



**13**  
Kahana Valley



**3**  
Uprooting  
Non-  
Natives

**14**  
Linda Barry

**17**  
Straight Dope



Pritchett on **6**



Gilbert and Angie **11**

H O N O L U L U

# Weekly

Volume 4, Number 11, March 16, 1994

FREE

CALENDAR **8**

Really Chili

**15**

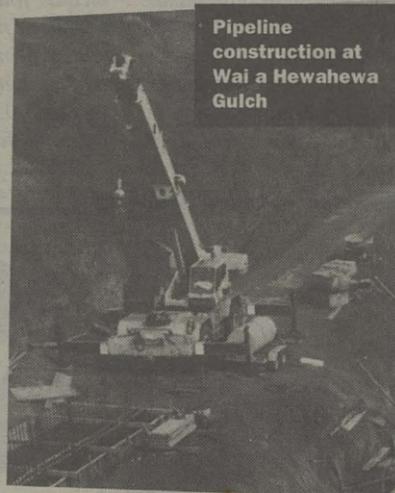
Kalua Koi Resort owner Katsumi Nojima hangs in effigy.



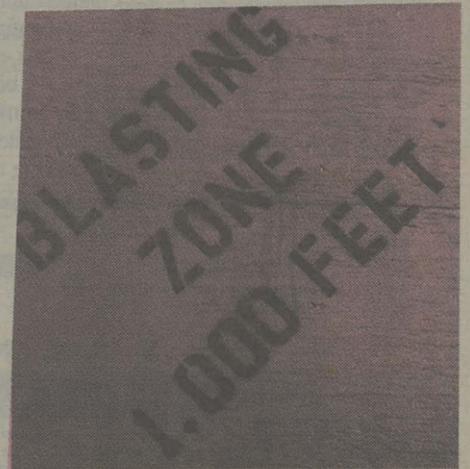
On its way to water three golf courses and a planned resort community of 30,000, the new Molokai pipeline takes a detour around Hawaiian Homestead lands, dodges community concerns and bypasses the law.

by Kevin O'Leary

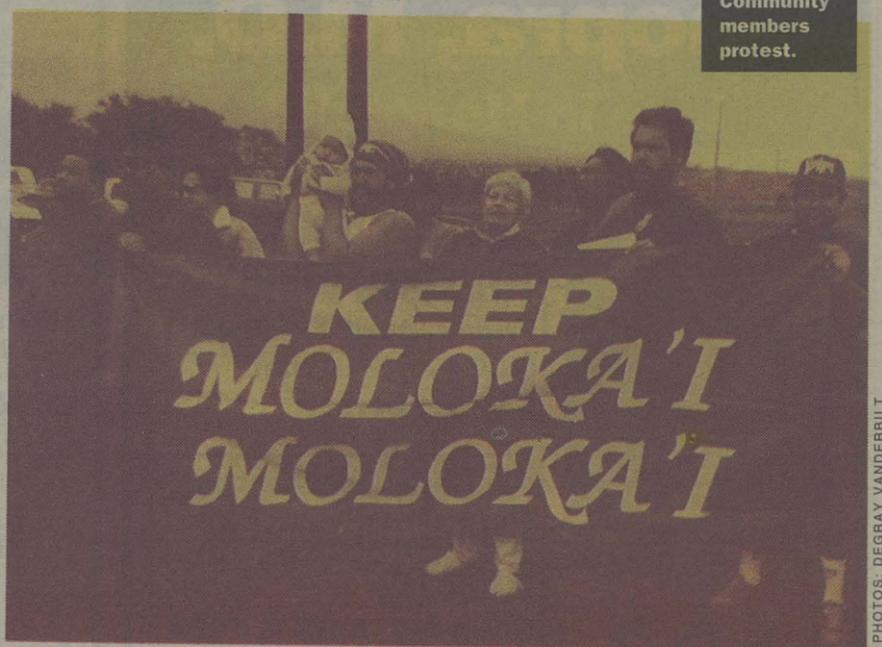
Page 4



Pipeline construction at Wai a Hewahewa Gulch



Community members protest.



PHOTOS: DEGRAY VANDERBILT

# Pipeline

# Problems

## Letters

### Leaving Hawaii for good

I lived in Hawaii from the time I was four, grew up in Waiialua, went to Punahou and got my bachelor's and master's degrees at UH Manoa. I worked for six years as a journalist and magazine editor. This summer I left Hawaii to live in Minneapolis, and I have four close friends who also recently made the decision to start their adult lives and raise their families on the Mainland.

We took a long look at Honolulu and saw a city and state that were heading nowhere. Public schools: underfunded, substandard and dangerous. Infrastructure: expensive utilities, roads overcrowded and no limit on new-car imports. Cost of living: prohibitive. Chance to own land or a house someday: minimal. Dedication to conservation and recyclable resources: laughable.

But all these problems are addressable, perhaps even soluble. What finally convinced us to leave was the deeper conviction that not only was this messed-up state of affairs unacceptable, it was also going to be permanent. I have a friend who worked for years on the Ways and Means Committee in the state Senate. The things he told me about the dealings and personal actions of the people we elected to make policy and safeguard the future of the state were unbelievable. The total dedication to short-term compromise and personal-power accretion were sickening.

Neither the leaders of the public nor the private sector have the vision or the strength to chart a course that looks

beyond multimillion-dollar profits to a plan that will create a liveable Hawaii.

The bottom line, then, is that Hawaii is, and will remain, a stressful place to live. People earning less than \$50,000 a year will struggle. I will never earn \$50,000. Thus, I will probably never return to a place I truly love. In time only the very wealthy (those who profited from the gutting of the Islands) and the very poor will live in Hawaii, one on top of another. Perhaps the only consolation I will have is that I once lived in the most beautiful place that ever was, before it passed in a particularly ugly and sad way into the 21st century.

I live now in a city where the crime rate is low, the buses run frequently and public schools can be as good as Punahou. Citizens care and are involved; curbside recycling is everywhere; the cost of living is low; and there is space. There is no sea, it is true, but there is a bright future — and this is the widest horizon of all.

Chris Alper-Leroux

### Cultural info highway

I often attend many truly brilliant and exciting cultural events in Hawaii, and as often as not I walk away wondering why there were so many empty seats. Where are the tourists? Because commercial advertising is so expensive, many world-class local performances are often missed during their unnecessarily short runs, unable to continue simply because of a lack of box-office support.

We can help remedy this situation by immediately phoning or writing our state representatives and senators, asking them to support Rep. David

Hagino's House Bill No. 3502, Draft 1 ("Making an Appropriation for the Establishment of a State-Wide Arts, Cultural Activities and Events Database"), and Sen. Carol Fukunaga's Senate Bill No. 2755, Draft 2 ("Relating to Culture and the Arts"). An investment of \$200,000 would make current information about upcoming cultural events available by computer to publications, the travel industry and individuals — not only throughout the state but worldwide.

The two bills are pending their third reading, and time is of the essence. Please phone or write today and show your support for the arts in Hawaii.

Scott Foster

### On the right track

A friend just sent a couple of issues of *Honolulu Weekly* to me in Japan. I work for the Navy here. I want you to know that I get more reading enjoyment from the *Weekly* than the *Honolulu Star-Bulletin*. You are on the right track. Is there any way I can get a subscription?

Gary Bratland

See subscription rates toward bottom of masthead, this page. —Ed.

*Honolulu Weekly* welcomes your letters. Write to: Editor, *Honolulu Weekly*, 1200 College Walk, Suite 214, Honolulu, HI 96817. You must include your name, address and telephone number (only your name will be printed). Letters may be edited for length. Please limit your letters to 200 words maximum if you do not want to see them cut.

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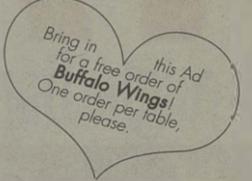


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## Mauka to Makai

Introduced plants that choke out indigenous Hawaiian vegetation are being removed from native habitats. An introduced person wonders: "What about me?"

# Uprooting Non-Natives

One winter several years ago, as a member of a Sierra Club volunteer work crew, I found myself in a grassy field of Hawaii Volcanoes National Park pulling with all my might to uproot a bush taller than I was. It clung tenaciously to life.

But I had right on my side.

The faya bush, native to the Canary Islands, Madeira and the Azores, was probably introduced to Hawaii in the early 1920s by Portuguese laborers, who made wine from its fruit. Since then, the pushy invader, which quickly grows into a small tree, has spread over the Big Island, Maui, Oahu and Kauai, edging out indigenous flora wherever it takes root.

## BILL HARBY

But the faya I was clutching would never spread its seed again. I gave the big woody weed another hard yank, and it gave up the ghost, just as hundreds of others had that day beneath the righteous stranglehold of our little army of Sierra Clubbers. That's when a troubling thought struck me.

Conservationists talk about the necessity of preserving virgin native habitats and reclaiming those that have been infested with introduced species. In Hawaii Volcanoes National Park, when acreage is cleared of faya, ginger, goats and other aliens, that land is fenced off and carefully managed to nurture 'ohia lehua, 'ohelo, pukiawe, maile, hapu'u fems and other native species. Even feral pigs, brought to the Islands by early Polynesian voyagers, are kept out of these reclaimed areas because their rooting into the soil creates perfect places for invaders to take hold.

The value of preserving native habitats is unassailable: Unless these

areas are protected, Hawaii will become a mere hodgepodge of foreign, introduced flora and fauna.

Introduced fauna — that would be me, too, wouldn't it? And virtually every person who's been on the conservation trips I've been on. (Few people of Hawaiian blood gravitate to these work trips.) Here we are, proud members of the famed "melting pot," putting our backs into protecting native Hawaiian forests on the eve of the birth of the second Hawaiian nation. But doesn't the logic that inspires us to reclaim native Hawaiian habitats demand that we also uproot that other introduced species, ourselves?

OK, to most people this idea may sound pretty absurd and a little like Bosnian-Serb ethnic cleansing. Besides, everything in Hawaii is introduced, isn't it? No, not in biological terms. Thousands of plants and animals that have drifted to our shores over the millenia have evolved into separate species, now acknowledged as indigenous to Hawaii.

But are native Hawaiians a biologically unique people distinct from Marquesan Islanders, who first populated Hawaii? I don't have the slightest idea, and I don't care. As the first people to live here, Hawaiians sure are one hell of a lot more indigenous than any of the rest of us.

A few years after uprooting faya bushes on the Big Island, I went on another work trip to The Nature Conservancy's Kamakou Preserve on Molokai, where the question was still nagging me. The group of volunteers I was with spent two days clearing yellow ginger, that lovely, aromatic plant introduced from India which easily chokes out indigenous Hawaiian vegetation wherever they vie for the same ground. It was hard work. We had to dig deep to make sure we got all the roots. By the second day we'd turned a big stand of

ginger into a patch of beautiful black soil ready for replanting. Mounds of limp ginger stalks lay along the trail.

That night in a cabin, sitting around the dinner table with my weary workmates — all of us "introduced fauna" — I asked them if our efforts to help reclaim native Hawaii didn't also mean we might have to consider uprooting ourselves.

What had been a warm hum of comradeship suddenly fell to heavy silence. There were a lot of smart people at that table, people who cared deeply about protecting Hawaii's threatened rain forests and shorelines, people who regularly show their commitment to the preservation of native natural Hawaii with their sweat and their checkbooks. And I'm pretty positive every one of them believes in some form of Hawaiian sovereignty. But none of them is planning to leave Hawaii to help rid it of the alien species they represent.

Nor do Native Hawaiian proponents of sovereignty, except for a very few of the most radical, demand that all non-Hawaiians pack up and go "home." Even Haunani-Kay Trask — so vilified a few years ago when she invited one haole to love it or leave it — says she welcomes people not of the blood to stay and live in the new Hawaiian nation.

Nevertheless, as a haole citizen of the country that stole this land from her people, I am uneasy. If it makes so much sense — and it clearly does — to remove faya and yellow ginger and goats and mongooses so that native Hawaiian habitats can thrive again, then why not me? ■

Bill Harby is a Honolulu writer. *Mauka to Makai* offers an opportunity for community members to express opinions on topics of note to our town.

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**As you fly into Molokai, it's hard to miss: A broad bulldozed swath of red earth runs ruler-straight for miles, marked at regular intervals with neatly stacked piles of black pipe. The construction company Kiewit Pacific is gouging a 9-mile-long trench across the island's central plain, preparing the earth to receive the 24-inch-diameter pipe. When completed, the pipeline will deliver millions of gallons of fresh aquifer water every day to the dry west side, where two Japanese companies own over 10,000 acres of shoreline and former pasture land. The land has long been slated for extensive resort development, and the process of granting the water for it has been a continuing source of controversy on the island.**

**I**n the early morning hours of Jan. 27, a fire broke out at the pipeline construction site, completely destroying two office trailers belonging to Kiewit Pacific. Two days later, as bulldozers cleaned up what remained of the trailers and the crews went back to work on the pipeline, a press conference was held across the highway from the site. Three Molokai community organizations, represented by the Sierra Club Legal Defense Fund, announced the bringing of a suit against the state of Hawaii and Kukui Molokai (a subsidiary of Tokyo Kosan, the builder of the pipeline and owner of the Kalua Koi resort and golf course on the west end) for failing to file an Environmental Impact Statement on the pipeline project. With an effigy of Tokyo Kosan President Katsumi Nojima hanging in a tree behind him, OHA Trustee

for Molokai Sam Kealoha voiced what many people on the island had apparently been thinking for months: "It's about time somebody burned down those bullshit buildings."

Not everyone on Molokai condones the burning of the office trailers, but no one is without an opinion about the pipeline. Greg Camara, a local resident who works at the Molokai airport, says, "The people here are not totally against the developers. But this is our water, our life we're talking about. Without water we cannot do anything. What good is it, all the people moving onto Hawaiian homelands, if the water ends up flowing right around them to the west end?"

This is essentially what Tokyo Kosan intends to accomplish. Following a century-old pattern of water development on Molokai, the company's pipeline will deliver the liquid gold from where it is (beneath the water-rich mountain range forming the eastern half of the island) to where it isn't (the near-desert west end, with its white-sand beaches and tourist-friendly climate). Construction of the pipeline, which is capable of delivering 20 million gallons of water per day (mgd), will solve Tokyo Kosan's most immediate and pressing problem: With its current allowance of a mere 2 mgd through an older, state-run water system, it has been stymied in its plans to build three more golf courses and develop lots for 600 luxury homes.

The new pipe fits in with the state's long-range plans as well. A 1969 study commissioned by the Department of Land and Natural Resources projected a west-coast resort town with a population of 30,000 and a water demand of 13 mgd. Molokai's 6,500 current inhabitants consume roughly 7 mgd — including water used for diversified agriculture, which has been steadily expanding in acreage over the past 15 years.

Driving out of the airport into the grid of narrow paved roads that subdivide the thousands of acres of the island's central plain into the Department of Hawaiian Home Lands' Ho'olehua Homesteads, you enter another world and another time. Poi dogs lounge in packed-dirt front yards beneath wind-gnarled mango trees; beyond the simple wooden houses stretch fields planted in

sweet potatoes or overgrown with haole koa and chest-high grasses.

Kaeo Adolpho lives on a sprawling, 40-acre homestead

in the middle of Ho'olehua. A retiree, Adolpho has a big smile that masks a serious man.

"Yes, they wanted to come through here with the new pipe," he says. "But when the [Hawaiian Homes] Commission questioned the 24-inch size — the first proposal was for a 12-inch-diameter line — Kukui [the Tokyo Kosan subsidiary] didn't even try to negotiate. In fact, they never showed their face before the commission again. Instead, they went to the state and got an easement and went right around us."

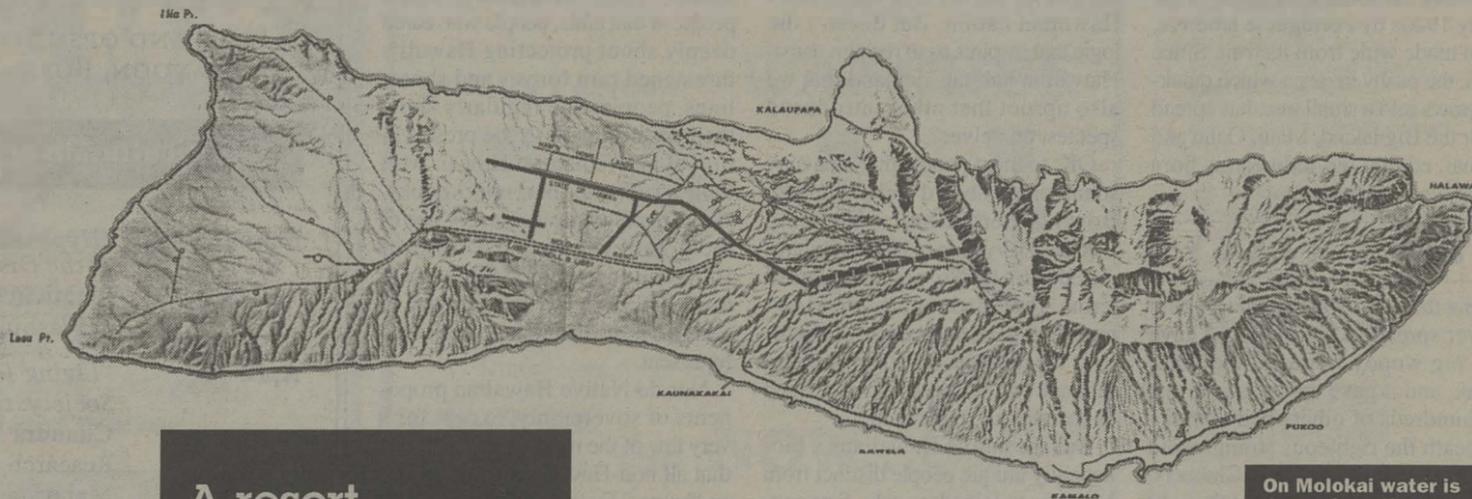
DHHL's original concern over the size of the proposed pipe was based on a statewide trend of agribusiness- and housing development-driven infrastructure being created in proximity to (but often not on) homestead lands. In the case of its holdings on Molokai, the commission has estimated its eventual water requirement to be 20 mgd — most of it for diversified farming in Ho'olehua. Currently, Ho'olehua is supplied with water via the Molokai Irrigation System (MIS), which delivers approximately 7 mgd through a 5-mile-long tunnel connecting the north-shore valley of Waikolu with the island's central farming district. DHHL worried that Tokyo Kosan's pipeline would tip the balance away from farming and homestead development toward tourism and a large, mostly non-Hawaiian popula-

tion base on the west end.

DHHL was also sensitive to the issue of granting the pipeline easement through their Ho'olehua holdings for another, very important reason: It was the commission's cooperation 20 years ago with the original developers of the west end that made the current golf course and hotel complex at Kalua Koi possible in the first place. In the early '70s the then kamaaina-owned Molokai Ranch sold off a large chunk of its west-end pasture land and coastline to the oil and real-estate giant Louisiana Land and Exploration Co. Kalua Koi Corp. (the Hawaii subsidiary of Louisiana Land) immediately approached the state and DHHL with a proposal to "rent space" in the MIS pipe in order to run water to the west end.

The section of the MIS that interested Kalua Koi was the large-capacity pipeline that runs beneath the Ho'olehua Homesteads to the base of Maunaloa, where the 1,000-foot climb to the west end begins. In 1973 Kalua Koi successfully negotiated a deal with the state and DHHL for a tap of 2 million gallons of water a day from MIS. Under the contract (which terminates in 1995) Kalua Koi agreed to pump 2 mgd of potable aquifer water from a well they had drilled at an elevation of 1,000 feet near Kualapuu into the main MIS reservoir. They also agreed to get off the MIS before 1995 by building their own pipeline. This arrangement apparently pleased everyone — except the Molokai Homesteaders Association, which sued the state and Kalua Koi, charging them with ignoring environmental laws (which in the early '70s had only recently been enacted). The homesteaders were afraid that the amount of water leaving the MIS for the west side would increase as time went on and that the agreement would set a precedent and grandfather in the usage. Their suit was finally thrown out on appeal in 1981, but many of the Ho'olehua homesteaders have never accepted the arrangement. And for them it must have been *déjà vu* in 1991 when Tokyo Kosan (which purchased Kalua Koi's holdings in 1986) came before the DHHL commissioners, citing the impending end of the MIS rental agreement and asking for an easement through Ho'olehua for their new 24-inch potable-water line. Once again the large tract of homestead land lay across the path of progress. This time, however, the commission hedged — while the state, clearly reflecting a different set of

**Kevin O'Leary**



**A resort development on Molokai's dry west side wants to draw 20 million gallons of water a day from the mountains. Some say that's asking too much.**

**On Molokai water is drawn from the eastern mountains to irrigate the central plain. The new pipeline would take it farther — to the arid beaches on the west coast.**

**Water**

**Rights and**

priorities for the future of Molokai, granted the key easement (over a tiny slice of land at the southern edge of Ho'olehua). The project went ahead.

Kaeo Adolpho doesn't like it. "Now Kukui is tapped into our island's only aquifer," he says. "They can pump out 20 million gallons of our best water every day of the year. That aquifer is for everybody, not just them."

The Molokai aquifer system is, by all accounts, extensive. The roughly 15-mile-long by 5-mile-wide wedge of highlands that extends from Kualapu'u to the eastern tip of the island may receive up to half a billion gallons a day in average rainfall. When the various aquifer "compartments" are combined, the "sustainable yield" for Molokai as a whole has been estimated by the state Water Commission to be 83 mgd. (Sustainable yield is defined by the commission as the amount of water that can be withdrawn from an underground source without causing "qualitative changes," that is, a significant increase in salinity.) However, the entire concept of sustainable yield as a planning tool has recently undergone a radical redefinition, due in large part to the growing influence of Hawaii's Water Code.

Under the code, passed in 1987, a watershed may become a "designated water management area" (and therefore fall within the purview of the state Water Commission) if it is "threatened by current or future withdrawals." In response to a petition submitted by 39 Molokai residents, the commission declared the entire island a designated area in 1992. Permits are required before a well can be drilled or surface water diverted in a designated area. Directly related to the granting of these permits is a clause in the code that sets stream flows at "status quo" (in Molokai's case, streams must be allowed to remain at the level at which they were found to be in 1988). Oahu taro farmer Charlie Reppun proved to the Hawaii Supreme Court's satisfaction in the '70s that drilling wells at the headwaters of a stream dramatically reduces the surface flow in the stream. A study conducted by geologist John Mink of Molokai's Waikolu Valley showed that the MIS has caused the valley's main stream to flow at 50 percent of its pre-development level.

What this means for Molokai is that,

under designation, the vast amount of potable water lying beneath its north-shore valleys will likely never be tapped — at least not on a large scale. (State law aside, the headwaters of Pelekunu Valley — next in line should the MIS be expanded — are currently owned by the well-connected Nature Conservancy, which has essentially ruled out water development there.) Remove north-shore water from the picture, then, and you suddenly have, according to the most recent data, a sustainable yield for Molokai of not 83 but 39 mgd — which throws a different light on Kukui's 20 mgd-capacity pipeline.

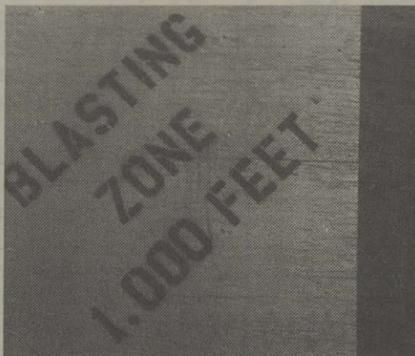
Kukui has stated that it doesn't intend running the system at full capacity, but during the '80s the company purchased the rights to 10 additional well sites from Molokai Ranch, all in prime drilling elevations above the geological compartment known as the Kualapu'u Aquifer, which has a sustainable yield of only 7 mgd.

"What we don't want to have happen here," says Adolpho, "is an us-against-them situation. We have people on the west end now, living at the resort, and they want to put a lot more people out there. In no way do we want to be put in a position of denying them water. I am a Hawaiian. And as a Hawaiian, if people asked me for water to live, I could not say no. They build this pipeline, and they're going to force us to make choices we don't want to have to make."

The decision on this particular choice, however, was apparently made 20 years ago at the time of Kalua Koi's original agreement to rent space in the MIS. Terms of that agreement called for Kalua Koi (and now Kukui/Tokyo Kosan) to build an alternate pipeline and "convey said ... system to the County of Maui, at no cost to the county," which would then charge the developer for the water at a rate to be renegotiated at fixed intervals. Two other agreements, both signed in the '80s, contractually link the Maui Board of Water Supply to Kukui's pipeline. This came as a surprise to David Craddock, current head of Maui BWS, who initially denied to this reporter any county involvement in the project. Later, as the documents came to light, he reversed himself.

"It's the same old story," Walter Ritte, Molokai coordinator for the Department of Business, Economic Development and Tourism, says in his office in Kaunakakai.

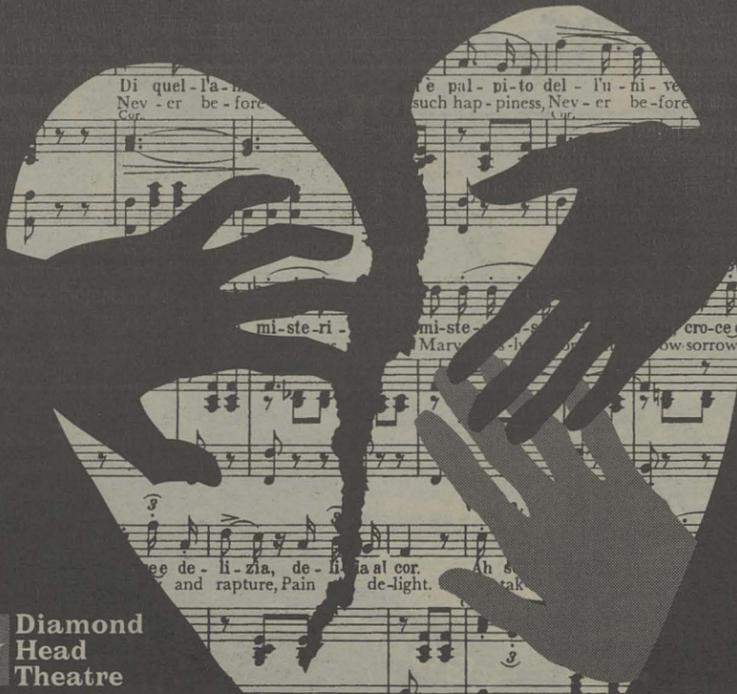
Pipeline construction at Wai a Hewahewa Gulch



PHOTOS: DEGRAY VANDERBILT

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# Water

saw during a community-guided tour of grading sites on Jan. 29, the day of the press conference.

"Maybe he wouldn't have been so shocked," says Ritte, "if he had been paying attention." When asked about his department's responsibilities in the pipeline construction, Maui BWS Chief Craddock explains, "We looked at their grading plans and approved them. As for environmental damage, usually buried pipelines get covered over by grass, and in a year or two, nobody can even tell where they are."

Denise Antolini, a Sierra Club Legal Defense Fund attorney representing the three Molokai groups in their suit against DLNR and Kukui, says that the company was caught red-handed. "Kukui has violated county, state and federal laws," she says. "The county ordered them to halt work. The Army Corps of Engineers wants a dredge-and-fill permit for the blasting work they're doing in Manawainui Gulch. The state Department of Health is looking into why they didn't apply for a storm-water permit. Basically, they don't have any of the permits required for a project of this size."

The physical effects of the construction aside, Antolini stresses that the suit primarily deals with the larger environmental impacts of resort development: aquifer degradation and water for Hawaiian homelands. "Kukui plans to build three more golf courses on the west end and develop hundreds of house lots. The question of whether this is wise, given the limited water resources on the island, has not been addressed. The thousands of acres of DHHL homesteads on Molokai currently without piped water should alert state planners to the need for a reservation of the resource as spelled out in the Native Hawaiian Rights clause of the Water Code. Addressing these larger issues is what an EIS is designed to do, and the EIS is all we're asking for."

It proved difficult for this reporter to find a Molokai resident who is unequivocally in favor of Kukui's pipeline. Even George Peabody, publisher of the *Molokai Advertiser-News* and a vocal pro-business advocate who basically supports the project, has some problems with the way it's being done — and regularly airs his views in his newspaper. He also condemns the tactics of the opposition: "This violence is senseless. These are terrorists we're talking about. Sam Kealoha should be impeached."

Who started the fire that ignited so much heated debate on Molokai? Police are still investigating. Most people this reporter talked to, however, didn't seem to need a precise answer to the question of responsibility.

"Molokai has a way of taking care of itself," said Greg Camara as I sat waiting for the plane back to Honolulu. "It's the spirit of the land itself that does it, not necessarily the people themselves. When they were trying to build Puko'o [a failed east-end resort condominium project abandoned in the '60s] the bulldozer guy saw a mo'o [giant lizard] come out of the ground. That was all it took; nobody worked there again. There are things beneath Molokai, at the heart of the island, that only come out when they are really needed." ■

"Everybody ignores what developers do on Molokai. I mean, go up to Wai a Hewahewa Gulch and see for yourself how they tore the thing up. The first heavy rain and that dirt is going to be on the reef at Palaa [downslope from the pipeline project]. There was absolutely no county inspection of that grading. None. Hell, there isn't even a [county] inspector [stationed] on-island."

On the way to the site, behind a wire fence on a dirt road that skirts a field of sweet potatoes, 20-foot-long sections of pipe are bundled into stacks of six and nine with heavy steel straps. Degray Vanderbilt, a member of the Molokai Chamber of Commerce (which, along with the Ho'olehua Homesteaders Association and Hui Ho'opakele Aina, is currently suing DLNR), leads the way to the eroded edge of Wai a Hewahewa Gulch, where a massive hole has been scooped out of the red and gray earth. At the bottom of the hole is a construction crane and a partially completed steel-reinforced concrete footing, perhaps 50 feet long. Further on, a 20-foot-high concrete retaining wall rises from the bottom of another ditch. Beyond these sites the stacks of pipes disappear down a dirt road, with Lanai as a backdrop.

"They (Kukui) were forced off the edge of the plateau when they couldn't go the easy way, through Hawaiian homes," says Vanderbilt. "It made the job harder and more environmentally sensitive because of the runoff down the gulch. The state and county were certainly aware of this. But still no environmental assessment (EA) was required for the project as a whole."

By law no EA would have been required at all had Kukui been able to run the pipeline strictly on private property, in this case on land owned by Molokai Ranch (with whom Kukui has an easement agreement dating back to the original Kalua Koi sale in the '70s). But Kukui, though obviously following the path of least resistance by avoiding the DHHL holdings, found one last obstacle in its path: a 500-foot-long strip of state land blocking access to a large tract of Molokai Ranch land (which includes Wai a Hewahewa Gulch). Once the critically important easement was purchased from DLNR and the pipeline project touched state-controlled land, an EA did become a requirement. Kukui sent a draft EA to DLNR, but it addressed only the environmental impact that grading of the tiny state parcel would have, not the larger impact of the entire project. The state has yet to rule on the need for an Environmental Impact Statement on the entire project, but DLNR did order Kukui not to work on the state parcel until it received the go-ahead. According to an affidavit filed by Degray Vanderbilt in Maui District Court, the parcel has already been bulldozed by Kiewit Pacific.

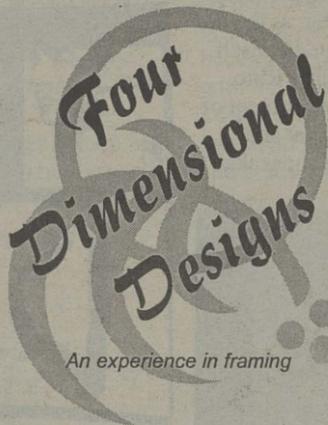
A stop-work order on the pipeline was issued to Kiewit on Jan. 25 by Maui County, citing grading violations. George Kaya, head of Maui Public Works, was reportedly "shocked" by what he

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# CALENDAR

March 16 - 22

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.

**Ace Ventura: Pet Detective** Manic funnyman Jim Carey ("In Living Color") stars in this kiddie comedy about the kidnapping of the Miami Dolphins mascot. Carey's incessant mugging is reminiscent of the heyday of Jerry Lewis, so be advised. With Sean Young, Tone Loc and Dan Marino, the casting triumvirate of the year. Kailua Theatre, Kam Drive-In, Waikiki #3

☺ **Ango** See Film Review on Page 11. Kahala 8-Plex, Pearlridge West

**The Beverly Hillbillies** Yes, it's come to this. However, savvy cult director Penelope Spheeris (*The Decline of the 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 Varney (*Ernest Goes to Jail*) and cult movie hunk Dietrich Bader (as Jethro). And coming soon to a theater near you: big-green 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). Kam Drive-In

**Blank Check** A Disney Kid gets to spend a lot of money. And so will the folks who made this (ultracynical) little rip-off of *Home Alone* and *Easy Millions*. Kahala 8-Plex, Mililani 3-Plex, Nanakuli Cinemas, Pearlridge 4-Plex

**Blue Chips** Nick Nolte stars as an embattled basketball coach who stumbles on the recruit of the century (Shaquille O'Neil). Marina Twins, Pearlridge West

**The Chase** Escaped crook (Charlie Sheen at summer weight) nabs a foxy heiress (Kristy Swanson), and the odd couple is pursued to Mexico. You've been to every stop before. Enchanted Lake Cinema, Koko Marina Twins, Kuhio Twins, Pearlridge 4-Plex

☺ **China Moon** This moody, *noirish* deception-thriller directed by cinematographer John Bailey is a languid, beautifully acted piece,

atmospheric and subtextual. The stars are the underrated Ed Harris (*The Abyss*, *A Flash of Green*) and Madeline Stowe (*Blink*) as, respectively, an alienated detective and the abused spouse of a "prominent" business type. Dangerous curves ahead in this small-town Florida setting. Script and story consultant was Victor Nunez (*Ruby in Paradise*). Kahala 8-Plex, Pearlridge West

**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...*). Pearlridge West

**Goody** Michael J. Fox, an '80s artifact, tries to revive his career in this venal-family comedy (co-starring Phil Hartman and Kirk Douglas) written by Mandel and Ganz (*Parenthood*, *A League of Their Own*). As retro as most Fox films. Enchanted Lake Cinema, Marina Twins, Mililani 3-Plex, Pearlridge West

**Guarding Tess** A widowed first lady (Shirley MacLaine) is guarded by Secret Service agent Nicolas Cage, who has his Italianate hands full. Cinerama, Enchanted Lake Cinema, Pearlridge 4-Plex

☺ **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*). IMAX Waikiki

☺ **I'll Do Anything** And they'll do anything to shape this movie up. Filmed as a musical comedy/drama with seven songs and a couple of production numbers, this look at Hollywood life was shorn of all its songs after disastrous audience previews. The romance stars Nick Nolte, Albert Brooks, Julie Kavner and Tracy Ullman. Written and directed by James L. Brooks (*Terms of Endearment*, *Broadcast News*). Kahala 8-Plex

☺ **In the Name of the Father** Two great actors are brought together in writer/director Jim Sheridan's tale of a father and son (Daniel Day-Lewis) unjustly imprisoned but finally exonerated through the work of a fiery, committed lawyer (Emma Thompson). Based on the true story of Gerry Conlon and his father (Pete Postelwaithe), the film shows how a band of Irish louts and some of their relatives became scapegoats for the 1974 Irish Republican Army bombing of a village pub near London. The

## Music Pick

Haig Manoukian

### The Balkan boogie and the Middle Eastern mosh

Before the term "world beat" made its way into our pop-culture vocabulary, Hawaii had long been known as a "world music" center. Musics and musicians rarely heard as often or as well in their own countries or elsewhere can survive and even thrive here: Korean dance and music; Japanese *gagaku*, ancient music of the imperial court; South Indian *gotuvadyam vina* (a slide guitar, to put it crudely); beautiful Hawaiian music, of course; and others, including Balkan and Middle/Near Eastern music.

Though few regions seem as "foreign" to Hawaii as those of Eastern Europe and the Middle/Near East, for 10 years the Makahiki Hou Dance Camp in Kaneohe has brought in distinguished musicians from all over to teach as many as 75 students each spring how to properly squeeze a bagpipe, beat a drum, toot a flute and move their feet to some of the most challenging rhythms on the planet. Sponsoring the camp is the group International Folk Dancers of Hawai'i, who this year have brought in two outstanding performers of Turkish/Armenian, Arabic and Balkan music, Haig Manoukian and Souren Baronian, who will perform at the Honolulu Academy of Arts on the evenings of Friday the 18th and Saturday the 26th.

Both of these gentlemen are Armenian-Americans. Manoukian is a master of the *oud*, an 11-stringed, fretless Arabic lute. The tone of the oud is resonant and fairly deep, not twangy, and has been heard on readily available American recordings for over 30 years, thanks to the efforts of Ahmed Abdul-Malik (recently deceased, he also played bass with Thelonious Monk), the better-known Hamza Al-Din and the innovative Rabih Abou-Kahlil.

Baronian is a clarinetist and percussionist with a deep affinity for jazz: He studied with Lennie Tristano and Warne Marsh and has recorded with Gerry Mulligan, Phil Woods, Garla Bley and Don Cherry. Like Cherry, he loves to fuse the musical traditions of different cultures. His group Taksim (the name pertains to the Arabic tonal system, like the *raga* in India) has played in Europe, where they presented their fusion of Middle Eastern music and jazz.

Joining Baronian and Manoukian at their Academy performances will be two percussionists, two vocalists, a bagpiper/clarinetist, four players of stringed instruments ranging from the *santouri* (hammered dulcimer) to good ol' bass fiddle and — look out — an accordionist. (Rest assured that Michael Lawson will not be showing off his Lawrence Welk ticks; he is a specialist in the music of Serbia and Croatia.) Each concert will feature an entirely different program, with different groupings of musicians as well.

Tired of the same old sounds? Do your ears crave refreshment? Take them down to the Academy for a generous dose of Middle Eastern magic and Balkan bedazzlements. — Seth Markow

**Balkan and Middle/Near Eastern Folk Music Concerts, Academy Theatre, Honolulu Academy of Arts, 900 S. Beretania St., Fri 3/18 & Sat 3/26, 8 p.m. \$10; \$8 students, seniors. 532-8768**

virtues of this movie — a strong story, thoughtful criticism of the political power structure and unsentimental treatment of human conflicts — are somehow improved upon by the performances of Day-Lewis and Thompson. Another "little movie" from Sheridan and the tenacious Irish film industry which, like *Into the West* and *My Left Foot*, should not be overlooked. Kahala 8-Plex

**Lightning Jack** Aussie Paul Hogan (*Crocodile Dundee*) tries a comeback in this comic western. Mercifully, this time Hogan does not direct. His choice, Simon Wincer (*Lonesome Dove*),

is an inspired one. Kam Drive-In, Waikiki Twins

**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. — David K. Choo

**My Father the Hero** Gerard Depardieu, looking increasingly shaggy and craggy, takes another crack at Hollywood stardom in this comedy about a teenage daughter who tells friends that the man she's with (her father) is really her boyfriend. Disney strikes again — and Depardieu strikes out. Koko Marina Twins, Pearlridge West

**My Girl 2** Same director, same co-stars, but no Macauley Culkin. Pearlridge West

**On Deadly Ground** Steven Seagal makes his directorial debut in this action piece originally entitled *The Rainbow Warrior*; about an environmentalist hero. Little by little, however, explosions replace panaceas. Produced by Robert Watts (*Star Wars*). Aikahi Twins, Kam Drive-In, Kapiolani, Mililani 3-Plex, Nanakuli Cinemas, Pearlridge 4-Plex

**The 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 broken front tooth) killed — and her 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 creepily 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*). Kahala 8-Plex, Pearlridge West

☺ **Philadelphia** Far from the simple AIDS polemic mainstream newspaper 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 target 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. What then happens (in the film) is neither stupidly Hollywooded 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. Kahala 8-Plex, Pearlridge West

☺ **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 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 Neil). 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



## Dance Pick

Best of the best: Master dancers get together in Honolulu.

### Meeting of the masters

If you're a devotee of Hawaii's annual Merrie Monarch festival, you'll know that one unpublicized highlight aside from the competition is the moment when all the kumu put aside their innate rivalry and join one another onstage for a hula finale. The tour of the **Masters of Classical Japanese Dance** has a similar import. It's a truly rare phenomenon: Dancers and musicians from some of Japan's most prestigious schools temporarily abandon their stage and studio commitments to join together and tour abroad. Performers include Living National Treasure Jyuraku Hanayagi and Grand Master Kikunojo Onoe of the Onoe School of Dance, Mitsutae Takahamaryu of the Takahama School of Dance and Kisaku Katada of the Katada School of Music.

The performance in Honolulu, presented by the UH Manoa College of Continuing Education and Community Service, will include three pieces from the Japanese classical repertoire. *Senkei*, performed in the Su-odori style, will be presented by six dancers in formal kimonos. *Kyo Ningyo* (literally, "doll dance") will be performed in the Kabuki-buyo style. And *Narukami: The Thunder God* is a new interpretation of Japan's most popular Kabuki play.

The Masters of Japanese Classical Dance program was created by the Foundation for Japanese Classical Dance, a nonprofit organization based in Tokyo and headed by Nishikawa Senzo, grand master of the Nishikawa School of Dance. Unlike other dance associations, which are organized around a single style or school of dance, the foundation comprises dancers from all of Japan's major schools of dance. They are encouraged to work collaboratively, to study and restage older works and to create new works in traditional styles.

The Masters will be performing one night only (Monday) in Honolulu, so snooze and you'll lose.

**Masters of Japanese Classical Dance, Neal Blaisdell Concert Hall, 777 Ward Ave., Mon 3/21, 7:30 p.m. \$18, \$14, \$9. 545-4000**



# CALENDAR

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* Varsity Twins **Reality Bites** What promises to be a provocative study of lost youth turns out to be a hokey and unconvincing love story. Lelaina Pierce (Winona Ryder) is an ex-valetictorian and aspiring documentary filmmaker. She shares an apartment with Vickie, a manager of a Gap store who has a wise-arsed answer for everything and more sexual partners than her store has sweaters. In and out of their lives stumble Troy, a grunge Lord Byron, and Sammy, a nonthreatening, celibate gay. Even though the group's life together resembles one long beer commercial, Lelaina wants to record it all for posterity. Interestingly, what she does document is vastly different from the sitcom-trivia-laced conversations they have outside of video camera range. When each has their turn, they speak honestly and with emotion, something they may be incapable of doing without electronic aids. Are these Generation Xers doomed to live a life where warmth and intelligence have the staying power of NiCad batteries? Well, we don't know the answer to that question because, as we find out later, love, even for Generation X, conquers all. — *D.K.C.* Kahala 8-Plex, Pearlridge West **The Ref** Hostile cable comic Dennis Leary stars (with wonderful Judy Davis and aptly named Kevin Spacey) in this comedy about a jewel thief holding a battling couple hostage. It's the first of the semi-foul-mouthed Disney films. Aikahi Twins, Waikiki Twins **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 which kicks you in the teeth from time to time. Kahala 8-Plex, Pearlridge West **Sugar Hill** "It's about the quicksand effect of the drug business — and of ghetto life, period," says star Wesley Snipes of this story about a crime boss trying to walk away from a life of violence. In his way is his partner-brother (Michael Wright) and a lifetime of connections. Music by Terence Blanchard. Cinematography by the great Bojan Bazelli (*Deep Cover*). Cautiously recommended. Kuhio Twins **Tombstone** The first in the dead-heat race to bring the Wyatt Earp shoot-out at the O.K. Corral into movie theaters. (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. Pearlridge West **Tropical Rainforest** IMAX's newest offering takes you to rain forests around the globe and explains their evolution and their importance to humankind. There's nothing here that you haven't already seen on cable — just bigger and louder. IMAX Theatre Waikiki **What's Eating Gilbert Grape?** See Film Review on Page 11. Varsity Twins

## Short Run & Revival

**Apocalypse Now** (1979) If you love the smell of napalm in the morning, you'll love Francis Ford Coppola's big overheated Vietnam epic, which suffers from a case of too many ironies in the fire. Its logic is cinematic, not philosophical, but it's visually stunning and has stolen cinematic ideas from the very best of film history. With Marlon Brando, Martin Sheen, Robert Duvall and 14-year-old

Lawrence Fishburne. Highly recommended. Hemenway Theatre **Birdy** (1984) Matthew Modine stars as a shell-shocked war veteran who escapes the horrors of war by becoming a bird. It didn't fly with audiences when it was released, but you'll enjoy the delicate performance by Modine. Nicolas Cage co-stars. Adapted from William Wharton's novel. UH Art Auditorium **Blazing Saddles** (1974) Big, dumb and funny, this movie is the quintessential Mel Brooks experience. It's allegedly a satire of western movies, but don't you believe it. Brooks can't sustain anything that long; he throws in whatever he happens to think of (he and his writers, Andrew Bergman and Richard Pryor) in this story of a black man becoming sheriff of a bigoted town, mostly populated by people named Van Johnson. Madeline Kahn couldn't be better as chanteuse/trap Lilly von Shtupp singing "I'm Sick and Tired of Love (I've Had It Below and Above)"; Harvey Korman plays villainous state procurer Hedley Lamarr; and Slim Pickens wince as fellow cowpunchers fart around the campfire. Funny, tasteless and audacious — a welcome antidote to Brooks' current incompetent comedies. Highly recommended. Hemenway Theatre **Citizen Kane** (1941) *Wunderkind* Orson Welles directed, wrote (with Herman Mankiewicz) and stars (along with his Mercury Theatre radio players) in this study of American power, corruption and irony. The movie is so exuberant about the possibilities of filmmaking that it literally brims over with innovations in cinematography, scripting, lighting and, in what is often overlooked, the possibilities of sound as a device for dramatic closure. (The fragmented sets seem, through the courtesy of layered sound and Gregg Toland's deep-focus photography, grandiose and eerie.) Does it hold up? You bet it does; and if you haven't seen it for a while, it's your civic duty to have your eyes reopened by its audacity. It moves, it struts, it's shameless, and it's brave. It's fashionable now for literary types to call this movie "shallow." And, of course, it is. It sacrifices

# MOVIEHOUSES

Film locations and times are subject to change. Please call venues for latest information.

## Town

**Cinerama**  
1550 S. King St. 973-6333  
*Guarding Tess*  
**Kapiolani**  
1646 Kapiolani Blvd. 973-5633  
*On Deadly Ground*  
**Varsity Twins**  
1106 University Ave. 973-5833  
*The Piano, What's Eating Gilbert Grape?*

## Waikiki

**IMAX Theatre Waikiki**  
325 Seaside Ave. 923-4629 \$7.50  
*Tropical Rainforest 2, 4 and 8 p.m., Hidden Hawaii 11 a.m., 1:10, 3, 5, 7 & 9 p.m.*

**Kuhio Twins**  
2095 Kuhio Ave. 973-5433  
*Sugar Hill, The Chase*

**Marina Twins**  
1765 Ala Moana Blvd. 973-5433  
*Greedy, Blue Chips*

**Waikiki #3**  
2284 Kalakaua Ave. 971-5133  
*Ace Ventura: Pet Detective*

**Waikiki Twins**  
333 Seaside Ave. 971-5033  
*The Ref, Lightning Jack*

## East

**Aikahi Twins**  
Aikahi Park Center, 25 Kaneohe Bay Dr. 254-1330  
*On Deadly Ground, The Ref*

**Enchanted Lake Cinema**  
1060 Keolu Dr. 263-4171  
*The Chase, Greedy, Guarding Tess*

**Kahala 8-Plex**  
Kahala Mall, 4211 Waiialea Ave. 733-6233  
*Reality Bites, In the Name of the Father, Philadelphia, Angie, China Moon, Blank Check, I'll Do Anything, The Pelican Brief, Schindler's List*

**Kaliua Theatre**  
345 Hahani St. 261-9103  
*Ace Ventura: Pet Detective*

**Koko Marina Twins**  
Koko Marina Shopping Center, 7192 Kalaniana'ole Hwy. 397-6133  
*The Chase, My Father the Hero, The Last of the Mohicans*

## Central

**Kam Drive-In**  
98-850 Moanalua Rd. 483-5533  
*Ace Ventura: Pet Detective, On Deadly Ground, Lightning Jack, The Beverly Hillbillies*

**Milliani 3-Plex**  
Milliani Town Center, 95-1249 Meheula Prkwy. 625-3886  
*Greedy, Blank Check, On Deadly Ground*

**Pearlridge 4-Plex**  
Pearlridge Center, 98-1005 Moanalua Rd. 483-5233  
*The Chase, Blank Check, On Deadly Ground, Guarding Tess*

**Pearlridge West**  
Pearlridge Center, 98-1005 Moanalua Rd. 483-5333  
*Greedy, China Moon, The Pelican Brief, Schindler's List, Philadelphia, Blue Chips, Angie, Mrs. Doubtfire, Tombstone, My Girl 2, Reality Bites, Cool Runnings, My Father the Hero*

## West

**Nanakuli Cinemas**  
87-2070 Farrington Hwy. 668-8775  
*On Deadly Ground, Blank Check*

## Art & Revival Houses

**Academy Theatre**  
Honolulu Academy of Arts, 900 S. Beretania St. \$4. 532-8768  
*Especially on Sunday (1992), Wed 3/16, 7:30 p.m. Thur 3/17, 1 & 7:30 p.m. Van Gogh (1992), Sun 3/20, 4 p.m. & Mon 3/21, 7:30 p.m.*

**Hemenway Theatre**  
Hemenway Hall, UH Manoa campus. \$3.50. 956-6468  
*Apocalypse Now (1979), Wed 3/16, 7 p.m. Citizen Kane (1941), Thur 3/17, 7 p.m. Blazing Saddles (1974), Fri 3/18, 7 p.m. Heavy Metal (1981), Sat 3/19, 7 p.m. Rocky Horror Picture Show (1975), Sun 3/20, 7 p.m.*

**Movie Museum**  
3566 Harding Ave. \$5. 735-8771  
*The Quiet Man (1952), Thur 3/17 & Fri 3/18, 8 p.m. & Sat 3/19, 2, 5 & 8 p.m. Kitty (1945), Sun 3/20, 3, 5:30 & 8 p.m. Grandma's Boy (1922) plus Sailor-Made Man (1921), Mon 3/21, 6 & 8 p.m.*

**UH Art Auditorium**  
UH Manoa campus.  
*Birdy (1984), Thur 3/17, 7:30 p.m. Free. 956-6052. The Films of Melanie Chait (1989-91), Sun 3/20, 7:30 p.m. \$6 donation. 942-3737; Manufacturing Consent (1992), Wed 3/16, 7 p.m. \$2. 956-8776*

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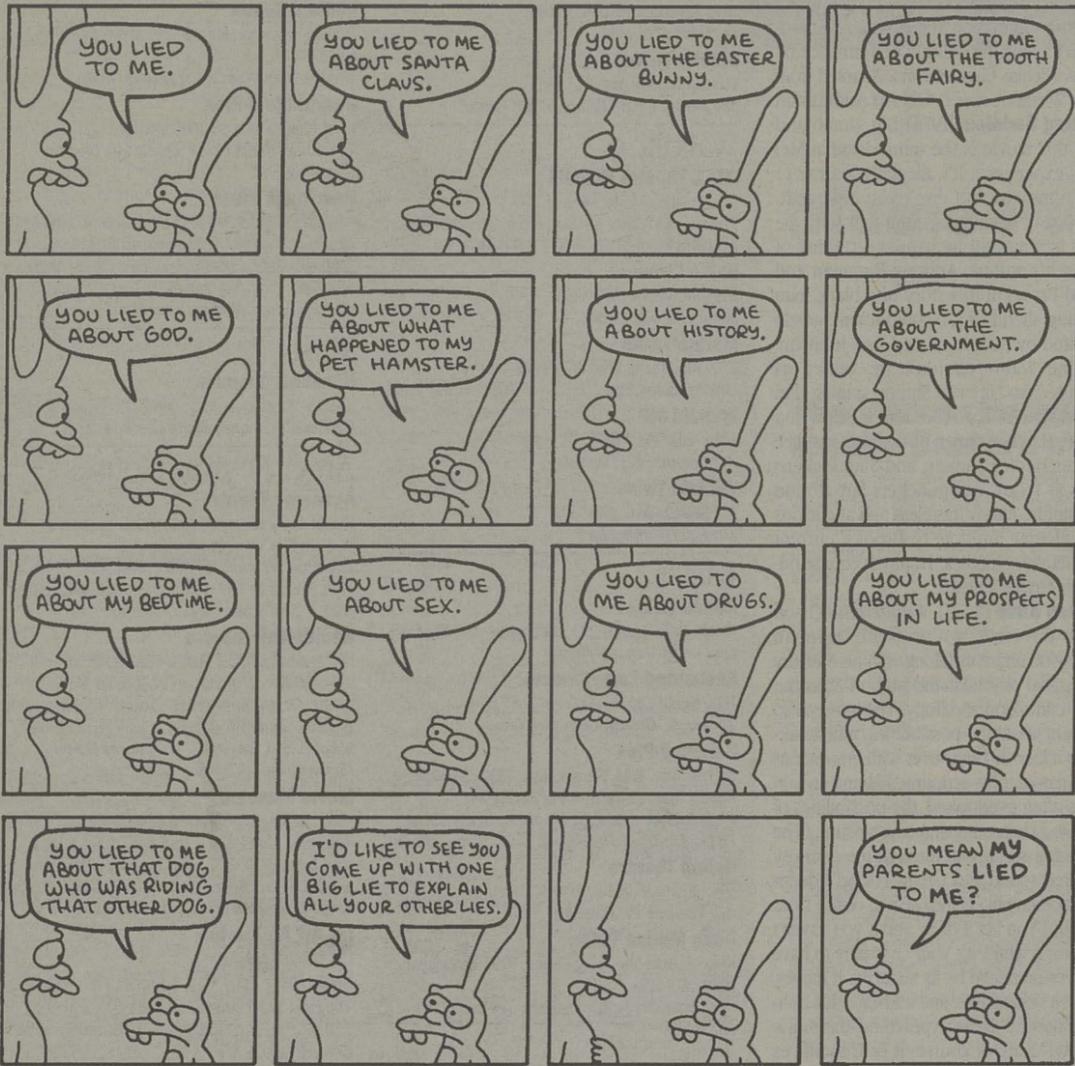


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Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

profundity for fun, but afterwards, if you can manage to still your overeducated mind, *Kane* lingers tantalizingly. There's no better movie anywhere, as long as you accept its terms. See it, already. Hemenway Theatre

☛ **Especially on Sunday** (1992) Working in the tradition of (early) Fellini, with screenplay by the great Tonio Guerra (*Amarcord*), this three-part film (each with a different director) represents a renaissance in Italian cinema. Filled with telling detail. With Philippe Noiret, Ornella Muti and Bruno Ganz (*Wings of Desire*). Academy Theatre

☛ **The Films of Melanie Chait** Films by documentarian Melanie Chait, a pioneer in non-traditional studies of lesbians and gays (not made by status quo power brokers), will feature work made between 1989 and 1991, detailing gay life in Russia (*Sex-21 and the Gulag*), Poland (*Polskiseks*), South Africa (*Out in Africa*) and Great Britain (*Huntley and Palmer*). These films fill in the historical spaces about legalities, lifestyles, imprisonment, persecution and, lately, empowerment, denied to us by such sanitized films as *Schindler's List*. A necessary and heartening corrective. Highly recommended. Proceeds to benefit the Hawaii Equal Rights Marriage Project. UH Art Auditorium

☛ **Grandma's Boy** (1922) plus **Sailor-Made Man** (1921) Early Harold Lloyd. Pale in comparison to his later efforts, but, hey, it's Harold Lloyd. Movie Museum

☛ **Heavy Metal** (1981) This ambitious revisionist cartoon is aimed at self-proclaimed hip teenagers. Is it fascist and sexist or a parody of fascism and sexism? Hemenway Theatre

☛ **Kitty** (1945) Almost forgotten Paulette Goddard, a great beauty, stars in this silken costumer about a guttersnipe rising (from her back) to the very citadels of power. It's all between the lines, but it knows what to do with the spaces. Cautiously recommended. Movie Museum

☛ **The Last of the Mohicans** Daniel Day-Lewis (*My Left Foot*) gives another astonishing performance, this time as a romantic adventurer, in a beautifully photographed update of the bogus Fenimore Cooper "classic." The Indians are treated more respectfully and authentically here than they are in Cooper's book; the plot has been reordered and the names of characters changed. Worth seeing for Day-Lewis' screen vitality. Koko Marina Twins

☛ **Manufacturing Consent** (1992) Not to be missed is this 167-minute investigation of the life of political activist and linguist Noam Chomsky, who is our best analyst of the way the mass media create popular reality and soften us up for government mind control. In

terms of the politics of influence, this is the most important documentary in years. Dazzling, scary, imaginative and entertainingly handled. UH Art Auditorium

☛ **The Quiet Man** (1952) John Ford. John Wayne. Ireland. Maureen O'Hara. Multiple Oscar winner. Great blarney about a boxer running afoul of Irish protocol, martial and otherwise. And the best movie ever made by little Republic Studios. A classic of its kind. Movie Museum

☛ **Rocky Horror Picture Show** (1975) A couple, whose car breaks down, stumbles on a castle replete with mad scientist. The people at Hemenway Theatre tell us that toilet paper is OK, but squirting will not be allowed. Hemenway Theatre

☛ **Van Gogh** (1992) The painter who has become the Hamlet of Visualia is examined once again in this story-line film about the last weeks of Vincent's life. Jacques Dutronc's portrayal of the painter has won awards worldwide. Painterly and evocative, they say. Academy Theatre

## Music

### Concerts

☛ **American Brass Quintet** The Honolulu Chamber Music Series season continues with this well-established ensemble. *Newsweek* has dubbed them the "high priests of brass," and *The New York Times* has raved about their "staggering display of technical virtuosity and musical sophistication." The ABQ, which last performed here in the early '80s, has been in existence for 33 years with a variety of different lineups (past members include such distinguished players as Gerard Schwarz and Louis Ranger). The quintet — currently composed of Raymond Mase and Chris Gekker on trumpets, David Wakefield on horn, Michael Powell on tenor trombone and John Rojak on bass trombone — is an ensemble-in-residence at both the Juilliard School and the Aspen Music Festival. Selections for this concert will draw on the quintet's broad repertoire, ranging from Italian madrigals and Elizabethan dances to a 1990 composition by Eric Ewazen titled *Frost Fire*. *Orvis Auditorium*, UH Manoa campus. Sat 3/19, 8 p.m. \$20. 956-8242

☛ **Bach's Lunch** A free, weekly brown-bag concert series by organist Canon John S. McCreary. *St. Andrew's Cathedral*, Queen Emma Sq. Fri 3/18, noon. Free. 524-2822

☛ **Balkan and Middle/Near Eastern Folk Music Concert** See Music Pick on Page 8.

Continued on Page 12

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## Film

The protagonists of two new films, *Angie* and *What's Eating Gilbert Grape?*, deal with the same dilemma: feeling trapped.

# Escape Routes

Left to right: DiCaprio, Depp and Lewis



## Food Flight

Bob Green

The bite-size pleasures of *What's Eating Gilbert Grape?*, an unlikely movie if there ever was one, are derived from (but revise) our mythology of small-town Mainland life and the stunted, unrealized lives we are told it seems to authorize. Our hero, Gilbert, wishes to extricate himself from the small-town tedium of flat, ugly Endora, Iowa, but can't get out of the loop: dead-end job, dysfunctional family and a treadmill-style life that's taking him nowhere fast. Gilbert (well played by Johnny Depp, who may soon feel as trapped as Gilbert if he does just one more fey, quirky movie role) has a dullish job in a sweet if obsolescent mom-and-pop grocery store.

But Gilbert cannot, with a clear conscience, escape; he has too many obligations. For openers, there's his mother, a grief-driven woman who has gorged herself into grotesquerie. (This 500-pound mama, whose tonnage is literally threatening to bring down the family home, hasn't left the house in five years.) Then there's Arnie, Gilbert's mentally retarded 17-year-old brother (brilliantly played by Leonardo DiCaprio), ironically the only free spirit in town. And there are two "normal" sisters who are just not up to the task of feeding Mama and looking after addlebrained Arnie, whose chief pleasure in life is (illegally) climbing the town water tower.

Not that Gilbert is not without some tiny chances at love and friendship: He's boinking a bored housewife (Mary Steenburgen) with a lout of a husband; and he shares some confidences with two buddies, one of whom is a death-fixated undertaker (yes, played by Crispin Glover) and the other whose ambition is to manage a "Burger Barn" fast-food restaurant.

Gilbert, starving for more than (he thinks) Endora has to offer, is numb-

ing himself out in order to play papa and provider for family. (His father hanged himself in the basement of the ramshackle house only a few years before.)

Under the sly, masterful direction of Lasse Hallstrom, all this (potential) grotesquerie is transformed into a comi-tragic fable about obligation, the randomness of life, the wish to escape, achieving grace and/or mak-



Geena Davis

## Family Ties

David K. Choo

Angie has Vinnie, her boyfriend since 9th grade; she has Tina, a friend almost since birth; and she has a job in Manhattan. Life is sweet — well, maybe comfortably bland? When Angie learns she's pregnant, her world seems on the brink of entering a new, equally cozy orbit. But inexplicably she gets off of planet girlfriend/daughter by deciding not to marry Vinnie (because, of all things, she doesn't love him). Angie will have her baby out of wedlock — and, just for good measure, she throws in an affair with an Irish lawyer. All of Brooklyn's Bensonhurst gasps. Tina warns: "You're going to be on Oprah."

*Angie*, a melodrama in comedic drag, is about self-definition, empow-

ing do. And somehow this little odd-ball movie is funny throughout. Hallstrom (*My Life As a Dog*) humanizes all this eccentricity and makes us understand it. We see that Gilbert escapes only when he accepts his burden — and how, in one burst of existential choice, he frees himself by carrying his responsibilities to their logical conclusion.

There are two catalysts in Gilbert's life: the appearance, courtesy of the malfunctioning engine of a motor home, of a comely young lass (Juliette Lewis, less mannered than usual) and the opening of the new Foodland supermarket, offering up the treasures of the empire (salad bar, delicatessen and live lobsters) to the bored townspeople, who are all agog at these exotic splendors. (And Burger Barn is on the way, as prefab as all get-out.) All of this comes to a dramatic head when Arnie ruins the cake his sister has prepared for his (bizarrely populated) 18th birthday party. (In Endora only the retarded can have their cake and eat it, too.) It's here that Johnny realizes and accepts his responsibilities. Then nature intervenes, and Gilbert sees his chance for freedom.

If it sounds as if there's a food motif going on in *Gilbert Grape*, you're right on target. This is a movie about people (emotionally) starving to death in the midst of plenty, but whose messiness makes it hard to recognize. This little movie's pupu-size charms are sustained throughout, so if you have an appetite for the quirky, *Gilbert Grape* is (so far) the sleeper of the year, a graceful movie filled with offbeat diversions. In fact, if you're in the right mood, you just might eat it up. ■

erment and breaking out. However, unlike other recent "journey" movies, it doesn't hit the road in its search for meaning. Instead, amid the concrete, the high-rises and the press of people, director Martha (Valley Girl) Coolidge's new film finds its answers within the tangle of familial bonds.

Geena Davis, in the title role, is brilliant as ever. She seems incapable of an ingenuite moment. However, as good as Davis is, the film would have benefited if she had shared some of her screen time with her co-stars (she's in just about every scene), because the repercussions of Angie's decisions are nearly as important as the acts themselves. Angie would do well with one less crisis. At times her problems seem too excessive — even by Oprah's standards.

And the supporting cast could certainly handle the extra attention. Phillip Bosco as Angie's slightly preoccupied father and James Gandolfini as Vinnie somehow make boorishness palatable. Stephen Rae (*The Crying Game*) brings puppy-dog aplomb to Angie's lover Noel, but it's Tina (Aida Turturro) who has the show-stealing potential. Unfortunately, the friendship between Angie and Tina, which is stunningly introduced in the beginning of the film, isn't given enough time to flower. We just have to make do with a precious few scenes.

At the end of the film, you may feel that you have traveled over very familiar terrain (and you have), but Coolidge drops in just the right amount of unexpected surprises to keep things fresh. It's like taking a subway ride; you know where you're going, but every so often someone gets on who catches your attention. You smile and you stare. ■

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# CALENDAR

From Page 10

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**Martin Beaver** This young Canadian violinist was named Most Promising Young Classical Artist in 1993 in addition to winning a silver medal at Belgium's Queen Elizabeth Competition. Beaver's recital will include sonatas by Mozart and Prokofiev as well as works by Stravinsky, Saint-Saëns, Schumann and Kreisler. *Orvis Auditorium, UH Manoa campus. Sun 3/20, 4 p.m. \$15. 941-9706*

**Fuji Kunie and the Juita-Sokyoku Ensemble** Fujii, a master artist, presents a concert of traditional Japanese singing with accompaniment by Juita-Sokyoku members on such instruments as the *shamisen* (lute), *koto* (zither) and *shakubachi* (bamboo flute). Sponsored by the University of Hawaii Music Department, the Japan Agency for Cultural Affairs and the Japan Folklore Association. *Orvis Auditorium, UH Manoa campus. Fri 3/18, 8 p.m. \$10. 95-MUSIC*

**Nalani Fujiwara** Clarinetist Fujiwara, who studies with Henry Miyamura at UH Manoa, gives a junior recital. *Orvis Auditorium, UH Manoa campus. Thur 3/17, 1:30 p.m. Free. 95-MUSIC*

**Masters of Slack Key** The "Na Mele 'O Hawaii" (Music of Hawaii) series, co-sponsored by Hawaii Public Radio and the Honolulu Academy of Arts, continues with this concert focusing on the uniquely Hawaiian slack-key style of guitar playing, which involves a variety of "open" tunings. On the bill: senior slack-key man Raymond Kane, known for his traditional playing; virtuosic showman Ledward Kaapana; Cyril Pahinui (one of slack-key icon Gabby "Pops" Pahinui's sons); talented Maui newcomer Pekelo; and Olomana stylist Haunani Apoliona with Haunani Bernardino and Royal Hawaiian Band leader Aaron Mahi. *Academy Theatre, 900 S. Beretania St.: Sat 3/19, 8 p.m. \$10. 955-8821*

**Spring Bash 'Aha Mele '94** Contemporary Hawaiian is the healin' order of the day at this benefit for the UH School of Nursing class of fall '94, featuring some of the hottest acts in the local biz, including Roddy Lopez (formerly of Pandanus Club), Ho'aloa, Nalu, Ernie Cruz Jr. (the ukulele whiz from the Ka'au Crater Boys), Del Beazley, Pacific Street Band, Fiji, Brudda Waltah and Mana'o Company. *Campus Center Ballroom, UH Manoa campus. Fri. 3/18, 5 - 10 p.m. \$10. 956-7235*

**Springfest '94** Hawaii Pacific University presents a free outdoor concert at its Hawaii Loa campus featuring local reggae and rock from Roots Natty Roots (who have a CD called *Living in Harmony* out, by the way), Crossover, Natural Vibrations and Surf Psycho Sexy. Shuttle buses to the Windward concert site will run from HPU's downtown campus at Beretania Street and Fort Street Mall beginning at 11:30 a.m. and continuing through the day. *HPU Hawaii Loa Campus, 45-045 Kamehameha Hwy., Kaneohe. Sat 3/19, noon - 5 p.m. Free. 544-0200*

## Club Acts

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

### Alternative

**ANNA BANANAS**, 2440 S. Beretania St. 946-5190. *Sun. Gene Pool.*

**THE COCKY TOAD**, 3160 Koapaka St. 299-7191. *Fri & Sat: Back Door. 10:30 p.m. - close*

**JARON'S RESTAURANT KAILUA**, 201-A Hamakua Dr. 261-4600. *Fri & Sat: Crossover.*

**NO NAME BAR**, 131 Hekili St. 261-8725. *Fri: Absolute Fiction.*

### Blues

**CAFFE VALENTINO**, 2139 Kuhio Ave. 926-2623. *Fri: Floyd Dixon Dixon Floyd.*

**JAVA JAVA CAFE**, 760 Kapahulu Ave. 732-2670. *Sat: Floyd Dixon - Dixon Floyd.*

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

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

### Contemporary

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

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

**CUPID'S LOUNGE**, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur: TITO.*

**HORATIO'S**, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002. *Thur: Johnny Kamae. Fri: Cecilio and the Free & Easy Band.*

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

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

**MAILE LOUNGE**, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Tue - Sat: Kit Samson's Sound Advice.*

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

**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. Sun - Wed: Leroy Kahaku.*

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

**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.*

**JOLLY ROGERS EAST**, 150 Kaiulani Ave. 923-2172. *Wed - Sat: Bryan and Julie Huddy.*

**NO NAME BAR**, 131 Hekili St. 261-8725. *Mon: Coffee & Cream.*

**OLD COMPANY**, 2256 Kuhio Ave. 923-3373. *Tue: Andre Estrada.*

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

### Guitar

**JARON'S RESTAURANT KAILUA**, 201-A Hamakua Dr. 261-4600. *Fri: Baird Brittingham. 4 - 7 p.m.*

**JAVA JAVA CAFE**, 760 Kapahulu Ave. 732-2670. *Thur: James Gray & Douglas Frank.*

**MAHINA LOUNGE**, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Wed - Sat: Danny Dez. 5 - 7:30 p.m. Sun - Wed: Joe Kingston & Benedict Limahal. 8 - 11 p.m.*

**RANDY'S**, Kahala Mall Shopping Center 732-2861. *Thur: Chris Rego.*

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

**WAIKIKI BROILER**, 200 Lewers 923-8836. *Mon - Sat: Chris Rego. 5 - 9 p.m.*

**WAIKIKI SHOREBIRD**, 2167 Kalia Rd. 923-2277. *Sun: Chris Rego. 4 - 8:30 p.m.*

### Hawaiian

**BANYAN VERANDA**, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Wed, Thur & Sun: Kimo Bicoy. 2 - 4:30 p.m. Wed & Fri: Owana Salazar Trio. 5 - 8 p.m. Mon & Fri: Leon Siu. 2 - 4:30 p.m. Mon - Thur: William Woods. 8 - 11 p.m. Thur: Lihau. 5 - 8 p.m. Fri - Sun: Ginny Tiu. 8 - 11 p.m. Sat: Blaine Kia. 2 - 4:30 p.m. Hawaiian Paradise. 5 - 8 p.m. Sun & Tue: Ho'olaua'e. 5 - 8 p.m. Mon: Waikiki Surf Serenaders. 5 - 8 p.m. Tue: Ryan Tang. 2 - 4:30 p.m.*

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

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

**FAST EDDIE'S**, 52 Oneawa St. 261-8561. *Thur: Willie K.*

**HALA TERRACE**, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Fri & Sat: Kahala Surf Serenaders.*

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

**MOOSE MCGILLYCUDDY'S**, 1035 University Ave. 944-5525. *Fri: O Wai La.*

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

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

**PIZZA BOB'S**, Restaurant Row, 500 Ala Moana Blvd. 532-4600. *Fri: Makana Brothers.*

**ROYAL HAWAIIAN HOTEL**, 2259 Kalakaua Ave. 923-7311. *Tue: Keith & Carmen Haugen. 5:30 - 8:30 p.m.*

**SEA LION CAFE**, Sea Life Park, 41-202 Kalaniana'ole Hwy. 259-7933. *Fri: Na Leo Pili Me Hana. Fri: Peter Moon Band.*

**SHERATON WAIKIKI/LOBBY BAR**, Sheraton Waikiki Hotel, 2255 Kalakaua Ave. 922-4422. *Tue - Thur: Leon Siu. 2:30 - 5:30 p.m. Fri: Kahale Richardson. 2:30 - 5:30 p.m. Sat: Tito Berinobis. 2:30 - 5:30 p.m. Sun: Keoki Johnson. 2:30 - 5:30 p.m. Mon: Ryan Tang. 2:30 - 5:30 p.m.*

**SHERATON WAIKIKI/POOLSIDE**, Sheraton Waikiki Hotel, 2255 Kalakaua Ave. 922-4422. *Wed: Kahali'a w/ Pu'u & Halau Na. 6 - 8:30 p.m. Thur: The Twillites w/ Keonaona & Halau Na. 6 - 8:30 p.m. Fri & Sat: Kanilau w/ Noe & Halau Na. 6 - 8:30 p.m. Sun: Moe Keale w/ Pua-Keala & Halau Ke. 6 - 8:30 p.m. Mon: Ke'alo'hi w/ Leimomi & Halau Na. 6 - 8:30 p.m. Tue: Kapili w/ Kahale & Halau Na. 6 - 8:30 p.m.*

### Jazz

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

**COFFEE GALLERY**, Hawaii Kai Town Center. 396-9393. *Sat: Cool Breeze.*

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

**JARON'S RESTAURANT KAILUA**, 201-A Hamakua Dr. 261-4600. *Mon & Tue: Bill Cox and Friends. 3:30 - 6 p.m.*

**LEWERS LOUNGE**, Halekulani, 2199 Kalia Rd. 923-2311. *Tue - Sat: Loretta Ables. Sun & Mon: Tennyson Stephens.*

**PIZZA BOB'S**, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321. *Sun - Thur: Asher-Perrin.*

**RAMSAY GALLERIES & CAFE**, 1128 Smith St. 537-ARTS. *Sat: Mike Lewis Quintet. Featuring Gabe Bal'azar. 2 - 5 p.m.*

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

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

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

### Piano

**FRESCO**, Ward Centre, 1200 Ala Moana Blvd. 591-8992. *Fri - Mon: Carol Williams.*

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

**LOBBY BAR**, Hawaiian Regent Hotel, 2552 Kalakaua Ave. 922-6611. *Thur - Sat: Rene Paulo. 5 - 9 p.m.*

**MAHINA LOUNGE**, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Sun - Tue: Ruben Yap. 5 - 7:30 p.m. Thur - Sat: Bobby Gonzales & David Nico. 8 - 11 p.m.*

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

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

### Rock

**BEEMAN CENTER**, Pearl Harbor Submarine Base. 471-9309. *Fri: Higher Ground.*

**BLAISDELL GARDEN CAFE & PUB**, 1154 Fort Street Mall, 536-1035. *Sat: Elvis 77.*

**COCONUT WILLIE'S**, International Marketplace, 2230 Kalakaua Ave. 923-9454. *Fri - Sat: Watusil. '50s & '60s*

**FAST EDDIE'S**, 52 Oneawa St. 261-8561. *Wed: Raisinhead.*

**IRISH ROSE SALOON**, 227 Lewers St. 924-7711. *Tue - Sat: Bobby Dunn Band.*

**JARON'S RESTAURANT KAILUA**, 201-A Hamakua Dr. 261-4600. *Tue: Surf Psycho Sexy.*

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

**NO NAME BAR**, 131 Hekili St. 261-8725. *Sat: Big Dog.*

**THE ROCK CELLAR**, 205 Lewers St. 923-9952. *Sun - Wed: Zig Zag. Thur: Steep Cliff, Open Fire. Fri: Open Fire, Widowmaker. Sat: Poynt Blankk, From Behind.*

**SAND ISLAND R & B**, 197 Sand Island Access Rd. 847-5001. *Fri: The Strangers.*

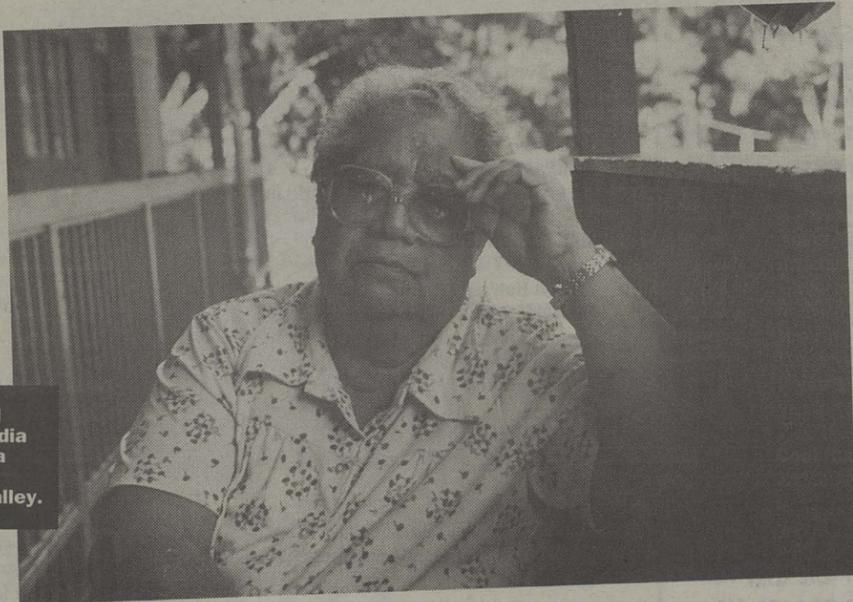
**SNAPPERS**, 1778 Ala Moana Blvd. 941-2577. *Wed & Thur: The Zany Band.*

**WAVE WAIKIKI**, 1877 Kalakaua Ave. 941-0424. *Wed - Sun: Sticks & Stones. Tue: Absolute Fiction & El Toupe. Jam with the Band*

Continued on Page 14

## Culture

Kahana Valley is the home of a new "living cultural park" showcasing Native Hawaiian traditions.



Renowned weaver Lydia Dela Cerna grew up in Kahana Valley.

# Valley of Tradition

*Cement, cars and asphalt, and people by the score;  
Seems that's all this home of mine has come to stand for anymore.*

*Just when I thought this might be what's real,  
You called me out to feel —*

*Out where the mountains are tall and green  
The river is clean and thriving*

*Out where Oahu feels alive and proud:  
Ua nani o [the beautiful rains of] Kahana.*

—"Kahana's Song" by Gerald Santos

In Windward Oahu, far from the concrete that covers so much of Honolulu, lies a valley whose natural beauty and serenity hark back to the Hawaii of long ago. The 31 families who live in Kahana Valley will soon begin an unusual experiment. In return for the right to remain on state land, they have agreed to turn their corner of paradise into a "living cultural park" showcasing Native Hawaiian traditions.

The park is supposed to help revive ancient crafts and, with them, basic values of old Hawaii such as hard work, respect for nature and sharing. At a time when many residents and tourists are seeking an authentic taste of Hawaiian culture, Kahana Valley State Park could offer an alternative to the glitz of Waikiki.

"We cannot find any other example like it anywhere in the world," says Alfred L. Rogers, park manager. "There was no model to follow."

In other cultural parks, such as the Colony of Williamsburg, Va., and Old Sturbridge Village, Mass., the craftspeople and guides who re-create a bygone era are paid professionals. They don period dress for their jobs, and at the end of the day, return to their own homes, away from the historic exhibits.

The Hawaiians living in Kahana Valley don't have that option. Their homes are in the park; their work is a condition of their lease. To remain in the valley, each household must spend 25 hours a month in cultural

activities. Residents may raise taro, weave mats, teach hula, play ukulele or engage in any of 100 practices identified by the state as distinctly Hawaiian.

Kahana's concept is looser and more low-key than the historic museum towns'. Residents will live their normal lifestyle, reporting to their jobs outside of the valley and relying on modern conveniences at home. While working in the park, they may wear what they wish and use updated tools if necessary. Fishermen throwing nets for a hukilau, for example, use monofilament line these days instead of the natural fibers favored by their ancestors.

Kahana is one of the few remain-

## SUSAN ESSOYAN

ing valleys on this island that hasn't been subdivided. In ancient times its residents worked together, drawing all the necessities of life from the land and the ocean. Today its tiny population ranges from blue-collar workers to state Rep. Ululani Beime.

Plans for the park date back to the late 1960s, when the state bought the lush 5,000-acre valley and threatened to evict residents to make way for a commercial, tourist-oriented theme park. Outcry from the public nixed those plans. Instead, residents offered to create a living cultural park if they were allowed to stay.

In the ensuing years of bureaucratic hassles, many of the kupuna, or elders, who came up with the idea

have died. Some of their children are less enamored of the notion, and a few have openly resisted it. But in December the state finally recorded 65-year leases with all residents, many of whom trace their roots back generations in the valley.

Lydia Dela Cerna, 79, a renowned lauhala weaver, welcomes the chance to help revive her heritage. "I'm glad the state bought the valley," she says. "I don't want it destroyed. If some millionaire had it, who knows what would happen?"

"To me the culture is really important — weaving, quiltmaking, planting sweet potatoes, wrapping fish to cook," she adds. "These things are dying away."

Other residents, however, resent the state's interference.

"I just don't like being mandated to do it as a condition of being here," says Ron Johnson, a firefighter whose grandmother was a hula master. "I'd do it out of aloha, not because we had to."

For the next several months, work requirements have been waived for most residents while they bring their ramshackle homes up to state code. Many are relocating and building anew with state help. The park schedules a few activities from time to time for visiting school groups, but no one can say when it will be up and running.

For now, visitors stop by the wooden orientation building at the base of the valley to pick up maps of hiking trails. They can make their own way to the remains of a heiau and trace the outlines of an ancient fishpond in Kahana's broad, placid bay.

If they are lucky, they may come across Boy Govida knee-deep in his taro patch or pounding boiled taro by hand to make poi. He has made some concessions to modernity. "I put the taro in the Osterizer before I pound it," he concedes with a grin. But his lifestyle of taro, fishing and slack-key guitar is an authentic slice of Hawaii. And the tranquility of his surroundings is enough to inspire contemporary songwriters. ■

PHOTO: SUSAN ESSOYAN

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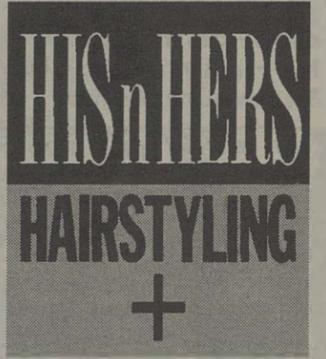
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Exhibit space also available.

From Page 12

### World

**ANNA BANNANAS**, 2440 S. Beretania St. 946-5190. *Wed. Maacho. Fri & Sat: Pagan Babies. Thur: North American Bush Band.*  
**BLAISDELL GARDEN CAFE & PUB**, 1154 Fort Street Mall, 536-1035. *Fri: Joy Reed, Dread Ashanti.*  
**COMPADRES**, Ward Centre, 1200 Ala Moana Blvd. 591-8307. *Wed & Fri: Scott Williams. 4 - 7 p.m. Tue: Roots Natty Roots.*  
**MAILE LOUNGE**, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Wed: Rolando Sanchez & Salsa Hawaii.*  
**NO NAME BAR**, 131 Hekili St. 261-8725. *Sun: Natural Vibrations.*  
**QUINTERO'S CUISINE**, 1102 Piikoi St. 593-1561. *Mon, Thur & Sun: Luisa Barbosa. 6 - 9 p.m.*  
**SUNSET RESTAURANT & LOUNGE**, 2877 N. Nimitz Hwy. 839-3456. *Sun: Second Time Around.*  
**THE SURFBOARD LOUNGE**, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646. *Fri & Sat: Rolando Sanchez & Salsa Hawaii.*

a successful career on the Mainland, returns to Hawaii for a 1980 visit. Here he meets the ghost of his former self in the person of his nephew Daniel, who wants to stay in Hawaii but is being pressured to leave. In an emotional scene with his sister Laura, Spencer faces the consequences of his own decision to seek a life elsewhere. *Kumu Kabua Theatre*, 46 Merchant St.: Fri 3/18, 8 p.m. \$8. 737-4161  
**The Lisbon Traviata** This critically adored drama by Terrence McNally is a very human portrait of a gay couple's fading relationship. The main character, Stephen (James C.K. Pestana), is an opera queen. His older, platonic friend Mendy (Bill Ogilvie) also lives for opera, but, unlike Stephen, he possesses an excessive, almost gratingly flamboyant character. In the first act, Stephen and Mendy dish endlessly about opera; during the conversation it becomes clear that Stephen's relationship with his lover, Mike (Guy De Conte), is falling apart. In the surprising second act, the tension between Stephen and Mike comes to a disturbing climax, which may upset those in the audience who, like me, are sick of portrayals of gays as unbalanced. But all that aside, the most shocking (and encouraging) aspect of this production is the fact that Diamond Head Theatre, whose selection of plays has been notoriously safe, took it on. —Leroy Thomson. *Diamond Head Theatre*, 520 Makapuu Ave.: Wed 3/16 - Sat 3/19, 8 p.m.; Sun 3/20, 4 p.m. \$8 - \$38. 734-0274

### Theater and Dance

**Dances We Dance 30th Anniversary Celebration** A generation ago Betty Jones and Fritz Ludin, who were then dancers with José Limón's celebrated New York company, formed DWD to take modern dance to the hinterlands. They wound up at the University of Hawaii in 1976 and decided to make the Islands their base. In the years since then, they have put together a full schedule of instruction and an annual season of performances in a rich diversity of modern and ethnic dance styles, as well as maintaining a reputation on the Mainland (Jones, for example, is a popular lecturer at the Juilliard School) and abroad. To celebrate three decades of movement, Ludin, Jones and the DWD company will perform the Doris Humphrey masterpiece *Invention*, a new original by Ludin titled *Mirage* and a new duet titled *Place of Spirit* by famed choreographer Martha Whitman, who was a recent guest instructor for DWD. *Bakken Auditorium*, Mid-Pacific Institute, 2445 Kaala St.: Fri 3/18 & Sat 3/19, 8 p.m. \$12. 537-2152  
**Hawaii No Ka Oi** To celebrate a long-awaited move into its new, permanent home in the renovated Kamehameha V Post Office, on Merchant Street, the locally oriented theater company Kumu Kahua presents full performances of this Edward Sakamoto trilogy, which tells the story of several generations of the Kamiya clan as they play out a struggle between family loyalty and the desire for upward mobility that leads the younger Kamiyas from Kona's coffee fields to Honolulu to the Mainland and back. The three plays, *A Taste of Kona Coffee*, *Manoa Valley* and *Life of the Land* (see entry below) — each with a separate director and cast (with a few exceptions) — will be performed in a 6 1/2-hour marathon, with light meals offered during the breaks. *Kumu Kabua Theatre*, 46 Merchant St.: Sat 3/19, 4 p.m. & Sun 3/20, 2 p.m. \$20. 737-4161  
**Hawaii State Ballet Junior Company** John Ladovsky directs this program, which includes *Paquita*, performed by Romi Beppu, Brigitte Noguchi and Bryan Skates; and *Soliloquy of Hamlet*, performed by Skates and Amanda Schull. *Mamiya Theatre, Chaminade - St. Louis campus*: Sat 3/19, 7:30 p.m. & Sun 3/20, 2:30 p.m. \$16. 947-2755  
**Legends** In this comedy, written by *A Chorus Line* author James Kirkwood as a star vehicle for graying legends Carol Channing and Mary Martin, two fading film stars slug it out for a chance at a last-ditch career comeback. Divine digs and catty cuts get top billing in this local premiere of the play by Manoa Valley Theatre, directed by Cecilia Fordham and featuring Marie Rose, Rommel T. Gopez, Giovana Johnson, Jo Pruden, Elliot Weiss and Ron Wood. Performances will be at the Mid-Pacific Institute's Kawaihāo Fine Arts Center, MVT's temporary home while its own theater undergoes renovations. *Kawaihāo Fine Arts Center*, Mid-Pacific Institute, 2445 Kaala St.: Wednesdays - Saturdays, 8 p.m.; Sundays, 4 p.m. through 3/27. \$20 - \$22. 988-6131  
**Life of the Land** Kumu Kahua reprises this final play in Edward Sakamoto's *Hawaii No Ka Oi* trilogy (see entry above) as the first production in its new home. The saga of the Kamiya clan resumes when Spencer, disillusioned with

**Mardi Gras Follies** The *bon temps roulez* at this 39th annual charity dinner-show revue — featuring a singing and dancing cast of 40 — put on by Awa Lau Wahine, formerly a club for Navy, Marine and Coast Guard wives which has expanded to include anyone involved with those branches of service. *Pearl Harbor Officers Club*: Thur 3/17 - Sat 3/19; cocktails, 6 p.m.; dinner, 7 p.m.; show, 8:30 p.m. \$25. 471-1703  
**Masters of Japanese Classical Dance** See *Dance Pick on Page 8.*  
**Once on This Island** The Tri School Ensemble Theater Company, made up of students from Mililani, Leilehua and Mililani Uka schools, presents this 1990 off-Broadway hit, a Haitianized version of Hans Christian Andersen's *Little Mermaid*. Employing calypso music and African dance, the play addresses themes of segregation (a timely subject given the racial trouble that has plagued some of these Central Oahu schools) in light of the extreme inequality between Haiti's ruling class and rural poor. Sharon Abrigo directs. *Mililani High School Cafeteria*, 95-1200 Meheula Pkwy.: Fri 3/18 & Sat 3/19, 8 p.m. \$5. 623-5800  
**The Song of Bernadette** The St. Louis School - Sacred Hearts Academy Drama Society presents Jean and Walter Kerr's adaptation of Franz Werfel's novel. *Sacred Hearts Academy Auditorium*, 3253 Waiālae Ave.: Thur 3/17, 8 p.m. \$3. 734-5058  
**Speed-the-Plow** This Hollywood satire by premier American playwright David Mamet (*Glengarry Glen Ross*, *Sexual Perversity in Chicago*, *The House of Games*, etc.) — which starred none other than Madonna when it opened on Broadway in 1988 — sends up the "art" of the movie deal through the backstabbing relationship of studio man Bobby Gould (Joe Mantegna in the original, Robert Driscoll in this UH production) and producer Charlie Fox (Ron Silver on Broadway, John Lobo here), who's trying to shop an "action-prison-buddy movie with a social message." Meanwhile, Bobby's trying to get a little on the side from his temp secretary, Karen (Madonna's formidable *bustier* is filled here by Alena Nani Medeiros). Directed by UH prof and familiar stage and TV actor Glenn Cannon, who's tackled Mamet on the Kennedy Theatre mainstage several times before. *Kennedy Theatre*, UH Manoa campus: 3/11, 12, 17 - 19, 8 p.m.; matinee, Sun 3/13, 2 p.m. The 3/12 performance will be signed for those with limited hearing. \$10. 956-7655  
**Voices** These five women's monologs, written by Italian actors (and spouses) Franca Rame and Dario Fo and performed here as part of UH's "Late Night" series, are directly descended from the '60s theater experiments that produced such unique events as *Paradise Now* and *Hair*. The monologs themselves are in-your-face confrontations, stark personal revelations of neglect, cruelty, violence and bravery. After their speech each character segues into mime, the actor becoming almost a living prop that lends movement to the next character's monolog until, finally, the last character (who is also the most political) leads a virtual ballet in her tirade against fascism. The subjects are raw and shocking, products of the counterculture canon that the explicit elicits action. I still find this species

**ROOM 14**  
 BY LYNDA \*BIG STAR\* ALEX HILTON • ON RYKODISC \* & BARRY OH

Its supposed to be bad to hate people duh I know. the entire world knows. But I Sincerely hate Mrs. Fennewald and she also sincerely hates me and it is also supposed to be bad to lie. It's a lie to say I do not hate Mrs. Fennewald.

But if you asked her Mrs. Fennewald do you hate Arnold Arneson she would say no! How could you even say such a thing I love all my children a double lie she lies about hating me lies about loving me our worst minute of every day is having to see each other but her, she will lie about it.

Mrs. Holman. Our School Secretary. She is decent.

ARNOLD?

Do you want a book to read?

ARNOLD?

NO, THANK YOU.

YOU SURE?

I, AM, SURE.

Like people lie all the time about people they hate. Does lying make the hating decent? NO. Does it make the hating go away? Mrs. Fennewald makes me sit in the office now every recess. She says I do not deserve a recess. I hear her in the teachers room laughing. It's because she loves me so much I sit here.

GO TO HELL MRS FENNEWALD

ARNOLD REMOVE YOUR JACKET. GENTLEMEN DO NOT SIT INDOORS WITH OUTDOOR JACKETS ON.

It's Her

I ASSUME YOU CAN HEAR ME UNLESS YOU WENT DEAF WHEN YOU LEFT MY CLASS

If someone treats you terrible and can control you your life your recess you start hating them. If you tell the truth of it they say you are special and if you don't watch out it will be special ed. The room with all the special haters. The room with the ones they won't let us play with. All boys. Room 14. You can see them staring out the window. Staring at us. I hate you Mrs. Fennewald. I hate you, sincerely, totally.

IS HE GIVING YOU ANY TROUBLE MRS HOLMAN?

NO. NOT ARNOLD. I'VE NEVER HAD ANY TROUBLE WITH HIM, MYSELF.

MRS HOLMAN!!! MAY I SPEAK TO YOU?

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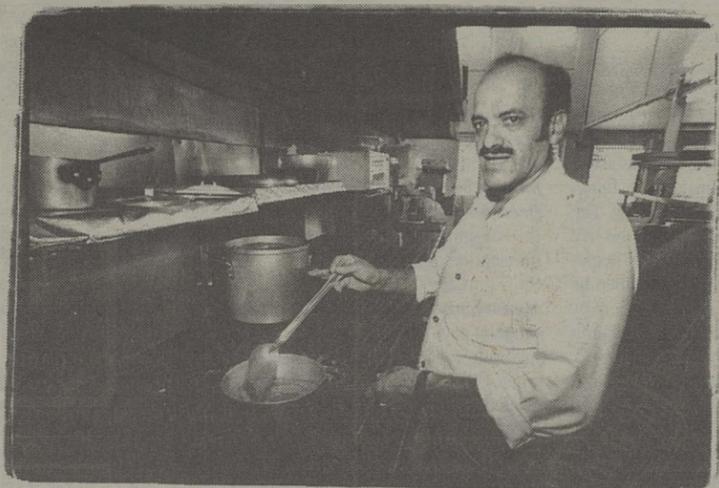
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**Food**

PHOTO: JEFF HELBERG

In Hawaii's sea of faux-Mexican restaurants, Quintero's serves up the authentic article.



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# Really Chili

**DON DOUGHERTY**

In a world chock full of Tex-Mex, California Nouveau-Hispanic, Pacific sweet-papaya salsas and Santa Fe blue corn trends, it's nice to find a place that still proudly serves genuine *comidas mexicanas*. And while there's certainly a need for the Compadres-like California clones that serve up "genuine" Mexican specialties like upside-down margaritas (*¡Olé HVB! Una cosa muy importante por las turistas*), real Mexican food is best consumed right-side-up with a cold *cerveza* or a bottle of robust *vino tinto*. No serious self-respecting (that is, Mexican) tequila drinker would ever consider blending his or her favorite psychotropic cactus nectar with a childish sweet-and-sour mix (*¡Ay caramba!*) or even serve it *en el estilo Norte Americano*, with ice. Tequila should be drunk straight, and preferably straight out of the bottle — something one is allowed to do at Quintero's, since the place is completely BYOB, which means bring your own *bebidas*.

But Quintero's isn't attractive merely for the cheap drinking possibilities; it is a holy shrine to Our Blessed Lady of the Chili, where faithful pilgrims come to worship the beauty of real Mexican food done simply and done right. So leave your limes, your Coronas and all other vestiges of American yuppiedom at home. Come to Quintero's in shorts and sandals with a six-pack of Superior (the best-selling beer in Mexico); a big, hearty zinfandel (like Ridge, Lytton Springs or Ravenswood) or a real (that is to say, gold) bottle of mescal from Oaxaca and prepare to wait. And wait. And then wait some more. It is certainly no coincidence, it seems, that the Spanish verb "to wait," *esperar*, also means "to hope." In Spanish, saying "I'm waiting for my meal to arrive" is the same as saying "I'm hoping my meal will arrive." Quintero's is living proof of a prac-

tical motive behind this linguistic curiosity.

The service at Quintero's is not bad, it's Mexican. And while I generally abhor ethnic stereotyping (the humor of Frank DeLima being one notable exception), I must say that Quintero's is the embodiment of the Mexican spirit of *mañana*. Why do today what one can put off until tomorrow? At Quintero's it never takes very long to be seated; you'll just have to wait (hope) for a waitress, then you'll wait (hope) for your chips, your salsa, your water and your menus — which will all come (one hopes) to your table randomly, one item at a time. Why bring everything in one trip when you can carry it more comfortably in five? Besides (*en lógica mexicana*), waiting gives everyone more time to enjoy drink and conversation before the meal. *Una idea muy latino, y perfecto para relajación, también*. Don't you agree?

But the wait still wouldn't be worth it if the food weren't so damn *delicioso*. And cheap, too. But the main reason for enduring the wait at Quintero's is the authenticity. The incredible sameness of most places has led far too many people to think of Mexican food as a *plato combinación* à la Taco Bell: a crunchy taco stuffed with ground meat flavored with all-purpose chili powder; a soggy *tamal* covered with the same sauce whether it is called an *enchilada*, *burrito* or *releño*; and a side of bean-flavored mush and Uncle Ben's converted *arroz*. At Quintero's you'll still get the beans and rice you've come to expect, but the range of regional dishes that go with them is why you are here, so order something new. The soups are a good start. The Fideo (\$3.50) is a sort of Mexican chicken noodle soup with tomatoes which shows the Italian influences on the Mexican cookbooks that occurred in the late 19th century. Or try the Tarasca (\$3.75), a tortilla tomato soup flavored with a pungent seed called *epazote* which is a popular ingredient in central and southern Mexico.

For a unique main course, there's Quintero's *Pescado al Pil-Pil* (\$12.25), fish cooked in a garlic butter sauce (showing the French influences that came to Mexico in the 1860s with Maximilian's reign) mixed with indigenous Mexican dried chilies. The shrimp version, *Camarones al Pil-Pil* (\$13.25), uses olive oil instead of butter. Both dishes are probably derived linguistically from early European influences on an ancient Mayan cooking style called *pibil*, which is akin to the Hawaiian *kulua* oven. (The Quintero's menu attributes underground cooking to a later Aztec tradition.) Also highly recommended are the tamales (\$10.95), one of Mexico's most universal dishes. Go with Quintero's more exotic Mole Poblano version, *masa* (corn meal paste) stuffed with chicken and flavored with a concoction of *poblano* chilies and a tiny bit of chocolate. *Mole* comes from the Nahuatl (the language of the Aztecs) word *molli*, which means mass, bulk, stuff or concoction. Mole isn't a sweet chocolate sauce; it's a rich, usually dark brown sauce which combines any number of spices into a harmonious paste. My own personal favorite from the Quintero's menu is their *Tortas de Papa* (\$8.95), fried potato cakes served in a tart tomato chili sauce.

If you didn't remember to bring your own *cerveza*, Quintero's does have several traditional nonalcoholic beverages worth trying: *Agua de Jamaica* (\$1.10), which is a sort of sweetened ice tea made from hibiscus flowers, and *Agua de Tamarindo* (\$1.10), a mildly chalky beverage made of tamarind pods which tastes slightly of cocoa, for lack of any other comparison. But whatever you're drinking, make sure you have plenty of it, because the wait for more, and your meal, is bound to have you thinking that Hawaiian time passes *muy rapido* by comparison. ■

## Quintero's

1102 Piikoi St.  
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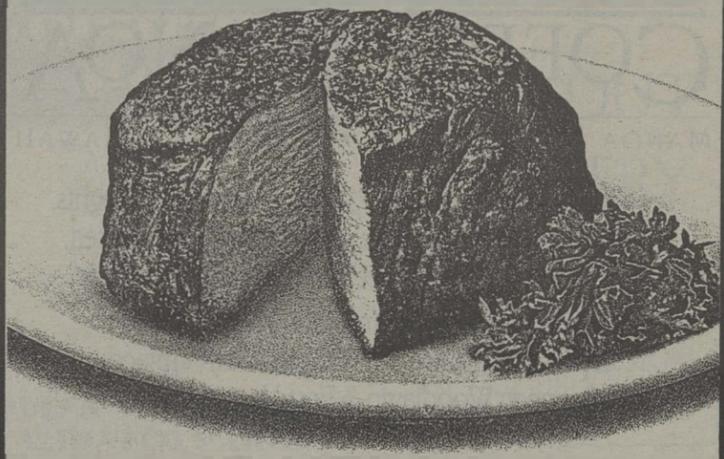
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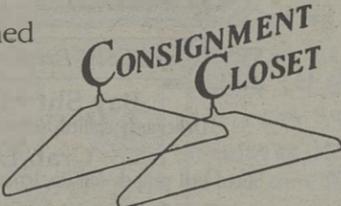
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**From Page 14**

of theater entertaining, even if it is blunt, graceless and frequently offensive. —L.T. Kennedy *Lab Theatre*, UH Manoa campus: Fri 3/18 & Sat 3/19, 10:45 p.m. \$4. 956-7655

**The Yellow Boat** This children's play, being performed here by the Metro Theater Company of St. Louis under the auspices of the Honolulu Theatre for Youth, magnificently succeeds where so many adult dramas about AIDS fail: It's entertaining, imaginative, fun to watch and still educational and moving. The story is true: Benjamin Saar received the HIV virus through contaminated Factor-8 hemophilia treatments and died of AIDS when he was 8 years old. In the play, written by Benjamin's father after he died, Benjamin (played by Jennifer Makuch) narrates the story of his own life by drawing it out for us with his crayons in a whirling rainbow of color and movement. The complex wonders of his medical therapy are made brilliantly lucid as Benjamin colors out his experiences. Even his eventual exposure to the HIV virus is clear, simple and elegant. This play is guaranteed to educate children that other children with medical differences are not weird or frightening but just like them — except a little lonelier. The children in the audience around me laughed, cheered and cried. I only hope their parents learned as much as they did. —L.T. *LCC Theatre*, Leeward Community College, 96-045 Alake St., Pearl City: Sat 3/19, 4:30 & 7:30 p.m. (The 4:30 show will be signed for those with limited hearing.) \$9 adults; \$7.50 teens; \$5 kids. 839-9885

**Galleries**

**Continuing**

**Brenda Cabayan** Windward Oahu beach scenes and tropical foliage rendered in bold shapes and colors. Through 3/31. *Livingston Galleries*, Crouching Lion Inn, 51-666 Kamehameha Hwy. 237-7165

**Collage Visions** Hand-dyed paper collages by Susan Rogers-Aregger. Through 3/31. *Arts of Paradise*, International Marketplace, 2330 Kalakaua Ave. 924-2787

**Connections** Art from various artists explores the bonds between cultures, generations, space and time, physical and spiritual. Through 3/19. *Koa Gallery*, KCC Diamond Head campus. 734-9375

**Facing Forward — Art of the Female Body** Hawaii's leading women artists display their works inspired by the female body. Through 3/22. *Honolulu Hale*, 530 S. King St. 487-7309

**Fairy Tales for the Apocalypse** Abstract art by Vedika Dietrich. Through 3/24. *The Keiko Hatano Gallery*, 903 Waimanu St. 597-8047

**Gloria Foss** Recent oil paintings and collages. Through 3/31. *Koolau Gallery*, Windward Mall, 46-056 Kamehameha Hwy. 247-0709

**Inviting You In** Mixed media by Ute Kersting. Through 4/2. *Che Pasta Cafe*, 1001 Bishop St. 524-0004

**Kaui Reborn** Kevin W. Smith's landscape photography of the post-Iniki Garden Isle. Through 4/6. *Village Espresso Gallery*, 1249 Wilder Ave. 523-2326

**Le Modern Artist** Oil media by William Luch Linmark. Through 3/31. *Caffe Valentino*, 2139 Kuhio Ave. 926-2623

**Lifelines** Drawings and paperworks by Marcia Morse. Through 3/20. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

**On Heavenly Wings: Birds and Aspirations** The exhibit explores the theme of birds in science, art, literature and popular culture. Through 4/15. *Art Gallery*, UH Manoa campus. 956-6888

**Skinny Dip/Raising Cane** Hand-painted clothing by Skinny Dip. Through 3/25. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126

**Te Whenua Ici La La La** Paintings and drawings by young people, 5 to 7 years old, from Aotearoa/New Zealand, France, New Caledonia and Tahiti. Through 3/31. *East-West Gallery*, UH Manoa campus. 944-7341

**The 13th Annual Young Windward Artists Show** The works of Windward resident high-school students. Through 3/19. *Iolani Gallery*, Windward Community College. 235-2051

**Joan Thompson** Oriental brush paintings. Through 3/31. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126

**CALENDAR**

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

**Atmospheres** A planetarium program that explores how the greenhouse effect has altered the atmospheres of our solar system. Through 5/8.

**Greenhouse Earth** An interactive exhibit that explains the hows and whys of global warming. Through 5/8.

**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

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

**Concentrations 1** Selected works from Hawaii collections by sculptor Robert Arneson (1930-1992). Through 4/17.

**Immediate Family** Sally Mann's evocative, compelling and controversial photographs of her children. Through 4/17.

**In Plain View** Recent drawings by Don Dugal, a member of the art faculty at UH Manoa, depict scenes in and around the house. Through 4/17.

**The Expressive Figure** Twelve Hawaii artists explore the human figure as a means to express a variety of aesthetic, emotional and social concerns. Through 3/20.

**The Contemporary Museum's Honolulu Advertiser Gallery** 605 Kapiolani Blvd. 526-1322

**Aba Hana Lima** The works of four visiting artists: Michael Huewitz, Doug Ohm, Will Stokes and Akio Takamori. Through 4/6.

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

**Paul Nagano Watercolors** Recent works which focus on one of Oahu's most prominent landscape features, Diamond Head. Through 3/30.

**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

**Hawaii and Its People: Recent Acquisitions** Paintings, watercolors and drawings that depict the Islands and their inhabitants. Opens 3/17, through 4/24.

**Elizabeth Keith: The Printed Works** The graphic art of one of the first Westerners to work in Japan in the traditional color woodblock medium. Opens 3/17, through 4/24.

**Pablo Picasso: Prints from the Academy's Collection** A small exhibit, featuring etchings, drypoints, lithographs and prints of diverse media. Through 3/27.

**Rural Japan: Photographs by Linda Butler** A culmination of a five-year project in which Butler sought to capture the landscape, culture and people of rural Japan. Through 3/20.

**Shing Hanga Prints: Masterpieces from the Academy's Collection** The "new prints" produced from 1906-1920. Opens 3/17, through 4/24.

**Student Art '94** An exhibit of some of the best artwork from Hawaii's public schools. Through 3/26.

**Women Photographers of Hawaii** An exhibit showcasing 28 of Hawaii's finest photographers. Through 3/30. *The Academy Art Center at Linekona*, 1111 Victoria St.

**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.

**Learning**

**The Asian 5: A Culinary Trek with Barbara Wong Through Chinatown**  
A progressive meal in Chinatown. (No, you won't be force-fed leftist food.) Among other dishes, you'll enjoy *escargot* at Duc's Bistro, stuffed chicken wings at Esan Thai Cuisine and pork *guisantes* at Mabuhay Cafe. *Central Courtyard*, Maunakea Marketplace, 1120

**Museums**

Maunakea St.: Sat 3/19, 9:45 a.m. \$45. 734-9457

**Buddy/Volunteer Orientation** Make a difference for someone with HIV/AIDS. Learn about the importance of the Buddy/Volunteer system along with practical tips on how to prevent HIV transmission. *Paki Hale*, 3840 Paki Ave.: Fri 3/18, 5:30 - 9 p.m. Free. 971-2437

**Sea Hunt** Test your knowledge of the Waikiki Aquarium and marine life in this treasure hunt. Keen eyes and ears, quick thinking and a touch of luck will get you to the finish. Youngsters must be accompanied by an adult. Pre-registration required. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Tue 3/22, 3 - 4 p.m. \$4. 923-9741

**Sovereignty Workshop** Separate fact from fiction. Share your *mana'o* and meet other citizens. Sponsored by the Koolau district Council of Ka Lahui. *Hauula Elementary School Cafeteria*, 54-046 Kamehameha Hwy.: Tue 3/22, 6:30 p.m. Free. 521-3503

**Tropical Plant Garden Tour** Learn about rain-forest plants such as balsa wood, lipstick pod, rubber and cocoa in this free 45-minute guided tour. Walking shoes required; insect repellent and light raingear recommended. *Hoomalubua Botanical Garden*, 45-680 Luluku Rd.: Sat 3/19, 10 a.m. & Sun 3/20, 1 p.m. Free. 233-7323

**Hikes and Walks**

**Archaeology of Makiki** After a brief slide/lecture presentation, venture into Makiki Valley to explore hidden archeological sites. Easy but brushy. Expect mosquitoes. Reservations required. *Call the Hawaii Nature Center for time and meeting place*. Sat 3/19. 955-0100

**Haunted Honolulu** 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 3/16, 6 - 9:30 p.m. \$5. 943-0371

**A Journey to Old Waikiki** Relive the days when Waikiki, an important Hawaiian fishing and taro-growing community, became a mecca for alii, world-famous visitors and kamaaina of all ages. Reservations required. *Meet at the Duke Kabanamoku statue*, Kuhio Beach Park: Sat 3/19, 9 a.m. - noon. \$5. 943-0371

**Moliihi Mysteries Tour** Storyteller Glen Grant guides you through the multicultural heritage of a vibrant local community, weaving old tales with modern mysteries that evoke the heart of Hawaii. Reservations required. *Old Honolulu Stadium Park*, King and Isenberg: Sat 3/19, 9 a.m. - noon. \$5. 943-0371

**Na Ali'i: Kings and Queens of Hawaii** Queen Emma, King Kalakaua, Queen Lili'uokalani and Princess Pauahi come to life as Woody Fern tells the unforgettable stories of Hawaii's ruling chiefs. Reservations required. *Meet at the Queen Lili'uokalani statue*, Iolani Palace: Thur 3/17, 5:30 - 7:30 p.m. \$5. 734-9245

**Scandalous Days in Old Honolulu: A TimeWalk to the Era of Saloons and Sinners** Be a part of Honolulu's checkered past and join in the "morals wars" of last century, when drunken sailors encountered teetotaling temperance leaders. Reservations required. *O'Toole's Pub*, 902 Nuuanu Ave.: Fri 3/18, 6 - 9 p.m. \$5. 943-0371

**Whatevahs**

**The (Health) Truth Shall Set You Free**  
Learn how to break the bonds of diet-related illnesses like heart attacks, strokes and obesity. Cooking demonstrations, nutritional slide shows and other foods for thought. *Hibiscus Room*, Ala Moana Hotel, 410 Atkinson Dr.: Tue 3/22, 7 - 9 p.m. \$10. 538-6168

**Poet's Choice** Steven Goldsberry, author of *Mau'i, the Demi-god and Environmental History Over Hawaii*, reads selections from his own work as well as personal favorites by other authors. Goldsberry's poems and articles have appeared in *Honolulu Magazine*, *American Poetry Review* and *The New Yorker*. *Red Ram Coffee Roasters*, 45 Hoolali St.: Fri 3/18, 7:30 p.m. Free. 262-9996

# The Straight Dope



ILLUSTRATION: SLUG SIGNORINO

**W**hat exactly is meant by "anal retentive"? I think I am that. I saw a T-shirt that said, "You are anal retentive if you wonder if there should be a hyphen." I wondered if there should be a hyphen in anal retentive. I have looked some of this stuff up at the library but got tired. I would appreciate your help. —Collyer, Honolulu.

Maybe you'd get less tired if you did less retaining. Anal retentiveness is an elaboration of Freud's ideas on anality, first published in 1908. Freud wrote that people with "anal character" were meticulous, parsimonious and obstinate. Though it's not clear who first used the term "anal retentive," in 1924 a student of Freud's named Karl Abraham distinguished A-Rness from anal expulsiveness, which is pretty much what it sounds like, the predisposition to make a mess. Parsimony and obstinacy are thought to be core A-R traits, while meticulousness is thought to be a reaction against anal expulsiveness.

Freud talked about anality in part because he thought toilet training was a major factor in personality development. However, while "anal retentive" survives in common usage (undoubtedly because it seems like such an upscale way of calling someone an A-hole), the concept is not taken very seriously by psychoanalysts today. I quote from Chicago psychoanalyst Robert Galatzer-Levy:

"Although experiences with feces and toilet training may serve as a model for psychological functioning in later life, toilet training per se is usually not so important as why such a model was chosen and how it functions correctly. There may be less emphasis on 'anality' due to the fact that indoor plumbing has become more available. The invention of indoor plumbing at the end of the last century was a major source of misery in that it demanded much more control of defecation than was necessary in a world of chamber pots and outhouses. Large families such as Freud's (eight to 10 people) had to share a single toilet, and Anna and Sigmund were evidently plagued by constipation. Attempts at early toilet training may have made things worse. As the number of toilets per

person grew and ideas about toilet training became more liberal (promoted not only by Dr. Spock but also the washing machine and Pampers), anal retention came to seem less central to psychological life."

It may seem a little comical to you that Freud erected an impressive theoretical edifice on the fact that he couldn't get into the bathroom in the morning. In fact, there has been a bitter debate over the last couple decades about the extent to which Freudian theory and psychoanalysis generally are (or were) based on similar bits of half-baked speculation. Some argue that psychoanalysis lacks any scientific basis, and Cecil must say he does not see much effort on the part of the great psychoanalytic theorists to come up with testable hypotheses, the hallmark of scientific method. No need to get into that now, but all parties to the debate apparently agree that "anal retentive" is slung about today strictly for its comic value, not because it has any intellectual heft.

**S**ince no one else will give me a straight answer, I thought I'd ask you. Exactly what does the code word "professional" mean? It's used mostly by women in personal ads. The expensive dating services say they are for "professionals" but have no interest in defining the term. One told me, "Tell me what you do, and I'll tell you if you are a professional." The old narrow meaning was a self-regulated occupation like doctor or lawyer, but there is definitely something broader, amorphous, pretentious and possibly mean-spirited involved with the use of the word today. —Dante DeAmicis, San Jose, Calif.

Oh, come now. Professional means no dirt under the fingernails, burps audibly only on purpose, no tattoos (on arms, anyway), won't pick you up in a truck with seats patched with duct tape and, in general, exhibits all manner of blue-collar behavior but either (a) smirks about it, (b) feels guilty about it or (c) both. But mostly what it means is this: If you have to ask, you ain't.

— Cecil Adams

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Live Downtown and walk to work! Kukui Plaza one-bedroom apartment, unfurnished, Diamond Head tower, 19th floor, great views, air conditioned, full kitchen, covered parking (one stall), excellent security, large park/picnic area with swimming pool. \$925 per month. Available mid-March. Call 737-8429.

#### HOUSE TO SHARE

Ala Moana. Room avail in 2 bed/1 bath apt. Quiet prof preferred, N/S. Near bus and beach. \$490 + dep. 593-0437.

Ala Moana/Kapiolani. Room in 2 br apt. 25th fl, ocean view, new bldg, pkg available. \$550 + utils. 591-1635.

Large bdrm in Alewa Hts. house. Peaceful, view, cov'd pkg, yard, near Dntwn. \$560 plus dep + util. 595-7273. 737-0012.

Hauula. Liberal couple will share 5 bdrm redwood house. Two complete kitchens. Steps to beach. Near shopping center. Horses to ride. \$450 plus deposit. 293-5178.

Mature Gay professional seeks companionable individual to share gorgeous 3 br furnished home on lagoon in Hawaii Kai. \$650/mo. Michael 396-3470. Hawaii Kai Esplanade. Own room/bath in 2/2 apt. Great amen. & view, prkg, on busline, storage, washer/dryer, \$650 plus dep + util. 536-3667 or 395-2067.

Hawaii Kai. 1 rm in 3 bdrm/2bth twnhse, W/D, pool, near busline. Seeking quiet, responsible nonsmoker. Avail now. \$440 + 1/3 util + dep., 396-9428.

Kahaluu. Suni'y bdrm avl'bn nu 3/2 1/2 home w/ yus of Koolaus & Chinaman's Hat for independent, responsible, cat-lover w/ references. \$550 incl util. 239-9515.

Kailua. Professional to share lg beautifully furnished house with lots of amenities. Avail now. 261-3080.

Kailua. Nice room in nice house. All amenities: cable, W/D, dishwasher, pkg. Health conscious. N/S. \$500/mo, water incl. 263-8434.

Kailua. Own room on busline for quiet, liberal person w/ references. \$400 incl utilities. 262-8603.

Kaimuki. Rm in lg hse. Huge yard, pkg, view, nr bus, stores & KCC. \$450 + dep. 735-8131, lv msg.

Spacious 3/2 house in Kaimuki. Large room w/bath. Available now. No smokers or pets. Rent deposit & share utilities. Rob 732-8851.

Kuliouou Valley. 1 rm in 3 br/2 ba home. W/D, parking, garden, huge livrm, close buses, next to mtn. Child welcome. \$400 + util + dep. Avail now. 396-8813.

Makiki. Lg rm in 3/2-1/2 TH, washer/dryer, all utils, patio garden. Partly furn. Quiet area, parking. N/S. Avail now. \$600. 943-1541 to 9pm, lv message.

Makiki. Own room avail on busline above Blaisdell Ctr. Quiet area. Washer, Dryer. \$350 + dep, utilities included. 533-4910, leave message.

Moiliili. Room in 2 br apt. Quiet, convenient. \$450/mo + util. 949-0397.

Nuuanu/Lwr. 2 rms (Mstrbdrm & study) in 3 bdrm/bath plus 1/2 of house. Cool, quiet, view. Wshr/Dryr. Parking. Avail now. \$575 + utils. H: 595-3115, W: 836-7028.

#### PACIFIC HGTS 2BR HOUSE

to share. Quiet with great view. Pref N/S professional to share with same. \$540 + 1/2 util. 599-5322.

Palolo. Furn/non-furn, spacious loft + private bath in new 4/2 house situated on 6 acre lot. Gorgeous mtn view, quiet, cool, W/D, kit priv. \$650/mo + 1/3 elec. 737-5918.

Puunui - Top of Liliha. 1 bdrm avail in home. Free cable, water, elec, washer, great view w/ cool, quiet area. Seeking employed professional. \$450+. 595-3096.

University/Date area. 2 bdrm/1 bath to share w/ couple. Smokers welcome. \$350/mo + dep, util negotiable. Howard 536-3777, 8am - 6pm.

Waialae Golf Course. 2 bdrms avail in a 4 bdrm house. Both w/ priv bath/entr & cov'd parking. W/D, quiet area, lg yd. Prof, N/S. \$725 + util + dep. 599-6682 lv ms.

#### WAIALAE IKI OCEAN VIEW

Nonsmoker share 3/2 w/ 1. Spacious, quiet, w/ deck, carport, laundry. Avail 4/1, \$750 + utils, 373-3798.

Alternative lifestyle home to share w/ retired Army officer (40's). Prefer open-minded! Pvt, gated, secure, w/ pool, view. Curious? 737-5550 Luigi.

#### RENTAL WANTED

Children's librarian seeks peaceful oasis in quiet studio/cottage/room for self & 1 polite cat. Dumps are okay if quiet & private. \$500 tops, need by 5/1. 732-4460 eves.

Short-term rental wanted for June & July. Need house in town for professional family. Call 923-3251.

#### BED & BREAKFAST

#### HEART OF LAHAINA

Room for rent, air-conditioned, in beautiful townhouse. Call 1-661-6612.

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\*For those who qualify

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Grow with 4th Wave Productions (multimedia, radio, television). Boldness & creativity required. Training provided. Part-time to begin. Call Andy at 595-8188 or fax 595-8432.

Honolulu Weekly is looking for a trained bookkeeper. 40 hours a week to start, lessening to approximately 30. We're lookin' for commitment and competence here. Call Laurie at 528-1475, ext 17.

### art

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### instruction

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#### Are U REQUIRED to file Fed.

Income Tax returns? Secret gov't docs. reveal Truth! Free info. Bx 29265, Honolulu, HI 96820

#### Honolulu Weekly Internship Opening

Applicant must be available 10 hours per week during office hours. Send cover letter and resume to: Laurie Carlson, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu 96817.

Work in town and live on the North Shore? Honolulu Weekly is looking for short-route delivery drivers. Take a wild detour on your sleepy drive home from work every Wednesday and for \$10 an hour, be a part of the exciting world of newsprint! All you need is a reliable car, insurance, a driver's license, and either an answering machine or a really easy way to get hold of you. Preference given to Sunset Beach or Haleiwa residents. Please call 528-1475, ext. 17, for more information.

Honolulu Weekly has moved! We need more office furniture - doesn't have to be chic, just needs to be sturdy. Buy, donate or trade. Wish list: chairs (adjustable, back support), rolling chair for production, filing cabinets, paper cutter, Macintosh computers. Call 528-1475, ext. 17.

Honolulu Weekly is not responsible for checking the truth or accuracy of the information in classified ads or the backgrounds of the persons placing those ads. Accordingly, Honolulu Weekly makes no representations, promises or guarantees about the truth or accuracy of the information in the classified ads or about the backgrounds of those persons.

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*“I had very little,  
but my grandchild will have nothing.”*

Government has historically used the guise of mandatory conversion and land reform to erode the assets and rights of indigenous people. Honolulu Ordinance 91-95 will force more Hawaiians to sell their land.

You rob us of our land, you rob us of our rights. *You take away our soul.*

---

**The following organizations have taken positions against the forced sale of Hawaiian lands:**

Alu Like, Inc.  
Association of Hawaiian Civic Clubs  
Hawaiian Civic Political Action Committee (HACPAC)  
Hui Kako'o  
Hui Na'auao  
Ka Lāhui Hawai'i  
Kamehameha Schools Alumni Association  
Native Hawaiian Advisory Council, Inc.

Native Hawaiian Chamber of Commerce  
Native Hawaiian Legal Corporation  
Office of Hawaiian Affairs  
'Ohana Council  
State Council of Hawaiian Homestead Associations (SCHHA)  
The Council of Hawaiian Organizations  
The Lunalilo Trust



KAMEHAMEHA SCHOOLS BERNICE PAUHI BISHOP ESTATE