

**Truth  
or  
DARE**



**Philadelphia**

**CALENDAR**



**Growing Up  
Asian American**

**Pritchett**

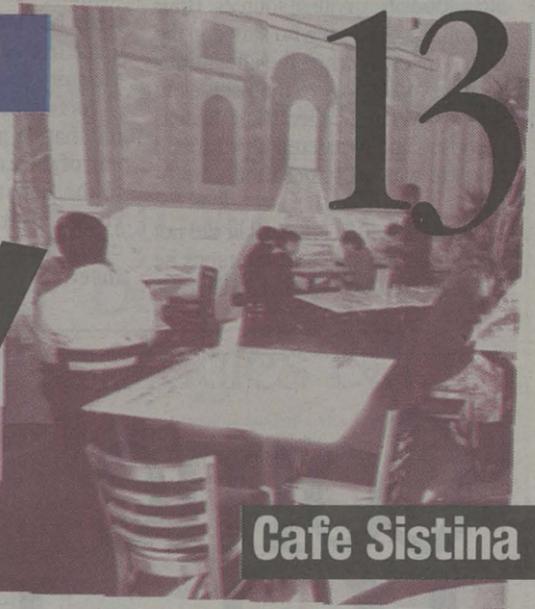


**Lynda Barry**

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H O N O L U L U

# Weekly



**Cafe Sistina**

13

Volume 4, Number 2, January 12, 1994

**FREE**



**Ka Lahui Hawai'i  
leader Mililani Trask  
looks back on the  
year in the  
sovereignty struggle  
since the centennial  
of Queen  
Lili'uokalani's  
overthrow**

# TRASK



# on the

# TASK

**Interview by  
Derek Ferrar - Page 4**

**Rees is wrong**

In his zeal to prove James Aki was the victim of a sophisticated plot by the old-boy Democrats ("Convention Center Tales," *HW*, 11/24), Robert Rees lost sight of the truth. Rees is dead wrong about how the media got wind of the story. He implies KITV was "used" by state Sen. Russell Blair. Blair absolutely did not leak word of the senate bribery allegations to me. I found out about the allegations from other sources. Blair and all the senators who attended the Oct. 1 meeting when the allegations were revealed swore themselves to secrecy. When I called Blair, he was surprised and wondered how I found out. He was only marginally helpful.

Another factual error: Blair did not reveal the existence of the tapes he made of Bert Kobayashi to the press.

In fact, he only talked about the tapes when it became obvious many of us already knew about them.

Rees is also mixed up about when Blair made the secret tapes. Blair taped his telephone conversations with Kobayashi on Oct. 2 and Oct. 3, right after the now-famous Oct. 1 meeting. This was 10 days before KITV broke the story on Oct. 13. Rees reports that Blair made the tapes because he was "confronted with denials," but there were no denials when he made the tapes. The denials came from Kobayashi and Aki after the story broke.

As for Blair's resignation, he told me that he planned to leave before any of the events that eventually led to the Senate upheaval. Blair discussed his resignation with the governor the week before the Oct. 1 meeting. He also informed the

Employees' Retirement System and a few Senate colleagues.

Denby Fawcett  
KITV News

*Mr. Rees replies:*

*In searching for a sound bite, TV reporter Fawcett uncharacteristically misses the point. My article wasn't about KITV. It was about how Aki's fatal mistake opened the door for a well-choreographed plan to install Norman Mizuguchi as president of the Senate. To miss this, it seems to me, is to suffer the view that everything happens only by chance in random sound bites.*

*Evidently not an apostle of the written language, Fawcett says I implied that KITV was "used" by Russell Blair (the term and quotation marks are hers). What I actually wrote was that Blair leaked allegations made*

*at secret Senate discussions to KITV. I wrote this because Blair gleefully told me, on two occasions, that he had given the story to KITV. Blair called me before the telecast and advised me to watch it that night at 6 p.m. so I might learn about "the real James Aki." (He somehow knew precisely when he would be on the air.) In Fawcett's eyes Blair may have been "only marginally helpful," but in Blair's eyes he apparently believed he was on the verge of winning a Pulitzer Prize. My story did not argue one way or the other whether Blair was Fawcett's only source, and I am sure that he wasn't, only that as far as Blair was concerned, he was the source.*

*In terms of chronology, Fawcett is correct about when Blair made his recordings. But Blair revealed the existence of these tapes to the press*

*only after being confronted, as I wrote, with denials. Fawcett's point that "many of us already knew" about the tapes again misses the point. Lacking Blair's revelations, what "many of us already knew" (whatever that means) would have gone unreported.*

*Finally, it wasn't just Fawcett who realized Blair was planning to leave the Senate. The whole state knew it. As my article stated, his resignation came as no surprise. The surprise will be if Blair isn't rewarded with a judgeship.*

**Thought for food**

Alan Young has a snappy, informative, easygoing approach to his restaurant reviews. Low on pretense, high on facts. I hope he continues his skill into the new year. I trust his recommendations, just like I used to trust his cooking, which is missed. When's he going to open a new enterprise?

Frederick Woodruff

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## HONOLULU Weekly

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# Truth or DARE

JENNIFER VOGEL

**W**hen criticisms are leveled at DARE, the nationwide Drug Abuse Resistance Education program, the critics are usually discounted as flakes or druggies. How could anyone condemn the principle of drug education? And especially that of the most popular such program to emerge from the war on drugs — currently operating in all 50 states, taught by more than 15,000 trained officers, with annual revenues at around \$700 million?

DARE is everywhere. National sponsors include Kimberly-Clark and Kentucky Fried Chicken. Its national ambassador is Arsenio Hall. Sept. 9 is national DARE day.

But a growing number of people across the country, including a Minneapolis group called Parents Against DARE, have been raising their voices against all the cheer-leading. Opponents have shown up at DARE meetings to make their case: that studies across the country show students who go through the 17-week fifth- or sixth-grade course are just as likely to use drugs in later teenage years as students who don't. And on a darker note, that the program turns kids into snitches who are more than willing to turn in friends or parents to the police.

DARE originated in Los Angeles in 1983, when then-Police Chief Daryl Gates (who once said casual drug users "ought to be taken out and shot") called on the Los Angeles Unified School District to join with his department in setting up an anti-drug education program in local elementary schools. Small at first, DARE grew quickly, and Gates invited other states to send cops to Los Angeles for training.

Today the officers who teach the classes — in mandatory full uniform — go through an 80-hour training session at various locations across the country. DARE officers are given what amounts to a crash course in psychology. They learn ways to gain students' trust by becoming their friends and never imposing discipline. The idea is not to tell kids drugs are wrong but to educate and build their self-esteem so they can make their own decisions and resist peer pressure. Dr. William Coulson, a psychologist and well-known critic of the program, says police are turned into "clumsy amateur nondirective group psychotherapists."

USA Today recently ran a piece leaking the results of a DARE eval-

uation commissioned by the Justice Department which was based on eight studies from across the country. According to the article, "A raft of scientific studies says DARE, the 17-week course taught by uniformed police, doesn't achieve its main long-term goal: stopping kids from smoking pot, drinking booze or using other drugs." It goes on to quote the report as saying DARE has "a limited to essentially nonexistent effect" on drug use.

"I don't believe it," says Minneapolis Sgt. Michael Ganley, who heads one of the programs. "I know it works." Ganley loves DARE. It's part of building relations between police and community, he maintains: Not only does it make kids feel important to have a friend who's a cop, it makes the cops feel good. "In regular enforcement and investigative units," says Ganley, "sometimes you go for days without talking to someone who tells you the truth. These kids are fresh and innocent, and they look at you with crystal-clear eyes. They say what they feel."

They often say what they know, too — about their parents, their older siblings, their friends. The ostensible premise of DARE is drug-abuse prevention; the cops who teach the classes aren't supposed to be like the undercover variety who prowl hallways across the country or pose as students to bust others selling drugs. They aren't supposed to give kids drug-buying money to make deals with their classmates in sting operations, as happened in Denver.

But critics say DARE officers are just a more insidious version of the same thing. Says Coulson: "The DARE program is sold partly on the basis that they will be able to find parents who are doing drugs. The officers are told in their training materials to make friends with the children, not to let them talk in class about their parents — but afterwards, to sidle up to them and get information."

Incident after incident from around the country reinforces the charge that parents are being arrested because of kiddie snitches cultivated through DARE:

■ A 10-year-old in Denver called the police because his parents had marijuana in the house. He reportedly said, "I'm a DARE kid, and Officer Mitchell told us this is not

right." The officer told a reporter that the fifth-grader "did just what he had been taught." His parents were arrested.

■ In Los Angeles a 12-year-old boy who had recently completed the DARE program turned in his father for selling marijuana.

■ The parents of a Searsport, Maine, 11-year-old girl were arrested for growing marijuana in their bedroom after their daughter snitched to a DARE officer.

"I'm not pro-drug," says Kathy Barnes, whose 8-year-old son went through the DARE program in Minneapolis. "I'm for helping kids. But I am concerned whether their motive is to teach children or obtain information about what goes on in children's homes. I am concerned about who is backing the program. Why not educators or medical professionals? Why officers sent by the Bureau of Criminal Apprehension? I just don't think children should be policing adults."

Yet according to a special Newsweek "educational" edition (co-sponsored by McDonald's) called *On the Drug Crisis*, that's happening more and more. "The trickle of children taking such action has swelled to a steady stream," notes one article. "The confusion is enhanced when schools teach that there is no such thing as recreational use."

Honolulu Police Department

Sergeant Carolyn Onaga, one of the supervisors of the Hawaii DARE program, says there are no such goings-on in Hawaii and that the program is achieving positive results. "It's not a cure-all, and the changes haven't been really significant as far as drug use goes," she says, "but we've seen some positive improvement in the students in

**Some people  
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the Drug  
Abuse  
Resistance  
Program of  
being  
ineffective -  
and turning  
kids into  
snitches.**

how they feel about themselves, the skills they're learning and their alertness in the classroom."

Officers call accusations that they are turning kids into snitches ridiculous. Ganley calls those fears "throwbacks to the era of the '60s and '70s. These people haven't broadened their horizons enough to figure out that you can use authority figures for the benefit of all. We are not here to be the Gestapo."

But suspicious parents point out that they are almost entirely left out of the curriculum, though it's promoted as a triangular effort between school, police and parents. They complain that they aren't routinely notified when their kids start DARE — even though courts in some states have ruled it necessary — and that parental meetings aren't held until well after the program starts. Copies of the DARE training manual aren't available to outsiders.

Critics wonder if that might be on purpose, part of a program in part directed at parents. And Ganley, who vehemently denies that DARE is a vehicle for spies, doesn't do much to dispel that idea. "Many parents in America could stand a little spying," he says. "It doesn't work out that way, but if we could inhibit them from doing as much alcohol and drugs as they do, that would be a help."

City Pages

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ESSENTIAL MOVEMENT	(A) THUR.	Jan. 27-Mar. 17	6:00-9:00 PM	\$80
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A year ago this Monday, the powerful centennial commemoration of Queen Lili'uokalani's overthrow attracted attention to the issue of Hawaiian sovereignty like never before. Suddenly even officialdom seemed to realize that a grievous wrong had been done and somehow needed to be made right — but how?

The state has its version of a sovereignty plan, embodied by the Sovereignty Advisory Commission formed last session by the Legislature. The SAC commissioners, appointed by the governor, are charged with recommending a process to create a constitution for a sovereign Hawaiian nation. The state's Office of Hawaiian Affairs is also involved — this year it began receiving \$136 million in back payments for use of "ceded" Hawaiian lands by the state.

Meanwhile the grass-roots struggle continues; there have been demonstrations, occupations, arrests. And while several sovereignty groups have decided to participate in the SAC, the state's involvement remains bitterly opposed by the largest sovereignty organization, Ka Lahui Hawai'i (The Sovereign Nation of Hawai'i). Ka Lahui, which now claims 20,000 members, argues that the state government itself is responsible for many abuses of Hawaiians and that none of the several hundred Native American tribal nations recognized by the federal government were created by a state government process. Ka Lahui itself is a sort of nation-in-waiting: It already has a constitution, written and revised at several conventions, and a process for participatory governance, including leaders elected by the membership.

A couple of weeks ago, we caught up with Big Island attorney Millani Trask, Ka Lahui's 42-year-old *kia'aina* (governor) to discuss her views on the events of the last year.

# 101 and Counting

KA LAHUI HAWAII'S MILILANI TRASK REFLECTS ON THE LAST YEAR IN THE HAWAIIAN SOVEREIGNTY STRUGGLE

PHOTO: JEFFREY HELBERG



In general, how would you evaluate the progress of the sovereignty movement since last January's overthrow commemoration?

**F**or Ka Lahui it's been a year of growth, a good year for focusing on what the issue really is with regard to the state. I think the state lost a lot of ground this year. They were trying to point the finger of blame at the federal government and limit the concern to historical issues relating to the overthrow. Clearly that agenda did not fly. The sovereignty groups, Ka Lahui included, have shifted the focus to needs for land and help, which the state now has to address because it is the one responsible for continuing breaches of trust here.

I think we've made good progress in the public eye. In the broader community there is concern for this issue and a willingness to learn about it,

whereas before it was us knocking on the door begging to get in.

People used to think we were a paranoid fringe group creating syndicate bogymen connected to the government; now all those people are saying, "They were right all along." Groups that previously viewed Hawaiian activists as being marginal now know the real question is, Who's golfing with Yukio Takemoto this weekend? instead of, What about public health, education, repairing our schools? They're saying, "Hey, this is right. We've got to clean up government here."

And we've had more heightened acts of civil disobedience this year than ever before, which shows, I think, that people are willing to bite the bullet, that the integrity and commitment are there. But I'm happy that there has not been a single act of violence — a little bit of shov-

ing at the Prince Kuhio mall, but nobody even got a black eye out of that. The feeling is growing that if we have to go with civil disobedience we will, but we're still holding the line on violence.

Another positive thing is that there is more clearly now a polarization. To some groups a political carrot will be offered, deals. You expect that in any issue relating to the kind of value of our lands and certainly any kind of issue relating to human rights. People are going to try and buy you off.

I look at all the various sovereignty groups, and I'm proud to say that only two groups went for the carrot, the Protect Kaho'olawe 'Ohana and Bumpy Kanahale.

How do you mean?

**Y**ou know, in 1992 we basically got an offer from the Democrats: Groups that would come out publicly and honor Inouye and Waihee would find that the state would be very willing to help them. Only the Protect Kaho'olawe 'Ohana held fake ceremonies on the island to honor Inouye and Waihee, and Bumpy Kanahale and his group got up [at the overthrow commemoration] with a bogus proclamation. The proclamation was circulated to every group that morning, and every group said no. But I was the only one who got up there and shredded it.

I feel ashamed that people in sovereignty would do this, but you anticipate it. You think we're going to be the first social movement where nobody sold out, nobody cut a deal to grab land for themselves, nobody met with the syndicate? Of course not; I consider it part of human nature.

And now because sovereignty is viewed to be viable, you have all these bizarre

groups coming in that are not able to clearly enunciate a position. You have several different kings and queens surfacing this year — how many Kamehameha VIs are there gonna be? As these various opinions come to the forefront, it muddies the water, but my feeling is, you gotta stir the pot before everything settles out. And for an issue as significant as this, it is important that every opinion get expressed; that is part of the process, and it is culturally appropriate for us to flesh it out, see everybody's position.

But for the public without a background in this, confusion and paranoia are the likely results. Now people in the community are thinking, "Jeez, are they gonna take to the gun? Are we gonna see more violence?" Everybody already knows the Hawaiian community already has too damn much domestic violence, violence relating to drug abuse, violence related to weaponry. There are a lot of people who look at that and think, "My God, we're gonna be moving quickly to a situation here that we've seen on the Mainland."

It's almost a cliché for non-

Hawaiians to say, "What can we do about sovereignty when the Hawaiians can't even agree among themselves?" Do you think that attitude has become even worse than it used to be?

I think that this year people are figuring out that, number one, the Hawaiians are not in agreement among themselves. Number two, why should they be? My feeling on that is, we'll have to see what's going to come out of the Legislature; we'll see what the response of the public will be when the sovereignty bills move. I don't really know. I think we started out the year with a great

deal of public support. How people will feel as the choices become clarified is what I'm not really sure of.

A big part of Ka Lahui's platform this year has been opposing the state's sovereignty process.

**T**he Sovereignty Advisory Commission legislation for '94 is the exact same SAC bill as last year except [the commissioners] don't want to be advisory to the Legislature, they want all power in them. They're saying, "This is it. The governor appointed us; we call the shots for all the people. We want this bill passed so that whatever we say will be the future of the Hawaiian people."

It's a logical extension. You don't begin with a democratic process; you begin with a boys' club appointment process by the governor. And the man appointing them is a dead horse, with federal investigations looking quite bad for him. So now his own appointees are gonna cut from him like rats deserting the ship because they know there will be deals. There will be political careers that can be advanced. There will be sweetheart leases you can get for your group if you're playing the right ball and you're on the SAC.

In Ka Lahui we can't do that. We can participate only if the native people's right to elect their own leaders is respected. That can be done, and it should be done.

You're obviously very critical of the way the Democrats have been running the state, and you campaigned for Republican Pat Saiki in her U.S. Senate campaign against Dan Akaka. Do you plan to support her campaign for governor as well?

I've already made public statements why I will no longer support Pat Saiki. I'm a registered Democrat, but I campaigned for Saiki because she assisted us in getting the Hawaiian health bill through Congress, and I still credit her with being the one to stop the bombing of Kaho'olawe. But she cannot ride on past laurels when the issues of sovereignty, home-

Interview by  
**DEREK FERRAR**

lessness and Hawaiian civil rights are still on the agenda, and she doesn't want to address it — instead, she's cutting deals with Larry Meheu. The merger between the Meheu and Saiki forces is telling us that the problems we've had with mismanagement of public and native trust lands are going to continue because those problems developed when Meheu was on the land board.

Ka Lahui is going to have its own candidate-endorsement committee — it's already put together — and they will advise us. But personally there is no way I will support Saiki.

People are so used to the electoral process being controlled by state and federal government that it's hard to conceive of it being any other way. What's your plan for electing a Native Hawaiian government?

**W**e'll just continue with what we have. You can't force

Hawaiians to register to vote, either in our elections or anybody else's, and the Hawaiian community has always been high in the nonparticipatory category, not voting. The best thing you can do is provide for a democratic process, give them the opportunity to participate and make their participation meaningful.

We believe in the electoral process, and we believe in democracy. We don't really have a problem with using the state election booths or ballots, but the process — how to have the election, where we should have the boundaries for districts — that is something that belongs to the native people, and that is what has been removed.

*I guess the real question is the perception of legitimacy — how to make the transition in people's minds from a sovereignty "group" to an actual nation.*

**J**ust be it. The one thing Ka Lahui did that no one else wanted or was able to do was that we stopped talking about the overthrow and loss of nationhood, and we took the initiative to create a nation, to get out there and create a purely native process.

I think the state with the SAC process is basically repeating the same mistake they made when they created the Office of Hawaiian Affairs. There was a call for civil rights from the Hawaiian community; they didn't want to deal with that, so they created OHA. Now OHA is up to its neck in scandal and ridicule. Why? Because it was created through a forced mechanism.

Regrettably, it's our history. The overthrow was not legitimate, but wasn't it legitimized by an imposed Western process? Statehood comes — was it legitimate? No, but it was made to look legitimate because the federal government had a printed ballot; you went and pulled the lever. OHA gets created at a constitutional convention, but is it a native constitution? No, it's a Democratic Party-controlled constitution.

You have this pattern in Hawaii and elsewhere with native people, where political structure is imposed with power, money and guns to create the impression of a legitimate process. Everyone is victimized by it. So changing public perceptions is the biggest job we have to do, starting with our own people's perceptions of themselves and their community.

*In your heart of hearts, how do you see all this shaking down?*

**T**hings are gonna get a lot worse before they get better. I think we're going to see increasing acts of civil disobedience, which will become more and more disruptive of public and private business. The inability of the Hawaiian people to get judicial redress and legislative action further alienates them from those processes and leaves them only the alternatives of civil disobedience or violence. But Ka Lahui will hold the line on violence; we're not gonna go for it.

People are now saying that we have been too slow to call for massive civil disobedience. I regret to see this, but I think we've been more than patient. I'm also concerned about it because we have all been subjected to threats, myself included. The most recent was right on the sand waiting for President Clinton. Up come the boys from the sheriff's office, dragging me out of the thing, saying, "We can beat the hell out of your people." I'm sick and tired of it, and so is everybody else. But this is the way it happens. We're still waiting for the bodies of our brothers George Helm and Kimo Mitchell. Will they ever be returned for burial?

*Speaking of Helm and Mitchell, who disappeared while involved in the struggle over Kaho'olawe: Do you consider the federal government's return of the island a victory?*

**W**hat does the sovereignty movement get out of the Kaho'olawe deal? Nothing. At "some point" in the next 10 years, they're supposed to turn over the bombed-out island, allegedly cleaned up, to the new nation. But whether it gets to the new nation or not, it will always be used as a state public park. Where have we heard that before? For the last 10 years, everybody keeps saying, "The Hawaiian land base could be state and national parks, and you can be the curators."

I agree with [Department of Hawaiian Homes Lands Chairman] Hoaliku Drake: Get the \$400 million [allocated by the feds to clean up Kaho'olawe], put it into the homesteads. People are homeless. If we ever needed federal bucks, it was there — for people, not for one more state park that you can't even get transportation to.

*Moving on to some self-criticism: What do you think might be some of Ka Lahui's flaws at this point?*

**T**here are two things. One is just being too tolerant. People are saying that whenever Ka Lahui has created a political strategy, we never draw a bottom line. We've taken that approach for years and it's worked, primarily because myself and others in leadership positions believe that politics is a dynamic

process. If you participate in the political arena, it can't just be "you and them"; there are numerous other variables that will come in.

There's been another criticism of Ka Lahui: that we're not self-supporting. Some people want to do a tax. With 20,000 citizens, if we had a tax of just 10 bucks a year, it'd be 200 grand. I've tried to do it, but I couldn't get it through the [Ka Lahui] legislature.

Ka Lahui has not gone to OHA or the state for money. We've written some federal grants, and it's true that a lot of our work has been accomplished with the support of a few private donors and constant fundraising behind T-shirts or whatever. The bottom line is, people are saying, "Your citizens don't support you; they won't even give you \$10."

I can't deny it, but the truth is that I can't even ask them for the money because I can't get it through the legislature. What I'd like to do is get our land and our taxing authority as a nation so we can raise funds as other [Native American] nations do. But we can't do it because we're not recognized.

*Is gambling something Ka Lahui would consider for lands under its eventual control?*

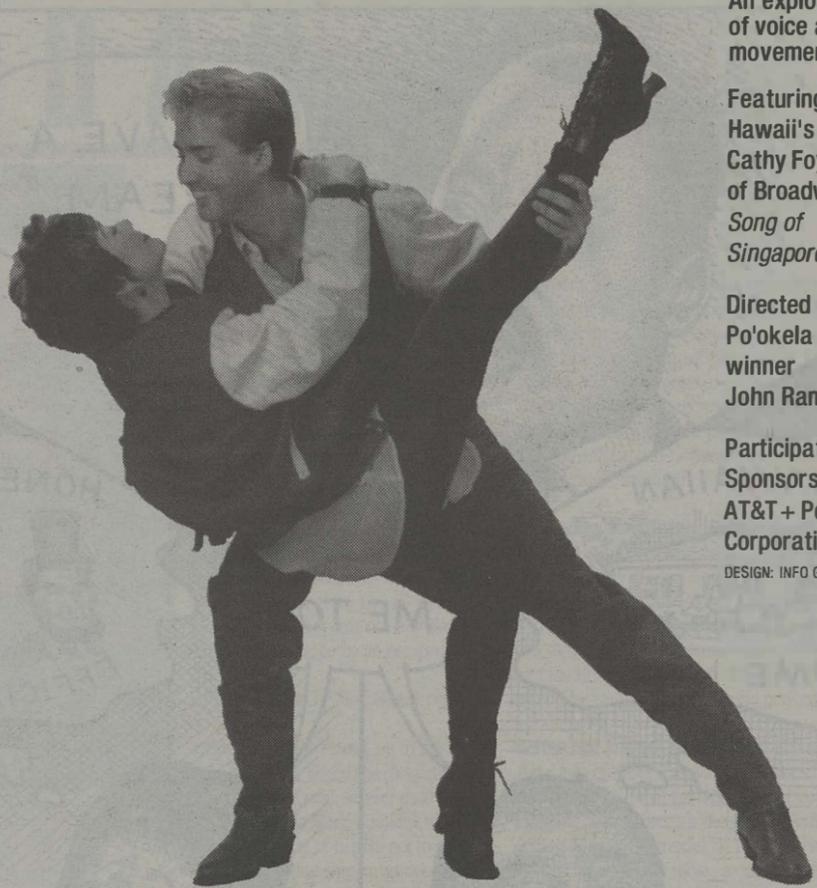
**G**aming is one potential resource for our nation, but there are also a lot of very strong feelings that casino-type gambling would not be the right thing to do. There are a lot of negative things that could come out of gaming, including native people getting hooked on gambling, syndicate involvement, debt ratios you can't manage. But it's not as though we're opposed to gaming outright; we anticipate that it's something we'll have to look at.

*Earlier this year you traveled to Vienna for the United Nations World Conference on Human Rights. What kind of action do you see coming out of that?*

**O**ne very good thing is that we were able to win a distinction between indigenous people and ethnic minorities. For years the United Nations has wanted to say that we were ethnic minorities so they would not have to give us the right of self-determination, a right that goes to peoples, not ethnic groups.

But I think the disappointment is, how long is the world going to have a universal declaration on human rights that is totally unenforceable? When is the time going to come that dictators and fascists who are committing genocide can be brought before the International Court of Justice? The ICJ will not accept complaints from indigenous peoples, so you have a universal declaration on human rights, but where's the enforcement mechanism?

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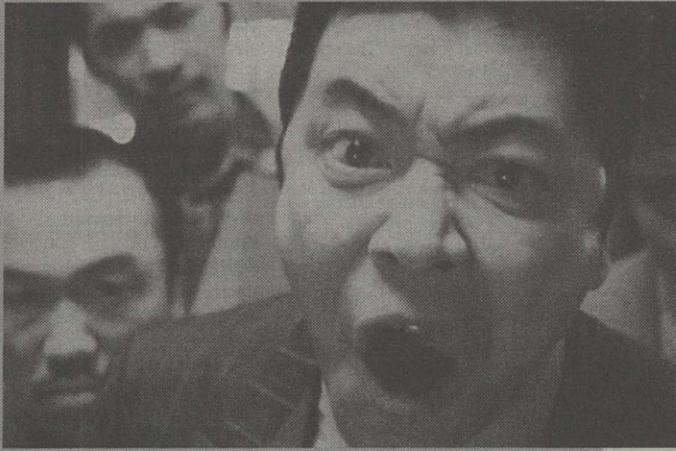
Jan. 12-18

## Film Pick

Making an offer you can't refuse

### Crimebuster

A few days after *Minbo No Onna — Or the Gentle Art of Japanese Extortion* opened in Tokyo, the film's director, Juzo Itami (*The Funeral*, *Tampopo*, *A Taxing Woman*), was stabbed. Siskel and Ebert taking attack journalism to its extremes? Nope, the culprits were real gangsters, young members of the *Yakuza* angry over their depiction on film. With *Minbo*, Itami — who survived the attack — was hoping to debunk the romantic treatment of the Japanese gangster in domestic and in international films like *Black Rain*. Judging from audience reaction, it's safe to say that his film was an overwhelming success.



Itami, who "makes films about things that surprise me," got a late start behind the camera, directing his first film in 1985 at the age of 50. Before that he worked at a variety of jobs, some of which included commercial designer, essayist, magazine editor and television reporter. Itami also acted, mainly in television dramas, and had parts in two big-budget, early-1960s westerns, Richard Brooke's *Lord Jim* and *55 Days in Peking* with Charlton Heston and Ava Gardner.

In *Minbo*, Itami's sixth film, the management of a hotel, desperate to rid themselves of a group of ever-present *Yakuza*, hires Mahiru, an attorney (Nobuko Miyamoto, Itami's everywoman and wife) who specializes in fighting organized crime. As the gangsters plot more and more complicated extortion scams against hotel officials, Mahiru, with the aid of two timid hotel employees, matches their every move. The result is vintage Itami: drama, adventure and lots of humor.

**Minbo No Onna — Or the Gentle Art of Japanese Extortion:** Art Auditorium, UH Manoa campus: Fri 1/14, 7 p.m. \$2 suggested donation. 956-6940

chased all over swell scenic locations by government (and other) heavies. This should have been called *Loophole Brief*, since its plot devices are, to put it graciously, somewhat creakily obvious. Denzel Washington underplays as an investigative reporter, and Robert Culp plays an empty-suit president a lot like Ronald Reagan. Written and directed by Alan J. Pakula (*All the President's Men*).

☞ **A Perfect World** Clint Eastwood directs Kevin Costner (as a heavy) and himself (wittier than usual) in a tale about a troubled 8-year-old boy abducted and held hostage by an escaped convict (Costner).

☞ **Philadelphia** See Film Review on page 9.

☞ **The Piano** *The Piano*, set in the mid-19th century, is about the distillation of passion to its cruel, tender essence. It is about Ada (Holly Hunter), a willful woman who has chosen for most of her life not to speak, instead creating a private sign language, a language that is a tool for keeping people out of her life. The story is very simple but very strange. Ada journeys to New Zealand to meet her designated husband, Stewart (Sam Neill). For some reason the vaguely disturbed and disappointed Stewart refuses to transport Ada's beloved piano back through the bush to his remote house. Ada soon enters into a frightening, binding bargain with Stewart's neighbor. *The Piano* is a bruising, beautiful film, a love story that examines passion as if it were a riptide or a thunderstorm, a force of nature beyond the grasp of words. — *Mary Brennan*

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

☞ **Schindler's List** With *Schindler's List*, Steven Spielberg has put name to film and has fashioned a stark and beautiful memorial to a people whose systematic murder was carefully documented but whose legacy is threatened by failing memories and revisionist idiots. For some of us who are accustomed to the warm-and-fuzzies of Spielberg feel-goodism, the film may be, at first, as inviting as a musty history text. Gone are the usual Spielberg flourishes: the thundering

soundtracks, the spectacular vistas, the intercession of the divine or the alien. In this film the director exercises enormous restraint. In communicating the incomprehensible, he hasn't shoehorned this strange and painful story into a familiar and more understandable form with its pat expectations and payoffs. The result is straightforward, no-nonsense storytelling that kicks you in the teeth from time to time. — *D.K.C.*

☞ **Shadowlands** Anthony Hopkins again ... and great again. Ask fans of the William Nicholson play about C.S. Lewis (*The Screwtape Letters*) falling in love for the first time well into mid-life. This is a deeply moving story. Lewis' theories about love shimmer into the real, as he falls slowly in love with a fan of his work, played by Debra Winger. Terrific performances, terrific story.

☞ **Sister Act 2: Back in the Habit** This is a cut-and-paste effort of a movie with lapses in logic and plot holes so large Sister Betril could do loop the loops through them. The film's predecessor was no model of movie greatness either, but its terrific music atoned for some of its cinematic sins. There was something infectious about the sight of nuns twisting, shouting and praising God through '60s girl-group songs. There is no such originality in *Sister Act 2*. The choir this time is a group of inner-city youths who look like they stepped out of a Benetton ad, and their act involves hip-hop interpretations of "Ode to Joy" and other classics. Gee, who woulda thunk it? Will the children learn the value of teamwork while still retaining their individuality? Can the school be saved from being turned into a parking lot? Will the choir win the statewide music competition and save the day? Is the pope Catholic? — *D.K.C.*

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

☞ **Tombstone** The first in the dead-heat race to bring the Wyatt Earp shoot-out at the O.K. Corral into movie theatres. (The second, a Kevin Costner effort, will be out soon.) This one, says director George Cosmatos, "is the story of the end of gangs ... and the beginning of California." Californian Kurt Russell plays Wyatt Earp; Val Kilmer is Doc Holiday. Also along are Sam Elliott, Jason Priestly, Dana Delaney and Charlton Heston.

☞ **Wayne's World 2** The "bad boys" of suburbia, whose eerie fatherless emptiness (first tapped into in contemporary movies by Steven Spielberg and then Tim Burton) gave the first *Wayne's World* an underpinning of sorts, are out of the house now and trying to ... well, mount a concert in the very heart of their hometown of Aurora, Ill. A shaman dream guide has led Wayne to the spirit of Jim Morrison, who tells Wayne, "If you book them, they will come." And, of

*Calendar* is a selective listing of arts, entertainment and other activities in the Honolulu area. Due to the capricious nature of life in the entertainment world, dates, times and locations are often subject to change without warning; movies are prone to switching theaters just days after Honolulu Weekly comes out. Avoid disappointment: Call ahead.

## 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.

☞ **Addams 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. Ajelica Huston, Raul Julia and Christopher Lloyd return. Written by playwright Paul Rudnick (*Jeffrey*).

☞ **The Air Up There** Kevin Bacon returns to leading-man roles in this Disney feel-gooder about an arrogant college basketball scout traversing Africa to find a new star for the NBA. Disney does the world. Directed by ex-"Starsky and Hutch" co-star Paul Glaser.

☞ **Beethoven's 2nd** One of 1992's biggest sleepers offers up its shaggy sequelae at the holiday season. Charles Grodin returns, and there's a new St. Bernard named Missy. Puppies ensue, courtesy our hero, Beethoven.

☞ **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 the Hollywood's newest tell-all autobiography, *They Can Kill You But They Can't Eat You*).

☞ **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.

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

☞ **Coronimo** Revisionist western (directed by ace visceralist Walter Hill) about the great

Amerindian leader, played by Oklahoma's Wes Studi (*Last of the Mobicans*). Jason Patric returns after two years' screen absence as the man who must confront the Geron. Bang, bang, you're revised.

☞ **Ghost in the Machine** Karen Allen stars in this thriller about a serial killer who is reincarnated as a computer virus. Garbage in, garbage out.

☞ **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.

☞ **Grumpy Old Men** A sad waste of talent. *Grumpy* has a great cast and a promising premise but an embarrassingly bad script. Walter Matthau and Jack Lemmon play neighbors who've been happily feuding for nearly 50 years until a lusty Californian (Ann-Margaret) moves in down the street. Hey, you kids, stay out of that theater! — *D.K.C.*

☞ **Heaven and Earth** The third film in Oliver Stone's Vietnam trilogy, *Heaven and Earth*, starring newcomer Hiep Thi Le, is based on the memoirs of Le Ly Hayslip, whose life took her from Vietnamese rice paddies to Southern California and back. Her experiences as a Viet Cong spy, a mistress, a beggar, a whore, an abused wife and a rape victim present the events of the war from an exclusively female point of view. Hiep Thi Le's memorable performance is backed by a diverse cast, including Tommy Lee Jones as her abusive G.I. husband, Oscar winner Haing S. Ngor and Joan Chen.

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

☞ **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 stuned. — *D.K.C.*

☞ **Mrs. Doubtfire** Once again Robin Williams proves himself a comic genius, and once again

it becomes apparent that animation may be the only medium that can harness his nuclear energy. Adapted from the British children's novel *Alias Madame Doubtfire*, Williams is Daniel Hillard, an out-of-work actor suffering through a divorce. In an attempt to spend more time with his kids, he becomes their new nanny, Euphegenia Doubtfire. Laughs abound, but in the end *Doubtfire* is as phony as Williams' rubber nose. Sally Field plays the cartoonish wife. — *D.K.C.*

☞ **Mask of the Phantasm: Batman** Animated feature closer to the original D.C. Comics "Dark Knight" figure than were the recent Michael Keaton movies. Starring the voices of Kevin Conroy, Mark Hamill, Dana Delaney, Hart Bochner and Abe Vigoda. The animation itself is uneven, but a generation brought up on bad Saturday morning TV crudities might not even notice.

☞ **Pelican Brief** Brief it ain't. This suspenser, starring Julia Roberts and Denzel Washington, adapted from yet another John Grisham thriller, takes a long time to tell its story. A crafty New Orleans law student (Roberts) guesses right about who's been offing Supreme Court justices. This gets her boyfriend (Sam Shepard, with a broken front tooth) killed — and her

## Museum Pick

### They Dream a World

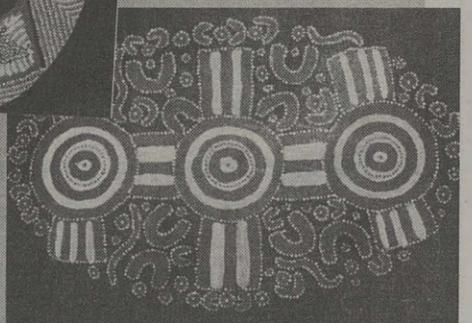
For the Aborigines of Australia, the earth was formed in "the Dreaming," when the spirits and great animals, in a primordial stampede, traversed the land and left mountain ranges, riverbeds and bits of vegetation. But this genesis is not a stagnant part of a legendary past; each person has his or her own particular Dreaming, which may be an animal, place or plant — a link to the land and to the original ancestors. Aborigines are born into their ancestral land, are nourished by it and return to the Dreaming in death. Have we lost you yet? Well, think *amakua* and *aina*.

One way that the Aborigines acknowledge the presence of the Dreaming is through body painting (illustrations of maps and mythologies), in which the individual becomes the landscape and vice versa. In 1990 at Utopia, an Aboriginal community in the central Australian desert, residents performed an interesting cultural experiment when they transferred their body artistry to canvas. The resulting collection of oval paintings has become a major cultural document of the Aboriginal community. Through Feb. 28 you'll have the opportunity to view these abstract and mysterious illustrations as **Utopia Body Paint: Contemporary Art from Aboriginal Australia** makes a stop at the Bishop Museum, the first on an 11-city tour through the United States and Canada. To enhance your appreciation of the art, the folks at the museum are sponsoring teacher workshops, a slide presentation/lecture and Aboriginal art painting sessions. Dream on.

**Utopia Body Paint: Contemporary Art from Aboriginal Australia:** Bishop Museum, 1525 Bernice St.: through 2/28, open daily from 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids. 847-3511



The life of the land: from top to bottom, "Bush Plum" by Annie Mpetyane and "Kangaroo" by Ronnie Price Mpetyane



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# CALENDAR

course, they do. But those who live by rampant consumerism will die by it. Some of the cultural allusions are already dated. To call the *Graduate*-style party scene a parody doesn't work, because the audience at whom this movie is aimed doesn't know *The Graduate*. The *Thelma and Louise* skit (featuring Garth in drag) doesn't go anywhere. It's like a research paper citation: It stops the flow of things. *Wayne's World 2* simply isn't worth your while unless you happen to be recovering from a recent lobotomy. Like *Dazed and Confused*, it's one of the new pakalolo movies: Smoke your brains out, and you might find it funny. (The operative word here is "might.")

## Short Run and Revival

☞ **Danzon** Mexico's leading female director — Maria Novaro — scores a real pop hit in this *Flasdance*-esque story of a Mexico City switchboard operator finding fulfillment in *Danzon* dancehalls (and, upon occasion, with a hunky sailor). The film negotiates the razor-edged path between contemporary empowerment and traditional romance. The mood is up-beatific. Highly recommended. *Academy Theatre*, 900 S. Beretania St.: Mon 1/17 & Tue 1/18, 7:30 p.m. \$4. 532-8768

☞ **A Raisin in the Sun** (1961) Wonderful ensemble acting overcomes the staginess in this terrifically performed comedy drama, by the late Lorraine Hansberry, about a black Chicago family finding a place in the suburbs. The tension in this wrenching shift shows. The cast includes Sidney Poitier, Claudia McNeil (in a superlative performance), Ruby Dee, Ivan Dixon and Louis Gossett. The plot is not so dated as we might think, and the family bickering is timeless and universal. *Movie Museum*, 3566 Harding Ave.: Thur 1/13 & Sat 1/15, 8 p.m.; matinees, Sat 1/15, 3 & 5:30 p.m. \$5. 735-8771

☞ **Taking Off** (1971) The first U.S. film for Czech Milos Forman (*Amadeus*, *Hair*) is a look at generation gap middle-class suburbia. Two puzzled parents search for a runaway daughter while bumping up against shifting social realities the suburbs seek to deny. Funny and often precise. *Movie Museum*, 3566 Harding Ave.: Mon 1/17, 8 p.m. \$5. 735-8771

☞ **Watermelon Man** (1970) Melvin Van Peebles (Mario's dad) directed this breakthrough black comedy nearly a quarter of a century ago. In it, a white self-important insurance salesman wakes up one morning inexplicably black. How does he explain himself, and what changes does this catalyze in his life? An uneven script, but the film is blessed with the presence of the late Godfrey Cambridge. Also along are — get this — Estelle Parsons and Mantan Moreland. A landmark film. *Movie Museum*, 3566 Harding Ave.: Fri 1/14 & Sun 1/16, 8 p.m.; matinees, Sun 1/16, 3 & 5:30 p.m. \$5. 735-8771

## Music

### Club Acts

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

### Alternative

**BLAISDELL GARDEN CAFE & PUB**, 1154 Fort St. 536-1035. *Sat: Frogchild, Tantramonsters.*

**MOOSE MCGILLYCUDDY'S**, 1035 University Ave. 944-5525. *Wed: Big Electric Moose II: Battle of the Bands.* Featuring: Monkey Pie, Ciguatera, Krayons, Roots Natty Roots.

**NO NAME BAR**, 131 Hekili St. 261-8725. *Fri: Monkey Pie.*

**SHARK'S CAFE**, 2535 Coyne St. 94-SHARK. *Thur: Monkey Pie.*

**WAVE WAIKIKI**, 1877 Kalakaua Ave. 941-0424. *Wed-Sun: Blast. Tue: Spiny Norman, Monkey Pie.*

### Blues

**ANNA BANNANAS**, 2440 S. Beretania St. 946-5190. *Sun: Honolulu Blues Band.*

**CAFE SISTINA**, 1314 S. King St. 526-0071. *Sat: Backstreet.*

**SAND ISLAND R & B**, 197 Sand Island Access Rd. 847-5001. *Wed: Blues Jam. Sat: Mojo Hand.*

### Contemporary

**ANDREW'S RESTAURANT**, Ward Centre, 1200 Ala Moana Blvd. 523-8677. *Wed-Sat: Mahi Beamer.*

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

**CHART HOUSE**, 1765 Ala Moana Blvd. 941-6669. *Mon-Wed: Tito Berinobis.* 8:30 p.m. - 12:30 a.m. *Wed: Brado.* 5 - 8 p.m. *Tue & Thur: Lance Orillo.* 5 - 8 p.m. *Thur: Dean & Dean.* 8:30 p.m. - 12:30 a.m. *Fri & Sat: Dean & Dean.* 8:30 p.m. - 1 a.m. *Fri: Tito Berinobis.* 5 - 8 p.m. *Sun: Dean & Dean.* 9 p.m. - 12:30 a.m. *Brado.* 5:30 - 8:30 p.m. *Mon: Dean & Dean.* 5 - 8 p.m.

**COMPADRES**, Ward Centre, 1200 Ala Moana Blvd. 523-1307. *Wed & Fri: Scott Williams.* 4 - 7 p.m.

**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.*

**LOS CHILES**, Kailua Town Center. 262-1818. *Fri & Sat: Blackpoint.*

**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.* 5 - 8 p.m.

**NICK'S FISHMARKET**, 2070 Kalakaua Ave. *Thur-Sat: Blondage.*

**OINK'S BBQ RIB JOINT**, Ward Centre, 1200 Ala Moana Blvd. 591-0584. *Wed & Thur: Fresh Catch with Jon Basebase.*

**OUTRIGGER WAIKIKI HOTEL**, 2335 Kalakaua Ave. 922-6408. *Mon-Sat: Society of Seven.* 7 & 9 p.m.

**PRINCE COURT RESTAURANT**, 100 Holomoana 956-1111. *Fri & Sat: Jon Basebase.* 9:30 p.m. - 12 a.m.

**PROUD PEACOCK**, Waimea Falls Park, 59-864 Kamehameha Hwy. 638-8531. *Fri-Sun: Billy Williams.*

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

**SHARK'S CAFE**, 2535 Coyne St. 94-SHARK. *Wed: Scott Williams.*

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

**THE VILLAGE ESPRESSO**, 1249 Wilder Ave. 523-2326. *Thur: Open Mic Night.*

### Country/Folk

**ALOHA BAR**, Outrigger East Hotel, 150 Kaiulani Ave. 922-5353. *Tue-Sun: L.D. Ray.*

**BANDITOS CANTINA**, 98-151 Pali Momi 488-8888. *Thur: Bryan Huddy. Fri & Sat: Bryan and Julie Huddy.*

**IRISH ROSE SALOON**, 227 Lewers St. 924-7711. *Sun & Mon: One People.*

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

**KUHIO SALOON**, 2256 Kuhio Ave. 923-3373. *Tue & Wed: John Lathrop.*

**SOMEPLACE ELSE**, 33 Aulike St. 263-8833. *Tue: Bryan and Julie Huddy.* 10 p.m. - 1:30 a.m.

### Guitar

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

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

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

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

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

### Hawaiian

**BANYAN VERANDA**, Sheraton Moana Surf, 2353 Kalakaua Ave. 922-3111. *Mon-Fri: William Woods.* 8 - 11 p.m.

**OWANA SALAZAR TRIO**, 5 - 8 p.m. *Tue & Thur: Ryan Tang.* 2 - 4:30 p.m. *Thur: Lihau.* 5 - 8 p.m.

*Fri: Greg Sardinha Trio.* 5 - 8 p.m. *Mon & Fri: Leon Siu.* 2 - 4:30 p.m. *Sat: Blaine Kia.* 2 - 4:30 p.m.

*Hawaiian Paradise.* 5 - 8 p.m.

*Sat & Sun: Bonnie Gearheart.* 8 - 11 p.m. *Wed & Sun: Kimo Bicoy.* 2 - 4:30 p.m. *Sun & Tue: Ho'olau'e.* 5 - 8 p.m. *Mon: Waikiki Surf Serenaders.* 5 - 8 p.m.

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

**COASTERS**, Pier 7, Honolulu Harbor 524-2233. *Thur-Sat: Jon Osorio & Steve Brown.* 5:30 - 8:30 p.m.

**DUKE'S CANOE CLUB**, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 923-0711. *Sun-Thur: Jonah Cummings. Fri & Sat: Haumea Warrington.* 10 p.m. - midnight. *Fri: Moe Keale Trio.* 4 - 6 p.m.

**FAST EDDIE'S**, 52 Oneawa St. 261-8561. *Fri: The Mattaio Band.*

**HAWAIIAN HUT**, 410 Atkinson Dr. 941-5205. *Fri & Sat: Kapena.*

**HOUSE WITHOUT A KEY LOUNGE**, Halekulani, 2199 Kalia Rd. 923-2311. *Wed, Fri & Sat: Hiram Olsen Trio.* 5 - 8:30 p.m. *Sun-Tue & Thur: The Islanders.* 5 - 8:30 p.m.

**LEEWARD BOWL BAR**, 850 Kam Hwy. 453-1050. *Fri: HaaHoHo Band. Sat: Roadhouse Band.*

**MALIA'S CANTINA**, 311 Lewers St. 922-7808. *Thur-Fri: Richard Natto. Sat: Tropical Wine.*

**NICK'S FISHMARKET**, 2070 Kalakaua Ave. *Mon-Wed: Nohelani Cypriano.*

**PEARLRIDGE CENTER PHASE II**, 231 Pearlridge Center 488-0981. *Fri: Hapa.* 6:30 - 7:30 - 8 p.m.

**PIZZA BOB'S**, Restaurant Row, 500 Ala Moana Blvd. 532-4600. *Sat: Danny Dez.*

**ROYAL HAWAIIAN HOTEL**, 2259 Kalakaua Ave. 923-7311. *Tue: Keith & Carmen Haugen.*

**SEA LION CAFE**, Sea Life Park, 41-202 Kalaniana'ole Hwy. #7. 259-7933. *Fri: Peko.*

### Jazz

**THE ANCHORAGE**, 87064 Farrington Hwy. 696-2869. *Sun: The Over the Hill Gang.* 2 - 6 p.m.

**CAFE SISTINA**, 1314 S. King St. 526-0071. *Thur: Alisa Randolph. Sun: Alisa Randolph.* "Jazz Jam Session." Musicians welcome. 3:30 - 6:30 p.m.

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

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

**MAHINA LOUNGE**, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Fri & Sat: Andrea Young & Betty Loo Taylor.*

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

**RAMSAY GALLERIES & CAFE**, 1128 Smith St. 537-ARTS. *Sat 15: Mike Lewis Quintet.* "Tribute to Thelonious Monk." 2 - 5 p.m.

**RENI'S NIGHTCLUB**, 98-713 Kuahao Pl. 487-3625. *Tue: All That Jazz Big Band.* "Another Big Band Dance Party."

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

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

### JAZZ ALERT

On Martin Luther King Day, Hawaii Public Radio presents the Jazz-a-thon, a live-performance extravaganza featuring many of Hawaii's premier jazz artists: Gabe Baltazar, Paul Madison, Jimmy Borges, Betty Loo Taylor, Mike Lewis, Rachel Gonzalez, Loretta Ables and others. During the broadcast, the Jazz Emergency Task Force will be asking you to chip in to help restore local jazz programming to HPR's KIPO. Attendance is free with a reservation. *Atherton Performing Arts Studio*, 738 Kaheka St. Mon 1/17, noon - 10 p.m., KIPO 89.3 FM. 955-8821

### Piano

**FRESCO**, Ward Centre, 1200 Ala Moana Blvd. 591-8992. *Fri & Sat: Carol Williams.* 6 - 9 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: Ruben Yap.* 5 - 7:30 p.m. *Sun-Thur: Carol Atkinson.* 8 - 11 p.m.

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

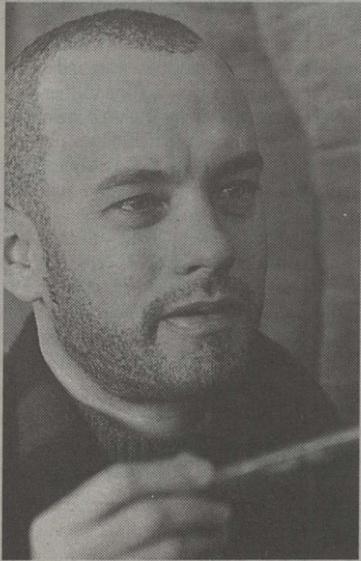
**W.C. PEACOCK RESTAURANT**, Sheraton Moana Surf, 2353 Kalakaua. 922-3111. *Thur-Sun: Bob Nelson.*

Continued on Page 10

**Film**

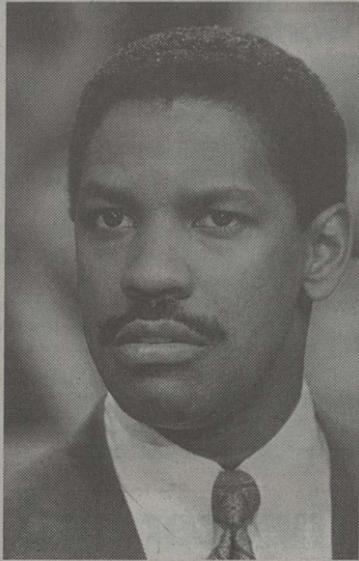
In Philadelphia, Tom Hanks and Denzel Washington give superb performances in Jonathan Demme's buddy movie for the '90s, made for a culture in denial.

# Brotherly Love



**BOB GREEN**

Director Jonathan Demme's best films have always been about odd couples: FBI trainee Clarice Starling and psychotic killer Hannibal Lecter in confrontation in *The Silence of the Lambs*; billionaire Howard Hughes striking up an unlikely friendship with milkman Melvin Dumar in *Melvin and Howard*; straight-arrow businessman Jeff Daniels having his life changed (and almost ended) when he meets up with the flaky, super-sexy Melanie Griffith in *Something Wild*. Now comes the oddest couple



of all in Demme's quietly revisionist *Philadelphia*: an AIDS-stricken gay lawyer (Tom Hanks) suing his big, slick City of Brotherly Love law firm after they've fired him on camouflaged charges and a homophobic black lawyer (Denzel Washington) who believes in his new client's civil rights even as he subtly recoils from that client's sexual orientation.

Like all of these couples in all of these films, these two are forced to accommodate themselves to each other in existential ways, and each comes away changed by the unprecedented (and uncomfortable) relationship. Far from the simple AIDS polemic mainstream news-

## Close Up: Director Jonathan Demme



Until the astounding box-office success of *The Silence of the Lambs*, Jonathan Demme was largely a cult director known for his music-laden, offbeat movies like *Citizens Band* (1977), *Melvin and Howard* (1980) and *Stop Making Sense* (1984). Not a film-school baby, Demme

learned filmmaking after he learned life — so he is capable of originality. Born in 1944, Demme majored in chemistry in college, wrote film reviews and became part of Roger Corman's stable of writers for quickie movies, often exploitation pics. Studios have been wary of Demme from the very first. His movies aren't formulaic and often change genre in midstream. (*Something Wild* starts off as a screwball comedy and ends up a loose-hinged thriller, for example.) After the *Lambs* box-office bonanza (and five Oscars), Demme could have played it safe. But he opted for a documentary about an activist priest (*Cousin Bobby*) and then took on the challenge of *Philadelphia*.

**Demme on Video:** *Melvin and Howard*, *Stop Making Sense*, *Something Wild*, *Married to the Mob*.

—B.G.

paper critics, fresh off reviewing *Beethoven's 2nd*, have pronounced it to be, *Philadelphia* is much more: It's a buddy movie for the '90s made for a culture in denial. It's uncharted territory for much of its targeted mass audience in the same way it's new territory for the two lawyers in the film: An upscale gay, angry and ill, must learn to deal with a conventionally homophobic family man who has not even thought, before now, to examine his own feelings and assumptions about homosexuality.

Washington looks at Hanks and says, "Gay." Hanks looks at Washington and says, "Homophobe." What, by the end of the film, they are able to see and say about each other is the *real* subject matter of *Philadelphia*. It's what they — and the audience — must face up to that's the real text here. The remarkable number of close-ups in *Philadelphia* underscores the motif: We come in *close* and we look *directly*, as did Clarice and Hannibal. But this time there's no protective glass in between. Here Demme asks us to see ourselves in the other.

What then happens (in the film) is neither stupidly Hollywoodized nor impossible. Nor is this film finally rosily evasive. After all, we all have to accommodate ourselves to people who don't fully understand us. All of us will suffer bodily diminution. All of us will die. But some of us are dying much sooner than others. These are the realities on which *Philadelphia* bases its story: It gives death its due.

Working with his longtime editor, Craig McKay; his longtime director of photography, Tak Fujimoto; and gay screenwriter Ron Nyswaner, Demme gets superb performances from Hanks and Washington. The final scene between the two — as Washington gazes at Hanks' eerie dance with his IV bottle while the voice of Maria Callas is heard singing about love and sorrow — is a genuinely great cinematic moment, with music and imagery and performances in total harmony. Earlier and elsewhere, neither actor resorts to pathos or rainbow-hued characterological change — just what is possible (if not always, in real life, probable). Neither actor has ever been better.

All goes well, then, in *Philadelphia*? Perhaps. Hanks' character is a mite upscale; maybe his family is too understanding about his conditions (being gay and terminally ill); maybe Hanks' lover (Antonio Banderas) is too idealized. But maybe not. How, exactly, are we to judge? For it is judgement that is at the heart of our perceptions of both homosexuality and AIDS, Demme seems to be saying. Here he presents additional evidence for those judgements. Manipulative? Less so than *Sleepless in Seattle* or *Big* or *Malcolm X*. Too hopeful about human nature? Audiences will have to decide.

Not a family movie? According to Demme's notion of family (which includes those "odd" family members not always included in our familial celebrations), it is. In its deceptively simple story line, it puts together combinations of people and events most of us have never seen on the screen before. *Philadelphia* is a movie that's arrived very late on our mainstream screens, but it's very welcome indeed. It's terrific. ■

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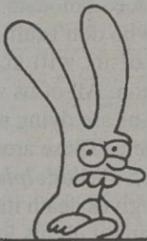
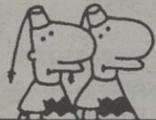
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LIFE IN HELL

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## FORBIDDEN WORDS 1994

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(BLAMING) BEAVIS AND BUTT-HEAD  
BEEPER  
BOBBITT  
BUBBA  
BUTTAFUOCO  
CAMCORDER  
CARJACK  
CRITICALLY ACCLAIMED  
CYBERPUNK  
CYBERSPACE  
CYBER ANYTHING  
DISNEY'S AMERICA  
DON'T ASK, DON'T TELL  
500-CHANNEL UNIVERSE  
FORBIDDEN WORDS  
GANGSTA  
GATT  
INFOMERCIAL  
INFOTAINMENT  
INTERACTIVE TELEVISION  
JUST DO IT  
KIDVID  
KUDOS  
NAFTA  
NARROWCASTING  
NERD  
PERSONAL DIGITAL ASSISTANT  
POLITICALLY CORRECT  
POLITICALLY INCORRECT  
POSITIVE VALUES  
QUALITY  
QVC  
ROCK 'N' ROLL HALL OF FAME  
SLIMLINE  
SMART DRINKS  
STOP THE INSANITY  
SUCKS  
TELEVISION VIOLENCE  
TOON  
UBIQUITOUS  
ULTIMATE  
VIRTUAL REALITY  
WHAT'S HOT AND WHAT'S NOT



From Page 8

### Rock

**ANNA BANNANAS**, 2440 S. Beretania St. 946-5190. *Thur*: North American Bush Band.  
**COCONUT WILLIE'S**, International Marketplace, 2230 Kalakaua Ave. 923-9454. *Fri & Sat*: Watusil. '50s & '60s  
**IRISH ROSE SALOON**, 227 Lewers St. 924-7711. *Wed*: Bobby Dunn.  
**KENTO'S**, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-7400. *Wed - Mon*: Jeff Burton & the Corvettes. *Tue*: The Fabulous Classic.  
**THE ROCK CELLAR**, 205 Lewers St. 923-9952. *Wed, Thur & Sun*: Zig Zag. *Fri*: Open Fire, Poynt Blankk. *Sat*: Calamity Jane, Widowmaker. *Mon & Tue*: From Behind.  
**SAND ISLAND R & B**, 197 Sand Island Access Rd. 847-5001. *Fri*: The Strangers.  
**WAVE WAIKIKI**, 1877 Kalakaua Ave. 941-0424. *Wed - Sun*: The Blast. *Tue*: Local Band Night. Featuring: Spiny Norman, Hell to Pay, Rime.

### World

**ANNA BANNANAS**, 2440 S. Beretania St. 946-5190. *Wed*: Sun Drum Village. *Fri & Sat*: Pagan Babies.  
**COMPADRES**, Ward Centre, 1200 Ala Moana Blvd. 523-1307. *Sun*: Greg MacDonald. 2:30 - 5 p.m. *Tue*: African Herbsmen.  
**HARRY'S BAR**, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234. *Mon, Tue & Thur*: Te Vai Ura Nui. Tahitian. 5 - 5:30 p.m.  
**MOOSE MCGILLYCUDDY'S**, 1035 University Ave. 944-5525. *Tue*: Roots Natty Roots.  
**QUINTERO'S CUISINE**, 1102 Piikoi St. 593-1561. *Sun, Mon & Thur*: Luisa Barbosa.  
**SUNSET RESTAURANT & LOUNGE**, 2877 N. Nimitz Hwy. 839-3456. *Sat*: Second Time Around. *Sun*: Eddie y Su Grupo.

the Outer Critics Circle Award for Best Play. In May of 1992 the New York Drama Critics Circle recognized it as Best New Play of the 1991-1992 Season, and in June of that same year, after eight nominations, it received three Tony Awards including one for Best Play. The play revolves around the arrival of the first "wireless" radio to the Mundy household. While they try out this new gizmo, the pagan festival of Lughnasa rages outside — very improper to the very Christian Mundys. Repression may be the operative word here. *Kawaiabao Recital Hall*, Mid Pacific Institute, 2445 Kaala St. : *Wed* 1/12 - *Sat* 1/15, 8 p.m.; matinee, *Sun* 1/16, 4 p.m. \$22, opening night and *Fri & Sat* performances; \$20, *Wed, Thur & Sun*. 988-6131

**Pied Piper of Hamelin** An original script adapted from the Grimm fairy tale and the Robert Browning poem. Rumors are that this show will go on the road, first to the State Office Tower, then to the Ala Wai. *Kaimuki High School Theatre*, 2705 Kaimuki Ave.: *Sat* 1/15 & *Sun* 1/16, 4 p.m. \$2.50. 737-2736  
**Song and Dance** You're a Phantomhead going through Webber withdrawals? Diamond Head Theatre and Danceworks Honolulu present this two-act evening of ... song and dance. Bernadette Peters won a Tony for her portrayal of Emma, a young Englishwoman who comes to America in search of her dreams. *Diamond Head Theatre*, 520 Makapuu Ave.: *Fri* 1/14 & *Sat* 1/15, 8 p.m.; matinee, *Sun* 1/16, 4 p.m. \$15 & \$12. 734-0274  
**Talley's Folly** A sweet comic valentine of a play, this prequel to Lanford Wilson's acclaimed *Fifth of July* examines the origins of the quirky Talley family. *Little Theatre*, Windward Community College, 45-720 Kealahala Rd.: *Fri* 1/14 & *Sat* 1/15, 8 p.m.; matinee, *Sun* 1/16, 6 p.m. \$15 & \$12. 247-6939

### Galleries

#### Continuing

**Creche Concepts** Various artists take a multiethnic approach to the Nativity scene. Through 1/15. *HPU Art Gallery*, 45-045 Kamehameha Hwy. 233-3167  
**The 5th International Shoebox Sculpture Exhibition** Works in various forms that are small enough to fit in a shoebox. Through 2/11. *Commons Gallery*, Art Building, UH Manoa campus. 956-6888  
**Figure and Form** Works in graphite by Walt Harris. Through 1/28. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-ARTS

Continued on Page 12

### Theater and Dance

**Dancing at Lughnasa** Dublin, London, New York. At every stop it's made, *Dancing at Lughnasa* has won the hearts of audience members and critics alike. In addition to being the recipient of an Olivier Award for Best Play, it picked up the Evening Standard Drama Award for Best Play of the 1991 London Season. Once on Broadway, *Dancing* took America by storm. In April of 1992 it received

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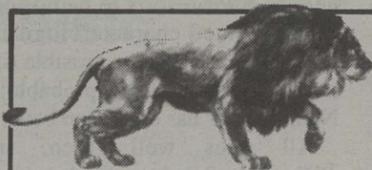
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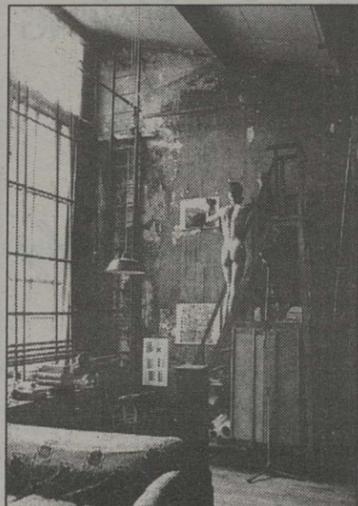
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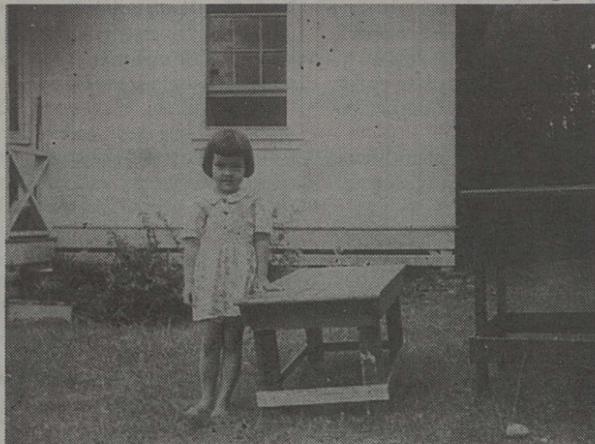
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Marie Hara at age 5



# Small Kid Time

DAVID K. CHOO

To the local ear accustomed to terms like "buddahead" and "pake," a book titled *Growing Up Asian American* may sound a little odd. "When I was a kid, I wouldn't have understood what the term 'Asian American' was," says local writer and *Growing Up* contributor Darrell Lum. "On the Mainland, I think, Asians have more of a sense of 'community.'"

*Growing Up Asian American: An Anthology*, a newly released collection of short stories, essays and excerpts, takes a comprehensive look at the coming-of-age literature of a flourishing literary community. Organized into three sections ("First Memories," "The Beginnings of Identity" and "Growing Up"), the collection includes works that span a time period of over a century and involve communities from Juneau, Alaska, in the early 1900s to present-day Japantown in San Francisco. Along with Lum, local writers Marie and Mavis Hara (not related) have contributed works of fiction. Also featured are acclaimed authors Amy Tan, Maxine Hong Kingston, Gish Jen and Cynthia Kadohata, among many others.

## Excerpt:

I know the first name of almost every girl who walks in. Terry, of course, who is wearing her blue suede jumper and silk blouse, navy stockings and navy patent leather shoes. My friend Trudy, who has a great figure for an Oriental girl but who wears braces and coke bottle glasses. My friend Linda, who has a beautiful face but a basic musubi-shaped body. The Yanagawa twins, who have beautiful hapa faces, but pretty tragic, they inherited their father's genes and have government-issue Japanese-girl legs. Songleaders, cheerleaders, ROTC sponsors, student government committee heads, I know them all. Krissie Clifford, who is small and blond, comes running in late. Krissie looks like a young version of Beaver's mother on the TV show.

She's always running like she just fell out of the screen, and if

"For the most part, Asians in Hawaii don't feel that they have to be representative of their particular ethnic group," says Lum. "You're one of many and don't have to prove anything. There's a lot of security in that."

While there may be strength in numbers, there was always the dilemma of being raised amid two cultures. Mix in some old-fashioned childhood rebellion with this identity crisis, and you have the potential for some serious adolescent angst.

"It was a weird identity," says Lum. "I wasn't particularly angry or even displaced, just a little confused."

As a young boy, Lum wanted to live the life of Homer Price, the teenaged storybook hero who resided somewhere in the mythical land of Rockwells and Cleavers. "In some ways we were very similar," says Lum. "But in other ways his life was so radically different from mine — it was so American." At times in his early adolescence, Lum refused to use chopsticks, and the ideal meal for this Homer Price wannabee was found at Woolworth's, not Wo Fat.

she moves fast enough, she can catch up with the TV world and jump back in. Then she walks in. Leilani Jones. As soon as she walks in the door, everybody in the room turns to look at her. Everybody in the room knows that Leilani is the only girl who can possibly win.

Lani is hapa, Japanese-haole. She inherited the best features from everybody. She is tall and slim, with light brown hair and butter frosting skin. I don't even know what she is wearing. Leilani is so beautiful it doesn't matter what she is wearing. She is smooth, and gracefully quiet. Her smile is soft and shiny. It's like looking at a pearl. Lani is not only beautiful, when you look at her all you hear is silence, like the air around her is stunned. We all know it. This is the only girl who can possibly win.

— Excerpt from *Carnival Queen*, by Mavis Hara

As a teenager growing up in Makiki, Marie Hara worshipped the hapa haole film goddess Nancy Kwon. "I wanted to be like her," says Hara (herself hapa haole). "I didn't want to fight them (racial stereotypes), I wanted to be one of them." Closer to home, Hara longed for the lifestyle of her haole girlfriend. "Her father was in the military, and the mobility of that kind of life seemed so wonderful."

For Mavis Hara, identity was just a matter of what movie theater she attended. "At the Pawaa theater I was American," says Hara. "When we went to the Toyo, I was Japanese." However, many years later as an adult, Hara traveled to Japan with her Air Force husband. "When I got there I realized just how American I really am."

For all three of the local contributors to *Growing Up*, this idea of finding an identity is a central theme. In Lum's "Paint," the young narrator spray-paints graffiti on walls to vent his aggression. "I dunno, I feel mean and I feel good at da same time, you know," he says. At story's end he has found himself in his wonderful form of self-expression.

Marie Hara's "Fourth Grade Ukus (1952)" deals with the trials and tribulations of a hapa haole girl at the non-English-standard Kaahumanu School. The girl takes comfort in the fact that the school's namesake was hapa herself. "I felt clearer whenever I looked at Queen Kaahumanu's portrait from then on. Every day the Queen's round face gave me a signal that I was okay; a small thing, but necessary for someone so hungry for signs."

In Mavis Hara's "Carnival Queen," the narrator is dumbfounded by her friend's refusal to enter the carnival queen pageant. She believes that this girlfriend, a full-blooded Japanese, is the only hope to break the stranglehold that hapa haole girls have on the title. "Perfect, perfect. What if I'm NOT perfect. What if I'm not what people think I am?"

Unlike what the title may suggest, *Growing Up* does not offer guidelines to the proper upbringing of an Asian American. On the contrary, through its diverse collection of experiences within the Asian-American community ("Chang" by Sigrid Nunez, about a troubled Panamanian-Chinese man and "First Love" by R.A. Sasaki, a tale of "intergenerational" love, are notable), the anthology validates the notion that maybe you can be just like Homer Price, only a lot different — and that a little bit of cultural schizophrenia isn't such a bad thing after all.

"Today when I watch Nancy Kwon in her old films, I see a cultural artifact," says Marie Hara. "However, those were probably the only type of roles she was able to get. You have to stay objective about these things. It's a different world now. My daughters have a lot more multicultural role models than were available to me. One of them joined the Korean club at her school, and we're not Korean." ■

**Growing Up Asian American: An Anthology**  
 Maria Hong, ed.  
 416 pages, \$22  
 William Morrow and Co.

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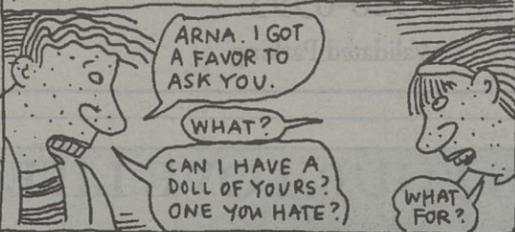
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From Page 10

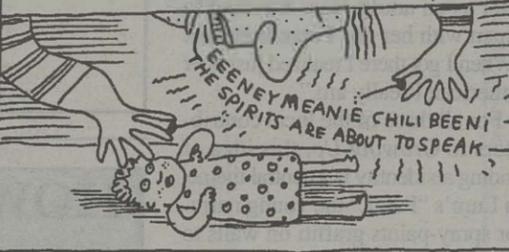
## HER ROYAL MEANNESS

BY LYNDA STAY AWAY FROM THE MEAN DOCTOR OF LAKE BLUFF

IT'S BECAUSE OF MY TEACHER I STARTED LIKING WEIRDOS. IT'S MRS. FENNEWALD'S FAULT. BEFORE HER, WEIRDOS WERE JUST WEIRDOS TO ME. I AM NORMAL SO WHY SHOULD I CARE? BEFORE HER MEANNESS I NEVER HAD TO STICK UP FOR WEIRDOS. THAT'S MY SECRET NAME FOR MRS. FENNEWALD. HER ROYAL MEANNESS.



USUALLY THE TEACHER IS SUPPOSED TO STICK UP FOR THE WEIRDOS AND TELL THE NORMALS ABOUT KINDNESS. NOW ALL THE NORMALS HAVE TO FIGURE OUT KINDNESS BY THEMSELVES BECAUSE WE GOT A TEACHER WHO KEEPS SHOUTING ABOUT OUT THERE IN THE WORLD. SHE POINTS AT A WEIRDO AND POINTS OUT THE WINDOW AND SAYS OUT THERE IN THE WORLD NO ONE IS GOING TO PUT UP WITH YOU.



DOES SHE THINK WEIRDOS ARE WEIRDOS ON PURPOSE? THAT THEY CAN CHANGE THEIR WEIRD HAIR, POSTURE, PERSONALITY, SMELL, HOUSE THEY LIVE IN WITH VERY WEIRD PARENTS? 'STRAIGHTEN UP.' SHE YELLS. SHE WACKS THE DESK WITH A RULER. SHE SAYS BY THE FIFTH OF JUNE ALL OF US WILL BE READY FOR OUT THERE IN THE WORLD. NOW TURN TO PAGE 28 IN SPELLING FOR WORD MASTERY.



JEANETTE THE HARE LIP STILL WON'T TALK SINCE MRS. FENNEWALD TOLD HER SHE CAN'T COVER HER MOUTH. JEANETTE THE TRUE LOVE OF MY LIFE GOT SENT TO THE OFFICE AND THE PRINCIPAL SAID FOR MRS. FENNEWALD TO BE PATIENT. NOW MRS. FENNEWALD CALLS ON JEANETTE FOR EVERY QUESTION. 'JEANETTE?' SHE SAYS. AND WE WATCH THE RED SECOND HAND GO ROUND AND ROUND. THERE IS SUCH A THING AS WITCHES. THERE IS SUCH A THING AS MAGIC SPELLS.



**Flesh and Bone** Paintings and drawings by Donna Lynn Berry. Through 1/14. *Commons Gallery*, Art Building, UH Manoa campus. 956-6888

**Teri Inouye** Colored sketches of Hawaii flora. Through 1/31. *Livingston Galleries*, 666 Kamehameha Hwy. 237-7165

**LCC Student Art Show** Works by various artists. Through 1/28. *Foyer Art Gallery*, LCC campus, 96-045 Alalake. 455-0477

**Recent Paintings** Works by Dennis Q. Morton and Norman R. Kelley. Through 2/5. *The Gallery*, Pauahi Tower, 1001 Bishop St. 668-2961

**Structured Views** Oil paintings by Lalani Segool. Through 2/9. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

**To Whenua Iki La La La** Paintings and drawings by young people, 5 to 7 years old, from Aotearoa/New Zealand, France, New Caledonia and Tahiti. Through 2/18. *East-West Gallery*, UH Manoa campus. 944-7341

**Terry Allen: Youth in Asia** Terry Allen's work isn't easy on the viewer, nor is his subject matter popular. He mourns an era and groups of people most Americans would prefer to forget: the war in Vietnam, returning vets and Native Americans. Using every conceivable medium from lead plates and chewing gum to fragmented radio scripts and dead rats, Allen probes and examines social displacement, loss of innocence and, above all, disillusionment.

"Youth in Asia," a bitter pun on "euthanasia," suggest that perhaps the survivor's alternatives were (and are) as terrible as death, and that some memorial should be granted them. Terry Allen's *Youth in Asia* might well suffice. — *Nikki Ty-Tomkins*

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

**Loss/Gain?** New work by Allyn Bromley. 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** A large-scale installation exploring a mix of cultures. Through 2/4.

**Honolulu Academy of Arts** 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Suggested donation: \$4 adults; \$2 students, seniors. 532-8700

**Recent Print Acquisitions, 1988 - 1993** An exhibit featuring the newest additions to the Academy's fast-growing collection. Artists featured include John Taylor Aims, John Baldessari and Masami Teraoka. Through 1/23.

**Spirit and Symbol: The Japanese New Year** Religious, ceremonial and decorative artifacts related to the most important and popular seasonal celebration in Japan. Opens 1/13, through 2/27.

**Mission Houses Museum** 553 S. King St. Open Tue - Sat, 9 a.m. - 4 p.m.; Sun, 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.

## Museums

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

**Journey by Starlight/Voyagers Risking the Dream** A double-feature program exploring the voyaging techniques of early Polynesian travelers through modern-day navigators. Fri & Sat, 7 p.m. \$3.50.

**Monuments to the Stars** This planetarium program pays tribute to the history of stargazing from Stonehenge to Mauna Kea. Daily, 11 a.m. (1:30 p.m. in Japanese) & 2 p.m.

**Shells: Gems of Nature** The exhibit, which focuses largely on shells that may be found in Hawaiian waters, includes an array of cowries, cones, augers, bivalves and volutes, as well as a number of fossilized shells gathered around Oahu. Ongoing.

**Utopia Body Paint Collection: Contemporary Art from Aboriginal Australia** Featuring over 70 paintings by contemporary Aboriginal artists from the community of Utopia in the central desert of Australia. Through 2/28.

**The Contemporary Museum** 2411 Makiki Hts. Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$4. 526-1322

## Dining Guide



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ALAN YOUNG

The specials are posted on blackboards set on the stage at Cafe Sistina. From left to right we have Chopped Clam Al Alghero (Sardinia) — with virgin olive oil, garlic, olives, capers, oregano, tomatoes and spaghetti (\$11.50); Angel Hair Pasta With Mahimahi Alla Pizzaiola — with sun-dried tomatoes, capers, olives and virgin olive oil (\$14.50); Lobster Ravioli — with baby scallops, sun-dried tomatoes, capers (lots of capers at Sistina; cook/owner Sergio explains that he uses them as others use lemon) and wine sauce (\$14.50); Polla Alla Grappa — with chicken breast, prosciutto, goat cheese (made fresh on the Big Island), pesto and spinach fettucine (\$13.50). I've had this last dish before and found it well worth having again. However, it is substantial and not recommended for light eating. On the far right is the dessert, authentic homemade Tiramisu — with mascarpone, Italian ladyfingers, espresso and brandy (\$4.75).

The ongoing parade of specials plus the extensive regular menu of pastas (chicken, seafood, meat and vegetarian), veal dishes, antipasti and salads are the fare at one of the more stylish dining rooms in town. Settle back with a Campari and check it out.

The glassware — severe, simply curved and unclunky — a pleasure to the eye and lip. The black-lacquered wooden chairs and travertine-topped tables on a seriously industrial gray floor. The *trompe l'oeil* Ewa wall. Over the bar, the unfinished copy of Michelangelo's Sistine-Chapel Adam reaching toward God. The high ceilings and thoughtful lighting, providing an intelligently cheery dining space

and ample opportunity for people-watching. The service personnel, hip in black and clever enough to make inquiries if they don't know the answers to your questions. The full-service bar that delivers your drink order quite promptly.

Wines available by the glass are listed on two blackboards flanking the mirror behind the marble-topped bar. You get to choose from six whites (Italian, domestic and a champagne) and six reds (French, Italian and domestic). Of course, there is a wine list for further vinous exploration. Chilled Pellegrino mineral water is available for nondrinkers who want something refreshing, Italian and a bit special.

I decided to splurge on a really fine bottle of red: Brunello di Montalcino Riservo, estate bottled, No. 14 and last in the Vini Rossi Italia section (also the priciest at \$57.00). Worth every penny: warm and smoothly balanced, full and not overly heavy on the palate. The wine list speaks of oaky and herbal nuances, crushed roses and anise. Try some and report back to me.

OK already, I hear you. As Calvin Trillin says so eloquently in his food books, "Alice, let's eat!"

I shared the Brunello with Sergio, and we proceeded to make up the dinner around the wine. First we had the Crostini with Pâté de Fois Gras from his upcoming new menu. The pâté was generously smeared on a thin, crisp slice of *baguette* from St. Germain bakery with a drop of truffle oil and a sauteed strip of red bell pepper arranged on top. Some Greek Calamata olives and basil leaves garnished the plate. Forget the olives, go for the *crostini*. The red pepper, oil and liver combine wittily, and the fragrant crispness of the pepper against the fleshy uncton of the pâté, all underpinned by the fresh, crisp bread slice, make for a great bite. It also went well

with the wine. If the new menu isn't in effect by the time these words see print and you hanker to try this delicacy, just ask to speak to Sergio. He responds well to challenges and sees himself as a sort of Italian culinary diplomat here in Hawaii.

Out of the menu box labeled "Cafe Sistina's Favorites," I chose the Gnocchi with Lamb Sausage (\$15.50), replacing the lamb with duck. The dish arrived in a cloud of savory odor of cheese, herbs, wine and garlic. Green lumps (the spinach gnocchi, redolent of nutmeg) in a dull brown sauce with other irregular lumps (pieces of the duck sausage) covered with lint (fresh-grated Parmesan cheese) don't make a visual poem, but the nose knows to start up the salivary glands. The first bite of tender dumpling with *porcini*-laced sauce was truly a bit of all right. Further ingestion confirmed the rightness of this entree choice, which also went well with the wine.

After the gnocchi, a Caesar Salad (\$6.50 per person) to tidy up the palate. Sistina's version adds cubes of gorgonzola cheese and pieces of walnut. It's crunchy, flavorful and innovative.

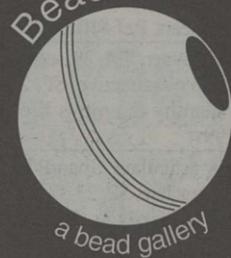
Space has been left for the Tiramisu. Ladyfingers lightly soaked in coffee, marsala and brandy combine with whipped mascarpone and a dusting of cocoa to make a splendid finish. Add an excellent Doppio Espresso, and I am content. Dessert done, wine pau and off to bed.

But the next day I returned for lunch with an Italian-American friend. Sergio prepared for us a Risotto with Squids in their own ink. Very dusky, very tasty. The *al dente* quality of the Arborio rice takes a little getting used to if one is more conversant with Asian grain preparation. Sistina's kitchen keeps the frozen squid ink in plastic packets for *pasta nero* as well as offbeat requests from people like me. My New York friend had the special, Chopped Clams Al Alghero. Tasty, but he was surprised to find California black olives in it. We had a couple of house salads, too — crisp and a bit overdressed with a small pool of an excellent balsamic vinaigrette under the romaine leaves. But I quibble over small items. Quite unreservedly do I recommend dining here. It can definitely be amusing and tasty. *Mange, gentle eater, mange!*

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# The Straight Dope



## THE CANADIANS HAVE A WORD FOR IT

Readers may recall our discussion last year of the plight of the bovine mammal — you know, the one that goes “moo” — for which there is no gender-neutral word. You got your cows (girl bovine mammals), you got your bulls (boy bovine mammals), you got your cattle (plural you-know-whats), but no generic singular term like “horse” or “sheep.” This puts people who are conscientious about their use of the language in the embarrassing position of having to examine the bovine mammal’s sex-related apparatus (admittedly pretty hard to miss) in order to address it properly.

Distressed by this gap in English vocabulary, Arthur Black, host of the “Basic Black” show on Canada’s CBN radio network, recently teamed up with this column to challenge his listeners to invent a gender-neutral term. They responded big time. Proposed terms included *moo unit* (“Can be sung to the tune of ‘Moon River,’” writes Catherine Ryle), *moo, moovine, cudder camoo* (for the existentialist crowd), *dumal* (Dumbest Ugly Mammal Afoot in the Land, “which might be confusing because it could apply to so many people we know,” writes Michael Nitsch), *moocat, Bovis and Beef-head* (inevitable, I suppose), *cattluno, isobeef, cobul, enivob* (bovine spelled backward), *boeuf* (popular in Quebec), *moobovver, land whale* (“Will add a degree of romance to an increasingly bland vocabulary. ‘He looked at a field of cattle’ can become ‘He gazed at the herd of land whales roaming majestically throughout the sea of grass,’” writes James Parker. Thank you, James), *steakosaurus, mootle, bovone, med-muffmak* (short for “meadow muffin maker”) and thousands — OK, dozens — more.

Some listeners were inspired to create works of literature:

*Not having a name, when relating a story,*

*To wit, bull or cow, is tragic and sorry.*

*Let’s recycle a word that, it is seeming,*

*Has no further use, barely a meaning.*

*I propose that unsexed bovine be a Tory.*

(This requires Cecil’s non-Canadian readers to know that the Tories lost huge in the recent elections. But come on, you have to read the footnotes to understand Shakespeare too.)

Many listeners wrote to say that there already was a perfectly good gender-neutral word: *cattle beast*. Cecil has never heard this term, which sounds like something out of a Dr. Seuss book, but what the hell. Other pre-existing words include *bovid* (strictly speaking, any member of the family Bovidae, which includes sheep, goats and buffalo as well as cattle, but surely we can work something out) and my personal favorite, *bullamacow*, a pidgin word apparently in common use in the islands of the southwest Pacific. “Atsa ma bullamacow” — kinda trips off the tongue somehow. But I leave it to common usage to decide.

## HITLER THE DEMOCRAT

*Remind me never to address a question to you concerning Adolf Hitler. You claimed that Hitler “had been freely elected” in Germany in the 1930s. No way, Cecil. Adolf Hitler was never, at any time in his life, elected to public office. He never even stood for election, anywhere or at any time. Members of his Nazi Party ran for various offices, and having accumulated sufficient power in the Reichstag, appointed their leader chancellor with, eventually, dictatorial powers.*

— B. Dillon, New York

Excuse me? Hitler ran for president of Germany in the elections of March 13 and April 10, 1932, losing to Hindenburg. On January 30, 1933, Hindenburg, not the Reichstag, appointed Hitler chancellor. I did err in saying Hitler had been elected, but the Nazi-led coalition did achieve a majority in the Reichstag, and Hitler placed great stock in achieving power legally in a nominally democratic state. Thus my point that democracy is not necessarily proof against warmongers.

— Cecil Adams

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

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