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Weekly

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Letters

League of gadflies

Rep. Dave Hagino's unabashed exposé of state government ("Gadfly in the House," *HW*, 11/10) deserves much praise for scrutinizing the corruption of our state officials. I admire Rep. Hagino for his courage in standing up for his beliefs and not allowing himself to play "crony" within the political system. The public needs to know the inside story of government business behind closed doors. Dave is a shining example of what Hawaii needs: a restoration of public trust and confidence. Perhaps a league of gadflies should be organized to eliminate the dirt from the closet and filter in a clean, fresh aroma of moral conscience.

Henry Renteria

Why isn't Hagino Green?

As I read your in-depth interview with Rep. Dave Hagino, I kept asking myself, "So why is this guy a Democrat?" Although I am delighted with his irreverent attitude toward the self-serving behavior of his peers and awed by his seemingly endless supply of courage and backbone in standing up to the "fear, intimidation and cronyism" (in the words of Robert Rees) that fuel Hawaii's corrupt political machine, I still don't understand why he continues to identify with a regime that uses that fuel to maintain a lethal stranglehold on Hawaii's local economy.

Now the *Weekly* exposes his Green thinking on many issues beyond that of government reform, including his

support for community-based small business, public participation in policy-making, gay rights and decentralized government, and in his opposition of the ongoing destruction of the Kakaako small-business community and the attendant loss of local jobs and affordable housing. In fact, David Hagino says he is opposed to nearly everything the Machine stands for.

How can he continue to be a card-carrying Dem? Why isn't he a Green?

The answer is revealed in the final paragraph. When asked if he supports Cayetano for governor, he answers, "I am a loyal Democrat." How disappointing. It seems the "gadfly" is just another career politician, loyal to the folks who can reward him with a cushy Machine job if the voters ever turn him out.

Linda Martin

1992 Green Party candidate for the U.S. Senate

Business as usual

Following the intellectual meanderings of columnist Robert Rees is always a challenge. In his recent column in the *Honolulu Weekly* ("Living in Hawaii, Working in Fear," *HW*, 11/10), Rees wrote about being fired as marketing consultant to a local advertising agency. He has publicly attacked the state government on many occasions and claims his firing is part of some kind of pervasive conspiracy to silence anyone critical of the political establishment. What a crock!

Pay attention, Bob. This is real simple, so you might have trouble getting it:

1. The ad agency's largest client is the Hawaii Visitors Bureau.
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You see, Bob? It ain't politics at all — it's business! I would also fire an employee who couldn't figure that out.

Jim Loomis
Loomis & Pollock

Rush is right

Whoever is responsible for writing your "Honolulu Diary" made an irresponsible comment about Rush Limbaugh being an "idiot-logue" (*HW*, 10/27). If he is an idiot, then millions of people who listen to him every day must be idiots by association. And the *Weekly* is even a bigger idiot for stooping so low as to insult someone without explanation. But considering some of your past examples of biased reporting, such as the article on the Pregnancy Problem Center (*HW*, 2/17), I can understand why and where you are coming from — the far left. Why anyone would want to advertise in your leftist rag is beyond me, and I certainly won't go out of my way to patronize them. Yours for responsible journalism,

Joe Shorba

P.S. I know you won't dare print this, but I had to get it off my chest.

Just between Bobs

I find it amusing that in his review of *M. Butterfly* ("The Crying Shame," *HW* 10/20), Bob Green has cited a

"justifiably famous" writer's advice to deliver a story without revealing the plot too early, while doing just that in his review. If by comparison his goal is to keep the reader engaged to the end of the article, he dropped his review lot, stock and metaphor in Paragraph 3.

Also, while on the subject of this particular article, I can find no reason whatsoever why he would not credit the writer by his name: Robert Bolt.

Robert Bates

More about Bob

Bob Green is the best-kept secret in the Islands. He's the best cinema writer Hawaii has ever seen. He is simply a good writer writing on a subject he knows well. And he never muddies his pieces with laborious "boy-can-I-write!" metaphors. Don't let the *Star-Bulletin* or *Advertiser* snatch him away.

Collin Chang

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November 24, 1993

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Labor

Could the University of Hawaii faculty be headed for a strike?

Hire Education

In one TV commercial, University of Hawaii oceanography professor Alex Malahoff is showing students around a UH research ship. "Since 1984," an earnest announcer informs us, "he's generated over \$20 million in research grants, research that will create new industries and a diversified economy for Hawaii." In another ad, Honolulu Community College automotive instructor Glenn Arakaki torques wrenches with his pupils. "Hawaii's business leaders value educators like Glenn," the announcer says. "Shouldn't we?"

"A message," the ads conclude, "from your university faculty."

The ads are part of a campaign by the UH Professional Assembly, the university's faculty union, to boost public appreciation of the role professors play in the economy of the larger community. "The ads show that we have people," UHPA Executive Director J.N. Musto says, "who are a source of economic opportunity in everything from auto repair to allied health."

DEREK FERRAR

Among those the union would like to impress are the faculty's own employers: the university and its fiscal parent, the state government. Negotiations on a new faculty contract have been going on for nearly a year with no settlement; the old contract, which expired in June, has already been extended several times. Late last month, the union, which represents about 3,400 UH-system faculty members, became convinced that the differences between the two sides could not be resolved through normal negotiations and filed an impasse petition with the Hawaii Labor Relations Board. (Under state law, parties in labor negotiations involving public employees cannot declare an impasse themselves; it is up to the HLRB, a three-member body appointed by the governor, to officially recognize a standstill.)

The university, however, maintained that there was still room to narrow the issues, so the HLRB sent the parties back to the bargaining table. Negotiations were continuing when this story went to press late last week; there is a possibility that a settlement will have been reached by the time you read this (in which case the following discussion is moot and you can go on to the restaurant review).

University spokesman James Takushi says he's still optimistic that an agreement is within reach. "I think we're having very good progress," Takushi says, "and I hope we can keep up this momentum so we can have a settlement."

The UHPA's Musto, however, says that the university has refused to budge on some key issues. Musto says that he doubts another impasse

petition can be avoided unless the state adopts "a whole change of attitude toward the contract."

According to Musto, the two biggest remaining sticking points are salary increases and contractualization of certain policies. The current pay scale for UH faculty runs from about \$30,000 a year to more than \$100,000; a full-time professor at UH Manoa makes an average of about \$60,000. The union, Musto says, wants annual salary increases equal to Hawaii's rate of inflation, but the university has offered no increases at all. "We used to be substantially behind our Mainland counterparts in terms of real dollars," Musto says. "In the last four years, we've made substantial progress, and we don't want to go back."

One might assume that the university, which has seen its budget cut 7 percent over the last three years and recently announced a hiring freeze, would claim poverty in explaining its unwillingness to raise faculty pay, but Musto says that rationale has not even been mentioned at the bargaining table. "They haven't made that argument," he says. "To be frank, they haven't made any argument why we should accept [their proposal of no pay raises]."

Musto says another fundamental difference between the union and the state is over the scope of the contract itself. The union would like to contractualize a variety of administrative procedures, from faculty evaluations to pay adjustments, Musto says, while the state prefers to have the document say as little as possible. "It's a matter of recognizing that the contract is an appropriate vehicle to articulate policies," Musto says, "but they want a minimalist contract with the fewest words possible. I think they believe that will diminish the importance of the union, that they still hope the union will just sort of go away, which is very naive at best."

So what does the employer's side have to say about its position on salaries and policy contractualization? Takushi says he prefers not to discuss details while negotiations are in progress. "My personal opinion," Takushi says, "is that when the press comes in, both sides tend to showboat, and it's not conducive to agreement. In labor negotiations you have to eat your pride sometimes; usually both sides give in a little to reach a settlement. But when you've taken a

public stand, it's hard to back down."

Musto says if no breakthrough occurs the union could file another impasse as early as this week. If the board does declare an impasse, the two parties will be sent to a neutral mediator. If mediation does not resolve the dispute within 15 days of the impasse declaration, the HLRB will appoint a fact-finding panel to make recommendations for a settlement. If that fails, the parties have the option of entering voluntary arbitration, in which a neutral panel would set the final terms of a contract (according to a UHPA leaflet, however, the state has never submitted to arbitration except in cases involving police or firefighters, in which it is required by law).

If arbitration is refused and no settlement is reached within 88 days of the impasse declaration, the union could ask its members to take a strike vote. The faculty went on strike once before, in 1983, but that walkout ended after two days when several other public unions, who were also striking, settled.

"The state of Hawaii has determined that the final impasse mechanism is a strike," Musto says. "We do not relish that option, but we're not going to back away from it either. If we did, we might as well pack up and go home because that would encourage the state not to do anything."

Would the faculty support a strike? No one is apparently willing to speculate just yet; as Faculty Senate Chair Linda Johnsrud put it, "I wouldn't begin to speak for the faculty on this one." Johnsrud did say, however, that "a strike is certainly not something anyone looks forward to."

Student leadership is equally wary of the issue. "We're really unsure right now as to who we'd actually support [if it came to a strike]," says Rachel Bolante, president of the Associated Students of the University of Hawaii. "We're strongly hoping that UH and the faculty will come to some kind of agreement. We're paying over \$750 a semester to get an education, and with the faculty on strike, we wouldn't be able to get it. It may delay people's graduation dates or mess up their academic schedules."

There's a final point of irony here: Whether or not the current negotiations — which have already taken a year — end in a strike, yet another contract will have to be negotiated by spring 1995.

"In order to try and finish this, we're going against our better judgment and withdrawing items," says Musto, "all so we can turn it around and do it again in a year." ■

"The final impasse mechanism is a strike," faculty union official R.N. Musto says. "We do not relish that option, but we're not going to back away from it either. If we did, we might as well pack up and go home because that would encourage the state not to do anything."

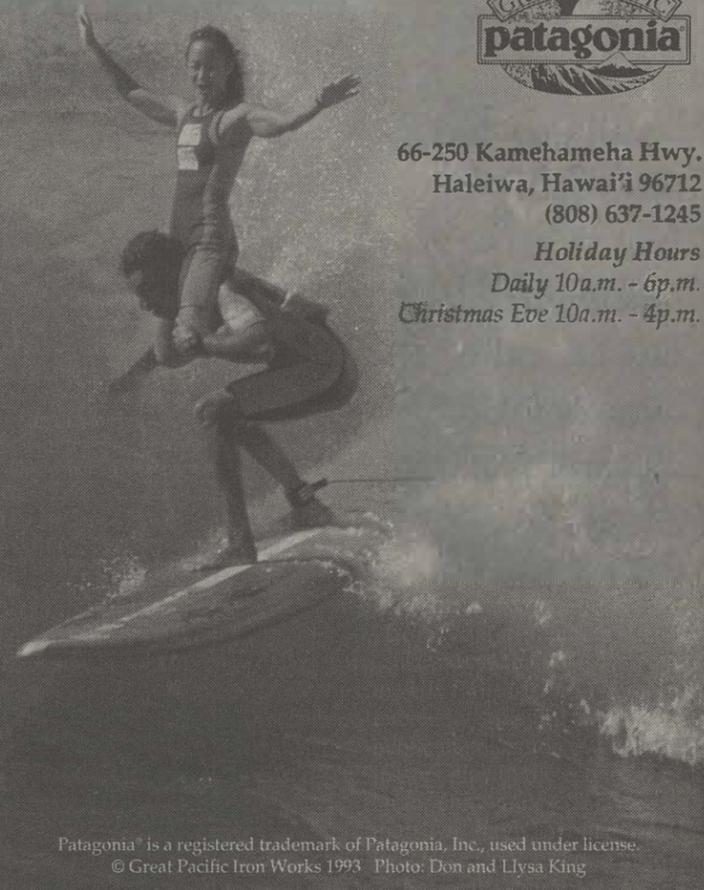
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The Convention Center Tales

Hawaii now has its own versions of Chaucer's *The Canterbury Tales*. Ours are called *The Convention Center Tales* and were told by legislative pilgrims passing the time of day while traveling to the shrine of tourist money. Even though unfinished, *The Convention Center Tales* are already filled with as much ribaldry, deception and vanity as Chaucer's originals of six centuries ago. To this mixture we have added the courage, naiveté and tragic fate of James Aki and what appear to be the masterful manipulations of Nadao Yoshinaga.

by
ROBERT M. REES

In which the recent tragicomic misadventures of Hawaii's state senators evoke Geoffrey Chaucer's ancient *Canterbury Tales*

The Beginnings: The Senate President's First Tale, May 1992-January 1993

Our story begins with the conclusion of the 1992 Legislature. At the final moment, Senate President Richard Wong told the legislators that he would not be returning in 1993. Perhaps as a reward for all he had done for the Democratic Machine, Wong was made a trustee of the Bishop Estate at an annual salary of \$860,000.

Sen. Milton Holt, an athletic director for the Bishop Estate's Kamehameha Schools, thought he should get Wong's job in spite of his recent legal difficulties which included incarceration for domestic violence. (Later, when the press learned of yet another Holt encounter with the police, this one in New Orleans over public drunkenness, Holt noted that the arrest did not exist because the case had been thrown out the next morning. Besides, explained Holt, "I haven't had a drink in weeks.")

Also campaigning for president of the Senate was entrenched Democratic party loyalist Sen. Norman Mizuguchi. Mizuguchi was support-

ed by Governor Waihee because Mizuguchi is both a Machine politician and a protege of Nadao Yoshinaga. Yoshinaga, a House and Senate member during the administration of Gov. Jack Burns and a powerful Democratic party insider ever since, has guided the careers not only of Mizuguchi but also of Yukio Takemoto (the recently resigned state budget director) and of Harold Masumoto, the Office of State Planning director.

When Waihee went with Mizuguchi, Holt went into a pout and threw his support to a dark horse, Senator James Aki. In a major upset at the beginning of the 1993 legislative session, Aki was elected president of the Senate.

The Senate's Tale, January-May 1993

To everyone's surprise, Aki as Senate president became a strong voice for the dissidents who were demanding reform. He personally turned down Waihee's request to abort Resolution 35, the authorization for the senate's investigation into procurement.

Aki also helped those who opposed the governor's nomination to the state's highest court of the inexperienced but prematurely well-connected Sharon Himeno. In opposing Himeno, Aki ran directly into a confrontation not only with Waihee but also with senators Holt, Mizuguchi and Russell Blair. Blair, an aspiring judge and longtime supporter of the Democratic Machine, joined those in favor of the arrogant nomination. Himeno lost. Aki, in one bold move, had earned the undying antipathy of Waihee and the Machine.

The 1993 regular session concluded in a frantic midnight attempt to develop a worst-of-both-worlds compromise on a convention center designed to reward two developers, Jack Myers and Sukarman Sukamto. In its haste, a Senate/House conference committee, with Holt leading the Senate side, actually signed the wrong papers. On that note of defeat and bedlam, the Legislature adjourned.

The Developer's Tale, May-August 1993

Governor Waihee, stung by increasing criticism of his inability to lead, used the dubious need to correct a technicality on a bond bill as an excuse to call the 1993 Legislature back into special session. Among other things, the special session was designed by Waihee to eliminate Aki and to corner the Legislature into pushing through a convention center.

It was during the crucial May 3-Aug. 23 period between the regular session and the special session, when the convention center interests were lining up support, that Holt increased his pressure on Aki to step aside. Holt desperately wanted the job. According to Aki, Holt promised that Aki could retain the trappings of office if Holt could have the power. In retrospect Aki has described these negotiations as "too much scheming by Holt."

According to other senators, Holt's developer friend and supporter Sukarman Sukamto, known to his buddies as S.S., lent at least encouragement to Holt's efforts. The two had become golfing buddies, and Holt had taken to escorting Sukamto around the Senate to

PHOTO: JEFF HELBERG



Sen. Milton Holt:
"too much scheming"?

According to other senators, Holt's developer friend and supporter Sukarman Sukamto, known to his buddies as S.S., lent at least encouragement to Holt's efforts. The two had become golfing buddies, and Holt had taken to escorting Sukamto around the Senate to attend various meetings. Sukamto confirms meeting with senators on the topic of Senate reorganization but denies lobbying for Holt. At the time, Sukamto's property, the former home of Aloha Motors, was being considered as the site for the new convention center.

During this same period, between sessions, Holt and Sukamto had lunch with Aki in Honolulu. Aki acknowledges that both the convention center and Aki's desire to have Sukamto develop Aki's own private land were mentioned at that lunch. In other words, the Senate president was actually talking with Sukamto about a private deal while at the same time discussing Sukamto's efforts to gain approval for his Aloha Motors convention center site. (Many of his colleagues note that Aki talks constantly about developing his land — with anyone who will listen and without considering the appearance of impropriety; many also believe that he lacks the sophistication to become involved in a bribe.) Nevertheless, discussing a private deal with Sukamto was a fatal and naive mistake by Aki. But it seemed almost moot when, just prior to the special session, the House and then Aki for the Senate announced support — not for Sukamto, but for the Ala Wai Golf Course site.

The Athletic Director's Tale — The Special Session

Just two days later, in a change of allegiance the House speaker described as "mind-boggling," Aki, Holt and the Senate switched their support back over to Sukamto. Even more mysteriously, Aki left the decision entirely up to Holt. Said Holt at the time, "I could have gone with Aloha Motors or I could have gone with the golf course."

Perhaps even more damaging in appearance, Holt then circulated a 22-page convention center proposal to the Senate. He labeled it "Senate Proposal," but it had been written by Sukamto and called for giving Sukamto most of what he wanted.

The Legislature, out of desperation, extended its special session and finally approved a deal that called for state negotiators to attempt to purchase Sukamto's Aloha Motors land as the site for the convention center. Rumors of deals and quid pro quos were circulating faster than money in Las Vegas.

The Three Gamblers' Tale — A Side Trip to Vegas

The rumors were helped along by what Aki, Holt and Sukamto later described as a chance encounter in Las Vegas in late September following the special session. According to Aki, he was surprised to run into Holt and Sukamto in the lobby of Caesar's Palace and exclaimed, "Sukarman, Milton, what are you doing here?"

At another point, says Aki, he again was surprised to find himself standing next to Sukamto at the gaming tables. Evidently all roads lead to Caesar's Palace.

The Judge's Tale — The Rumors of October

The questions of quid pro quos emerged in hard form after an Oct. 1 meeting in Aki's office attended by 10 senators. Had Sukamto offered to help Aki develop his own land if Aki would step aside for Holt? Had Sen. Bert Kobayashi stated at the meeting that he had confirmed with Sukamto that Sukamto had tried to bribe Aki? This scenario seems unlikely, since historically the confirmation of bribe attempts has not been as easy as simply asking. Kobayashi has refused to comment on the matter.

Sen. Blair, the aspiring judge, promptly notified the FBI of the hearsay evidence. Still smart-

ing from the Himeno defeat and still eager to facilitate Mizuguchi's takeover, Blair then leaked the rumors to a KITV news reporter in what he may have hoped was an unforgettable act of loyalty.

Following the news reports, Aki denied any wrongdoing and Sukamto maintained he had no motivation. "What do I gain, bottom line, if I get involved in the Senate reorganization?" asked Sukamto. "It just doesn't make sense. ... Why should I get my hands dirty now?" Nevertheless, Sukamto up to this point had been fighting hard in the costly battle over the convention center site.

Confronted with denials, Blair decided to entice the silent Bert Kobayashi into talking about the incident on the phone. Without telling Kobayashi, he recorded the conversation, sent the tape to the FBI and leaked its existence to the press. The contents of the tape remain unclear. For all we know, the tape may show that Kobayashi has no first-hand evidence and is himself passing on hearsay.

(This tape recording incident may help to explain why, in the middle of the Legislature's regular session, some representatives and senators [including the speaker of the House] retained Nora Feuerstein's private company to sweep their offices for electronic bugs. It wasn't paranoia after all, and evidently the legislative environment does resemble, as Sen. Mike McCartney noted, the Kremlin. Even Waihee had his office swept and in so doing used not the attorney general's expertise but Feuerstein's. The governor has yet to provide an explanation for this strange behavior.)

Blair, having executed covert tactics more suited to a CIA sting in Panama than a state Senate in the United States, then announced he would resign from the Senate. This came as no surprise, and many in the Legislature now expect Blair to be rewarded with a judgeship for his relentless loyalty.

The Tale of the Caucus

As recently as Oct. 29, Aki believed he could head off being forced out as Senate president. Toward that objective, he announced that the Senate's Democratic caucus would not meet on Nov. 3 as previously scheduled. On Sunday, Oct. 31, however, at least one senator and friend met with Aki and urged him to resign or at least bring things to a head. Aki then decided to call the Democratic caucus into session. This was a mistake and, it turned out, played right into the hands of the Democratic Machine.

On Nov. 3, when Aki refused to step down, the caucus voted to approve a motion from Sen. Malama Solomon, a longtime Mizuguchi supporter, to fire Aki. Said Aki, mixing his metaphors and perhaps thinking back to Las Vegas, "I feel like Caesar in Rome. There are lots of Brutuses and one Judas. At least I am alive." (The "Judas" comment was aimed at Sen. Bert Kobayashi, who maintained his silence in spite of the chaos and damage he and Blair had wrought.)

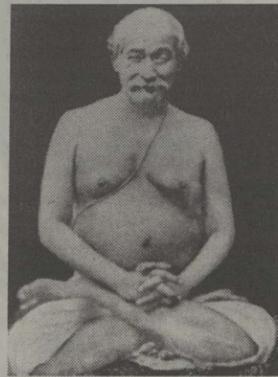
The Tale of the Stealth Samurai

Based on authoritative but confidential reports and on a partially speculative reconstruction of events, it appears that at this time, and perhaps even earlier, the Democratic Machine's master behind-the-scenes strategist, Nadao Yoshinaga, like a great samurai back for another challenge, may have taken up the cause of his protégé, Norman Mizuguchi.

Yoshinaga was seen at the state Capitol as the Democratic oligarchy put together and implemented a strategic master plan. What was chaos to many was opportunity to a few experienced political pros. From a larger perspective, here was a chance not only to install Mizuguchi as Senate president, but to prepare for the increasingly likely eventuality that the Democrats will lose the gubernatorial race in 1994.

As a first step, Holt was persuaded that there was no way, given his moral baggage, that he could become president of the Senate. Better

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EVENTS CALENDAR

Friday, November 26

12:00-1:00 PM Bass-tet quartet Plays In Espresso Bar
Honolulu Symphony string ensemble will play a medley of music including classical pieces

7:00-8:00 PM Paradise Night
Meet editor Randall Roth, authors Peter Adler and Joanne Purne of the best selling books *The Price Of Paradise Vol I and II*

Saturday, November 27

10:00-11:00 AM Kalapana To Perform in the Espresso Bar
Hear the Kalapanas and have them autograph their newest release *Full Moon Tonight*

2:00-3:00 PM Dr. Terry Shintai Lectures on Nutrition
Author of *Waianae Diet and Eat More and Weigh Less* will lecture and autograph his books in the Video section

12:00-2:00 PM Meet and hear Henry Kapono
Henry Kapono will perform and autograph his newest release *Hits Music Department*

Sunday, November 28

11:30-1:00 PM Meet and hear Hapa
The newest singing duo from Maui will perform and autograph their newest release in the Music Department

1:00-2:00 PM Meet Wyland
Renown artist Wyland will autograph his newest book *The Art of Wyland* at the Main Info area

Pritchett



Tales

instead for Holt to earn the gratitude of the Machine and perhaps to take over the Senate's powerful Ways and Means Committee. Holt agreed not to pursue the presidency and to "withdraw" from contention at the strategically right time.

When Aki was forced out as president by Solomon's motion, Holt by default took over. Now dutifully following the prearranged master plan, Holt resigned — but not before he had, in his single act as president, fired all the senators from all their leadership positions. This move was designed not to "level the field," as Holt claimed, but rather to clear the decks for the Democratic Machine about to regain control of the Senate.

Holt's "altruistic" resignation left Mizuguchi, the senior senator, in charge. He also followed the master plan and stepped aside, also ostensibly "for the sake of a level playing field." But when Mizuguchi stepped aside, he knew he would be returning.

The Senate then asked Blair, as his last act of servitude before departing, to preside over the selection of a new president. Blair, sticking to the script, announced he had come up with a new idea for a "Council of Elders," three senators who would sort out the difficulties of selecting a president. This ploy was designed to guarantee that Holt and Mizuguchi together would control the nomination.

Blair had promised that the Council of Elders (Mizuguchi, Holt and Randy Iwase) would recommend a process for selecting a president, but

instead it adhered to the prearranged plan. Holt withdrew from consideration, and the Council of Elders came back to the Senate not with a process but with a nominee: Mizuguchi. Thus did Mizuguchi become president in what appeared to be a series of random, open, democratic and competitive steps.

In his acceptance talk Mizuguchi said, "There are no [such] things as factions anymore in the Senate. We are working as one collective body of 22 senators." (There are 25 senators, but three are Republicans. This Freudian slip by Mizuguchi was to become important later when Aki contested his removal.)

What Mizuguchi meant by his announcement is that the Senate would now revert to doing whatever the Democratic oligarchy wanted. It is easy to forget that the reason we had factions in the Senate during 1993 was the desire of some to reform a body that had become only a bureaucratic extension of the party Machine. Had Mizuguchi been president during the 1993 session, for example, Sharon Himeno would be on the Supreme Court, and there would have been no investigation into procurement.

Mizuguchi's connections to the Democratic Machine are not casual ones. Art Koga, head of the state's Hawaii Information Network Corp. (HAWAII INC.) and buddy of Yukio Takemoto, has worked as a Mizuguchi campaign manager. Warren Haruki of GTE/Hawaiian Tel has helped Mizuguchi. Bettina Lum, recipient of a non-bid legal contract from the Employees Retirement System and part of Sharon Himeno's law firm, has worked on Mizuguchi's campaigns. Mizuguchi's

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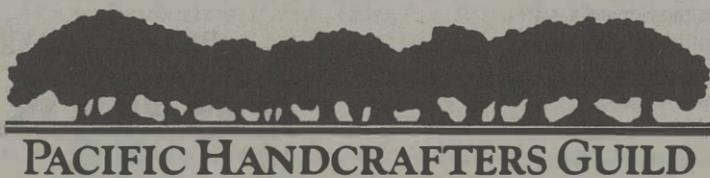
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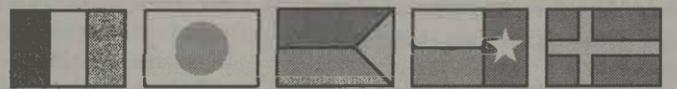
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Ways and Means and installed Milton Holt. Said Kobayashi, who had rushed back from Chicago for the appointments in order to head off what was now happening, "I am being replaced because I questioned spending on the state Capitol, Aloha Stadium and the UH arena. I am against more money for the convention center." Kobayashi has stated also that the primary reason given to her for her removal was her support of tougher procurement laws. Mizuguchi, somehow managing to keep a straight face, explained the change by pointing out that Holt's appointment would bolster the image of the Senate.

The Machine had no illusions about going so far as to get rid of Sen. Richard Matsuura's committee investigating procurement. That would have been too blatant. Better to let it ride for the next 45 days and then for Ways and Means to eliminate its funding. But Mizuguchi did replace Matsuura with Malama Solomon as majority leader. Solomon, who once mistakenly flew her family to Japan for a vacation at taxpayer's expense, had been the author of the motion to remove Aki.

Waihee, an advocate for Mizuguchi, had talked frequently with Holt and with others during all of these machinations and evidently was in full agreement with the master plan. But when the plan was executed, the governor was in Japan. This left him untainted by all the Machiavellian maneuvers. In short, the master plan appeared to have been implemented with complete success.

The Athletic Director's Second Tale

At this point, however, the carefully constructed plan ran into some unexpected opposition: anger and emotion from the people. The appointment of Holt, an acknowledged spouse abuser, to replace Ann Kobayashi, who had supported Holt in his time of need, was too much. A public protest developed and threatened to assume the proportions of the previous public opposition to the Himeno nomination. In a panic over their first crisis, Mizuguchi and Solomon quickly asked Holt to submit a letter of resignation. Holt, now only an expendable part of the Machine and hoisted with his own petard, complied.

On that same morning, Mizuguchi announced that Sen. Donna Ikeda would take Holt's place. Ikeda likes to describe herself as independent but is known to be a pragmatic follower. (She helped develop the automobile no-fault insurance "reform" that turned out to have been written partially by the insurance lobby and did not deliver the promised rate cuts.) With Ikeda in place — a token nod to feminism from the old-boy network — Ways and Means remained in the hands of the Democratic oligarchy.

Holt was then moved over to Ikeda's former position as chair of the Consumer Protection Committee where he would handle, among other things, lease-to-fee conversions. This is an area of great interest to his employer, the Bishop Estate, and the public outcry over this painfully clear conflict forced Mizuguchi to transfer leasehold matters to the Housing Committee.

The Senate President's Second Tale

It was Aki's naiveté, not wrongdoing, that got him into trouble. Sukamoto's description of Aki ("he's a soft person who loves his job") is accurate. One tragic element of *The Convention Center Tales* is that Aki wound up surrounded by others who are not so soft.

But Aki's courage has not been diminished. He has issued a legal challenge to the election of Mizuguchi and claims that a Senate president can be removed only during a regular or special session, not during a Democratic Party caucus. His attorney, former legislator Ed Bybee, may have a point because there was no opportunity for the entire Senate to vote. On the other hand, it is clear in the state constitution that each legislative house determines the rules of its own proceedings. The legal challenge leaves a glimmer of hope that the Senate will have to vote again when it convenes on Jan. 19, this time with all members cognizant of the Machine's master plan.

Bybee's correspondence to Aki suggests also that Aki may have considered a lawsuit against Blair and Bert Kobayashi but had to drop the idea because of the immunity provided by the state constitution to members of the Legislature.

Awaiting the Final Tales

Chaucer closes *The Canterbury Tales* by asking the forbearance of the readers for his "translacions of worldly vanities and for showing that people tend towards synne." *The Convention Center Tales* so far indicate we should do the same. But there are more to come.

And this brings us back to where we started, on the long journey to the shrine of the convention center. Eager for an accomplishment of any sort, Gov. Waihee has stated, "We hope none of this controversy [the charge of bribery] gets in the way of the negotiations [for the state to purchase Sukamoto's Aloha Motors site]." Why on earth, the governor seems to be asking, should allegations of a bribe offer by a developer to the president of the Senate on behalf of another senator slow down state negotiations with that developer?

The Waihee administration has until Dec. 2 to finalize a deal with Sukamoto, or else the site shifts automatically to the Ala Wai Golf Course. There has been talk that the state in effect will devalue land and then swap it along with cash in order to maintain the illusion of a low purchase price for the Aloha Motors site. Sukamoto, preparing the way, has already announced he is amenable to a swap as part of the deal.

The Senate Ways and Means Committee, now controlled by Mizuguchi and Ikeda, is willing to wink at plans it knows will wind up costing more than the \$350 million cap placed on the convention center by the Legislature.

The findings of the FBI are still to be announced. When they are, nothing will change — because none of

the hearsay that Blair and others passed along can be proved. Attorney General Robert Marks, apparently motivated toward a new aggressiveness by the fact that he at last has a case not involving the Waihee administration, may actually probe into these allegations. He is, however, out of practice.

Sen. Bert Kobayashi, first pressed by this writer on KGU radio's Bruce Fisher show during a live broadcast from the state Capitol, now seems to be wavering and is giving some indication that whatever he has said may not be first-hand evidence but hearsay.

Public pressure on the new Senate leadership continues. In response, Mizuguchi has had to move Holt around and is claiming Senate meetings will be open. A public demonstration, "Take Back Government Day," is being planned for Jan. 19, the opening day of the new Legislature, to ask for a new vote and new leadership.

The Convention Center Tales are not yet finished. But those told so far are already classics in the tradition of literature about the follies of power and, unexpectedly, about the power of the people. ■

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9:15 - Mojo Hand
10:30 - Honolulu Blues Band
12:00 - Blues Harp Jam

Sunday December 5th

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5:30 - Eric Petersen Band
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8:00 - The Blues Bandits
9:15 - Wild Edna

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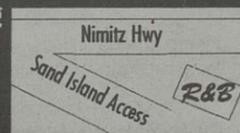
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CALENDAR

Nov. 24 - 30

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.

Adams Family Values They're back, and this time they've got an actual plotline in tow. Baby Pubert comes into the world, and new nanny Joan Cusack lights Fester's fire. Anjelica Huston, Raul Julia and Christopher Lloyd return. Written by playwright Paul Rudnick (Jeffrey).

The Beverly Hillsbillies Yes, it's come to this. However, savvy cult director Penelope Spheeris (*The Decline of Western Civilization*, *Wayne's World*) has cast her version of the long-running schlock TV series with unusual aplomb: Lily Tomlin, Dabney Coleman, Cloris Leachman, Jim Vamey (*Ernest Goes to Jail*) and cult movie hunk Diedrich Bader (as Jethro). And coming soon to a theater near you: big-screen remakes of "Mr. Ed," "Gilligan's Island," "Green Acres" and just about every other bad TV series dear to the heart of BBIDs (Baby Boomers in Denial).

Carito's Way The *Scarface* duo, director Brian de Palma (*Bonfire of the Vanities*) and star Al Pacino, reunite for another gangster melodrama. Depending on your sensibility, Pacino either gives a brilliant performance or indulges himself in merciless scene-stealing and over-the-top acting.

Coneheads More Hollywood *déjà vu* as "Saturday Night Live" alums Dan Ackroyd, Jane Curtin and Laraine Newman go big screen in this expansion of the Conehead sketches from the old series. Beldar and Prymaat Conehead leave their planet for nefarious reasons and settle into working class bliss in Paramus, N.J. Like *Wayne's World*, it's a one-joke movie — but it's made for a one-joke culture, so who cares?

Cool Runnings A Disney feel-good piece about the 1988 Jamaican Olympic bobsled 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...*).

Dazed and Confused The film is about the '70s generation (1976 division), the "unfound" generation that fell between '60s aquarianism and '80s me-firstism. In Linklater's new comedy, people muddle through high school smoking dope, drinking beer and tapping into music performed by "artists" as confused as they are. Devotees say its right on target all the way, capturing the muddled feelings of a generation living through the cutting edge of downsizing, American-style pubescent corks bobbing in the uncertain tides of history, both wised up and profoundly ignorant. For certain audiences this will be a nostalgia binge of major proportions, a pothead epic that will mean much to many.

Demolition Man A peroxidized Wesley Snipes is the heavy and a ripped Sly Stallone is the hero in this "sci-fi" tale about two cryogenically frozen foes thawed, one to terminate the other.

Farewell My Concubine Chen Kaige's brave, demanding epic of the shifting tides of Chinese political history and the vagaries of love and role-playing is a masterpiece of sorts. Two male Beijing Opera performers — Cheng Dieyi (Leslie Cheung) and Duan Xiaolou (Zhang Fendyi) — have a lifelong involvement, from school days on, which is complicated by official revolutions in social values and the demands of the state. This is revisionist history and revisionist filmmaking; Kaige is among the first filmmakers to insinuate the homoerotic component into the cultural fabric at large. Co-starring the great Gong Li as the woman who has a man as a rival and who must face the realization that in a totalitarian state, betrayal is the easiest accommodation to survival. In Mandarin with subtitles that detract greatly from the visual beauty and momentum of the film.

Fatal Instinct Carl Reiner (Rob's father) directs a send-up spoof of suspense films of the last few years, a la *Naked Gun* (but less manic). The casting is odd. Starring in this low-comedy enterprise are Armand Assante (heretofore a sex bomb), Sean Young, Kate Nelligan and Sherilyn Fenn (*Twin Peaks*).

Music Pick

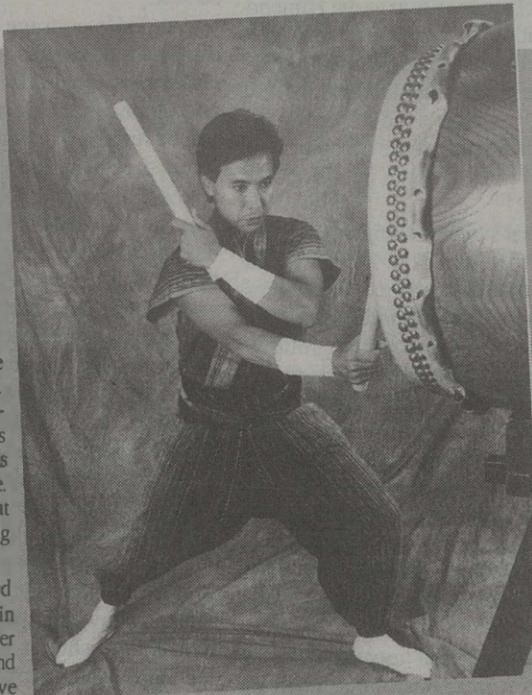
Kenny "Boom Boom" Endo
does his stuff

Beat it

If rhythm is your thing, you won't want to miss the remarkable taiko drummer Kenny Endo and his ensemble this weekend. Taiko, a traditional style of drumming that was probably introduced to Japan from China in the seventh century, employs large, sometimes huge, wooden drums which the drummer beats with thick sticks — clubs, really — from a karate-like stance. Anyone who's caught an Endo performance will tell you that the physical power and acrobatic choreography of his playing is striking indeed.

Endo, a *sanshi*, or third-generation Japanese-American, played classical percussion and jazz-fusion trap drums as a youngster in Los Angeles. He became interested in Taiko in the mid-'70s, after he graduated from UCLA with a degree in political science and a minor in ethnomusicology. He spent some time on a Native American reservation, which was also the former site of a Japanese internment camp, and emerged with a desire to explore his cultural roots. He played with San Francisco's Taiko Dojo for a while then, in 1980, traveled to Japan, where he spent a decade playing taiko and other forms of traditional Japanese percussion professionally. He was the first foreigner ever to be honored with a stage name in classical Japanese drumming. For the past several years, he's been pursuing a graduate degree in ethnomusicology at the University of Hawaii under a fellowship from the East-West Center. He's given a number of performances in town, playing alone, with his taiko ensemble or with the one-world ensemble Cabaseké. He's become known as a taiko innovator, adding contemporary touches to his performance style and frequently teaming up with jazz artists and other musicians. Joining Endo for his performances this week, part of a statewide tour sponsored by the East-West Center, will be internationally known flutist Masakazu Yoshizawa, *koto* (zither) player Shoko Hikage, taiko artists Kevin Higa and Chizuko Nishimura, and others.

Kenny Endo Taiko Drum Ensemble: Imin Center at Jefferson Hall, East-West Center, UH Manoa campus: Fri 11/26 & Sat 11/27, 8 p.m. \$10. 944-7111. The ensemble will also perform at BYU-Hawaii, Laie: Tue 11/20, 7:30 p.m. \$12. 293-3545



Fearless Highly recommended if you know what you're in for. After years of formulaic Hollywood work (*Witness*, *Dead Poets' Society*, *Green Card*) Australian director Peter Weir returns to the form (and spirituality) of his early *Picnic at Hanging Rock* and *The Last Wave*. Jeff Bridges and Rosie Perez star as two transformed survivors of an awful plane crash (probably the best ever put on film), bonded by their experi-

ence. Perez is a sympathetic character, but Weir presents Bridges (as Max Klein) as an increasingly unlikeable hero, at least by "feel good" standards. There is also the shimmering visual and thematic ambiguity of Weir's earliest work, which audiences looking for the innocence of an absolute will find somewhat unsettling. Beautifully photographed by Allen Daviau. The

ending will disturb pure rationalists to no end; it has a "mystic" bent.

Fires of Kuwait This Madonna of IMAX films (hot, loud and larger than life) tells the story of the oil well firefighters who had the gargantuan task of cleaning up Saddam's mess. The non-close-up format captures all the grandeur of the pyrotechnics but falls short when it tries to convey the human drama of this incredible feat.

Dance Pick

Angels in Kaimuki

Since its founding in 1989, the Butoh dance troupe Iona Pear Dance Theatre has on occasion transformed human movement into an other-worldly experience. This Friday director/choreographer Cheryl Flaharty and her dancers do it again in *The Mythology of Angels*, an examination of the angel myth.

According to Flaharty, Butoh, the little-known Japanese dance form, which "emphasizes the connection of the dancer with the forces of the universe" (can you imagine the stretching this requires?), may be the perfect medium to tell this tale. A marriage made in heaven? (All right, all right. Nuff already.)

Mythology, a 90-minute work in five parts, begins as guardian angels, leaving their human spirits behind, unpack their belongings. An extravagant procession of angels from different cultures comprises the second section as works of Western and Eastern art come to life. Part 3 draws a parallel between society's treatment of homosexuals in the era of AIDS and the fallen angels of Christian and Judaic religions, while the fourth section explores the essence of the angel: energy, color and light. Finally, the work explores our modern-day notions of this divine being as an angel, portrayed as an alien being, no longer needs wings to journey between heaven and earth. Oh well, time marches on. Does that mean that whenever a beeper goes off, an angel gets its jet pack?

The Mythology of Angels: Mamiya Theatre, St. Louis Campus: Fri 11/26, Sat 11/27, Fri 12/3 & Sat 12/4, 8 p.m.; matinee, Sun 11/28, 2 p.m. \$15. 922-8490



"The Fallen Grigori and the Fifth Heaven" from *The Mythology of Angels*

Sunglasses and asbestos underwear suggested. (Waikiki IMAX) — David K. Choo

Flesh and Bone Steve Kloves (*The Fabulous Baker Boys*) wrote and directed this Meg Ryan-Dennis Quaid drama about ruined lives and regeneration. Cautiously recommended.

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. Ka-blam, 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 Loih. Luckily for us, it has an environmental theme and does an OK job — as far as it goes. Music by Oscar-nominated Mark Isham (*Never Cry Wolf*). (Waikiki IMAX)

Indecent Proposal A terrible movie. The plot, a vestige of the out-of-style '80s sensibility that "greed is good," fits in a thimble. That's where it ought to stay. Happy couple (Demi Moore and Woody Harrelson), down on their luck, are faced with a tempting, sordid proposition. If the wife will spend one night with a billionaire "poonhound" (Robert Redford), they'll be a million dollars richer. They do it, of course, after pretending to be shocked for about three minutes. Then their relationship, which they had thought could survive anything, begins to wobble. Paranoia, recriminations, etc. That's the whole story. The film is as hollow and pretty as a two-hour Calvin Klein Obsession ad, and the final indignity is the tacked-on moral that there are some things money can't buy. This platitude seems especially creepy coming from the voyeuristic Adrian Lyne, who has spent two hours making certain that his main characters are grabby and unappealing. — Mary Brennan

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 generations. 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 popcorn 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. — D.K.C.

Judgment Night Four '90s pals blunder off the expressway, witness a gangland hit and become the hunted in the concrete jungle. The assumptions this movie makes about city life are astounding — and probably true. With Emilio Estevez and Cuba Gooding Jr.

Look Who's Talking Now Tails and tongues are wagging in this latest installment of the cutesy-poo series starring John Travolta (here at summer weight) and Kirstie Alley. Animal voices are by Diane Keaton and Danny DeVito.

Malice The talented moviemakers responsible for the over-elaborate betrayal movie *Malice* 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. To be fair, *Malice* is more coherent than *Rising Sun* and has no more loopholes than *The Fugitive*. But the 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 movie-makers that when you film a story about what a terrible thing betrayal is, you ought not to betray the audience.

Man's Best Friend Horror specialist John Lafia dreamed up this story of Max, a guard dog (genetically created) with bionic barks not worse than his bites. Ally Sheedy plays an investigative reporter on the case.

Tim Burton's Nightmare Before Christmas



My Life Ace screenwriter

Bruce Joel Rubin (*Jacob's Ladder*) wrote and directed this film (being sold very carefully) about a man coming to terms with parenthood and terminal disease simultaneously. It's Michael Keaton's movie all the way, in his best performance since the little-seen *Clean and Sober*. Cautiously recommended (for Keaton's performance).

Needful Things A stranger with mysterious powers comes to Castle Rock, wreaking havoc. Ted Turner? No, but the next best thing: Satan himself, summing in Maine. This Stephen King concoction, first a "novel" and now a "movie," boasts a terrific cast: Ed Harris, Bonnie Bedelia (plucky, again), Amanda Plummer and, as Leland Gaunt, Max von Sydow, who is given some puns to deliver that will amuse only the pubescents among us. *Needful Things* is meant to be some sort of comment on the devil within that allows us to treat each other so mercilessly. Uh-huh. Director Fraser Heston (Charlton's issue) overdirects; this must be his audition film for bigger and better things.

The Nightmare Before Christmas Stop-action and animation feature masterminded by Tim Burton (*Beetlejuice*, the *Batman* movies) that lets Burton's Dickensian/Gorey/Eastern-European sensibility run barefooted through a story about Santa Claus being menaced — and therefore the holiday season threatened. Visually mannered and often dazzling, this one is actually pretty intense for keikis; see it with them. Cautiously recommended.

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.

Remains of the Day See Review on page 13. **Robocop 3** Roboflop: the third, and worst, installment of the mechano-cop series rife with pubescent-fantasy violence. The droid man is now played by Peter Weller look-alike Robert Burke. Look at it this way: If you had an old Robocop outfit hanging around the studio, you might make *Robocop 3*, too. But surely you wouldn't go see it.

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 apocalypse-chic 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. (Fridays and Saturdays at 9 p.m. at the Waikiki IMAX)

Rudy Hoosiers helmer David Anspaugh tries out a *Field of Dreams* approach for the old football stadium, with an aspirant (Sean Astin) who won't give up his Notre Dame dreams.

The Story of Qiu Ju Gong Li (*Raise the Red Lantern*) stars in Zhang Yimou's revolutionary comedy-drama (some of it shot on the sly from camouflaged cameras on China streets) with a heroine opposing the status quo. Less stagily beautiful than previous Yimou films, this one is nonetheless visually resplendent. Highly recommended.

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.

Three Musketeers Disney's brat-pack take on the classic, where women wait for the swash-bucklers, dimpled and wise-arsed, to get the bad guys. It's a toy movie all the way, very non-threatening. You needn't bother.

Short Run and Revival

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. *Hemenuway Theatre*, UH Manoa campus: Tue 11/30 - Sun 12/5, 5:30 & 9 p.m. \$3.50. 956-6468

The Four Feathers One of the seminal adventure classics of literature and screen. A British soldier, branded for cowardice, journeys to Africa to redeem himself and is given the opportunity during a siege on a Sudanese outpost. After the requisite English themes — duty, honor, self-sacrifice and the stiff upper lip — the film is a succession of hairbreadth escapes, last-minute rescues and deeds of derring-do. Richar Arlen, William Powell, Clive Brook and future Kong-mate, Fay Wray star. *Movie Museum*, 3566 Harding Ave.: Mon 11/29, 8 p.m. \$5. 735-8771

The Last Days of Chez Nous (1992) Director Gillian Armstrong (*My Brilliant Career*) controls this effective story of familial relationships (all kinds), a comedy drama starring Lisa Harrow and Bruno Ganz (*Wings of Desire*). All this takes place in Australia (in a Sydney you've probably not seen before). Sure to be a cult classic. *Academy Theatre*, 900 S. Beretania St.: Fri 11/26, Sat 11/27, Mon 11/29 & Tue 11/30, 7:30 p.m.; matinee, Sun 11/28, 4 p.m. \$4. 532-8768

Rebellion aka **Samurai Rebellion** (1967) Toshiro Mifune stars in Masaki Kobayashi's story of a man's uprising against shogun warlords, circa 1725. The finale fills the Tohoscope screen with violence and then some. A classic film, elegant and visually striking. *Movie Museum*, 3566 Harding Ave.: Fri 11/26 & Sun 11/28, 8 p.m.; matinees, Sun 11/28, 3 & 5:30 p.m. \$5. 735-8771

Sanjuro (1962) Kurosawa's sequel to *Yojimbo* in which Toshiro Mifune plays a wandering samurai aiding younger warriors trying to clean up corruption in their clan. Mifune is deadpan, the movie satirical, Kurosawa in (near) top form. *Movie Museum*, 3566 Harding Ave.: Sat 11/27, 3, 5:30 & 8 p.m. \$5. 735-8771

Snow White and the Seven Dwarfs Before political correctness, computer animation and Peabo Bryson, there was *Snow White*. The music is timeless and the animation unmatched in this 1937 Disney classic. *Hemenuway Theatre*, UH Manoa campus: Wed 11/24 - Sun 11/28, 5:30 & 7:15 p.m. \$3.50. 956-6468

Today's Avante Garde This series of videos and films exploring the landscape examines Japan this month. *Academy Theatre*, 900 S. Beretania St.: Wed 11/24, 7:30 p.m. \$4. 532-8768

Music

Concerts

Big Electric Moose The University Avenue Moose McGillycuddy's continues its "mondo music festival," with four more local bands competing for a slot in the finals on Dec. 1 (you pick the winner through customer balloting). *Moose McGillycuddy's*, 1035 University Ave.: Wed 11/24, 8:30 p.m. \$3. 944-5525

Kenny Endo See Music Pick on Page 10.

Hawaiian Pro Concert Rub shoulders with the shredders of your choice and dig the tunes of New Blood and headliner Willie K at this post-contest concert for the Wyland Galleries Hawaiian Pro, the first event in the Triple Crown of Surfing.

Turtle Bay Hilton, Kahuku: Wed 11/24, 7:30 p.m. \$10 advance, \$15 at the door. 676-7498

Holiday Concert Leeward Community College decks the halls with this free concert of traditional and contemporary Hawaiian songs and holiday music. With LCC's Kanikapila Singers; the LCC piano, guitar and jazz ensembles; and, of course, Santa. *LCC Theatre*, Leeward Community College, 96-045 Ala Ike St., Pearl City: Sun 11/28, 4 p.m. Free. 455-0381

Honolulu String Basses Another installment of the nonprofit Music Projects Honolulu's free community concert series featuring musicians from the dormant Honolulu Symphony. This concert — which will be performed both at Hawaii Pacific University and Borders bookstore — promises to get real deep (or real low, depending on how you look at it), with music from Bach, Joseph Lauber and Honolulu's own Byron Yasui. *Warmer Auditorium*, Hawaii Pacific University, 1060 Bishop St.: Wed 11/24, noon. Free. 544-0200

Borders, Waialeale Shopping Center, 94-821 Lumiaina St., Fri 11/26, noon. Free. 676-6699

Jazz Cruise Local hepsters hit the high seas aboard the *Starlet*. Saxophonist Gabe Baltazar and songstress Star Williams headline, with support from a host of bop big shots, including Mike Lewis, Paul Madison, Jack Davis, Rich Crandall, Lonnie Jacobson, Jess Gopen and blues singer Fred Jackson. The \$35 tab buys you a soul-food buffet by Rilla, but you'll still have to shell out a couple of bucks for booze. *Starlet*, Kewalo Basin: Sat 11/27, 9-11:30 p.m. \$35. 943-1143, ext. 46

A Mornie Olde English Christmas Frank "Good Saint Nick" Fasi's Office of Culture and the Arts brings you this free holiday concert at Honolulu Hale, featuring the Hawai'i Ecumenical Chorale, the Royal Hawaiian Band and the Honolulu Youth Opera Chorus. *Honolulu Hale Courtyard*, Punchbowl and King: Fri 11/26, 7:30 p.m. Free. 527-5666

Otis and the Abusers Otis "I Feel the Need" Schaper and his turkeys play their homespun rock 'n' roll and surf music for the collegiate crowd in a free pre-Thanksgiving jam at Manoa Garden. *Manoa Garden*, UH Manoa campus: Wed 11/24, 6-8 p.m. Free. 956-7235

Strings Plus Winds Another Music Projects Honolulu free community concert, this one featuring music for oboe, clarinet and strings. *First Unitarian Church of Honolulu*, 2500 Pali Hwy.: Sun 11/28, 1:30 p.m. Free. 521-7958

Symphony Preview Here's a *koan* for you: Can you preview something that will not be? UH prof Ricardo Trimillos gives it a shot as he presses on with his lecture series on music which was to have been presented by the Honolulu Symphony were its season not on hold due to labor and financial problems. This week Trimillos discusses Haydn's *Symphony No. 103*, Debussy's *Prelude a L'apres-midi d'un Faune* and Strauss' *Death and Transfiguration*. *Music Bldg Rm. 36*, UH Manoa campus: Wed 11/24, 7-9 p.m. \$5. 956-8244

The Tantra Octet The ever-transforming local ska outfit the Tantra Monsters take on yet another identity for this gig at the Eggplant. *My Favorite Eggplant*, 749 Pohukaina St.: Fri 11/26, 10 p.m. \$5. 591-0982

Thanksgiving Latin Dance Say "gracias" with Mike Balles y Su Latinos Escogidos and Second Time Around. *UPRAH Social Hall*, 1249 N. School St.: Sat 11/27, 8 p.m. \$7. 847-2751

UH Symphony Orchestra Henry Miyamura conducts a program including Berlioz's Overture to *Benvenuto Cellini*, the "Winter" portion of Vivaldi's *The Four Seasons* (with guest violinist Claire Sakai Hazzard), Elgar's *Crown of India Suite* and Neil McKay's *Symphony No. 1*. *Kaimuki High School Auditorium*, 2705 Kaimuki Ave.: Mon 11/29, 8 p.m. \$5. 95-MUSIC

Club Acts

Band schedules are subject to change. Please call venues for latest information.

Hawaiian

ALOHA BAR, Outrigger East Hotel, 150 Kaiulani Ave. 922-5353. *Sat - Mon: Ukulele Trec.*

BANYAN VERANDA, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111. *Mon - Thur: Kanilau and Dancer. Sat-Sun: Bonnie Gearheart.*

CAPTAIN'S TABLE LOUNGE, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Thur 25: Willie K. Fri-Sat: Kapena.*

CHART HOUSE, 1765 Ala Moana Blvd. 941-6669. *Wed & Sun: Francis Kahale. 5-8 p.m. Mon, Tue, Wed & Fri: Tito Berinobis. 8:30 p.m. - 12:30 a.m. Thur - Mon: Dean & Dean.*

CHUCK'S MILILANI, 95-221 Kipapa Dr. 623-6300. *Wed: Mattaio Band.*

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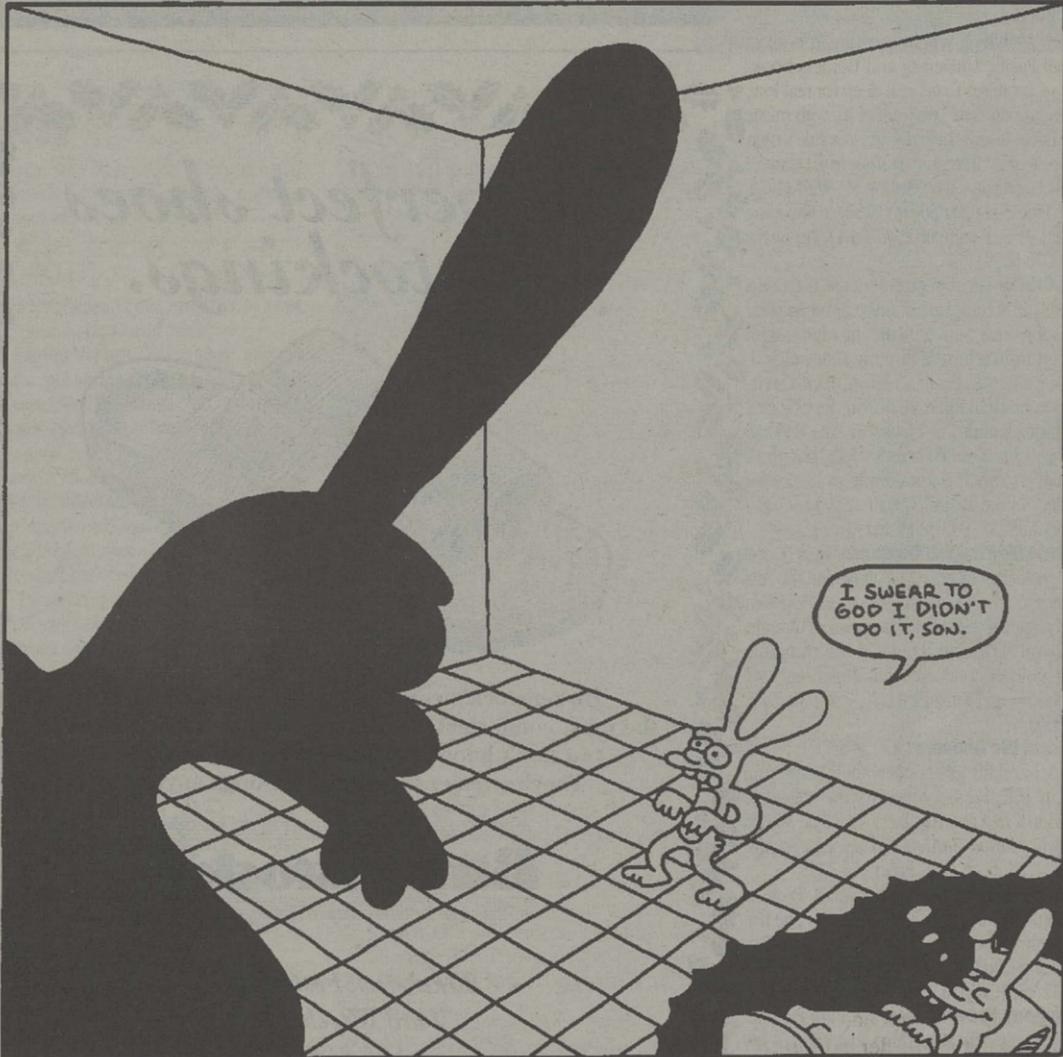
CALENDAR

Live Music Venues

- Aloha Bar**, Outrigger East Hotel, 150 Kailua. 262-6768
Anna Bannanas, 2440 S. Beretania St. 946-5190
Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677
Ahi's Restaurant, Main Camp Rd. 293-5650
Banditos, 98-151 Pali Momi St. 488-8888
Banyan Veranda, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111
Bayview Lounge, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811
Blaisdell Garden Cafe and Pub, 1154 Fort Street Mall. 536-1035
Blue Zebra, 500 Ala Moana Blvd. 538-0409
Cafe Sistina, 1314 S. King St. 526-0071
Cappuccinos, 320 Lewers St. 924-1530
Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511
Central Park Tavern, 3253 N. Nimitz Hwy. 836-8626
Chart House, 1765 Ala Moana Blvd. 941-6669
Chinatown Gateway Park, Bethel & Hotel
Chuck's Millilani, 95-221 Kipapa Dr. 623-6300
Coconut Willie's, International Marketplace, 2230 Kalakaua Ave. 923-9454
Coffee Manoa, 2851 E. Manoa Rd. 988-5113
Coffeelina, 1820 University Ave. 947-1615
Compadres, 1200 Ala Moana Blvd. 523-1307
Crouching Lion Inn, 51-666 Kam Hwy. 237-8511
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811
Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 923-0711
Fast Eddie's, 52 Oneawa St., Kailua. 261-8561
Gussie L'amour's, 3251 N. Nimitz Hwy. 836-7883
Harry's Bar, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234
Hawaiian Hut, Ala Moana Hotel, 410 Atkinson. 941-5205
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002
Iolani Palace, King & Richards. 523-4674
Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711
Jaron's Kailua, 201-A Hamakua Dr., Kailua. 262-6768
Java Java Cafe, 760 Kapahulu St. 732-2670
Jazz Cellar, 205 Lewers St. 923-9952
John Dominis, 43 Ahui St. 523-0955
Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885
Jolly Roger East, 150 Kailua Ave. 923-2172
Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211
Kapiolani Park Bandstand, 2805 Monsarrat Ave. 523-4674
Kento's, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-7400
Kuhio Saloon, 2200 Kuhio Ave. 926-2054
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811
Mai Tai Lounge, Outrigger Malia, 2211 Kuhio Ave. 923-7621
Malia's Grill and Cabaret, 311 Lewers St. 922-7808
Mezzanine Restaurant, 2045 Kalakaua Ave. 955-6000
Monterey Bay Cannery Pearbridge, 98-1005 Moanalua Rd. 487-0048
Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197
Moose McGillycuddy's, 310 Lewers St. 923-0751
Moose McGillycuddy's Waikiki, 1035 University Ave. 944-5525
My Favorite Eggplant, 749 Pohukaina St. 591-0982
Nancy's Kitchen, 94-366 Pupupu St. #114, Waipahu 677-9752
New Orleans Bistro, 2139 Kuhio Ave. 926-4444
Nicholas Nickolas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466
Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333
No Name Bar, 131 Hekili St., Kailua. 261-8725
Oasis Niteclub, 2888 Waiiale Ave. 734-3772
Ole's Barbeque & Rib Joint, Ward Centre. 591-0584
Orson's, 5 Hoolai St., Kailua. 262-2306
Outrigger Reef Towers, 227 Lewers St. 924-8844
Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321
Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea. 487-7980
Pieces of Eight, 250 Lewers St. 923-6646
Pizza Bob's, 500 Ala Moana Blvd. 532-4600
Pool Terrace, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
Proud Peacock, Waimea Falls Park. 638-8531
Ramsay Galleries & Cafe, 1128 Smith St. 537-ARTS
Randy's, Kahala Mall. 732-2861
Reni's, 98-713 Kuahao Pl., Pearl City. 487-3625
Rex's Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111
Rose & Crown, King's Village, 131 Kailua Ave. 923-5833
Roy's Restaurant, 6600 Kalaniana'ole Hwy. 396-7697
Salsa Rita's, Restaurant Row. 536-4828
Sand Island R&B, 197 Sand Island Rd. 847-5001
Sea Lion Cafe, Sea Life Park, Makapuu Point. 259-9911
Ship's Tavern Restaurant, Sheraton Moana Surfrider, 2353 Kalakaua. 922-3111
Shore Bird, 2169 Kalia Rd. 922-6906
Sheraton Waikiki Hotel, 2255 Kalakaua Ave. 922-4422
Snapper's, Discovery Bay, 1778 Ala Moana Blvd. 941-2577
Spindrift, Kahala, 4169 Waiiale Ave. 737-7944
Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085
Studebaker's, Ala Moana Blvd. 531-8444
Sugar Bar, 67-069 Kealahou St., Waiiale. 637-6989
Sunset Lanai Lounge, The New Otani Kaimana, 2863 Kalakaua Ave. 923-1555
Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
Tamarind Park, King & Bishop. 523-4674
Top of the I, Ilikai Hotel, 1777 Ala Moana Blvd. 949-3811
Tri Espresso Inc., 1960 Kapiolani Blvd. 951-6323
Venus Cafe, 130 Kailua Rd. 263-9008
Waikiki Broiler, 200 Lewers St. 923-8836
Ward Centre, 1200 Ala Moana Blvd. 531-6411
Wave Waikiki, 1877 Kalakaua Ave. 941-0424
Wilcox Park, Fort Street Mall & King. 523-4674
Yacht Club Restaurant & Bar, Ilikai Hotel, 1777 Ala Moana Blvd. 949-3811

LIFE IN HELL

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TIDES - November 24 to November 30



Moon Phases: LAST QUARTER - Nov 6 NEW MOON - Nov 13 FIRST QUARTER - Nov 20 FULL MOON - Nov 28
 Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

DUKE'S CANOE CLUB, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 923-0711. *Fri & Sat: Haumea Warrington.* 10 p.m. - midnight. *Sun - Thur: Jonah Cummings.*

FAST EDDIE'S, 52 Oneawa St., Kailua 261-8561. *Thur 25: Lawai'a. Fri 26: Ho'Aloha.*

HARRY'S BAR, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234. *Wed: Joe Recca Trio.* 3:30 - 7 p.m.

JUBILATION, 1007 Dillingham Blvd. 845-1568. *Fri & Sat: Lawai'a.*

KAPIOLANI PARK BANDSTAND, 2805 Monsarrat Ave. 523-4674. *Sun: The Royal Hawaiian Band.*

LEEWARD BOWL BAR, 850 Kam Hwy. 453-1050. *Fri-Sat: Mix Blend.*

MALIA'S GRILL AND CABARET, 311 Lewers St. 922-7808. *Thur & Fri: J.B. & Co..*

PEARLRIDGE CENTER PHASE I, 98-1005 Moanalua Rd. 488-0981. *Fri 26: Loyal Garner.* 6:30 - 7 p.m. & 7:30 - 8 p.m.

SEA LION CAFE, Sea Life Park, Makapuu Point. 259-9911. *Fri 26: Pandanus Club.*

SPINDRIFTER, 4169 Waiiale Ave. 737-7944. *Wed & Thur: Alaka'i. Fri & Sat: Jonah Cummings.*

SUNSET LANAI LOUNGE, The New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave. 923-1555. *Fri: Arthur Lyman.*

WAIANA BOWL BAR, 87-2070 Farrington Hwy. 668-8778. *Fri 26: Tropical Flame. Sat 27: Kanaka-oke.*

WARD WAREHOUSE, 1050 Ala Moana Blvd. 531-6411. *Fri 26: Keith and Carmen Haugen.* Noon - 1 p.m.

Jazz

CAFE SISTINA, 1314 S King St. 526-0071. *Sun: Alisa Randolph. "Jazz Jam Session!" Musicians welcome.* 2:30 - 5:30 p.m.

COFFEE MANOA, 2851 E. Manoa Rd. 988-5113. *Tue 30: Manoa Jazz Trio.*

HANATEI BISTRO, 6650 Kalaniana'ole Hwy. 396-0777. *Fri 26: Greg Pai Trio.*

LEWERS LOUNGE, Halekulani, 2199 Kalia Rd. 923-2311. *Wed - Fri: Loretta Ables Trio.*

PARADISE LOUNGE, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321. *Tue-Sat: Asher Perrin.*

RANDY'S, Kahala Mall 732-2861. *Sun: Over the Hill Gang.*

RENI'S NIGHTCLUB, 98-713 Kuahao Pl., Pearl City 487-3625. *Tue: All That Jazz Big Band.*

ROY'S RESTAURANT, 6600 Kalaniana'ole Hwy. 396-7697. *Thur: Joanne & Friends. Fri: Nelda Alvarez.*

TRI ESPRESSO INC., 1960 Kapiolani Blvd. 951-6323. *Fri & Sat: Freshwood.*

WAIKIKI BROILER, 200 Lewers St. 923-8836. *Tue-Sat: The Edge.*

Blues

ANNA BANNANAS, 2440 S. Beretania St. 946-5190. *Wed 24: Wild Edna.*

CAFE SISTINA, 1314 S. King St. 526-0071. *Thur: Alisa Randolph. Sat 11/27: Backstreet.*

JAVA JAVA CAFE, 760 Kapahulu Ave. 732-2670. *Sat 27: Frog Child.*

NO NAME BAR, 131 Hekili St. 261-8725. *Tue, Thur - Sat: J.P. Smoketrain.*

RAMSAY GALLERIES & CAFE, 1128 Smith St. 537-ARTS. *Sat 27: The Blues Blahhs.* 2 - 5 p.m.

Rock

ANNA BANNANAS, 2440 S. Beretania St. 946-5190. *Sun 28: North American Bush Band.*

KENTO'S, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-7400. *Wed-Sun: Jeff Burton & the Corvettes. Mon: The Fabulous Classic.*

MOOSE MCGILLYCUDDY'S UNIVERSITY, 1035 University Ave. 944-5525. *Wed 24: Big Electric Moose: Krayons, Point Blank, Elvis 77 and Dawn Patrol.*

World

ANNA BANNANAS, 2440 S. Beretania St. 946-5190. *Fri & Sat: Pagan Babies.*

MALIA'S GRILL & CABARET, 311 Lewers St. 922-7808. *Fri & Sat: Butch Helemano.*

QUINTERO'S CUISINE, 1102 Piikoi St. 593-1561. *Sun, Mon and Thur: Luisa Barbosa.*

REX'S BLACK ORCHID, Restaurant Row, 500 Ala Moana Blvd. 521-3111. *Sun: Caché.*

SUNSET RESTAURANT, 2877 N. Nimitz Hwy. 839-3456. *Sun 28: Eddie y Su Grupo.*

THE SURFBOARD LOUNGE, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646. *Fri & Sat: Rolando Sanchez & the Salsa Hawaii Band. Sun 28: Eddie y Su Grupo.*

Guitar/Piano

BEACHCOMBER RESTAURANT, 2300 Kalakaua Ave. 922-4646. *Sun: Wayne Takamine.* 10 a.m. - 2 p.m.

LEWERS LOUNGE, Halekulani, 2199 Kalia Rd. 923-2311. *Sun & Mon: Billy Kurch.*

MAHINA LOUNGE, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Sun-Thur: Carol Atkinson.*

MEZZANINE RESTAURANT, 2045 Kalakaua Ave. 955-6000. *Thur - Sat: Kimo Bicoy.*

MICHEL'S, Colony Surf Hotel, 2895 Kalakaua Ave. 923-6552. *Wed - Fri: Les Peetz.*

ROY'S RESTAURANT, 6600 Kalaniana'ole Hwy. 396-7697. *Sat: Robert Moderow.*

SHIP'S TAVERN RESTAURANT, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Mon - Sat: Winston Tan. Sun: Wayne Takamine.*

VENUS CAFE, 130 Kailua Rd. 263-9008. *Mon - Thur: Lee Eisenstein.*

Country/Folk

IRISH ROSE SALOON, Outrigger Reef Towers, 227 Lewers St. 924-7711. *Sun & Mon: Danny Dez.*

KENTO'S, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-7400. *Tue: The Corvettes.*

MALIA'S GRILL AND CABARET, 311 Lewers St. 922-7808. *Sun: One People.*

Alternative

JAVA JAVA CAFE, 760 Kapahulu Ave. 732-2670. *Mon 29: Remnant.*

REX'S BLACK ORCHID, Restaurant Row, 500 Ala Moana Blvd. 521-3111. *Wed - Sat: The Action Figures.*

WAVE WAIKIKI, 1877 Kalakaua Ave. 941-0424. *Wed - Sun: The Doughboys.*

Contemporary

CAPTAIN'S TABLE LOUNGE, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Sun - Tue: Joanie Komatsu.*

CUPID'S LOUNGE, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur: TITO. Sun, Tue & Wed: Rudy Ochoco.*

ESPRIT NIGHTCLUB, Sheraton Waikiki, 2255 Kalakaua Ave. 922-4422. *Tue - Sat: Bernadette and The New Sensation. Sun & Mon: Honolulu.*

HORATIO'S, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002. *Wed: Nelda Alvarez.*

ILIKAI YACHT CLUB RESTAURANT & BAR, 1777 Ala Moana Blvd. 949-3811. *Sun-Tue: Bobby Gonzales.*

JOHN DOMINIS, 43 Ahui St. 523-0955. *Fri & Sat: Nightwing.*

MAHINA LOUNGE, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Wed - Sat: Timothy Kallen.* 5 - 7:30 p.m.

MONTEREY BAY CANNERS WARD, 1200 Ala Moana Blvd. 536-6197. *Fri: Jon Basebase.*

OINK'S BBQ RIB JOINT, Ward Centre, 1200 Ala Moana Blvd. 591-0584. *Wed & Thur: Jon Basebase. Fri & Sat: Macky Feary.*

PRINCE COURT RESTAURANT, 100 Holomoana St. 958-1111. *Fri & Sat: Jon Basebase.*

PROUD PEACOCK, Waimea Falls Park. 638-8531. *Fri: Joanie Komatsu.* 4 - 9 p.m.

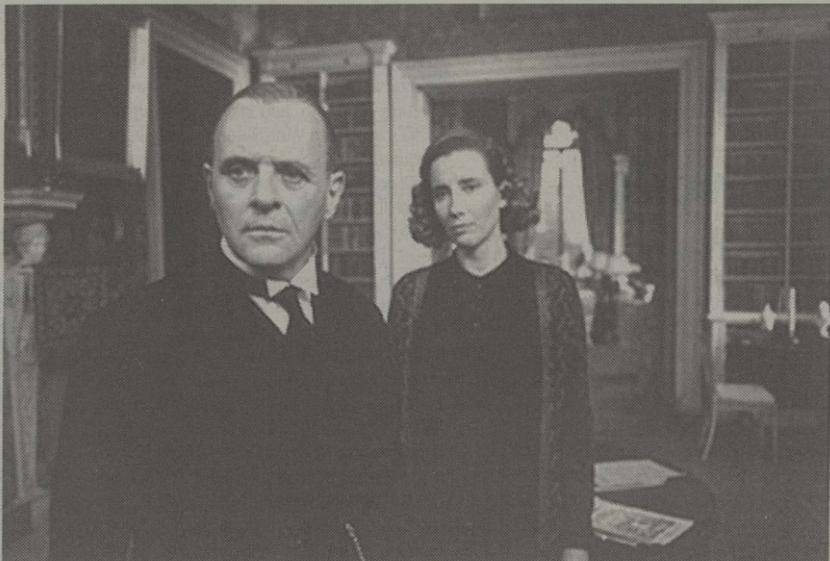
REX'S BLACK ORCHID, Restaurant Row, 500 Ala Moana Blvd. 521-3111. *Wed: Victoria Stringer.* 6 - 9 p.m.

Film

In *Remains of the Day*, Anthony Hopkins gives a passionate performance as a man who denies passion.

The Butler Didn't Do It

Stressing order, suppressing emotion: Anthony Hopkins and Emma Thompson



Remains of the Day, adapted from Kazuo Ishiguro's wonderful novel by producer Ismail Merchant, director James Ivory and screenwriter Ruth Prawer Jhabvala, is one of the very best movies in this team's 30-plus years of filmmaking. It is also, in its way, their most confessional since *Maurice* and therefore rather less deliberately luxuriant than, say, *Howard's End*.

This deceptively simple story, especially as masterfully crafted for the screen by Jhabvala, is stronger-spined (and more direct) than the novel. And

BOB GREEN

it has had the superb good sense to have cast Anthony Hopkins (in a genuinely great performance) in the central role, in a part many readers thought simply could not be fully translated to the screen. This is because the butler Stevens is a figure of tragic (or pathetic) restraint and certainly not "cinematic," and because he is a player in a story some regard as a cautionary parable or allegory. Moreover, *Remains* is a love story about the unrealized, the unspoken, the unacted upon — deflected and suppressed emotion that is moving in print but too "interior" for film. Or so has said a certain stripe of critic, apparently unaware of what Hopkins and co-star Emma Thompson (winning in a role in which she is cast against type) can create together, making supposedly inaccessible characters real to film audiences.

The movie's central scene, in which Thompson's Miss Kenton, a housekeeper, "intrudes" into Stevens' digs and tries to discover what book he is reading (but who finds almost total resistance), is a brilliant setpiece worth a whole hothouse of the usual nude grappling scenes of "daring" movies. And, if you can sympathize with the butler's terrible restraint, it is deeply moving and passionate (in its way, in its way).

Stevens is trapped in his own stratagem for surviving a disorderly world: Order itself, which precludes direct

passion, must be maintained at any price. That this dictum negates certain kinds of love (and political awareness) is Stevens' tragedy, and miraculously Hopkins manages to show us the submerged feelings of a man who does not consciously reveal any feelings whatsoever — who, as Miss Kenton points out, has always had to hide what he feels. Only a director, producer and writer who understand and have dealt with the irony of "civilized" virtues could have made this movie. And perhaps only audiences who are aware of those ironies in their own lives will fully appreciate the film's achievement. One more centimeter in either direction in the performances or cinematography, and this tightrope walk of a film could have plunged into cheap high comedy, which some audiences might have preferred.

When we first see Hopkins it is 1958, and he has just begun to age: He's slightly foreshortened, barely perceptibly round-shouldered, heavily jowled and aware of the detritus of his life. Hopkins indicates this aging without exaggeration (and seemingly without much makeup, as does Thompson). Here acting is all, and you'll see none better this year. At Darlington Hall, where he has been employed for many years, Stevens now serves a new master, a retired American politician played by Christopher Reeve. He denies to all "outsiders" that he ever knew Darlington's original Lord (James Fox), whose naive Nazi sympathizing and diaphanous meddling helped betray England. In his own defense, Stevens says, "I was too busy serving to listen to the gentlemen's speeches," referring to the guests (including Black Shirts) pouring in and out of Darlington in the '30s. That Stevens now sees part (but not all) of his wrongdoing in the areas of deflected love and political consciousness creates the tension of the story, as it shifts between the tumultuous (if muted) political ambiance and Stevens' symbolic holiday trip to "reunite" with Kenton, now unhappily married, after some 20 years.

In his take on the oblique butler, Hopkins keeps us fully engaged nearly every step of the way, somehow

revealing what Stevens would never reveal. There is only one huge close-up in the film; it occurs in the story's denouement. If you are visually oriented, this scene comes close to being stunning: It is Stevens' realization of what the remains of the day, i.e. the evening of his life, will and will not contain. Moments afterwards, he lets go of the hand he had finally wished to hold, waves farewell and gallantly dons his hat as his denied future slides tearfully away in the rain.

Obviously, it was a daunting task to tell this "uncinematic" story. We are asked to be moved by (even if we finally snort at or pity) a man's self-destructive reticence, his dangerous submission to the conventional rules of order — a man who stifles his life by serving those empowered by money. This is strong, if subtle, stuff; if casual audiences merely scan the film, consumer-like, it might seem as stodgy and restrained as its main character. But Merchant and Ivory, partners in personal life as well as business, have avoided this fate. From their earlier, rather suffocatingly beautiful embalmed adaptations of literary classics, they have learned how to imbue passion in attention to telling detail, in the stately rhythms of storytelling and in their insistence on craft and substantive themes. Intellectually, these filmmakers seem to have escaped the trap to which their hero is confined.

In Hopkins' finest scene, Stevens goes to see his stricken father — a servant in the same household who, sensing his impending death, confesses to his son that he "fell out of love" with his son's mother after he found her "carrying on." Hopkins shows us that the impeccably restrained Stevens Jr. is genuinely moved as he bends down to touch the old man. But the son cannot bring himself simply to touch. Instead, he takes his father's pulse.

The quick fix of movies, whose effect usually evaporates before we have left the lobby, is denied us here. The resonances of *Remains of the Day* last a long time. Unlike its hero, the film realizes itself completely, and we are lucky to be in attendance. ■

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CALENDAR

From Page 12

ROSE & CROWN, King's Village, 131 Kaiulani Ave. 923-5833. *Sun*: Don Conover. Sing-along comedy

SALSA RITA'S, Restaurant Row, 500 Ala Moana Blvd. 536-4828. *Thur - Sat*: Brado.

SPINDRIFTER, 4169 Waiialae Ave. 737-7944. *Sun & Tue*: Garrett Okubo & Willie Tamayo.

SUNSET LANAI LOUNGE, The New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave. 923-1555. *Wed, Sat - Mon*: Tim Bogden.

WARD CENTRE, 1200 Ala Moana Blvd. 531-6411. *Fri 26*: Shivani Kumar.

Comedy

Andy Burnatai Remember this guy? He's baaack. *Waikiki Terrace Hotel*, 2045 Kalakaua Ave. Thursdays, 9 p.m.; Fridays & Saturdays, 9 and 11 p.m. \$10. 973-2639

Frank DeLima Wo? Boddah You?!! The original Portagee returns to Waikiki. *Polynesian Palace*, 227 Lewers St.: Tuesdays - Fridays, 9 p.m.; Saturdays, 6:30 & 9 p.m. \$25. 924-8844

Loose Screws Improvisational comedy and music (based on audience suggestions), featuring this troupe, a musical opening performer and a "somewhat belligerent" host. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Fri. 11/26, 8 p.m. \$5. 732-2670

Theater and Dance

The Best is Yet to Come Billed as a "celebration of classical plays," Honolulu Theatre for Youth's current production is a mini-course in theater history that offers some of the most powerful and delightful scenes from the Western stage in the hope of whetting young appetites for the classics, from Sophocles to Shaw. Big Island residents Randall Duk Kim and Anne Occhiogrosso, both classically trained actors with national reputations, direct the HTY company with riveting energy. As the company

Manoa Valley



waltzes from one masterpiece into another on a bare set with minimal lighting and perhaps only a scarf to suggest a costume, you'll be surprised to rediscover that great theater needs no technical help to work well. Not only is *Best* fun to watch, it's accurate too. The cast fearlessly presents the plays' poetry with traditional elocution; even the rigid conventions of Greek tragedy are faithfully rendered in all their austere majesty. It's quite an experience to see these professionals take mobs of sniggering teenagers and hush them into awe with the poetry of Shakespeare or Molière. Even I, the jaded, aging critic, was moved to tears by the concentrated

beauty of this unique presentation. — *Leroy Thomson. Kaimuki High School Theatre*, 2705 Kaimuki Ave.: Sat 11/27, 4:30 & 7:30 p.m. \$9 adults; \$7.50 teens; \$5 kids. 839-9885

The Colored Museum Kennedy Lab Theatre's "Late Night Theatre" series presents this prize-winning humorous commentary on African-American stereotypes written in the late '70s by George C. Wolfe, who is now the artistic director of the New York Shakespeare Festival. The museum displays set up by Wolfe — who has recently received accolades for his direction of the successful Broadway musical *Jelly's Last Jam* and the Pulitzer-winning *Angels in the Millennium* — start with "Miss Pat's Welcome Aboard the Celebrity Slaveship" and include such artifacts as "Cookin' with Aunt Ethel," "The Gospel According to Miss Roj" and "The Last Mama-on-the-Couch Play." Directed by Adaora Nzelibe Schmieidl, a recent arrival from Cleveland, where she worked with Karamu House, a group known nationally for its African-American theater. *Kennedy Lab Theatre*, UH Manoa campus: Fridays & Saturdays, 10:45 p.m. through 12/11. \$4. 956-7655

Dance Theater of Fiji This is the best known of the Fijian fire-walking groups. The fire-walking dance itself originated among the Sawau tribe on the island of Beqa; legend has it the dance over red-hot rocks was first done by a man who had been granted power over fire by a god. The Dance Theater of Fiji began as a volunteer group, then turned pro in 1974. Known for its authentic costumes and faithfulness to pre-European Fijian culture, including a mock tribal battle, the group has performed around the world; the queen of England even requested a command performance. "When someone attends one of our performances," says the group's leader, Ratu (Chief) Manoa Rasigatale, "we want them to feel steeped in the very essence of ancient village life, to experience and to live Fiji." And whom do we have to thank for the opportunity to dig all this cultural authenticity? Why, the Mormon Church, of course. *Polynesian Cultural Center*, Laie: Fridays - Saturdays, 1:30 - 7:15 p.m. (fire-walking ceremony starts at 5:45 p.m.) through 12/4. Free with \$5 with daytime admission or \$11.95 night admission for kamaaina; \$14.95 and \$12.95 for visitors. 293-3333

Manoa Valley Kumu Kahua continues its presentation of playwright Edward Sakamoto's "Hawaii No Ka Oi" trilogy, the saga of the Kamiya clan. Although *Manoa Valley* is the second play in the trilogy's chronology, it was actually the

This is the last production Kumu will put on at Tenney Theatre, where it's been "temporarily" housed for some time. The theater company's new (and long overdue) permanent home in the old Kamehameha V post office building will be inaugurated in February with eight performances of Sakamoto's full trilogy. *Tenney Theatre*, St. Andrew's Cathedral, Queen Emma Sq: Fridays & Saturdays, 8 p.m. through 12/18; Sundays 12/12 & 12/19, 6:30 p.m. \$8. 737-4161

The Mythology of Angels See *Dance Pick* on Page 10.

The Nutcracker Ballet Hawaii kicks off this year's nutcracking season with its annual production of the holiday classic. Honolulu theater personality Jim Hutchison, who actually studied ballet under George Balanchine early in his career and was the original artistic director of the Honolulu City Ballet in 1974, will

Phantom of the Opera
Gay Willis as Christine Daae



portray Herr Drosselmeyer. Jacquelyn Hays and Gary Giffune star as the Sugar Plum Fairy and Cavalier. They'll be joined by Bridget Hanley, WillieDean Ige, Ballet Hawaii company members and 75 young dancers. *LCC Theatre*, Leeward Community College, 96-045 Ala Ike St., Pearl City: Fri 11/26 & Sat 11/27, 2 & 8 p.m. \$18 - \$24; \$4 discount for children. 949-7578

1001 First Nights If you've caught Adela Chu's exuberant *samba* parades at any of the "First Night" celebrations on New Year's Eve and wanted to be part of the fun, now's your chance. Chu is recruiting dancers, musicians and other volunteers for this year's extravaganza, which will combine Afro-jazz and Middle Eastern elements with Chu as Scheherazade. For info, call 988-5176.

first to be written. It was first performed by Kumu in 1982 and again in 1989. The play picks up the family's story in 1959, the year of statehood. The Kamiya's sons have migrated from Kona's coffee fields to Honolulu (their desire for "greener pastures" is the subject of the trilogy's first play, *The Taste of Kona Coffee*). Now family bonds are again tested by the pull of upward mobility when a Kamiya grandson contemplates leaving Hawaii to study aeronautical engineering. Keith Kashiwada, who directed *Kona Coffee* earlier this season, returns with many of the same cast members.

Phantom of the Opera If you love big contemporary musicals in general and Andrew Lloyd Webber in particular, this is *it* — you simply can't miss this flawless Canadian reproduction of Webber's glitzy musical remake of the horror-flick classic about a genius/mutant trickster who terrorizes an opera house in turn-of-the-century Paris. Even if you usually avoid musicals, the gripping effects, costumes and sets will astound you more than any circus attraction or theme-park extravaganza. It's true that if you're looking for real theater, you'll have to deal with this show's embarrassing dependence on pyrotechnics in place of honest drama, but that

Words

The visions of Ira Rohter's book, *A Green Hawai'i*, are noble but nearsighted.

Beautiful Dreamer



A *Green Hawai'i: Sourcebook for Development Alternatives* is a dreamer's book. I say that as a compliment, for we seem to inhabit a time when visionary leadership is in especially short supply. Written by UH political science professor and Green Party Co-Chair Ira Rohter, it is intended, in the author's words, to offer "an alternative to the mega-tourism future being promoted by Hawaii's business leaders and elected officials."

Such a future, Rohter believes, will give Hawaii a "plague of problems" which will "only get worse. We are rapidly losing green space, beaches and marine life; our sewers are overflowing; our limited water supply is being rapidly depleted; our soil, water and food are found contaminated by toxic chemicals. Hawaii's economy creates mostly low-paying jobs servicing tourism. Our political process is characterized by personalities over issues, low voter participation, Band-Aid remedies and trivial reforms, and corrupt links between developers and politicians." Rohter fears that in such a future "the gap between extremes of rich and poor will widen."

Rohter asserts that Hawaii's economy is "based on large facilities and businesses owned by giant corporations, with 50 percent of the tourist dollar never reaching the pockets of Hawaii's average citizens," and argues for "a profound transformation" to create in Hawaii "a genuinely diversified economy meeting local needs." These needs Rohter defines as economic diversification, spearheaded by locally owned firms which reinvest their profits here; preservation and restoration of the environment; and community-planned, mixed-use neighborhoods that avoid urban sprawl.

He is particularly concerned about the impact of rapid economic growth, which "invites an influx of new people whose urban values overwhelm the Islands' aloha spirit and traditional ohana values," and advocates all necessary measures to "uphold the essence of Hawaii's diversified cultural groups."

To his credit, Rohter has articulated in some detail what he considers a "dark parable" about what Hawaii as a tourist mecca might be like in 2010. Then he painstakingly describes — with abundant references to "best practice" in other communities around the world — what a Hawaii following his

alternative path might look like. He concludes that the Islands, by following the path of "eco-tourism," could enjoy the same standard of living with but 2 million tourists a year instead of the current 6 or 7 million — or the 11.5 million state planners seek to attract 20 years hence.

As I read the book, I experienced *déjà vu* twice. Rohter's description of alternative futures reminded me of the 19th-century utopian social-

DAVID McCLAIN

ists I read during my freshman year in college. And his analysis of the failings of our current economic system recalled the radical political economists I read during my first year of graduate school. The former are back in fashion as part of the environmental and associated "sustainable development" movements. The latter, emphasizing as they do the inherent instability and inhumanity of capitalism, seem to re-emerge whenever recession occurs, as it is now occurring in Hawaii, in market-oriented economies.

I was as disappointed with the analytical underpinnings of Rohter's ideas as I was with the analytical structure of those I read a generation ago. Three examples:

Rohter ominously cites the fact that the multiplier for external spending in Hawaii is far short of the "typical" level of \$2 for every \$1 of external spending. But he fails to realize that this typical level is for the United States as a whole. Research on the economy of Boston (population 3 million) suggests a multiplier value much like that of Hawaii's. Yes, we have what Rohter calls a "flow-through" economy, but so does every geographically small region that is integrated with economies outside it.

Nor am I persuaded that the jobs directly and indirectly connected to the tourist industry are low-wage jobs. As the late Tom Hitch demonstrated in his *Islands in Transition*, careful analysis of the available data

A Green Hawai'i: Sourcebook for Development Alternatives
Ira Rohter
451 pages
\$25.95 cloth, \$16.95 paper
Na Kane O Ka Malo Press

suggests tourism contributes negligibly, if at all, to a downward bias in the level of wages in Hawaii, as compared with national averages.

Finally, as Rohter suggests in his preface, I examined the endnotes for each best-practice citation carefully.

Too often I found a conclusion stated as current when in fact the research or article was more than a decade old — e.g., "Today, unemployment on the island [Fogo Island, off the coast of Newfoundland] is low and welfare virtually unknown." The endnote for this statement, citing the results of residents' efforts to cope with a declining fishing industry by establishing a ship-building cooperative with (no doubt substantial) federal financial assistance, is a Canadian government publication dated 1981.

Such concerns go to the core of my reservations about this book. Rohter has tried mightily to validate his vision by reference to best practice elsewhere. But he rarely asks the hard questions about whether such best practice, even if up to date, could be replicated in Hawaii, given our skill base and available human and financial resources.

In depicting the financing of his "community-based" economy, for example, he tells a story based on the experience of the South Shore National Bank — a community-based development bank in Chicago. I would be much more persuaded by Rohter's vision if he had produced a careful, in-depth case study of why SSNB has been successful in Chicago and whether, based on a comparison of success factors here and there, it could work in Hawaii.

Instead, Rohter gives us outcomes, not paths to those outcomes. We should, and would, grow much more of our food in Hawaii, according to his alternative vision. But why hasn't this happened already? Since the end of World War II, an intensive effort has been under way to diversify agriculture. Very few successes have been achieved, not because of the power of "giant" corporations, but simply because the constellation of resources available in the state has not permitted Hawaii to produce most foodstuffs at a low enough cost. What change in this situation would bring about Rohter's alternative vision?

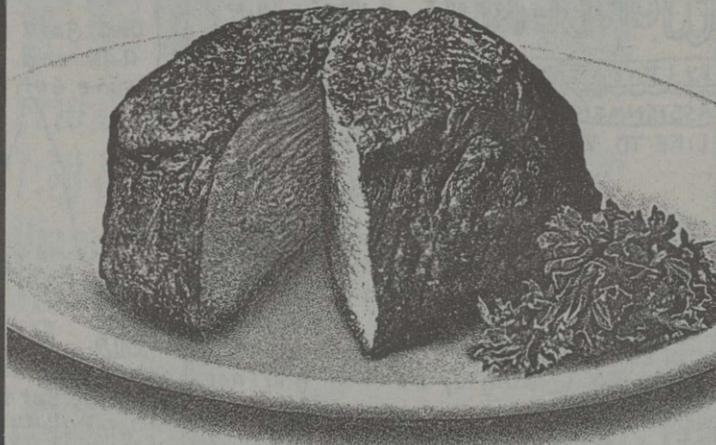
I'm in my third year at UH and have never met Ira Rohter. After living 20 years in Boston, I think I am one of those people whose urban values he fears. Certainly, I have advocated, in *The Price of Paradise*, the diversification of the economy in directions connected to our core competence of tourism.

Moreover, I think his autarchic, "self-reliant" future for the Islands would lead to such a shrinkage of our economic pie that any improvement in income equality would be minimal compensation.

Nevertheless, I intend to call him up. Clearly, he has vision and he is a scholar of enormous energy with a deep love and affection for Hawaii. And we both agree that Hawaii's environment is a precious asset, and its political system far too feudal to generate good choices for the state's economic future. ■

David McClain is the Henry A. Walker Jr. Professor of Business Enterprise and Financial Economics in the UH College of Business Administration.

The Serious Filet



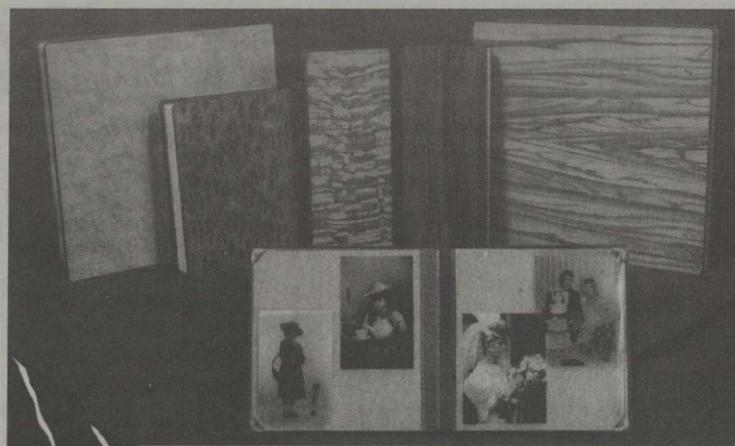
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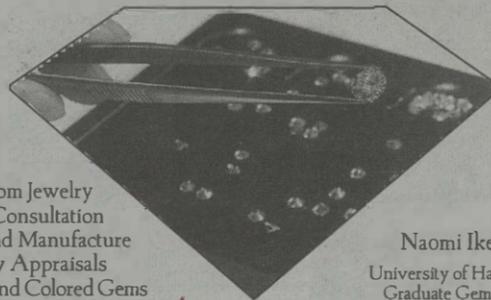
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From Page 14

can be overlooked on account of the marvelous performances offered by the cast. In all, you won't hate it no matter who you are — and it just might be the best experience you've ever had in a dark room with a thousand people. — Leroy Thomson. *Blaisdell Concert Hall*, 777 Ward Ave.: Tuesdays - Sundays, 8 p.m.; matinees Saturdays & Sundays, 2 p.m. through 12/19; call for special holiday schedule of performances from 12/21 through 1/4. \$45 - \$85. 521-2911

The Roar of the Greasepaint — The Smell of the Crowd The Army Community Theatre presents this 1960s musical by Leslie Bircusse and Anthony Newly, which flopped before it even opened in London but went on to be a Broadway hit, with Newly as the star. The plot pits the archetypal "little guy" — a working-class stiff called Cocky — against Sir, a rotund representative of the establishment, in a clash of classes played out in a stylized set resembling a board game. Directed by UH musical

comedian Glenn Cannon, with a large cast that includes a kibitzing chorus. *Richardson Theatre*, Ft. Shafter: 11/24, 26 & 27 and 12/2, 3 & 4, 7:30 p.m. \$8 - \$12. 438-4480

Rosie's Place Hawaii Pacific University theater teacher Joyce Maltby and her husband, Norman Boroughs, wrote this hoedown together after Boroughs returned from a business trip and announced, "I'm going to write a country-Western musical." It's a love story set in a Texas honky-tonk that's chock full of charismatic cowpokes and such. Directed by Maltby, with choreography by Brad Powell and musical direction by Bill Wiley. *HPU Hawaii Loa Campus Theatre*, 45-045 Kamehameha Hwy., Kaneohe: Wed 11/24, Fri 11/26 & Sat 11/27, 8 p.m.; Sun 11/28, 6 p.m. \$10 (\$1 HPU students). 233-3167

Welcoming Lynda Barry

Beginning this week, Honolulu Weekly proudly welcomes to its pages Lynda Barry's cartoon strip "Ernie Pook's Comeek." The Chicago-based Barry, who is part-Filipino and grew up in Seattle, is a multitasking artist: Besides her cartooning, she's been a commentator for National Public Radio and has written several novels, one of which, *The Good Times Are Killing Me*, was turned into an off-Broadway play. "Ernie Pook's Comeek," which first appeared in the Chicago Reader, became one of the first syndicated comic strips to appear in alternative newspapers, where it remains a popular feature. We think Barry's a genius; we hope you do, too.

Galleries

Opening

Creche Concepts Various artists take a multi-ethnic approach to the Nativity scene. Opens 11/28, through 1/15. *HPU Art Gallery*, 45-045 Kamehameha Hwy. 233-3167

Continuing

Comings and Goings Maquettes and drawings by David A. Landry. Through 11/29. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899

Erin Purple Recent watercolor paintings of landscapes and still lifes. Through 11/27. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126

Beverly Fettig Oils and watercolors of Oahu's North Shore and northern windward areas. Through 11/29. *Livingston Galleries*, 51-666 Kamehameha Hwy. 237-7165

Rebecca Luke Recent works. Through 11/30. *Foyer Art Gallery*, Leeward Community College, 96-045 Ala Ike St. 455-0477

Multiple Choices Ceramics, design, fiber, glass, photography, printmaking, painting and sculpture by graduate art students at UH Manoa.

Continued on Page 18

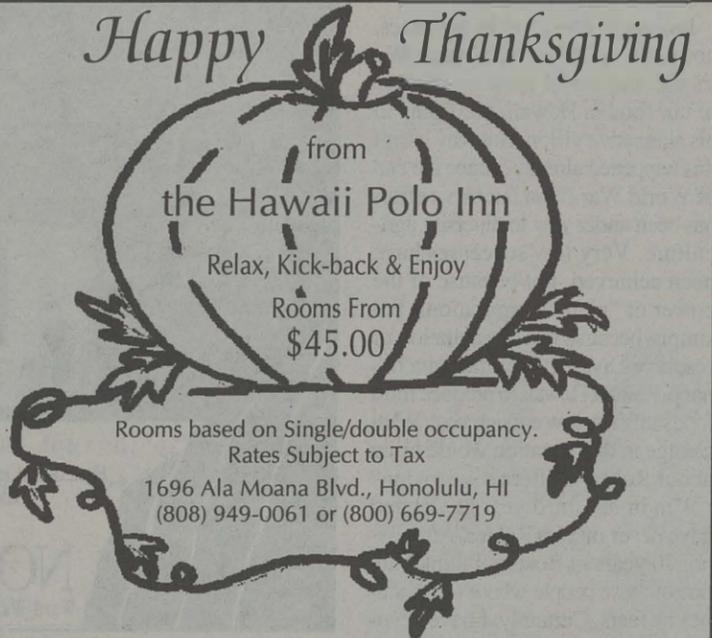
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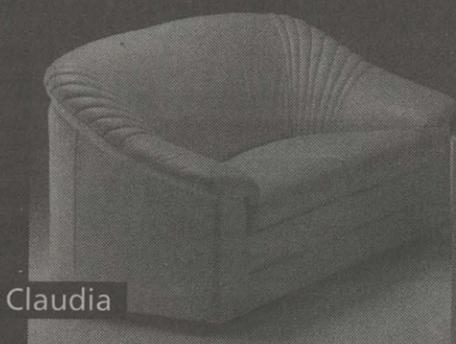
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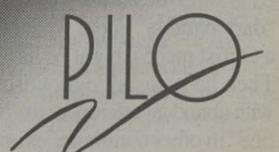
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Sports

Island hockey may not be on the cutting edge, but that doesn't chill the players' enthusiasm.



The puck stops here: hockey at the Ice Palace

PHOTO COURTESY HAWAIIAN HOCKEY LEAGUE

Of Ice and Men

JEFF BARRUS

Like his father, Hawaiian surfing legend Ben Aipa, 18-year-old Duke Aipa surfs. But lately he's been sliding around on a different surface. Just a few miles from the beach and the warm, welcoming waves, Duke dons blades, grabs a stick and hits the ice for a game of hockey.

Not far from the rust-encrusted Aloha Stadium, the Ice Palace on Salt Lake Boulevard looks like a cross between a Chuck E. Cheese pizza parlor and an old high-school gym. This is the home of the Hawaiian Hockey League, which hosts games five nights a week, Sunday through Thursday, after public skating. Two league divisions accommodate about 125 players: Division A (three teams) is for the experienced, some with college hockey credentials, many military — in short, guys who learned to play somewhere else. Division B (four teams) is for everyone from decent players to those who can simply remain upright while holding a big stick. Most locals are in Division B.

Midway through the third period of tonight's game, Duke Aipa looks tired. His team, the Kings, led by two goals at the end of the second period, but the Flames have gotten three straight. Now it's almost midnight and Aipa is skating on the wings, trailing the puck and staying clear of the net melees he was into earlier.

Aipa started playing hockey at the end of August. He works with his mother and sister at the Ice Palace, where he's been figure skating for eight years. On the ice he moves all right but looks all wrong for hockey. He's too thin, too tall. He has a full set of teeth and his facial features all seem to be in their original upright position. His hair hangs out the base of his helmet and down his back like some kind of gladiatorial plume. But the most anomalous detail is his skin: Like many players in the Hawaiian Hockey League, Aipa is just too damn tan.

Both the Kings and the Flames look a little ragtag. Their mismatched jerseys share just enough of the same colors to distinguish one team from the other. Still, fashion has never counted for much in this game, and when the players leave the ice for line changes and penalties, they look fairly organized. Substitutes on both sides laugh and cheer at their teammates from the bench.

Aipa gets out of hockey what skydivers, bungee jumpers and club hoppers spend their nights and weekends seeking desperately: *the rush*. The word is an '80s leftover, but the feeling translates from decade to decade. *The rush* comes from speed and intensity in a moment that won't repeat — a supercondensed, adrenal version of what that thrill-seeker poet William Wordsworth called "spots of time." Aipa still enjoys figure skating and surfing, but these days hockey brings him the feeling he's after. "The speed is incredible," he says. "That's what makes it different from other sports."

Although the league's Division A is more proficient, Division B's trademark is diversity in the shape, age, size and ability of its players. B-graders can be upwardly mobile; several have been promoted to the higher league.

Traditional fans may be tempted to skip Division B games, since fights there are less frequent than in the upper league, which combines the civility of competitive hockey with the genteel nature of fast-moving Marines on skates. Still, the B's can and do play some respectable hockey, with an occasional brouhaha.

"Basically, we play by old-timers' rules — no contact, no slap shot," says League Commissioner Spencer Zaha. "This is a recreational league and everyone has to work the next morning. We don't need people mauling each other."

"No contact" really means no checking — as in blind-side, skates-off-the-ice, face-meets-plexiglass collision. But there's still bumping and jostling aplenty. Injuries can hap-

pen and fights can break out. Still, these conditions are necessary for *the rush*. "You're skating around out there," Aipa says, "with 12 guys on the ice, and five of them are going after this little black thing. It's a fight waiting to happen."

Hockey has always been the most proletarian of sports. Its creation myth involves sticks, rocks, drunken Canadians and a frozen pond — not exactly a mythical sport of kings. But while spectators get in free to all hockey games at the Ice Palace, being a participant costs money. Good equipment runs from \$300 to \$400. League dues are \$15 annually and \$8 per game. Next year Commissioner Zaha hopes to line up at least enough sponsors to pay for uniforms. Winter season playoffs begin Dec. 1 and run through the 16th. Then in January the spring season starts and runs until June. All told, Hawaii is hockeyless for, at best, three months of the year.

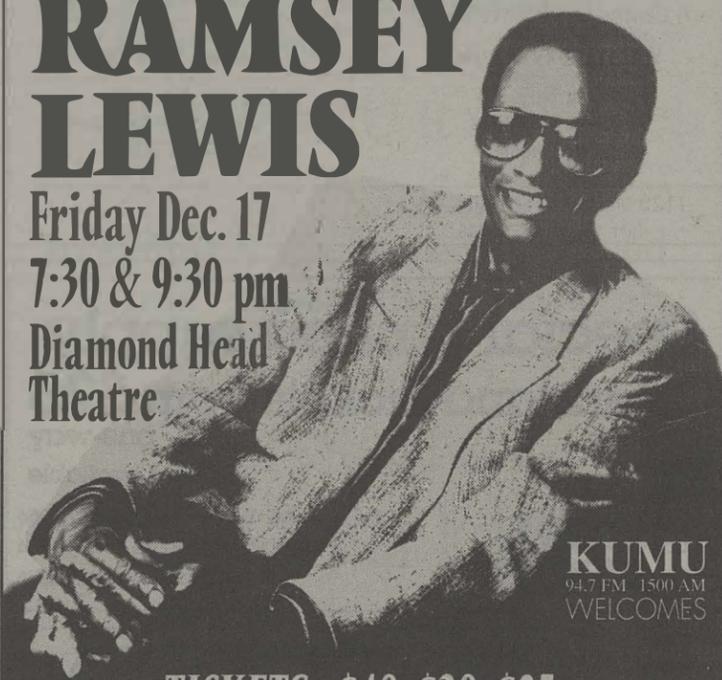
Everyone agrees that spring attracts more players and gives the better teams time to practice a little sporting Darwinism on the rest of the field. Zaha is even thinking about adding an extra team or two, if interest is high enough.

Tonight the Kings lose 6-5. The crowd, which began at around 50 (counting the kids running through the bleachers and playing video games), ends up at about 15. Already one bank of lights has been turned off. The guy in the back row who kept advising that "somebody should kick that goalie's ass" has gone home. Duke Aipa, behind the team bench with his helmet and jersey off, is grinning and talking trash with a member of the winning team. He didn't score tonight, but clearly he felt *the rush*.

"I do everything," he says, "everything and anything that's possible. You can fit as much as you like into your life. Nothing says you have to do one thing." ■

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From Page 16

Through 12/17. *Art Gallery*, UH Manoa campus. 956-6888

New Work Three People Various works by Sally Fletcher Murchison, Tom Okimoto and Margaret Realca. Through 11/28. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

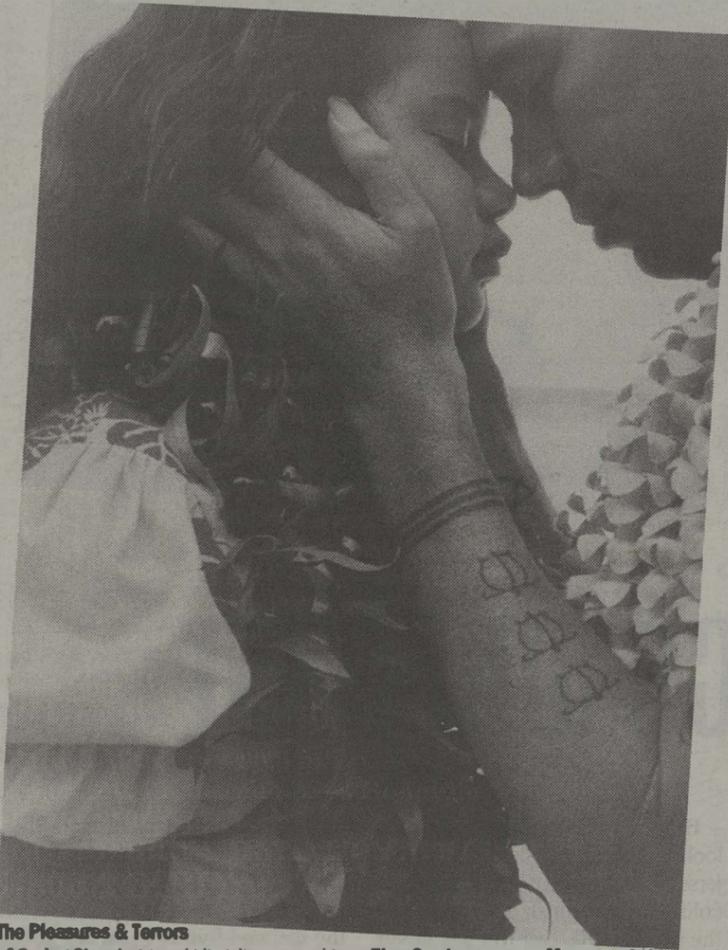
Papaya Cat & Friends Whimsical watercolors and T-shirts by Michael S.K. Lee. Through 11/30. *Koolau Gallery*, Windward Mall. 247-0709

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.

Water Wonders An exhibit that features 15 interactive water displays, including water chambers, splashable water table fountains and water games. Through 1/3.

Images of Discovery



The Pleasures & Terrors

of Spring Cleaning A multidisciplinary art exhibition by gay, lesbian and bisexual students, faculty and alumni of the UH Art Department. Through 11/29. *My Favorite Eggplant*, 749 Pohukaina St. 956-6888

Pomalaka' Ke Ala Hou Monoprints, collages, pastels, etchings and mixed media by Meleanna Aluli Meyers. Through 12/3. *John A. Burns Hall*, UH Manoa campus. 944-7111

Recent Paintings Works by Noreen Naughton. Through 12/2. *Che Pasta Cafe*, 1001 Bishop St. 524-0004

Seaside Serigraphs Prints by Dan Mackin inspired by travels through the South Pacific. Through 11/30. *Arts of Paradise Gallery*, 2330 Kalakaua Ave. 924-2787

Transflux Ceramics by Shigeru Miyamoto. Through 11/26. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-2787

A Tribute to Betty Page Pin-up art by Sonny Valenzuela. Through 11/29. *Caffe Valentino*, 2139 Kuhio Ave. 926-2623

Art Events and Classes

12th Annual Folk Art Bazaar and Ethnic Fashion Boutique This year's bazaar features handcrafted ornaments from the far reaches of the world: baskets, textiles and holiday favorites frankincense and myrrh. The Ethnic Fashion Boutique features clothing for men and women from Indonesia, Thailand, Guatemala, Nigeria and India. Every piece is a unique artwork. *The Honolulu Academy of Arts*, 900 S. Beretania St.: Sat 11/27 - Sun 12/5, 10 a.m. - 4:30 p.m. Free. 532-9703

Museums

Bishop Museum 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids. 847-3511

Bicycles An exhibition of antique bicycles, posters, prints and bicycle memorabilia tracing the evolution of the bicycle throughout the world and in Hawaii. Through 1/3.

Images of Discovery An exhibition featuring photography from the award-winning book *Discovery: The Hawaiian Odyssey*. Through 12/6.

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.

Moments to the Stars This planetarium program pays tribute to the history of stargazing

The Contemporary Museum 2411 Makiki Hts. Dr. Open Tuesdays - Saturdays, 10 a.m. - 4 p.m.; Sundays, noon - 4 p.m. \$4. 526-1322

The Contemporary Museum Collects: The First Five Years 1988 - 1993 The Contemporary Museum celebrates its fifth birthday by opening its vaults and offering the public a lavish view of exceptionally well-chosen selections from its permanent collection. Over 100 pieces are grouped by medium, subject, region or, sometimes, sheer visual compatibility to produce a uniquely coherent display. Among the most appealing pieces are Chuck Close's clever quasi-pointillist *Phil/Fingerprint*, conjured up with a flurry of finger smudges; Jim Dine's *Job 7*, which features real paint cans dangling over a large canvas wall; and Nancy Grossman's beautifully evocative mixed collage. Through 11/28. — Nikki Ty-Tomkins

Rhythms of Nature Recent monotypes by Nora Yamanoha. Through 1/9.

The Contemporary Museum at the Alana Waikiki Hotel, 1956 Ala Moana Blvd. Open daily. Free. 526-1322

Loss/Gain? New work by Allyn Bromley. Opens 11/24, through 1/26.

The Contemporary Museum's Advertiser Gallery 605 Kapiolani Blvd. Open weekdays, 8:30 a.m. - 5 p.m. Free. 526-1322

Terry Allen: China Night Multimedia exploration of the Vietnam War and its aftermath. Opens 11/29, through 2/4.

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 Hokule'a voyages. The center is home to the Falls of Clyde (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 Tuesdays - Saturdays, 10 a.m. - 4:30 p.m.; Sundays, 1 - 5 p.m. Suggested donation: \$4 adults; \$2 students, seniors. 532-8700

Artists of Hawaii, 1993 The 43rd edition of this annual juried exhibition includes textiles, ceramics, watercolors and prints. Through 12/12.

Hawaiian Landscapes: Landscapes by Ben Norris An exhibition of 28 watercolor and

gouache paintings by this one-time Honolulu resident. Through 12/5.

Hawaii Watercolor Association Exhibition An exchange exhibition with the Wisconsin Watercolor Society, featuring 70 local and 35 mainland works. Opens 11/28, through 12/12, at the Academy Art Center at Linekona, 1111 Victoria St.

Mission Houses Museum 553 S. King St. Open Tuesdays - Saturdays, 9 a.m. - 4 p.m.; Sundays, noon - 4 p.m. \$5 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

Back Scenes Science A rare look at the creation of The Waikiki Aquarium's new exhibits. How do you recreate a crashing wave? Why does an octopus need artificial turf? Find out the answer to these and other questions. Preregistration required. *The Waikiki Aquarium*, 2777 Kalakaua Ave.: Sun 11/28, 9 - 11 a.m. \$5. 923-9741

Chronic Fatigue Syndrome Support Group Get group support and the latest available information. This month's topic: Hawaiian healing. *Cafeteria*, Kaiser-Permanente Honolulu Clinic, corner of King & Pensacola: Wed 11/24, 6:30 p.m. Free. 735-2145

Food Talk Dr. Terry Shintani, author of the *Waianae Diet* and *Eat More and Weigh Less*, lectures on nutrition. *Borders*, 94-821 Lumiaina St.: Sat 11/27, 2 - 3 p.m. Free. 676-6699

Hawaiian Plant Use Tour The Secret Garden. Learn how the early Hawaiians utilized the plants around them. *Imu* demonstration and food sampling are also featured. Walking shoes, insect repellent and light raingear recommended. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.: Sun 11/28, 9 a.m. Free. 233-7323

Kapa: The Art of Hawaiian Barkcloth Learn the story of *kapa*, from the cultivating and curing of *wauke*, to preparing and preserving the cloth. *Atherton Halau*, Bishop Museum, 1525 Bernice St.: Tue 11/30, 7 - 9 p.m. Free. 848-4168

Night Reef Walk Discover the nearshore reef's "night shift" in this field exploration of the reef after dark. Marine life natural history as well as reef walking safety and conservation are covered. Reservations required. *The Waikiki Aquarium*, 2777 Kalakaua Ave.: Sat 11/27, 9 - 11 a.m. \$5. 923-9741

Waikiki Aquarium
Night Reef Walk



Kids

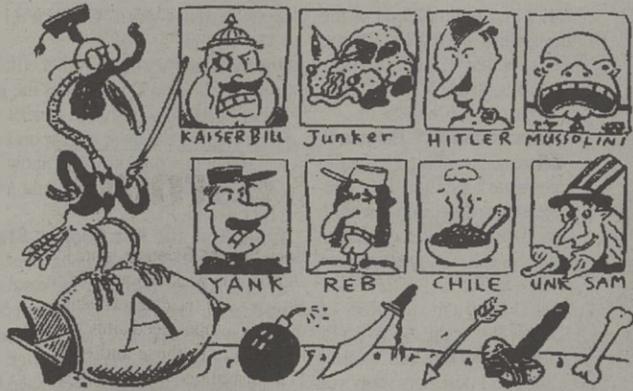
Bamboo Jungle Journey Enter the world of bamboo and learn about this useful plant. Explore this giant "grass jungle," listen to stories, make bamboo music and bamboo art and even enjoy a bamboo snack. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun 11/28, 9:30 - 11 a.m. \$5. 955-0100

Kailua Town Bike Ride Join Bishop Museum staff, Koolau Pedalers and members of the Honolulu Police Department Bicycle Detail as they pedal around the Windward District. This two-part ride starts with a five-mile jaunt, after which you'll have an option to go another 10 miles. The program includes a discussion on bicycle size and adjustment, pre-ride bike inspection, clothing and accessories, gear selection, cadence, riding on the roadway and other topics. Bike helmets required. One adult for every two children. *Meet at Kailua District Park*, 21 S. Kainalu Dr.: Sat 11/27, 8 a.m. \$5. 848-4168

Taro Patch Party Enjoy a muddy experience in the taro patch. Learn about *kalo* and its importance to Hawaiian culture. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sat 11/28, 9:30 - 11:30 a.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, remember to wear walking shoes and insect repellent.

The Straight Dope



Is it true that there has never been a war between two democracies, excluding civil wars? One part of my extended brain trust, a highly unreliable source, claims that this is a natural fact, Jack, and I have not yet thought of an instance in which one democracy declared war against another democracy. In a quandary, we resolved to consult the "Dope," and now refer this question to your esteemed self. Prithee, O ocean of fathomless learning, we sincerely and earnestly entreat you to ... [additional fawning verbiage deleted] — J.S., Berkeley, Calif.

Don't gush, lad, it doesn't leave room for the cartoon. Cecil does not dispute the general proposition that war between democracies is relatively rare. Common sense alone suggests that embarking upon a military adventure is simpler for a king or dictator than it is for a head of government answerable to a parliament. But proponents of this idea argue that a war between democracies has never occurred. One arrives at this comforting conclusion chiefly by setting up the rules to exclude all the non-conforming cases. The most egregious omission is civil wars, which account for a high percentage of the world's violent conflicts — 159 of 575 wars between 1816 and 1980, by one count. The spectacle of the American Civil War, in which two popularly elected governments engaged in four years of the most brutal slaughter, refutes the bald notion that citizens will not vote for politicians who send them off to be killed. Clearly they will if they think the stakes are high enough.

OK, you say, but at least democracies won't get into wars with one another for purposes of foreign aggrandizement. Here we get into the issue of what constitutes a democracy. The United States and Britain fought in the War of 1812; Britain at the time had a parliament and a prime minister. So did imperial Germany prior to World War I. Advocates of the peaceful-democracy school account for these cases by saying that neither Britain in 1812 nor Germany in 1914 were liberal democracies. The definition of liberal varies with the teller, but the simplest formulation, proposed by Dean Babst, who first advanced the peaceful-democracies idea in 1972, is that "if a hereditary ruler, such as a king, can choose the prime minister or president, then the country is not considered to have an elective

government." This takes both Britain and Germany out of the picture for the period in question. That's fair enough in the case of Germany, where responsibility for the war can be laid pretty clearly at the feet of Kaiser Bill and the Junkers. But the War of 1812 was largely the work of the war hawks in the democratically elected U.S. Congress.

The more basic objection to excluding all but liberal democracies is that throughout most of history the number of such democracies has been small. According to political scientist Michael Doyle, there were only 13 liberal democracies prior to 1900, and just 29 between 1900 and 1945 — and many of those did not endure. Doyle counts 49 liberal democracies as of 1983; setting aside the confusing instance of Israel vs. Lebanon, none has fought another since 1945. But it may be argued that this merely reflects the postwar Pax Americana. One would like to believe democracy = peace, but if we look at the big picture, we find little to persuade us that it is a sure thing. Nazi Germany was not a democracy after 1933, but Hitler had been freely elected, and the Nazis dominated the democratically chosen Reichstag. The United States and France conducted wars of great savagery in Vietnam and Algeria. The United States helped topple the elected Allende regime in Chile, with murderous consequences for the Chilean people.

One can easily make the case that what prevents war between democracies is not their liberal scruples but their wealth, coupled with the recognition that war would mean economic ruin. If we look down the list of wars over the last 50 years, we see that in almost all cases one or both of the belligerents were poor. We now have a proliferation of poor democracies in the wake of communism's collapse. Will they refrain from attacking one another, as their authoritarian or totalitarian predecessors did not? One considers India vs. Pakistan, Russia vs. Ukraine. Clearly the notion that democracies will not make war on one another now faces its great test.

— Cecil Adams

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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 several 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

Diamond Head Hike More of a walk (replete with handrails and paved stairs) than a hike, this excursion up Hawaii's famous landmark includes a look at its background and history. Bring a flashlight for the dark passages at the top. *Meet at entrance to Honolulu Zoo*, 151 Kapahulu Ave.: Saturdays, 9 a.m. Free. 948-3299

Ghosts of Old Honolulu: A Supernatural Tour Explore historic downtown and learn about Honolulu's collection of spirits from Polynesia, Asia and the West. Registration required. *Meet at Old Archives Bldg.*, Iolani Palace Grounds Wed 11/24, 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, Kawaiahaoh 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

James Campbell National Wildlife Refuge A short guided walk through this North Shore habitat for many waterbirds, including some endangered species. Sat 11/27. \$5. *Call the Hawaii Nature Center for meeting place and time.*

Scandalous Days in Old Honolulu Learn about the scandals, rowdy nights and brazen days that touched every part of 19th-century Honolulu from the saloons of Chinatown to the stately residences of elite society.

Bicycles at the Bishop Museum



Reservations required. *O'Toole's Pub*, 902 Nuuanu Ave.: Fri 11/26, 6 - 9 p.m. \$5. 943-0371

Wahiawa Hills Wander up and down ridges, in and out of valleys and crisscross streams

in this Central Oahu hike with trail junctions galore. *Meet at Iolani Palace*, mauka side: Sun 11/28, 8 a.m. \$1. 836-4940

Whatevahs

Abracadaver A mixed plate of music and storytelling featuring Otto Cake Man, the Momobones and Jeff Gere. *My Favorite Eggplant*, 749 Pohukaina St.: Sat 11/27, 10 p.m. 591-0982

Book Signing Come on down and find out if *The Price* is right. Meet editor Randall Roth and authors Peter Adler and Joanne Puna of the best-selling books *The Price of Paradise Vol. I and II. Borders*, 94-821 Lumiaina St.: Fri 11/26, 7 - 8 p.m. Free. 676-6699

Conversation with Thomas P. Gill Remember this guy? The former state legislator, U.S. congressman, lieutenant governor and Democratic Party chairman surveys Hawaii's political landscape. *KIPO 89.3 & KIPF 1380*: Sat 11/27, 9 a.m.; *KHPR 88.1 & KKUA 90.7*: Sun 11/28, 8 a.m.

Dresses for the '90s Mainland and local designers show you what you should wear for the decade. Proceeds to go to the Life Foundation. *Caffe Valentino*, 2139 Kuhio Ave.: Fri 11/26, 9 p.m. \$5. 923-2623

The Hawaii Bonsai Association: Annual Bonsai Show View some of the state's finest examples of bonsai cultivation. You'll also have the opportunity to watch our local masters at work. *The Academy Art Center at Linekona*, 1111 Victoria St.: Fri 11/26, 9 a.m. - 5 p.m. & Sun 11/28, 9 a.m. - 3 p.m. Free. 532-8700

Ka Mo'olelo o Kapaoo Konane (Tales of the Moonlit Night) Discover the history, culture and mystery of Waianae through its legends and tales. Journeyming from Honolulu, the route includes a stop at Pokai Bay for a Hawaiian-style meal and a performance of ancient hula near the remains of Kuilioloa heiau. After sun-

set, travel to Makua Valley and Kaneana Cave, where the supernatural legends of this most spiritual region will be shared. Reservations required. *Honolulu Time Walks*, 2634 S. King St.: Sat 11/27, 3 - 10 p.m. \$37. 943-0371

Peace in the Middle East? *Voices of Palestine*, a documentary about the Palestinian intifada movement and *Middle East Perspectives*, a review of the Arab-Israeli conflict from 1990 to the present, get public access air time. *Voices* won the international category at the 1993 Hometown Video Festival. *Middle East* spotlights Ibrahim Aoude, a Palestinian ethnic studies professor at UH Manoa and Ramsis Lutfy, a biologist from Egypt. *Oceanic Cable 22/Chronicle 8*: Fri 11/26, 9:15 - 10 p.m.

Poetry Siam Butt heads with the Bukowskis and the black-clad Plathians as the gladiator literati vie for immortality and general approval while courting the muse of cappuccino. Odes will roll at this poetry "Gong Show." *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Wed 11/24, 8 p.m. \$3. 732-2670

Tales from the Koa Rocker: Stories of Hawaii by Woody Fern Enjoy personal family histories, anecdotes of the royal families, traditional legends and modern lore that embody the spirit of our islands. Reservations recommended. *Waikiki Heritage Theater*, International Marketplace, 2330 Kalakaua Ave.: Fri 11/26, 7 p.m. 8:30 p.m. \$5. 943-0371

Trivia Night What is Captain Kirk's middle name? Do you know the title of the 1977 Oscar-winning movie? Hint: The answers aren't Scooter and *Can't Stop the Music*. Test your knowledge, win prizes and have fun. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Thur 11/25, 10 p.m. \$3. 732-2670

Wines of the World For thy stomach's sake ... yeah, right. Sample the hooch from around the world. This month's destinations include New Zealand, Greece, Australia, Spain and many more. *Hau Tree Lanai Restaurant*, The New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave.: Sat 11/26, 5:30 - 7:30 p.m. \$22. 921-7066



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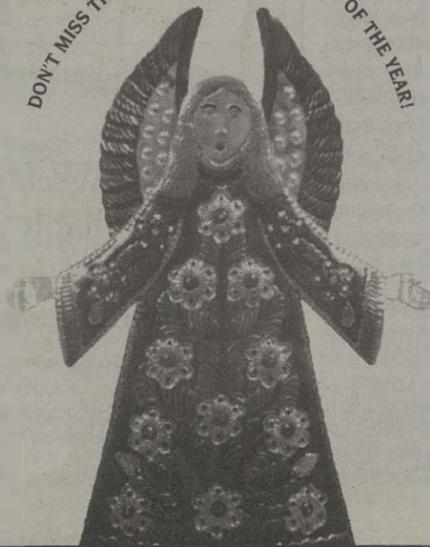
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Food

Mediterraneo is the coda to an opera of Honolulu restaurants.

At Mediterraneo, the simplest things are best



PHOTO: JEFF HELBERG

Culinary Aria

Despite the rise and fall of the Roman Empire and the continued decay of the post-Renaissance Western world, Italy still manages to give us a number of reasons to look away briefly from the television and conclude that life is still worth living. I offer as evidence Memphis-Milano furniture, Armani suits, Fellini's early films, Moschino lingerie, Rizzoli books and the staying power of Italian opera. While the prima facie connection between these Latin classics and the Honolulu dining scene may at first seem rather tenuous, I assure you the connections are indeed profound.

DON DOUGHERTY

Act One: When Cafe Cambio opened about five years ago, it was Oahu's first exposure to 1950s neo-realism, but with much, much nicer chairs (Fellini meets Memphis-Milano). Androgynous, alternatively lifestylesd waitpeople served up semi-Northern fare, while California-style cuisine lurked quietly in the background like a mezzo-soprano (literally half-female or artificial male) waiting for the butter-fat lady to finish singing. Cambio's non-traditional (but tasty) approach brought together cream sauces and olive-oil dishes — on the same menu, which is something that will never be seen in Italy. Just try to imagine such an agreement occurring in the only country that actually fought on both sides of World War II. *Basta!* Hawaii's exposure to the great butter/olive oil truce was due to the composite thinking of two chefs, Sergio the Northern and Fabrizio the Roman.

Act Two: Yet things were not fully right with the world (nor Cambio). Love intrigues were uncovered, and the tenuous collaboration of elaborately ornate Venetian music and early Central Italian operatic forms ultimately clashed. In Italy this dramatic tension gave rise to individual expression, and the aria was born. In Honolulu it gave rise to Cafe Sistina. While Cambio suffered the ups and downs of *Otello*, Sergio and Fabrizio moved on and continued to cook together at Sistina. But they seemingly collaborated less and less, and

the Mason-Dixon line that separated butter from olive oil became more pronounced. Yet, for a time, Cafe Sistina was the be-all and end-all of Honolulu night life. It was home to everyone with a ponytail and the only place in town where pseudo-entrepreneurs in Armani suits could mix cautiously with faux-artistes in Moschino lingerie. Both eyed each other suspiciously while goateed men affected world-weary expressions, drank double espressos and took time out from Rizzoli art books to look disdainfully on them all. It was fun, it was almost '80s-like, and we were all oh-so hip. But in a city where "dressy" still means simply wearing long pants, this imitation of trendiness was destined to be a flash in the pan of restaurant popularity. As with Cambio, the writing was already on the wall (no pun intended, of course) for Sistina. So, when arguing about who had the blackest clothes grew tiresome, the diners were left to evaluate their dining "experience" based solely on the merits of the food. Few could afford to do so, fewer still had the requisite experience needed to make such an evaluation. The atmosphere had become a self-absorbed comic opera. In Italy this progression gave rise to the wit of Rossini. In Honolulu we got Mediterraneo.

Act Three: When chef Fabrizio began Mediterraneo, it was his goal to get back to basics. In his own Roman-accented words, he says Cambio was good "but-ta there was a too much-eh stuff in da pasta," and Sistina was fun but it "was-a too much-eh like-a zee nightclubs." I couldn't have said it better myself. According to Fabrizio, Italians treat restaurants like churches: They go to both for one simple reason. As Fabrizio says, "We go to church to pray; we go to restaurants to eat. If anything else is happening — music, dancing, too much stuff — we no come back." In Italy this kind of thinking gave rise to the post-Verdi *verismo* (reality) movement in opera; at Mediterraneo it means that you bring your own wine and can get lobster pasta for \$16. *Bravo.*

Coda: The key to Mediterraneo is keeping things simple. In four visits, a date and I managed to try almost the entire Mediterraneo menu. And

we discovered that the simplest things on this basic menu are by far your best choices. The fettuccine Pomo-Basil (\$8.50) was exquisitely elemental with undercooked fresh tomatoes and homemade pasta. The same could be said of the Pollo Porcini (\$12) and Pollo Marsala (\$11). On the other hand, the special Lobster Pasta (\$16) and the Trentette al Pesto (\$8.50), which attempt the next step of culinary sophistication, were boring. Both were nearly devoid of flavor. The appetizers are refreshingly authentic, and all were excellent. The Bruchetta (\$2.50) was heaped with fresh tomatoes; the Giglia Vegetable (\$5.75) offered a perfect array of antipasti choices: roasted eggplant with sun-dried tomatoes, seared onion, grilled zucchini and a slice of *fritata*. The Mediterraneo Insalata Contadina (\$3) is an excellent value. No mere lettuce bowl, the Contadina salad has that typically refreshing Italian vinegar tartness accenting a garden variety of julienne vegetables which are generously mixed into the greens. Once again, the simple things are all done to perfection at Mediterraneo.

Curtain call: The recommendation I would make after several visits: If you like a comfortable amount of space while you dine, be sure to come to Mediterraneo in a foursome. The tables for two are aggravatingly close together, and the wait staff insists on seating couples at the last and most bothersome hostess-side location, even when all of the tables for four are open. Mediterraneo doesn't take reservations, so the wait can be rather long on Fridays, but it is well worth coming on a weeknight or hanging around outside on weekends. If you do the latter, bring your *vino* (in a discreet brown-paper bag) and Puccini (on a Walkman), and you can wait on the street playing the part of a *La Bohème* restaurant-goer. ■

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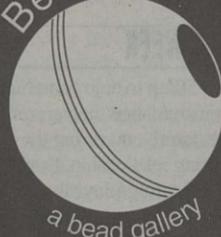


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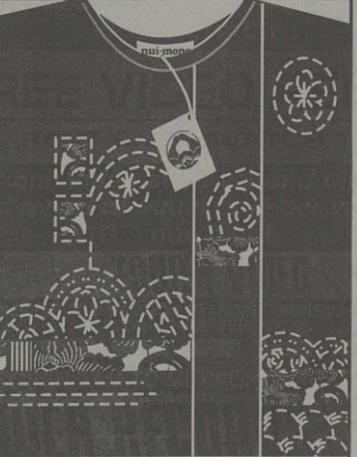
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