, the Doobies produced era-defining vocal-pop songs ("Listen to the Music," "What a Fool Believes") until the band's official disbandment in 1982. In 1987 all 12 alumni of the band reunited for a charity tour culminating in a Fourth of July performance at the Moscow Rock 'n' Roll Summit. The tour rekindled the band's flames, leading to a 1989 gold album, *Cycles*; this fall Warner Bros. is scheduled to release one of those ubiquitous mature-rocker box sets of the band's material, previously released and otherwise. Willie K will open. *Blaisdell Arena*, 777 Ward Ave.: Mon. 10/11, 7:30 p.m. \$20 - \$35 plus service charge. 521-2911  
**French Duets** The local husband-wife piano duo of Paul and Kaoru Lyddon team up on the same set of 88 keys in a concert of 19th- and 20th-cen-

Continued on Page 12

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**Film**

In the ersatz thriller *Malice*, everyone — including the audience — is betrayed

Alec Baldwin and Nicole Kidman face off in Harold Becker's latest "thriller," *Malice*



# Setups and Screw-ups

The talented moviemakers responsible for the over-elaborate betrayal movie *Malice*, which opened in Honolulu last Friday, must have thought it was a terrific idea to disguise the film as a serial-killer thriller. In fact, the movie's true passion is derived from the stylized *film noir* genre, in which the innocent are repeatedly duped, then fight back and finally exact revenge on the enemy's terms, thus revealing the black, ironic heart of humankind in all of its duplicity — and implicating the audience in the process.

**BOB GREEN**

Film noir cuts a little too close to the bone for today's audiences, so *Malice* suckers viewers in with the serial-killer red herring and then dispatches it rather abruptly midway through the proceedings. (The identity of the film's killer is hardly a big surprise; he is shown in a foreshadowing scene so unlikely and so obvious that there could be only one reason for us to see it at all.)

TV ads and movie posters are pushing *Malice* as an Alec Baldwin thriller, but in truth Baldwin plays only a supporting role — though he plays it excellently. The real male lead is Bill Pullman (*Sleepless in Seattle*), a perennial Hollywood second lead here given his big chance. Pullman pulls it off, though his is an uphill battle: He's passive and wimpy when we first meet him and catalyzed into action only after his wife (Nicole Kidman) decides to leave him.

The story you think you're seeing in *Malice* revolves around an associate dean of students (Pullman) in one of those Movieland autumnal

and sweater-filled sleepy little New England towns. Only this town is newly plagued by a serial killer who rapes and then murders coeds. (The town should be a paradise for such a practitioner; the bodies are discovered in the afternoons and late mornings, but the police never seem to arrive until the noir night has fallen.)

As if the murders aren't enough hassle for the dean (them and the facts that he's one of the suspects and he's just discovered that he's sterile), he's hampered financially: He just doesn't have the money to restore the three-story Victorian house that he and his saintly teacher/wife (Kidman) own. (UH profs, take note.) Enter Jed (Baldwin, hirsute and smug), an old schoolmate of Pullman's and the new surgeon whiz kid at the hospital in town. The doc, randy as all get-out, decides to rent the top floor of the Victorian and there proceeds to runt and boink with all the success he demonstrates in the operating room. Pullman likes the guy, but Kidman seems not to. ("He hasn't got friends," she says. "He's got subjects.") Nonetheless, all goes swimmingly until Kidman's emergency stomach surgery is botched by a bourbon-filled Baldwin, and she sets out to destroy his career.

Meanwhile, back at the raunch, Pullman is on campus working late one night when he starts to have trouble with the lights in his office. He makes his way down to the basement of his building to find a light bulb. (This is one of the more unrealistic aspects of the plot: Imagine a college administrator changing his own light bulb without first convening a committee to study the problem.) There he makes a grisly discovery: the rapist/killer. The two have a bloody fight, and, in the true noir tradition of the wounded hero, Pullman

spends the rest of the movie with a shiner, an open hole in his forehead and a Band-Aid on his nose.

At this point in the story, the movie abandons its thriller ploy to shift into noir high gear; the shift is signaled by the advent of the moodiest lighting in the history of recent cinema (you'll be completely able to identify with Pullman's search for a light bulb). *Malice* is now in Shadow and Silhouette Land, where the only things that can be clearly perceived are the clichés (part homage, part rip-off) and riffs taken from a dozen suspense movies, here so jammed together that they evoke as much laughter as surprise.

It all ought to work a lot better than it does, but by *Malice*'s climax the movie has cried wolf so many times that the audience has cried foul and is no longer really involved in the story; after all, why make an emotional investment in a plot that will overturn itself in a couple of minutes? By the story's final twist, the Honolulu audience I saw the movie with was primed and ahead of things. Before the final revelation could be made, they had hooted it out at the screen, jeering.

The moviemakers, including director Harold Becker (who was responsible for the equally murky *Sea of Love*), try hard; to be fair, *Malice* is more coherent than *Rising Sun* and has no more loopholes than *The Fugitive*. But the film noir pace is too slow here; when you can predict how next the rug is going to be pulled out from under the story, the intended effect is lost. Someone ought to tell our too-clever-for-their-own-good moviemakers that when you film a story about what a terrible thing betrayal is, you ought not to betray the audience. *Malice* gets caught in its own trap. ■

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monday, october 11

11:00am to 1:30pm campus center  
queers r' us toys and other novelties

5:00 - 7:00pm common's art gallery opening reception for the pleasures & terrors of spring cleaning

7:30pm art auditorium, room 132 lecture by len klekner, visiting art historian rediscovering the challenge of male sexual variation in picasso's les demoiselles d'avignon and its immediate antecedents



sponsored by UH task force on sexual orientation, student activity program & fee board, art department, offices of the vice president for academic affairs & student affairs, community group & individual contributions

wednesday, october 13

12:50pm campus center courtyard lecture by Dan Foley, attorney for hawaii's equal rights marriage project (HERMP)

7:30pm art auditorium, room 132 4 films exploring gay/lesbian themes from coming out in suburbia, eye to eye, to ride a cow & free to be me

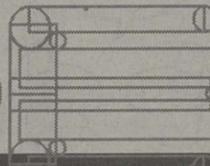
thursday, october 14

7:30pm kuykendall auditorium lecture by jeff nunokawa, associate professor of english, princeton university oscar wilde in japan: orientalism, aestheticism & derelization of the homoerotic

friday, october 15

12:30pm campus center lecture by tania domi author of military freedom initiative act, national gay & lesbian task force (NGLTF) washington d.c.

7:30pm art auditorium, room 132 seminar by anne moriyasu recent films and tapes by moriyasu and other lesbian & gay filmmakers & videographers of color queer in color



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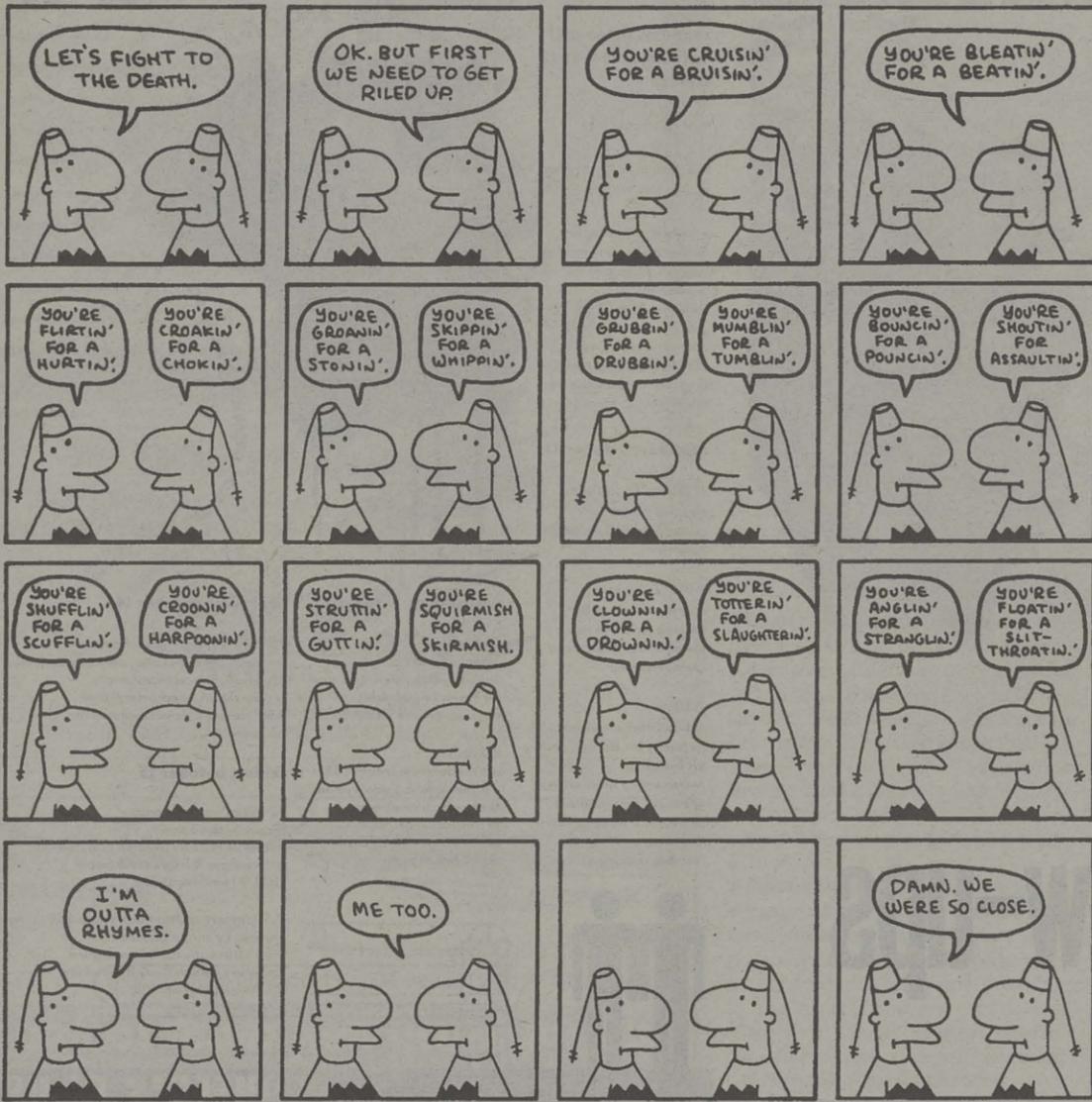
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# CALENDAR

## LIFE IN HELL



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## Live Music Venues

Aloha Bar, Outrigger East Hotel, 150 Kailani Ave. 922-5353	227 Lewers St. 924-7711	Hwy. A Ica 487-7980
Anna Bannanas, 2440 S. Beretania St. 946-5190	Jaron's Kailua, 201-A Hamakua Dr., Kailua 262-6768	Pieces of Eight, 250 Lewers St. 923-6646
Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677	Java Java Cafe, 760 Kapahulu St. 732-2670	Pizza Bob's, 500 Ala Moana Blvd. 532-4600
Ahi's Restaurant, Main Camp Rd. 293-5650	Jazz Cellar, 205 Lewers St. 923-9952	Pool Terrace, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
Banditos, 98-151 Pali Momi St. 488-8888	John Dominis, 43 Ahui St. 523-0955	Proud Peacock, Waimea Falls Park 638-8531
Barayan Veranda, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111	Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885	Ramsay Galleries & Cafe, 1128 Smith St. 537-ARTS
Bayview Lounge, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811	Jolly Roger East, 150 Kailani Ave. 923-2172	Randy's, Kahala Mall 732-2861
Blaisdell Garden Cafe and Pub, 1154 Fort Street Mall 536-1035	Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211	Reni's, 98-713 Kuaao Pl., Pearl City 487-3625
Blue Zebra, 500 Ala Moana Blvd. 538-0409	Kapiolani Park Bandstand, 2805 Monsarar Ave. 523-4674	Rex's Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111
C-5, 205-C Sand Island Access Rd. 848-0990	Kento's, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-7400	Rose & Crown, King's Village, 131 Kailani Ave. 923-5833
Cafe Sestina, 1314 S. King St. 526-0071	Kuhio Saloon, 2200 Kuhio Ave. 926-2054	Salsa Rita's, Restaurant Row 536-4828
Cappuccinos, 320 Lewers St. 924-1530	Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311	Sand Island R&B, 197 Sand Island Rd. 847-5001
Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511	Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811	Sea Lion Cafe, Sea Life Park, Makapuu Point 259-9911
Central Park Tavern, 3253 N. Nimitz Hwy. 836-8626	Mai Tai Lounge, Outrigger Maia, 2211 Kuhio Ave. 923-7621	Ship's Tavern Restaurant, Sheraton Moana Surfrider, 2353 Kalakaua 922-3111
Chart House, 1765 Ala Moana Blvd. 941-6669	Malia's Grill and Cabaret, 311 Lewers St. 922-7808	Shore Bird, 2169 Kalia Rd. 922-6906
Chinatown Gateway Park, Bethel & Hotel	Mezzanine Restaurant, 2045 Kalakaua Ave. 955-6000	Sheraton Waikiki Hotel, 2255 Kalakaua Ave. 922-4422
Chuck's Milliani, 95-221 Kipapa Dr. 623-6300	Monterey Bay Cannery Pearbridge, 98-1005 Moanala Rd. 487-0048	Silver Fox Lounge, 49 N. Hotel St. 536-9215
Cocoanut Willie's, International Market-place, 2230 Kalakaua Ave. 923-9454	Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197	Snapper's, Discovery Bay, 1778 Ala Moana Blvd. 941-2577
Coffee Manoa, 2851 E. Manoa Rd. 988-5113	Moose McGillicuddy's Waikiki, 310 Lewers St. 923-0751	Spindrifters Kahala, 4169 Waialae Ave. 737-7944
Coffee Line, 1820 University Ave. 947-1615	Moose McGillicuddy's, 1035 University Ave. 944-5525	Steamer's, 66-1445 Kamehameha Hwy., Haleiwa 637-5085
Compadres, 1200 Ala Moana Blvd. 523-1307	My Favorite Eggplant, 749 Puhukaina St. 591-0982	Studebaker's, Ala Moana Blvd. 531-8444
Crouching Lion Inn, 51-666 Kam. Hwy. 237-8511	New Orleans Bistro, 2139 Kuhio Ave. 926-4444	Sugar Bar, 67-069 Kealahou St., Waialua 637-6989
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811	Nicholas Nickolas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466	Sunset Lanai Lounge, The New Otani Kaimana, 2863 Kalakaua Ave. 923-1555
Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 923-0711	Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333	Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
Fast Eddie's, 52 Oneawa St., Kailua 261-8561	No Name Bar, 131 Hekili St., Kailua 261-8725	Tamarind Park, King and Bishop 523-4674
The Garage, 955 Waimanu St. 537-1555	Oasis Niteclub, 2888 Waialae Ave. 734-3772	Top of the I, Iikai Hotel, 1777 Ala Moana Blvd. 949-3811
Gussie L'amour's, 3251 N. Nimitz Hwy. 836-7883	Olan's Barbecue & Rib Joint, Ward Centre 591-0584	Tri Espresso Inc., 1960 Kapiolani Blvd. 951-6323
Harry's Bar, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234	Orson's, 5 Hooliki St., Kailua 262-2306	Venus Cafe, 130 Kailua Rd. 263-9008
Hawaiian Hut, Ala Moana Hotel, 410 Atkinson 941-5205	Outrigger Reef Towers, 227 Lewers St. 924-8844	Waikiki Broiler, 200 Lewers St. 923-8836
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002	Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321	Ward Centre, 1200 Ala Moana Blvd 531-6411
Iolani Palace, King and Richards 523-4674	Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea 487-7980	Wave Waikiki, 1877 Kakaia Ave. 941-0424
Irish Rose Saloon, Outrigger Reef Towers,		Wilcox Park, Fort Street Mall and King 523-4674
		Yacht Club Restaurant, Iikai Hotel, 1777 Ala Moana Blvd. 949-3811

## TIDES - October 6 to October 12



Moon Phases: LAST QUARTER - Oct 8 NEW MOON - Oct 15 FIRST QUARTER - Oct 21 FULL MOON - Oct 30  
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

### From Page 10

ture French duet music for four hands in this Hawaii Public Radio "Concert and Comment" program. Composers to be showcased in the program include Gabriel Fauré, Georges Bizet and Francis Poulenc. *Alberton Performing Arts Studio*, Hawaii Public Radio, 738 Kaheka St., Wed. 10/6 & Fri. 10/8, 7:30 p.m. \$15. 955-8821

**Hawaii Jazz Festival** See story on Page 13.

**Latin Night** More *jibaro* fun from Second Time Around. *Waianae Military Beach Club*, Army St., Sat. 10/9, 9 p.m. Admission. 682-5101

**Symphony Preview** Now if only there were a symphony to preview... This event is part of a lecture series by UH prof Ric Trínillos designed to give insight into the works scheduled for the Honolulu Symphony season and other community music events. Unfortunately, the symphony's season is on the rocks due to ongoing financial and labor problems, but the lectures, as they say, must go on. This week: Kodaly's *Dances of Galanta*, Liszt's *Concerto No. 1* and Stravinsky's *Petrushka*, which had been scheduled as part of a now-canceled concert featuring guest conductor David Zinman and pianist Eduardus Halim. *Music Bldg. Rm. 36*, UH Manoa campus. Wed. 10/6, 7-9 p.m. \$5; \$30 for the whole series. 956-8244

## Club Acts

Band schedules are subject to change. Please call venues for latest information. Consult the Live Music Venues list for locations and phone numbers.

### 6/Wednesday

**Asher Perrin** Jazz; *Hilton Hawaiian Village*.  
**Blues Jam** Blues; *Sand Island R&B*.  
**Brado** Contemporary; *Chart House*.  
**Carol Atkinson** Piano; *Mabina Lounge*.  
**Faith and Desire** Alternative Rock; *Wave Waikiki*.  
**Francis Kahale** Contemporary Hawaiian; *Chart House*. 5-8 p.m.  
**Fresh Catch w/Jon Basebase** Variety; *Oinks*.

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**Jeff Burton & The Corvettes** '50s-'60s Rock; *Kento's*.  
**Joe Rocca Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.  
**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 4-6 p.m.; 10 p.m. - midnight  
**Lee Eisenstein** Guitar; *Venus Cafe*.  
**Les Peetz** Piano; *Michel's*.  
**Loretta Ables Trio** Jazz; *Lewers Lounge*.  
**Mango 3** Contemporary; *Banditos*.  
**Mattzo Band** Contemporary Hawaiian; *Chuck's Milliani*.  
**Nekia Alvarez** Contemporary; *Horatio's*.  
**New Heights** Contemporary; *Nicholas Nickolas*.  
**Nohelani Cypriano** Contemporary; *Nick's Fishmarket*.  
**One People** Contemporary Hawaiian; *Malia's*.  
**Red Season** Island Sk; *Blaisdell Garden Cafe & Pub*.  
**Rolando Sanchez** Latin; *Kahala Hilton*.  
**Rudy Ochoco** Contemporary; *Cupid's Lounge*.  
**The Action Figures** Alternative Dance; *Rex's Black Orchid*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**The Love Gods** Alternative Rock; *Anna Bannanas*.  
**Tim Bogdan** Contemporary; *Sunset Lanai Lounge*.  
**Timothy Kallen** Contemporary; *Mabina Lounge*. 5-7:30 p.m.  
**Tito Berinobis** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

### 7/Thursday

**Asher Perrin** Jazz; *Hilton Hawaiian Village*.  
**Brado** Contemporary; *Salsa Rita's*.  
**Brian Huddy** Variety; *Banditos*.  
**Carol Atkinson** Piano; *Mabina Lounge*.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 8 p.m. - 12:30 a.m.  
**Don Conover** Sing-along Comedy; *Rose and Crown Pub*.  
**Faith and Desire** Alternative Rock; *Wave Waikiki*.  
**Fresh Catch w/Jon Basebase** Variety; *Oinks*.  
**J.P. Smokebrain** Blues; *No Name Bar*.  
**Jimmy Kaina** Variety; *Cupid's Lounge*. 5-8 p.m.  
**John Kama** Contemporary Hawaiian; *Horatio's*.

**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 4-6 p.m.; 10 p.m. - midnight  
**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.  
**Lance Orillo** Contemporary Hawaiian; *Chart House*. 5-8 p.m.  
**Lee Eisenstein** Guitar; *Venus Cafe*.  
**Les Peetz** Piano; *Michel's*.  
**Loretta Ables Trio** Jazz; *Lewers Lounge*.  
**Mojo Hand** Blues; *Jaron's Kailua*.  
**New Heights** Contemporary; *Nicholas Nickolas*.  
**North American Bush Band** Funk, Rock; *Anna Bannanas*.  
**Pat Silva** Contemporary; *Sunset Lanai Lounge*.  
**Pua Mele Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.  
**Roby & the Pacific Krater Band** Contemporary Hawaiian; *Malia's*.  
**The Action Figures** Alternative Dance; *Rex's Black Orchid*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**Timothy Kallen** Contemporary; *Mabina Lounge*. 5-7:30 p.m.  
**Tommy D & the D Band** Rock; *Mai Tai Lounge*.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.  
**Zoom with Greg Macdonald** Calypso, Jazz; *Blaisdell Garden Cafe and Pub*.

### 8/Friday

**Absolute Fiction** Alternative Atmospheric; *Java Java Cafe*.  
**Arthur Lyman** Hawaiian; *Sunset Lanai Lounge*. noon-2 p.m.  
**Azuro McCall & Terryson** Jazz; *New Orleans Bistro*.  
**Brado** Contemporary; *Salsa Rita's*.  
**Charlie Kealoha** Hawaiian; *Ahi's Restaurant*.  
**Crossover Rock** Funk, Soul; *Jaron's Kailua*.  
**Davo and Club Caliente** Jazz; *Blaisdell Garden Cafe & Pub*. 6:30-9 p.m.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 1 a.m.  
**Faith and Desire** Alternative Rock; *Wave Waikiki*.  
**Free and Easy** Contemporary Hawaiian; *Horatio's*.  
**Fresh Catch w/Jon Basebase** Variety; *Monterey Bay Cannery Ward*.

### Freshwood Jazz; Tri Espresso Inc.

**Haumea Warrington** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight.  
**Ho'Aloha** Contemporary Hawaiian; *Malia's*.  
**Honolulu Jazz Duet** Jazz; *Cappuccinos*.  
**J.P. Smokebrain** Blues; *No Name Bar*.  
**Jan Brenner** Piano; *Mabina Lounge*. 9 p.m. - midnight.  
**Joanne Miles** Jazz; *Venus Cafe*.  
**Kevin and Kai** Contemporary Hawaiian; *Crouching Lion Inn*.  
**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.  
**Les Peetz** Piano; *Michel's*.  
**Loretta Ables Trio** Jazz; *Lewers Lounge*.  
**Max Piano**; *Pieces of Eight*.  
**New Heights** Contemporary; *Nicholas Nickolas*.  
**Nightwing** Contemporary Pop; *John Dominis*.  
**One People** Folk, Variety; *Banditos*.  
**Pagan Babies** World Dance; *Anna Bannanas*.  
**Pat Silva** Contemporary; *Sunset Lanai Lounge*.  
**Pua Mele Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.  
**Ras Inando & Afrikan Herbsmen** Reggae; *Blaisdell Garden Cafe & Pub*. 9:30 p.m. - close  
**Shirley Walker Duo** Variety; *Jolly Roger East*. 4-7 p.m.  
**The Action Figures** Alternative Dance; *Rex's Black Orchid*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**The Strangers** British Invasion; *Sand Island R&B*.  
**Timothy Kallen** Contemporary; *Mabina Lounge*. 5-7:30 p.m.  
**Tito Berinobis** Contemporary Hawaiian; *Chart House*. 5-8 p.m.  
**Tommy D & the D Band** Rock; *Mai Tai Lounge*.  
**Wille K** Contemporary Hawaiian; *Hawaiian Hut*.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

### 9/Saturday

**Brado** Contemporary; *Salsa Rita's*.  
**Crossover Rock**, Funk, Soul; *Jaron's Kailua*.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 7:30 p.m. - 1 a.m.  
**Diane & Da Boyz** Contemporary; *Monterey Bay Cannery Pearbridge*.  
**Faith and Desire** Alternative Rock; *Wave Waikiki*.  
**Freshwood Jazz**; *Tri Espresso Inc.*  
**Haumea Warrington** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight.  
**Ho'Aloha** Contemporary Hawaiian; *Malia's*.  
**Honolulu Jazz Duet** Jazz; *Cappuccinos*.  
**Jan Brenner** Piano; *Mabina Lounge*. 9 p.m. - midnight  
**Jesse Vance Boden** Hawaiian, Contemporary; *Proud Peacock*. 4-9 p.m.  
**Joanne Miles** Jazz; *Venus Cafe*.  
**Kevin and Kai** Contemporary Hawaiian;

### Crouching Lion Inn.

**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.  
**Ledward Kaapana and I Kona** Contemporary Hawaiian; *Duke's Canoe Club*.  
**Les Peetz** Piano; *Michel's*.  
**Likoi Sisters** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.  
**Loretta Ables Trio** Jazz; *Lewers Lounge*.  
**Max Piano**; *Pieces of Eight*.  
**Mojo Hand** Blues; *Sand Island R&B*.  
**Money, Sax and Power** Jazz; *Ramsay Galleries & Cafe*. 2-5 p.m.  
**Mr. Completely** Alternative Rock; *Moose McGillicuddy's Waikiki*.  
**New Heights** Contemporary; *Nicholas Nickolas*.  
**Nightwing** Contemporary Pop; *John Dominis*.  
**One People** Contemporary Hawaiian; *Barayan Veranda*.  
**One People** Variety; *Banditos*.  
**Pagan Babies** World Dance; *Anna Bannanas*.  
**Rob's Head on a Stick** Alternative Rock; *Kuhio Saloon*.  
**Rolando Sanchez & Salsa Hawaii** Latin; *Blaisdell Garden Cafe & Pub*.  
**Rudy Ochoco** Vocal; Contemporary; *Cupid's Lounge*.  
**Sugarfish** Funk, Rock, Jazz; *Java Java Cafe*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**Tim Bogdan** Contemporary; *Sunset Lanai Lounge*.  
**Timothy Kallen** Contemporary; *Mabina Lounge*. 5-7:30 p.m.  
**Tommy D & the D Band** Rock; *Mai Tai Lounge*.  
**Ukulele Tree** Hawaiian; *Aloha Bar*. 5-7 p.m.  
**Wille K** Contemporary Hawaiian; *Hawaiian Hut*.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

### 10/Sunday

**Asher Perrin** Jazz; *Hilton Hawaiian Village*.  
**Billy Kurch** Piano; *Lewers Lounge*.  
**Brado** Contemporary; *Chart House*.  
**Caché** Latin; *Rex's Black Orchid*.  
**Carol Atkinson** Piano; *Mabina Lounge*.  
**Charlie's Garden** Rock; *Anna Bannanas*.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 9 p.m. - 12:30 a.m.  
**Faith and Desire** Alternative Rock; *Wave Waikiki*.  
**Francis Kahale** Contemporary Hawaiian; *Chart House*. 5:30-8:30 p.m.  
**Jesse Vance Boden** Hawaiian, Contemporary; *Iikai Hotel*. 11 a.m. - 2 p.m.  
**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight.  
**Joy Woods & Terryson** Jazz; *New Orleans Bistro*.  
**Les Peetz** Piano; *Michel's*.  
**Likoi Sisters** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.  
**Max Piano**; *Pieces of Eight*.

Continued on Page 14

## Music

### Joe Henderson — a blow-by-blow account

**T**he last and first time Joe Henderson played a gig in Hawaii, it was out at Schofield Barracks in the early '60s; Henderson had just been drafted into the military, and, after a few weeks of combat training (learning to become "a professional killer for Uncle Sam," recalls Henderson today with a laugh), he was assigned to the Pentagon's Special Services Division and ordered around the globe to blow his sax for the troops.

"It was a delightful way for me to spend my time in the service," says Henderson, whose recollections of Hawaii include "delicious" weather, "some of the bluest water I've ever seen" and listening to a young Freda Payne in a Waikiki nightclub. Henderson's two-year military stint took him to Japan, Korea, Panama and all over Europe and exposed him to a pantheon of musicians, including, in Paris, pianist Bud Powell and drummer Kenny Clarke.

These days Henderson, who will headline this Friday's fourth annual Hawaii Jazz Festival, is still traveling the world blowing his sax, but he's no longer doing it under orders from the federal government (though he did play at President Clinton's inaugural ball). Today, almost 50 years after he first picked up a saxophone, Henderson is considered by many to be the world's best living jazzman: He was voted "Jazz Artist of the Year" in the 1992 and 1993 *Down Beat* International Jazz Critics' Poll; the same group bestowed "Jazz Album of the Year" honors on both his '92 release *Lush Life: The Music of Billy Strayhorn* (which also won him a Grammy) and his '93 tribute to Miles Davis, *So Near, So Far*.

In the wake of these honors, reams have been written about Henderson's "comeback." He balks at the term. "I've been doing what I've been doing for quite a while and enjoying it just tremendously, but it's been without the adulation that seems to be descending around me now... You kind of settle into a routine: 'I only work so many gigs a year, I can pay the rent, buy groceries, take care of my medical needs and buy a few gifts for my favorite people, and then that's quite all right. I teach, make a few records.' I've been in that mode for about 20 years. This recent stuff is starting to change that. It hasn't changed my basic impulses — they were shaped a long time ago. But there's really nothing wrong at all with being able to ride in first class every now and then and have a suite," Henderson says over the phone from Chicago an hour before heading off



## Sax Life

to the night's gig. He's only been back in the States for a day, having just returned from South America, where he played in a tribute to Antonio Carlos Jobim. Midway through the conversation, he excuses himself to answer the door; it's a member of the hotel staff, bearing a large basket of fruit and chocolates. Times have definitely changed for Henderson.

But as for Henderson himself? "I say 'C'mon man, this is just Joe here.' The record is selling good, thank you very much, but I mean I'm still probably the most approachable person that you'll ever meet. I'll talk to anybody who'll talk to me."

### JULIA STEELE

Henderson was born in Lima, Ohio, in April 1937; he started playing the saxophone when he was nine years old, after acing a musical-aptitude test. His family, he recalls, was not overtly musical — no one really played an instrument seriously — but there was always music in the house to be heard. One of his sisters longed to be an opera singer and would listen to works like *I Pagliacci* on the radio. His mother had a piano in the front room which she wiped down every so often with Lemon Pledge for 15 or 20 years; one day she sat down and banged out a tune in G-flat that left Henderson amazed. But it was his brother's collection of Jazz at the Philharmonic recordings — featuring the likes of Lester Young,

Stan Getz and Charlie Parker — that really introduced Henderson to jazz. Concerts helped too: When Henderson was a teenager, Art Farmer came through town, as did John Coltrane ("I saw Trane 10 years before he became the Trane that the world knew"). He also saw Lester Young play and, when he was 14, drove to Detroit with his cousin (also a sax player) to see Charlie Parker perform at a dance. "That just blew a hole in my consciousness the size of the Grand Canyon,"

he recalls. "It took about four years for it really to sink in — who it was that I had seen, who it was that I had talked to."

Through all of this time, Henderson continued to play.

"If you do anything for a certain amount of time, you get pretty good at it," Henderson says matter-of-factly when asked about the genesis of his career. "I started playing jobs when I was 12 or 13 years old. Little dances on the weekends, you know, with people my age."

Henderson went to college at Detroit's Wayne State, where he studied music theory and gigged with musicians such as Yusef Lateef and Donald Byrd. Then, in 1960, he got drafted. When he got out of the service in '62, he headed for New York. At that time, the city that never sleeps was the place for an accomplished bebop tenor saxophonist to be; Henderson was soon playing with, among others, Kenny Dorham, Lee Morgan, Horace Silver (with whom he recorded the transcendent "Song for My Father") and Miles Davis. While in the city, he played on a number of terrific Blue Note albums, including Morgan's *The Sidewinder*, Grant Green's *Idle Moments* and several under his own name, including *Mode for Joe* and *Inner Urge*. "I loved every minute in New York," says Henderson today, recalling nights like the one when Ben Webster walked into the club and complimented Henderson on his style. He remained there until 1972 when he moved out west to San Francisco, where he lives today.

"Here I am now, all of these years later, having had a lot of fun and having been able to make a modest living and bring, I like to think, a fair amount of happiness to people, having demanded and received my share of happiness along the way," says Henderson. "I became a musician without outlining a plan. [One day] I looked back and said, 'Well, I must be a musician.'" The world appears to agree at last. ■

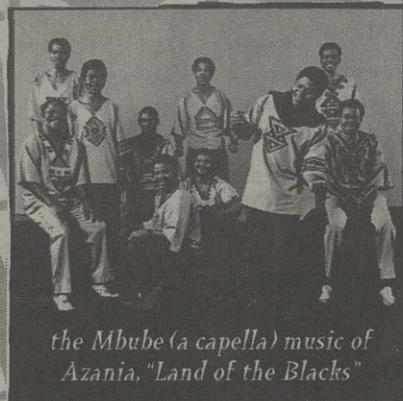
**Joe Henderson**  
Hawaii Jazz Festival  
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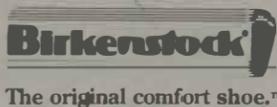
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**Mr. Completely** Alternative Rock; Moose McGillicuddy's Waikiki.  
**New Heights** Contemporary; Nicholas Nickolas.  
**Paradox** Jazz; Oasis Niteclub.  
**Ruben Yap** Variety; Mabina Lounge. 5 - 7:30 p.m.  
**The Strangers** British Invasion; Jaron's Kaihua.  
**Tim Bogtlen** Contemporary; Sunset Lanai Lounge.  
**Ukulele Tree** Hawaiian; Aloha Bar. 5 - 7 p.m.

**11/Monday**

**Asher Perrin** Jazz; Hilton Hawaiian Village.  
**Billy Kurch** Piano; Levers Lounge.  
**Carol Atkinson** Piano; Mabina Lounge.  
**Dean & Dean** Contemporary Hawaiian; Chart House. 5 - 8 p.m.  
**Jonah Cummings** Contemporary Hawaiian; Duke's Canoe Club. 4 - 6 p.m.; 10 p.m. - midnight.  
**Lee Eisenstein** Guitar; Venus Cafe.  
**Mr. Completely** Alternative Rock; Moose McGillicuddy's Waikiki.  
**Nohelani Cypriano** Contemporary; Nick's Fishmarket.  
**Owana Salazar Trio** Contemporary Hawaiian; Harry's Bar. 3:30 - 7 p.m.  
**Rapture** Jazz; Rex's Black Orchid. 6 - 9:30 p.m.  
**Rendezvous** Contemporary; Nicholas Nickolas.  
**Ruben Yap** Variety; Mabina Lounge. 5 - 7:30 p.m.  
**Ryan Tang** Contemporary Hawaiian; Banyan Veranda.  
**The Fabulous Classic** '50s - '60s Rock; Kento's.  
**Tim Bogtlen** Contemporary; Sunset Lanai Lounge.  
**Tito Bernobis** Contemporary Hawaiian; Chart House. 8:30 p.m. - 12:30 a.m.  
**Ukulele Tree** Hawaiian; Aloha Bar. 5 - 7 p.m.  
**Winston Tan** Guitar; Ship's Tavern Restaurant.

**12/Tuesday**

**Asher Perrin** Jazz; Hilton Hawaiian Village.  
**Bryan & Julie Huddy** Contemporary Folk; Blaisdell Garden Cafe and Pub.  
**Carol Atkinson** Piano; Mabina Lounge.  
**Don Conover** Sing-along Comedy; Rose and Crown Pub.  
**J.P. Smoketrain** Blues; No Name Bar.  
**Jonah Cummings** Contemporary Hawaiian; Duke's Canoe Club. 10 p.m. - midnight.  
**Lee Eisenstein** Guitar; Venus Cafe.  
**Loretta Ables Trio** Jazz; Lewers Lounge.

**CALENDAR**

**Monkey Pie** Alternative Dance; Rex's Black Orchid.  
**Mr. Completely** Alternative Rock; Moose McGillicuddy's Waikiki.  
**Nohelani Cypriano** Contemporary; Nick's Fishmarket.  
**Owana Salazar Trio** Contemporary Hawaiian; Harry's Bar. 3:30 - 7 p.m.  
**Rendezvous** Contemporary; Nicholas Nickolas.  
**Retroglyph** Blues, Bluegrass; Java Java Cafe.  
**Ruben Yap** Variety; Mabina Lounge. 5 - 7:30 p.m.  
**Rudy Ochoco** Vocal; Contemporary; Cupid's Lounge.  
**The Afrikan Herbmen** Reggae; Compadres.  
**The Corvettes** Country & Western; Kento's.  
**The Edge** Jazz, R&B; Waikiki Broiler.  
**Tim Bogtlen** Contemporary; Sunset Lanai Lounge.  
**Tito Bernobis** Contemporary Hawaiian; Chart House. 8:30 p.m. - 12:30 a.m.  
**Winston Tan** Guitar; Ship's Tavern Restaurant.

**Theater and Dance**

**Ballet Goes Country** Get into the line-dancing swing with instruction by bona fide ballerinas at this benefit for Ballet Hawaii. Also included in the high-tone hoedown: prizes, an auction and a barbecue buffet (perhaps including a critter or two from Swine Lake?). Must be 21 to attend. Studebaker's, Restaurant Row: Sun. 10/10, 4 - 7 p.m. \$10 donation. 949-7578.  
**Jesus Christ Superstar** This fearless Diamond Head Theatre production of Andrew Lloyd Webber's "rock opera" about Jesus' last days rips the applause right out of you with a hurricane of color, sound and movement — a daring departure from DHT's often condescending potboiler mentality. The show is tight, polished and dynamic; its shockingly contemporary design and choreography hit you with the understanding that this ain't about history, it's about now. As the crowd/chorus mutates like one enormous character — now apostle, now conspirator — the show proves to be much more about the superstar business than about Jesus. This might cause you to distrust the director's silent, sym-

bolic dance character, Fate. This beautiful (if alien and confusing) phantom does nothing in symbol that the chorus doesn't do in fact. But never mind — you'll be electrified anyway. — Leroy Thomson. Diamond Head Theatre, 520 Makapuu Ave.: Wed 10/6 - Sat 10/9, 8 p.m.; Sun. 10/10, 4 p.m. \$8 - \$40. 734-0274  
**Ruthless!** This raving, maniacally funny new musical redefines the term "camp," going way beyond parody into rollicking dementia. The play takes the central idea of that old '50s film melodrama *The Bad Seed*, the story of an improbably precious girl whose path to a winsome adolescence is littered with the corpses of her rivals, a personality flaw the movie attributes to "bad genes." In *Ruthless!*, gifted little Tina Denmark (Kacie Hengel) is passed over for the lead in her school play. Although Tina's mother (Tami Dahbura) pleads with her to accept her lot, Tina's self-appointed agent/surrogate stage mother (Shari Lynn) maneuvers the girl into understudy for the lead, and then the back-stabbing begins. Although this musical is played entirely by women, it's not about women — or even *homo sapiens* — it's about actors; talent is the "bad seed" that drives egos into warp speed and blasts the characters into interstellar realms of sociopathic self-indulgence. None of the characters is immune from the virulence of the spotlight's narcissism. Even the theater critic (Andee Gibbs) projects her self-rapture from the back seats when given a chance. Her solo, "I Hate Musicals" (a refrain I've sung often enough in my own reviews), is representative of the farcical genius of the script. It is a scathing analysis of Broadway that engages every cliché it attacks. — LT. Manoa Valley Theatre, 2833 E. Manoa Rd.: Fri 10/8 & Sat 10/9, 8 p.m.; Sun. 10/10, 4 p.m. \$23 - \$25. 988-6131  
**The Taste of Kona Coffee** Audiences are raving over this first play in Edward Sakamoto's trilogy, *Hawaii No Ka Oi* (Kumu Kahua, which is presenting this premiere, has already produced the other two components of the trilogy, *Manoa Valley* and *Life of the Land*). Sakamoto's pidgin script sparkles with a frankness that is often humorous, sometimes slicing. It's 1929 Kona, and, on the Kamiya family's modest coffee plantation, a



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**Culture**

This week's annual powwow is a focal point for Hawaii's American Indian community

# Call of the Drums



Pointing his feathers to the Great Creator: a Honolulu powwow dancer

together for intertribal festivals. But after the Civil War, Raymond says, the U.S. government made such gatherings illegal; the tribal festivals that were permitted became trivialized into entertainment events for the benefit of non-Indians ("Beads cost money," Raymond says by way of simple explanation). He says even the term "powwow" — which the dictionary traces to an Algonquian word for "priest" — was used to mock Indian culture in the same way that the word "how" was.

"It was probably used as something derogatory," he says, "but Indians have made it something to be proud of. You have to understand: Indians are contraries. We survive by doing things 180 degrees different than expected."

About 50 years ago, when the ban on intertribal gatherings was lifted, Raymond says, the tribes started the now-established powwow circuit with the aim of exploring the commonality between the 308 Indian nations, each with its own language, crafts, chants and dances. "A Flathead boy from Montana can come to a powwow and see the way a Lakota boy spins his feathers (on his regalia), each feather pointed just so in the same direction to the Great Creator," says Raymond. "Now, some people may say this is a bleeding down of culture, but what is actually going on is a sharing of past and present. That's respect for all Indians." In the tapestry of color and rhythm that characterizes today's powwows, he says, the unity is there for everyone, Indian or not, to enjoy.

But he also advises that you must know what to look for at powwows, especially when it comes to the crowd-pleasing dance competitions. Some, like "fancy dancing," are meant to be athletic spectacles, while others are meant to move the spirit in a way that must be experienced to be truly understood.

"Our actions speak louder than words," Raymond says. "It's what you do, not what you say; that makes the prayer. Let's say the dancer wants respect for the land, then the dancer gives his sweat. He dances with that in mind and gives his full attention to the drum at the center of the four directions. He concentrates to be really subtle. He pushes himself hard, keeping his shoulders just so and his fringe bouncing all in the same direction." The most skilled Indian dancers, Raymond says, experience transcendence after dancing in this manner for days and nights on end: "It comes to them in a flash. They see their ancestors. They feel the respect for all Indians. Talk to powwow dancers all over the country, and they'll tell you these actions don't lie."

Raymond says that, despite the powwow association's efforts to promote the event to the general community, members still get asked if non-Indians can attend. "I try to tell them we were destined to have a Hawaiian version of the powwow," he says with a laugh. "After all, you can always spell it 'pau wow.'"

If you want to look for the essence of powwow culture as you cruise the grounds at Thomas Square this weekend, he says, look for the authentic Indian "ribbon shirts." The origin of the garment goes back to when there was no money for beads and Indians had to make due with shreds of fabric. The making of ribbon shirts then evolved as an art. "There it is," says Raymond, "an example of people who took something difficult, turned it around and made it into something to be proud of."

elders' valued counsel has been a problem for American Indians in Hawaii today as well.

"Indians in Hawaii have to be a different breed of bear," he says. "We're very poor in a way. Sometimes we've found military boys that make great [powwow] singers, but then they get shipped out. That doesn't mean we lay down and die. We have to keep it going."

In the years since the Honolulu powwow began, Raymond says, there has been a surge of pride in cultural identity among Indians in Hawaii. He points to a census statistic showing that Hawaii's Indian population has increased 84 percent in the past 10 years, theorizing that the figure doesn't necessarily mean there's been an influx of American Indian people but rather that more Hawaii residents with Indian blood are declaring their heritage. Raymond says he feels the annual powwows may be partly responsible for this.

"A powwow is like a beehive of Indian activity," he says, reeling off its manifold purposes: to affirm identity, to mark time, to reinforce spiritual kinship among the tribes and, finally, to share Indian culture with the rest of society. "Black Elk advised Indians to share their ways," he says. "It is a culture based on harmony, so it's a benefit to everyone."

In fact, the history of the pantribal powwow itself, as the powwow association's members tell it, is an example of Indian strength in the face of adversity. Originally, they say, some tribes had a tradition of getting

## 19th Annual Powwow

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Nineteen years ago, when the first American Indian powwow was staged in Honolulu, there wasn't much to it, according to Alexander "Hank" Raymond, a son of the

LIZA SIMON

Colville Confederated Tribe of Eastern Washington state and a member of the Waimanalo-based American Indian Powwow Association. "A bunch of Boy Scouts jumped around to Indian songs on a tape recorder, and that was it," says Raymond, breaking into laughter at the memory. But thanks to the perseverance of a diligent core group of transplanted American Indians (incidentally, they say they prefer that term over the PC "Native American") who spend their spare time selling fried bread and staging car washes to raise funds for the powwow association, the annual gathering has come a long way since then: This year, the powwow has been officially recognized by the Mainland powwow circuit. As a result, this weekend's event will feature more notables than ever before, including Johnny Moses, a venerated performer, healer and shaman from British Columbia who has made several Isle visits in recent years and who will give the invocation. And the local powwow's head dancers — Sarah Jensen from the Old Sage tribe of Oklahoma and Randy Labatte, a Sioux-Chippewa from South Dakota — have made their mark at granddaddy Mainland powwows, like the gargantuan one held each year in Bismarck, N.D.

David Mulinix, a part-Cherokee, says American Indians first came to Hawaii two centuries ago on the whaling ships, but, away from their elders, they quickly lost their culture. According to Raymond, the lack of



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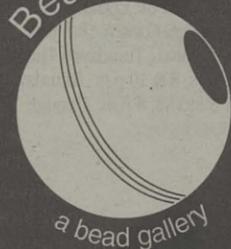
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From Page 14

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crisis explodes when the oldest son, Aki, returns from Honolulu to help his brother Tosh convince their invalid father to give up farming and relocate the family to the modern ease of the city. The story is a brilliant reminder that when we grab for a better future, we must discard the precious past, but for all the anguish of goodbye, there is an equal measure of the teetering joy of hope. The lofty themes of survival, family duty and identity are skillfully realized here through the realistic complexity of the characters. This is not just a good drama about the Japanese experience in Hawaii; it is just a good drama. — *L.T. Tenney Theatre*, St. Andrew's Cathedral, Queen Emma Sq. Fri. 10/8 & Sat. 10/9, 8 p.m. through 10/9; Sun. 10/10, 6:30 p.m. \$8. 737-4161

**THE WORKS** After 20 months on the injured list due to renovations and asbestos removal, Leeward Community College's theater reopens with a performance by this 10-member dance troupe (hailed by the *Village Voice* for its "ecstatic sensuality"), led by Jennifer Muller, whose choreography combines elements from the techniques of Paul Taylor, Twyla Twap and Martha Graham. *LCC Theatre*, 96-045 Ala Ike St., Pearl City: Sat. 10/9, 8 p.m. \$15. 455-0385

## Comedy

**Comedy Workshop** A new late-night series where both rookies and established comedians can iron out the bugs in new material. If you want to perform, you'll have to check in with the host an hour before showtime. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Thursdays, 8 p.m. \$5. 732-2670  
**John Fox** Leave the kids at home when you go to see this veteran of HBO and other cable shows. Fox is billed as one of the Comedy Club's more "adult" acts. *Honolulu Comedy Club*, Ilikai Hotel, 1777 Ala Moana Blvd.: Tuesdays - Thursdays, 8:30 p.m.; Fridays, 8 & 10 p.m.; Saturdays, 8 & 10:15 p.m. & Sundays, 8 p.m. Through 10/10.

## Galleries

### Opening

**Creatures from Inner Space** Paintings by Suma Cohn. Opens 10/9, through 10/31. *The Gallery on the Pali*, 2500 Pali Hwy. 526-1191  
**The Pleasures & Terrors of Spring Cleaning** A multidisciplinary art exhibition by gay, lesbian and bisexual students, faculty and alumni of the UH Art Department. Opens 10/11, through 10/22. *Commons Gallery*, UH Manoa campus 956-6888  
**To Waka Tot: Contemporary Maori Art from New Zealand** Various works that combine traditional Maori forms with the symbolism, materials and techniques of other art cultures of the world. Opens 10/3, through 11/5. *Commons Gallery*, UH Manoa campus 956-6888

### Continuing

**Beasts** Fiber work and lithographs by Wendy Kim Messier and Cora Yee. Through 10/17. *Queen Emma Gallery*, Queen's Medical Center, 1301 Punchbowl St. 547-4397  
**Contemporary Hawaiian Artists** A multimedia exhibition of artwork and poetry by Hawaiian artists. Through 10/30. *Gallery Iolani*, Windward Community College, 45-720 Kealahala Rd. 235-0077  
**Faces and Figures** Oils, pastels and watercolors by Wayne Takazono. Through 10/31. *Arts of Paradise Gallery*, 2330 Kalakaua Ave. 924-2787  
**The Feminine Mystique** Ceramic vessels and teapots by Iarch King and Cathy Davenport Uno. Through 10/21. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899  
**Fire and Smoke — Rakau '93** Traditional and nontraditional ceramic forms and objects by 13 Oahu artists. Through 10/21. *Koa Gallery*, KCC Diamond Head campus. 734-9375  
**Garden of Delights** Recent watercolors and collages by Yasuko Abeshima. Through 10/31. *Kookai Gallery*, 46-056 Kamehameha Hwy. 247-0709  
**Hare Apparent** Paintings and mixed media works by Nanci Hersh. Through 10/31. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-2787  
**Hawaiian Male Artists** Recent works by various artists. Through 10/26. *The LCC Foyer Art Gallery*, 96-045 Ala Ike Rd. 455-0477  
**Inner Visions** Artworks by a memory-impaired artist. Through 10/28. *Lane Gallery*, Honolulu Hale, 530 S. King St. 521-3771  
**Rick Lawrence** Original oils and miniature original oils with an environmental theme. *Livingston Galleries*, 51-666 Kamehameha Hwy. 237-7165  
**Mauka to Makai** Recent works of Lauren Achitoff, Cindy Conklin, Julie Kerns-Schaper, Tamara Moan, Cid Newsome and Liesel Philipp. Through 10/27. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd. 239-4945  
**Recent (and not-so-recent) Works** Prints, paintings and works on paper by Deb Aoki. Through 10/15. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126  
**Reclaiming the Self** Art as therapy. Through 10/7. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191  
**Short Circuit Thoughts** Recent paintings by Milan Heger. Through 10/9. *Hawaii Pacific University Art Gallery*, Hawaii Loa campus. 233-3167  
**Time Space Sound** Metal sculpture by Dan Carpenter. Through 10/12. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191  
**Tropical Magic** Paintings, sculptures and gongs by Ivan Krilzarin and John Costello. Through 10/31. *Ka'ala Art Gallery*, 66-456 Kamehameha Hwy. 637-7065  
**The Underwatercolors of Richard Pettit** Watercolors of a wide range of marine life. Through 10/10. *Oceanic Gallery*, 108 Hekili St. 262-3267

**Art Events and Classes**  
**Chinese Knotting: Dragonfly Pin** Using beads and variations of square knots, create shapely and intricate pins. Call for a list of materials to bring. *Temari Center for Asian and Pacific Arts*, 1329-A 10th Ave.: Sun. 10/10, 9 a.m. - noon. \$18, \$6 materials fee. 735-1860  
**To Waka Tot Exhibit Fair** An afternoon of music, dance, art and craft demonstrations by Maori and Hawaiian artists. Some of the demonstrations include painting, bone and wood carving, featherwork and weaving. *Art Building Courtyard*, UH Manoa campus. Sun. 10/10, noon - 4 p.m. Free. 956-6888

## Museums

**Bishop Museum** 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids. 847-3511  
**Bicycles** An exhibit of antique bicycles, posters, prints and bicycle memorabilia tracing the evolution of the bicycle throughout the world and in Hawaii. Through 1/3.  
**Journey by Starlight/Voyagers Risking the Dream** A double-feature program exploring the voyaging techniques of early Polynesian travelers through modern-day navigators. Fridays & Saturdays, 7 p.m. \$3.50.  
**Movements to the Stars** This planetarium program pays tribute to the history of stargazing from Stonehenge to Mauna Kea. Daily, 11 a.m. (1:30 p.m. in Japanese) & 2 p.m.  
**Shells: Gems of Nature** The exhibit, which focuses largely on shells that may be found in Hawaiian waters, includes an array of cowries, cones, augers, bivalves and volutes, as well as a number of fossilized shells gathered around Oahu. Ongoing.  
**Trapped in Time** A collection of over 60 examples of 30-million-year-old insects that are preserved in amber. The star of the show is a *Jurassic Park* mosquito. Through 11/7.  
**Water Wonders** An exhibit that features 15 interactive water displays, including water chambers, splashable water table fountains and water games. Through 1/3.  
**The Contemporary Museum** 2411 Makiki Hts. Dr. Open Tue. - Sat., 10 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$4. 526-1322  
**The Contemporary Museum Collects: The First Five Years 1988 - 1993** An exhibition of works from the 1940s to the present, including paintings, sculptures, drawings, prints, photographs, video, ceramics, glass, metalwork and fiber art. Opens 10/6, through 11/28.  
**The Contemporary Museum at the Alana Waikiki Hotel**, 1956 Ala Moana Blvd. Open daily. Free. 526-1322  
**In Black and White and in Color** Prints by Hawaii artists. Through 11/17.  
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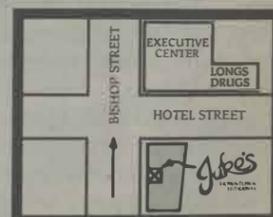
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**Food**

John Waters and David Lynch put together couldn't have dreamed up Keehi Lagoon's La Mariana Sailing Club

# Kitsch Kitchen

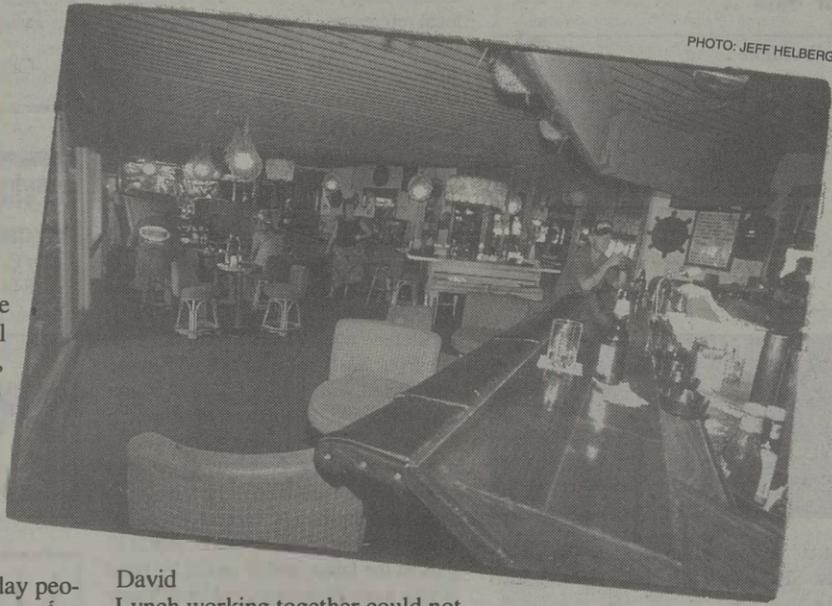


PHOTO: JEFF HELBERG

As fun as it is to snicker about the tarnished cultural icons of yesteryear, mom and pop's chintzy old standards always remain vaguely comforting, and eventually we all discover humor in those things our parents considered the cat's pajamas. Today people are gaga over yesterday's tastiest excesses. I offer as proof: the musical comeback of Tom Jones, the resurrection of 1970s fashion, Oliver Stone films, Elvis sightings and the return of theme restaurants. Yes, that's right, theme restaurants.

While this peculiar brand of escapism isn't new (in 1930s L.A. there was a restaurant called Pacific Seas which featured thatched-roof huts and an indoor waterfall), the mood has taken a nasty turn. The new theme restaurants are self-consciously ironic. You can go to them to dine seriously or you can go to pretend that the whole experience is one big joke; either way, you leave feeling très chic. Très phony. Worse still, there are more of these places popping up every day: Brasserie du Theatre (New York), Planet Hollywood (N.Y. and L.A.), The Fog City Diner (San Francisco) and Chops (Atlanta), to name just a few.

Unless you include the Hard Rock Cafe or Studebaker's, Hawaii is not yet home to escapist dining creations, but we do have a few leftover themes from the past on our entertainment menu. Unfortunately, many of the tastiest examples were recently tossed on the ash heap of paradise: the pool-with-window bar that was Davey Jones' Locker, the rotating restaurant and flying saucer look-alike on top of the Aja Moana Building and the monkey bar in the Pearl City Tavern. But don't worry that kitsch has been completely removed from the kitchen: We still have the floating Pagoda Restaurant, Club Hubba Hubba, the Oceanarium Restaurant and my own all-time favorite, La Mariana Sailing Club.

The most striking thing about La Mariana is the decor. Imagine being given the task of doing a low-budget remake of *Blue Hawaii*, with a production stipulation that all props come from K-Mart, fishing supply stores and Philippine curio shops. La Mariana would be the best set you could hope to build. Their lounge is enclosed with fishing nets; the lamps are made of seashells and bamboo; and the chairs look like something Pier One Imports stopped carrying in 1970. John Waters and

David Lynch working together could not have conceived a setting more consciously kitsch. But the best things about La Mariana are the regular customers, who in general seem to take the place very seriously. This is no spot for pseudo-hip 1990s irony. When you're at La Mariana, order domestic beer, and, if you expect to finish it, definitely don't make con-

**DON DOUGHERTY**

descending remarks about the lacquered blowfish that serve as lamps over the bar.

Originally a private club with whopping dues of 50 cents a month, La Mariana still caters to the yachties and Keehi Lagoon wharf rats the place was created for. The restaurant is now open to the public, though, and its "boat-people" customer base has been joined by an unusual mix of down-to-earth folks who work on Sand Island and a few odd friends of the band, which plays Thursday through Saturday nights. Another charming feature of La Mariana: the constant interruptions caused by jet noise. Given their location — right on Keehi Harbor under the flight path of departing airplanes — about once every 20 minutes, the roar of a 747 drowns out all conversation for about 15 seconds. That's the kind of atmosphere money simply can't buy! Eat your heart out, Planet Hollywood.

While most people come here to eat pupus, La Mariana also has a full dinner menu. The appetizers range in price from French Fries (\$1) to Teriyaki Short Ribs (\$7.50). The Mushrooms Provencale (\$6.50), sauteed with garlic, wine and fresh herbs, were tasty, while both the Deep-Fried (imitation) Crab (\$7.25) and Deep-Fried Mozzarella (\$6.50) are served with a better-than-ranch blue-cheese sauce. The dinner entrees vary in price from Broiled Marsala Chicken (\$9.25) to various cuts of steak (\$14.95). All dinners are served with rice or fries and steamed mixed vegetables. We picked two of the least costly items, Chicken Parmigiano and Teriyaki Pork Chops

(\$9.95), to see what a La Mariana dinner was like. The chicken, which was supposed to come with pasta, arrived with fries; the teri-pork was just that: a pork chop topped with sweet teriyaki sauce. Not exactly exciting, but not bad. The band, on the other hand, was neither exciting nor good. In fact, during their rendition of one Stones tune, I found myself hoping a 747 was taxiing down the runway. Soon.

Given the look of the place, the food at La Mariana is better than you'd expect. In fact, if Elvis is alive, he probably comes to La Mariana regularly. There's plenty of the deep-fried food he'd enjoy, and nobody here gives you a second look if you choose to eat two or three servings of it in one meal. And — despite the fried food, the beer-guzzling crowd and the politically incorrect decor (remember, those lamps are made from lacquered blowfish which certainly weren't caught for food) — the menu is actually rather sensitive. Healthy choices include Ceviche (\$8.50) and a Greek Salad (\$6.75), and the chicken dishes are even prepared with skinless white meat. Also pleasant, and more suited to the feel of the place: the beer, which was so cold that the first sip or two had ice in it. That's, like, way cool. Eh, eh, eh. This is definitely not your father's Waikiki yacht club, so don't, like, come here if you're going to, like, ridicule the fish lamps and stuff. I mean, like, so what if it smells like a boat harbor? Like, that's what it is, OK? And, like, maybe it is your father's Waikiki yacht club, the one he envisioned from the Mainland, like, 20 or 30 years ago. But, like, who cares? If Elvis would dig it, it should be good enough for you, too.

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Young enthusiastic male seeks partner to share in experiencing prosperity in life. RSVP: GY c/o Box 22067, Hon, HI 96823. 70105♣

Handsome nice guy, 32, 5'6", slim, cosmopolitan, likes nature, children, reading, writing, music, movies. Seeks easygoing, petite SWF. P.O. Box 1453, Aiea, HI 96701. 70103♣

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Asian Oriental wanted. SWM 40, very handsome, fit, professional, sincere, sensitive would like to meet/date very pretty or very sexy Asian any age. I'm very discrete. Let's talk or write, and send picture please. HW Box 251♣

Incurable romantic Renaissance fellow seeks compassionate companion. She is vegetarian naturalist who loves art and her independence, but longs to share the joy and beauty of life here in Paradise. If you know her, please send her his way. HW Box 250♣

SWM 37, highly educated w/animal side, seeks arts F. Photo please. HW Box 249♣

I am an intellectual in my late 40s, financially secure. What I'm ultimately looking for is a mildly neurotic woman in her 20s or 30s (financially insecure) to live with me. Free spirits only please. HW Box 248♣

Sleepless in Honolulu. SWM, cute, fun, fit, 35, bright, wholesome. Are you my SWF? P.O. Box 26057, Hon. 96825 A REALLY NICE GUY! Intelligent, creative, and interesting. Successful career, financially stable, and secure with myself. Loves to travel, enjoys almost all kinds of music, and dining out. Pleasant personality, great disposition, Chinese ancestry, island born, 5'9", slim build, active, late forties, very youthful, good looks, n/s, widowed for awhile with no dependents. Would like to meet a warm and sincere woman, 34+, race is unimportant, but the quality of the person is. Please write: Dave, P.O. Box 1956, Pearl City, HI 96782.

SCM, 70, seeks single English-Chinese or English-Japanese speaking female companion to do 4 hr housecleaning a wk for free private room. HW Box 245♣

## WOMEN SEEKING MEN

Professional F 34, able to recognize humor and magic in the seemingly ordinary, is looking for a man who is comfortable in his own skin and thinks for himself. Yeah, I'm attractive. HW Box 255♣

DJF, Health professional, 42, enjoys yoga, hiking, old fashioned romance/values. Would like to meet S gentlemen 39-49 with positive outlook, sense of humor, good company. Please send photo. HW Box 254♣

SWF, Health professional from Canada seeking adventurous single men, age 30 to 40, to share intelligent conversation, lots of laughs, and a little romance! Please send photo. HW Box 253♣

## MEN SEEKING MEN

### AD OF THE WEEK

You are getting sleepy. Very sleepy. Relax. Your eyes are very heavy... you are now asleep and open to suggestion. Pick up a phone and call this attractive 26 yo. WM for fun and? On the count of 3, you'll wake up and call me. 1... 2... 3... 70100♣

ME: 28, classical musician, veg., not massculture. Likes: meditating, trees, jogging, gardening. You: friend. 70107♣

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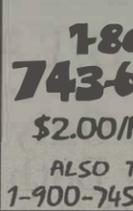


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Are you an entrepreneur, entertainer, business owner/operator whose progress is endlessly threatened by overwhelming paperwork? Let's talk. I am a mature, overqualified business lady seeking 20-30 hours a week, handling the deskwork and real-world communication needs of a successful career person, who shouldn't have to face that overload alone! I am also a skilled writer of "politically correct" business letters, motivation sales and enrollment brochures, effective and interesting internal/external newsletters, and do great "meet and great," as well as balancing your checkbook. Excellent local references. Ridiculously low rates. Present contact ends very soon; available now. Call or write M. Scott, Honolulu Weekly. 528-1475.

## help wanted

Once again, *Honolulu Weekly* is looking for delivery drivers! Yes, you too could be part of the exciting, glamorous world of newsprint! For \$10 an hour, we get to make you drive all over town, park in semilegal curb spaces, wear a fashionable *Honolulu Weekly* T-shirt and become acquainted with Kalihi. In return, you need to have a reliable car, insurance, a driver's license and either an answering machine or a really easy way to get hold of you. And please don't be allergic to sweat or inky hands. We need you on Wednesday between 8:30 a.m. and 2:30 p.m. at the latest, and it would be great if you were living in the North Shore area. Please call 528-1475 for more information.

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# The Straight Dope



Illustration: Signorino

I'm asking this for my dad, Vern. Had the recent close vote on the budget in the House of Representatives been a tie, how would they have broken it? Also, not that I'm asking for any particular reason, what is the line of presidential succession? — Paul Bryant, Chicago, Illinois

You're a good son, Paul, but you should tell Dad not to be shy — I love hearing from guys named Vern. There is no formal method for breaking ties in the House, and no need for one. It's different in the Senate, which is probably why people are confused about this. The Constitution empowers the vice president, who presides over the Senate, to vote only in case of ties. The founding parents (I'm so PC) presumably spelled this out because the VP is not a senator and has few specific duties and they wanted him to feel like he was doing something to earn his salary.

In contrast, the presiding officer of the House, the speaker, is a full member and can vote on any measure. By tradition, it is true, the speaker votes only to break ties, but this custom is often breached. If memory serves, speaker Tom Foley voted aye on the budget although there wasn't a tie at the time.

The main thing is, there's nothing especially awful about a tie vote. Most measures require a majority vote for passage. Since a tie is not a majority, the measure fails — no sudden death overtime, no nothing.

The presidential succession is more complicated. There are two cases to consider. The first is when the presidency becomes vacant, but the vice president is still on hand. In this circumstance Article II of the Constitution has been interpreted to empower the vice president to assume the office. The new president can then appoint a new vice president under the 25th Amendment. Thus Richard Nixon appointed Gerald Ford VP after Spiro Agnew's disgrace and Ford, having been sworn in as president following Nixon's departure, appointed Nelson Rockefeller. This process of appointment by appointees could have continued until the next regular presidential election.

If the president and vice president take it on the lam at the same time, a different law kicks in, namely the 1947 presidential-succession act. This establishes the more elaborate

line of succession most people are vaguely acquainted with, even though there has never been a time when the offices of president and vice president were vacant simultaneously outside the normal quadrennial transfer of power. Should a dual vacancy occur, however, the presidency would pass first to the speaker of the House, then the president pro tem of the Senate, then the members of the cabinet in roughly the order in which their departments were created, i.e., State, Treasury, Defense (replaced the War Department in 1947), Justice (attorney general), Interior, Agriculture, Commerce, Labor, Health and Human Services, Housing and Urban Development, Transportation, Energy, Education and Veterans Affairs. That's as far as the official line of succession extends; one supposes Congress figured that if you ran through all the above and couldn't find somebody to be president, the situation would have to be so chaotic that there wouldn't be much left to be president of. Guess we'd just have to call Alexander Haig.

**W**hen I was a kid, my friends and I heard it was possible to defeat a police radar gun by stuffing the hubcaps of a car with crumpled aluminum foil, on the theory that when the radar beam was reflected from the thousands of whirling facets of foil it would be totally scrambled. We heard this effect was so powerful that the radar gun might even overheat and explode. Any truth to this? — Jeff Morin, Arlington, Virginia

No. The foil is shielded by the metal hubcaps and has no effect on the radar return. In any case the police typically beam you from ahead or behind, meaning that most of the radar reflection is caused by stuff on the front or back of your car, not the sides. Conceivably if you had, say, a six-foot-diameter windmill mounted on top of the car with the leeward side of each arm covered with foil it might throw off a Doppler-type radar. But you'd be a bit conspicuous. — Cecil Adams

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams, Chicago Reader, 11 E. Illinois, Chicago 60611. ■

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From Page 16

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8:30 a.m. - 5 p.m. Free. 526-1322  
**Guardian Figures** Commissioned by the city's Art in Public Buildings program for the new Police Headquarters, Nancy Carman's *Guardian Figures* offers a refreshing departure — spiritually as well as physically — from the generic metal structures or ponderously political murals that dubiously grace so many public buildings. At first glance the massive glazed earthenware relief figures, with their soft colors and intricate detail, seem almost fanciful, but Carman has subtly woven a complex and deeply felt message around her images. Through 10/13. — *Nikki Ty-Tomkins*  
**The Hawaii Maritime Center** Pier 7. Open daily, 9 a.m. - 5 p.m. \$7 adults, \$4 kids. 536-6373  
**Museum Highlights** The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent overview of that history with exhibits that cover the ancient Hawaiian voyages, Captain Cook, the whaling industry, memories of the *Lurline* and Matson shipping and the most recent maritime hallmark: the *Hokuā'e'a* voyages. The center is home to the *Falls of Chyd*, the only four-masted, fully rigged ship left in existence, a humpback whale skeleton and other marine displays ranging from sharks to yacht racing. Ongoing.  
**Honolulu Academy of Arts** 900 S. Beretania St. Open Tue. - Sat., 10 a.m. - 4:30 p.m.; Sun., 1 - 5 p.m. Suggested donation: \$4 adults, \$2 students, seniors. 532-8700

**American Impressionist Prints and Drawings from the Academy's Collection** A small but very fine collection of drawings and prints. Included are two exceptionally appealing drypoint aquatints by Mary Cassatt, a lovely signature pastel by Thomas Wilmer Dewing and an unusually atmospheric graphite and watercolor drawing of English fisherwomen on the North Sea coast by Winslow Homer. Through 10/24. — *N.T.T.*

**Adam Le Blanc: Night on B Street** A thought-provoking installation evoking an imaginary urban neighborhood and the people who live there. Through 10/10.

**Kayumangi Presence '93** Over 130 new works by 45 "cutting edge" artists of Filipino ancestry. Opens 10/6, through 10/31.

**Mary Ellen Mark: Indian Circus Portfolio** Photographs of the forgotten and lost people of Indian circuses. Through 10/10.

**Masterworks of American Impressionism from the Pfeil Collection** The collection is an exceptional one. It features the work of three generations of American impressionists spanning a period of some 40 years from the 1880s, when the influence of French impressionism first began to be felt in America, to the 1920s, when other modernist movements began to dominate the art scene. *Masterworks* offers a refreshing voyage back to gentler times when sheer beauty rather than "self-expression" was the artist's goal and goal. Through 10/17. — *N.T.T.*

**The Past Recovered** A large group of the Academy's Japanese paintings and *ukiyo-e* woodblock prints that have been recently restored. Through 10/17.

**Mission Houses Museum** 553 S. King St. Open Tue. - Sat., 9 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$3.50 adults, \$1 kids. 531-0481

**Museum Tours** The three historic mission houses, built between 1821 and 1841, are located downtown, within walking distance of other photographic landmarks. Explore the daily life and work of the American missionaries on the grounds of the museum and discover the role the brethren and sistren played in 19th-century Hawaii. Ongoing.

## Learning

**Buddy/Volunteer Orientation** Learn about the missions of, and volunteer opportunities at, the Life Foundation and Pacificare. Additionally, a basic overview of HIV/AIDS will be given, along with information on how to prevent HIV transmission. *Winstedt House*, 3840 Paki Ave.: Wed. 10/6, 6 - 9 p.m. 971-2437

**Dryland Plant Landscapes** Want to create a garden that requires little water? Learn about dryland plants and their use in landscaping. Before the lecture, enjoy a special tour of native Hawaiian dryland plants on the Bishop Museum grounds led by naturalist/educator Keith Tomlinson. Registration required. *Alberton Hakau*, Bishop Museum, 1525 Bernice St.: Tue. 10/12, museum tour: 5:30 p.m., lecture: 7 p.m. \$7. 848-4168

**55 - Alive Driving Class** A class designed to help mature adults improve their driving skills. Learn about the effects of aging and medications on driving, basic driving rules, accident prevention measures and driver's license renewal. *Castle Medical Center*, 640 Ulukahiki St.: Tue. 10/12 &

Wed. 10/13, 8 a.m. - noon \$8. 263-5252

**Hawaiian Culture Lecture** Wayne Davis, a member of several genealogical societies, discusses the Kamehameha genealogy. *Kaumakapili Church*, 766 North King St.: Thur. 10/7, 7 - 8:30 p.m. Free. 842-8279

**Hawaiian Lei Making: Haku Method** Brian Choy shows you how the traditional way. Registration is required. *Lyon Arboretum*, 3860 Manoa Rd.: Sat. 10/9, noon - 3 p.m. \$13.50. 988-7378

**Hawaiian Malacological Society Meeting** This month's topic is fossilizing. Bring your own fossils and get Jurassic. *First United Methodist Church*, 1020 S. Beretania St.: Wed. 10/6, 7 p.m. Free. 848-4118

**HeartSaver/CPR Class** Be a lifesaver by learning basic life support, including anatomy and physiology of the heart and lungs. Risk factors and symptoms of cardiac arrest will also be reviewed, along with suggested lifestyle changes. Reservations required. *Castle Center for Health Promotion*, 46-001 Kamehameha Hwy.: Mon. 10/11 & Wed. 10/13, 7 - 9 p.m. \$25. 235-8737

**Siblings Class** Prepare your children for the new family member, teaching them how to enjoy and assist with a newborn. Focuses on the birth process, development of the baby and how to integrate the new addition into the family. *Castle Medical Center*, 640 Ulukahiki St.: Mon. 10/11, 5 - 6:30 p.m. \$30. 263-5100

**School of Ocean & Earth Science & Technology Open House** Learn about volcanoes, global change, hurricanes, water quality and much more at this tour of UH's extensive research facilities. Included are videos, live-action science demonstrations, laboratory and research ship tours. Free shuttle bus service to off-campus locations. *Marine Science Bldg.*, UH Manoa campus: Fri. 10/8, 9 a.m. - 2 p.m. & Sat. 10/9, 10 a.m. - 3 p.m. Free. 956-2414

**Tropical Plant Walk** Learn about native Hawaiian and other rare tropical plants on this guided walk. Walking shoes, insect repellent and light rain gear recommended. Reservations required. *Hoomaluhia Botanical Garden*, 45-680 Luluku Rd.: Sundays, 1 - 3:30 p.m. Free. 233-7323

## Kids

**Back to the Basics...** Reps from bike shops from around the island demonstrate how to repair and maintain your two-wheeler. From tires and tubes to brakes and gears, you'll learn the proper tools for the job. *Castle Memorial Bldg.*, Bishop Museum, 1525 Bernice St.: Sat. 10/9, 10 a.m. - 4 p.m. \$7.95 adults, \$6.95 kids. 847-3511

**Hale Kula Drug Free Fun Run and Wellness Fair** Entertainment, games, clowns, martial arts demonstrations, keiki fingerpainting and fun runs of one and two miles. *Hale Kula Elementary School*, Scholfield Barracks: Sat. 10/9, 8:30 a.m. - 12:30 p.m. Free. 621-5159

**McGruff Fun Run and Family Fair** Help take a bite out of crime while having fun. Choose between the 3K Flatlander course or the 8K mountaineer route. After, unwind at Kapiolani Park with plenty of food and entertainment. Featured performers include Leahi, Lehua Dance Company, Danceworks/Danceoids and the Royal Hawaiian Band. Registration required. *Kapiolani Park*, 2755 Monsarrat Ave.: Sun. 10/10, 6:30 a.m. \$15. 586-1416

**Nature Walk A** guided trek to the waterfall and back. Don't forget to wear comfortable shoes and bring insect repellent. *Waimea Falls Park*, 59-864 Kamehameha Hwy.: Sat. 10/9, 8 - 10:30 a.m. \$4 adults, \$2 juniors 6 - 12. 638-8511

**Something Fishy** For budding ichthyologists 6 to 10 years old. Spend an afternoon on the banks of beautiful Makiki Stream and learn what makes Hawaii's streams so special. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun. 10/10, 1:30 - 3:30 p.m. \$5. 955-0100

**Tropical Plant Nature Walk** Meander through verdant Ho'omaluhia Garden and experience tropical plants, island natural history and majestic scenery. You will, of course, wear your walking shoes and insect repellent. *Ho'omaluhia Botanical Gardens*, 45-680 Luluku Rd.: Saturdays, 10 a.m.; Sundays, 1 p.m. Free. 235-6637

## Hikes and Walks

**Chinatown Walking Tours** The Chinatown Historical Society offers two different walking tours. The morning tour covers the heart of Chinatown and its arcades, herbal shops and historical buildings. The afternoon tour visits sev-

eral Chinese and Japanese temples and the lush sanctuary Foster Gardens. *Meet inside Asia Mall*, 1250 Maunakea St.: weekdays, 10 a.m. & 1 p.m., Saturdays, 10 a.m. \$2 plus \$1 fee for Foster Gardens. 521-3045

**Ghosts of Old Honolulu** Explore historic Downtown and learn about Honolulu's collection of spirits from Polynesia, Asia and the West. Registration required. *Meet at Old Archive Bldg.*, Iolani Palace Grounds: Wed. 10/6, 6 - 9 p.m. \$5. 943-0371

**Historic Honolulu Walking Tour** Step back in time (but be careful crossing the street) on this historic tour of Downtown, which explores the Mission Houses, Kawaiaha'o Church, King Lunalilo's tomb, the Kamehameha statue, the Iolani Palace grounds and St. Andrew's Cathedral. Reservations required. *Call Mission Houses Museum for meeting place.* Wednesdays 9:30 a.m. - noon. \$7 adults, \$2 kids. 531-0481

**Kahala Valley** Enjoy stream crossing, swimming holes, breadfruit trees and hala in this lush windward valley. *Call the Hawaii Nature Center for time and meeting place.* Sat. 10/9, \$5. 955-0100

**Kahooli** Be careful. This Kaaawa hike features a steep trail with very narrow sections along the edge of cliffs. Don't forget your camera; the views are spectacular. *Meet at Iolani Palace*, mauka side: Sun. 10/10, 8 a.m. \$1. 488-1161

**Makiki Loop Trail** Explore ecology and natural history in the lush forest above the Hawaii Nature Center. Reservations required. *Call the Hawaii Nature Center for time and meeting place.* Sat. 10/9, \$5. 955-0100

**A Stroll Through Kaimuki** Experience the life of old Kaimuki as your guides recall the small shops, bakeries, schools and lifestyles of yesteryear. *Meet at the Kaimuki Recreation Center Pavilion*, 3521 Waiālae Ave.: Tue. 10/9, 9 - 11 a.m. \$5. 734-9245

**There's Trouble in the Kingdom** Trace the footsteps of personalities of 19th-century Hawaii with guide Barbara Lloyd as she highlights the history of the kingdom. Reservations required. *Meet at the makai side of Mission Houses Museum*, 553 S. King St.: Wed. 10/6, 1:30 - 3:30 p.m. \$5. 734-9245

**Upper Arboretum** A guided tour of the upper reaches of the Lyon Arboretum where you'll get a unique opportunity to explore the hidden valleys and ridges where Dr. Lyon made his first plantings. Reservations required. *Lyon Arboretum*, 3860 Manoa Rd.: Sat. 10/9, 9:30 a.m. - 1:30 p.m. \$8. 988-7378

## Whatevahs

**Book Signing** Author/photographer Linda Ching will be on hand to present her new book *Ano Lani, The Hawaiian Monarchy Years*. The night features a slide presentation of Ching's images along with a reading of excerpts of the book. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Wed. 10/6, 8 p.m. \$3. 732-2670

**Hawaii International Rugby Tournament** Over 1,100 players from seven countries butt heads in this test of will, stamina and craziness. *Kapiolani Park*, 2755 Monsarrat Ave.: Sun. 10/10 - Sat. 10/16, 10 a.m. - 4 p.m. Free. 922-7825

**Israeli Folk Dancing** Keep the culture alive and kicking. Everyone is welcome to drop in and dance. *Dance Studio #2*, UH Manoa campus: Thursdays, 8 - 9:30 p.m. (intermediate) & Fridays, 8 - 9:30 p.m. (beginners). Free. 396-4695

**19th Annual Powwow** See article on Page 15.

**Poet Needed** Poets in the Schools, a program designed to teach students to appreciate the art of poetry by writing their own poems, is now accepting applications for a poet to work part time on Oahu. Poets must be able to work at least two to three mornings a week, anywhere on Oahu. Applications must be accompanied by SASE and mailed to: Eric Chock, Poets in the Schools, 696-C Kuakini St., Honolulu, HI 96817.

**Revolution!** Experience history as royalists and annexationists square off in revolution-torn Honolulu of the 1890s. Reservations required. *Meet at King Kamehameha Statue*, 417 S. King St.: Tue. 10/12, 6 - 9 p.m. \$5. 943-0371

**Survivors of Incest Anonymous** A 12-step recovery program for men and women 18 and older who were sexually abused as children. No dues or fees. *Room 3, Our Redeemer Lutheran Church*, 1404 University Ave.: Thursdays, 7 - 8:30 p.m. Free. 941-3927

**Women's Night Literary Reading** Featuring the talents of Hawaii high-school women Chars Lynne Himeda (Kaiser), K.C. Ishiki-Kalahele (Farrington) and Rima Moon (Roosevelt). *Women's Center*, 1820 University Ave.: Fri. 10/8, 7:30 p.m. Free. 942-7762