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Weekly

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Letters

Bay of bankruptcy

It is with some sadness that I read of the separation of Tom Kiely, a businessman with a great track record, and the Hawaii Visitors Bureau. However, there were definitely some potential conflicts of interest involved. So that's one "odd" relationship severed. But what about the HVB's equally "odd" relationship with an advertising agency whose managing director obtained a \$700,000 state loan from the Department of Business, Economic Development & Tourism and then declared personal bankruptcy? Archie Thornton, former president of the bankrupt Kula Bay Tropical Clothing and current managing director of Ogilvy & Mather, has stated that his work at Kula Bay is separate from his role at the agency. That may be true (or at least a feasible loophole), but it's not a complete escape from his moral obligation. I'm sure he is making a comfortable living — especially now that his agency has garnered the \$10 million HVB account, which is funded by the very department from which Mr. Thornton received his loan. Bankruptcy protection aside, Mr. Thornton has a debt to this state and its taxpayers. I hope he is making amends to the people who have contributed not once, but twice, to his benefit.

Faataugasolo Toau

Gun talk

Robert Rees' analysis of gun control vs. the right to bear arms ("Shooting Down Guns," *HW*, 3/23) has several serious flaws in an otherwise well-written piece. The most serious is his attempt to apply the

"clear and present danger" rationale of Justice Holmes, which applied limits to freedom of speech, to the right to bear arms. In regard to speech, Rees fails to point out that what is limited is an actual misuse of speech that produces "a clear and present danger." Pre-emptive raids and arrests of Klansmen or right-to-lifers have not been tolerated unless a clear and present danger of impending lawlessness can be proved to a judge. Rees jumps to the conclusion that mere possession, rather than misuse, of certain types of weapons (large-capacity automatic shotguns, "Saturday night specials," assault weapons and "most handguns") constitutes the same clear and present danger as the actual misuse of speech.

This premise is wrong. Only a few percent of the registered handguns in Hawaii have been implicated in criminal use. Neither has the mere possession of assault rifles and pistols lead to widespread murder and mayhem in our police force, Army or Marine Corps, where millions of individuals have easy access to them. Clearly, the mere possession of a firearm (of any type) does not lead inexorably to its misuse.

If we turn Rees' argument around, we would have to ban the "possession" of certain kinds of political or otherwise potentially menacing thought. The mere possession of a swastika, a hooded sheet, a porno mag or some radical Native Hawaiian sovereignty literature should be banned because of its potential danger to society.

Khalil J. Spencer

Akana responds

Concerning the rebuttal letters from Clayton Hee and Samuel Kealoha, I say this: sour grapes! Derek Ferrar's article "OHA, She Wrote" (*HW*, 3/9) was well written, factual and fair. Mr. Ferrar interviewed Mr. Hee, Mr. Kealoha, Linda Colburn, Dante Carpenter and myself. If Mr. Hee and Mr. Kealoha are not pleased with Mr. Ferrar's reporting, that's their problem. They each had the same opportunity to tell their story as I did. Concerning Mr. Hee's comments on his "effort to present the complete record," I will make available, for anyone interested, the transcript of the board meeting tapes from Jan. 7, 1994. Though these tapes were edited before the board secretary gave them to me, there is enough information on them to validate the points I have made. Regarding comments by Mr. Kealoha, he needs to listen to these tapes before he makes any more stupid comments. He shouldn't be too eager to wag his tail every time the master yanks his chain. As for "being a phony," Mr. Kealoha is the one who signed the complaint letter and affidavit requesting the attorney general investigate the procedures used by Mr. Hee to select a new office administrator — only to change his mind one day later by signing his name to a letter written by Mr. Hee. Someone should ask Mr. Kealoha (who claims his only reason for being an OHA trustee is to find a way to disband the office) why he suddenly is singing the Clayton Hee song. Who's the phony, Mr. Kealoha?

Rowena Akana
OHA Trustee

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HONOLULU DIARY

Pritchett brings it home

When the Hawaii Publisher's Association handed out their annual Pa'i (Hawaiian for "printing") awards last week, *Honolulu Weekly* came up with two, thanks to illustrator and editorial cartoonist John Pritchett. Pritchett's "The Unbelievable Empire" (originally printed in the *Weekly* on March 17, 1993) took first-prize honors in the brand-new Editorial Cartoon category; his "Return of the Clowns," an illustration for an August '93 legislative analysis by political commentator Bob Rees, took second place in the Excellence in Illustration/Graphic Design (newsprint stock) category. Who's the Man?



Cartoonist Pritchett

Typo of the week

Spotted in the University of Hawaii at Manoa Summer Session catalog: a group of classes being offered in the field of "Women's Studpies."

Brothers in Krishna

In all the scuffle surrounding the Senate Judiciary Committee's same-sex-marriage deliberations, the relationship between Maui Sen. Rick Reed and anti-homosexual activist Mike Gabbard has once again come to the fore. If you remember, a couple of weeks ago, committee Chairman Rey Graulty, unable to achieve a sufficient voting majority, halted committee discussion on a bill to counter the state Supreme Court's 1993 decision backing same-sex unions. Graulty cited the divisive-

ness of a newspaper ad taken out by Gabbard's group Common Sense Now as a prime motivation in ending further discussion on the bill. (As of this writing, however, Graulty was able to get a new version of the bill through his committee, and the full Senate may have approved the bill by the time you read this. If so, it is expected to go back as a "take it or leave it" proposal to the House, which earlier in the session passed a substantially different bill.)

Republican Reed, who sits on Graulty's committee, first strongly defended Gabbard's ad, then loudly denied perceived allegations that he was behind it. Finally, Reed tried an unusual procedure to pull the bill opposing same-sex marriage directly onto the Senate floor but failed.

In news reports on these goings-on, Gabbard was described only as a former Reed staffer. But, as we reported during Reed's 1992 U.S. Senate campaign, the ties between Reed and Gabbard go much deeper, extending to the fundamentalist Hindu beliefs that are at the core of their fervent opposition to gay rights. As we wrote in '92, Reed, whose Senate record includes numerous attempts at anti-gay legislation, is a longtime follower of self-styled guru Chris "Jagad Guru (World Teacher)" Butler, who splintered from the Hare Krishnas in the early '70s. Butler, who was born in Hawaii and started his following here but is headquartered in California now, preaches against premarital sex, abortion and especially homosexuality, which he has called "perverted," "against the laws of nature and God" and caused by "activities in a past life."

As for Gabbard: Though he has made political bedfellows of the born-again ultraright, his style, too, is more Krishna than Christian. He heads the Hawaii branch of Butler's Science of Identity Foundation, and his old natural-foods deli (he relinquished ownership of the deli several years ago after it was picketed in an employment-rights controversy he ignited on his anti-gay radio show) was located in the health-food store Down to Earth, which was opened by Butler followers and is still run by them.

Just thought we'd jog your memory.

Jesus is my campaign manager

Speaking of ol'-time religion, it seems Frank Fasi's got it in a big way (and who'd a thunk it?). In his party-hopping bid for governor, Fasi seems to be positioning himself against the more secular, pro-choice Republican Pat Saiki as the darling of the "700 Club" crowd. First TheMayor went on that very show, hosted, of course, by theocrat Pat Robertson, to declare his undying opposition to same-sex marriage. Then Fasi's wife, Joyce, became a public cheerleader for a new Christian business directory, writing on city and county stationery, "I encourage all of our residents to so support and bless our Christian business community and in so doing receive the benefits of good stewardship."

In radio commercials aired last month, Fasi declared: "I am a Christian who is pro-life, for school prayer and against gay marriages. Some say that I'm with the minority. I don't think so. As long as God is with us, we are with the majority."

Frank, you angel you.

Safe and sound

And speaking of Hizzoner, Fasi was of course pleased as punch to learn that Honolulu was named the safest U.S. city in a recent *Parade Magazine* article by John Tepper Marlin, an economist and author of *The Liveable Cities Almanac*. Marlin rated the nation's 75 most populated metropolitan areas in six categories: murder rate, robberies, auto fatalities, infant mortality, overall death rates and air purity. Honolulu came out first overall and was the only city to place in the top 10 in all the categories (it was No. 1 in two categories: least traffic fatalities and cleanest air).

This only problem with this undoubtedly good news (besides the fact that it could attract even more new residents to the Islands) is that it gives Fasi unfettered bragging rights. "I'm proud," he wrote in a press release on the finding. "This latest confirmation of our status as the best place in America in which to live and work should be a front-page story in the newspapers and the lead story on the evening news." ■

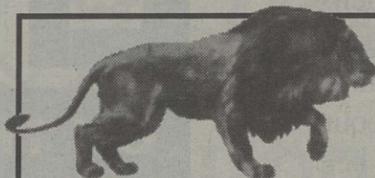


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The caller

is a 17-year-old girl in Mililani who wants to die. Her boyfriend picked a fight with her last night. Far from discounting this less-than-tragic reason to do away with oneself, Malia, her listener, is taking her seriously.

"That really must have hurt. ... Have you been crying about this? Wow, you must really be sad. Does your mom know that you were up all night crying? Uh-huh. ... I can hear how upset you are. Has he been mean like this to you before? Uh-huh. You must really love him if you keep forgiving him. And now you want to die? Mm-hmm. Have you ever thought

about killing yourself before?" Malia shakes her head and

Story by
**CATHERINE
HONEYMAN**

Photography by
**JEFFREY
HELBERG**

circles "Two" in the "Prior Gestures" box of the log sheet she's writing on. "How were you thinking of killing yourself this time?" In the assessment procedure, a definite plan of action bumps up the anxiety level; the more times a caller has gestured suicidally before, the higher the lethality. Malia circles "Pills/Poison" under "Suicide Plan."

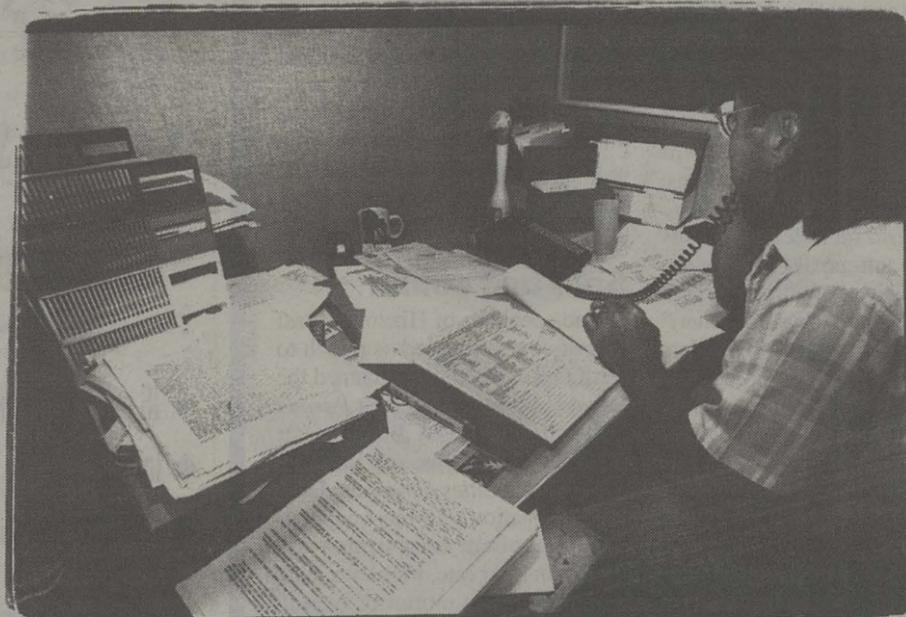
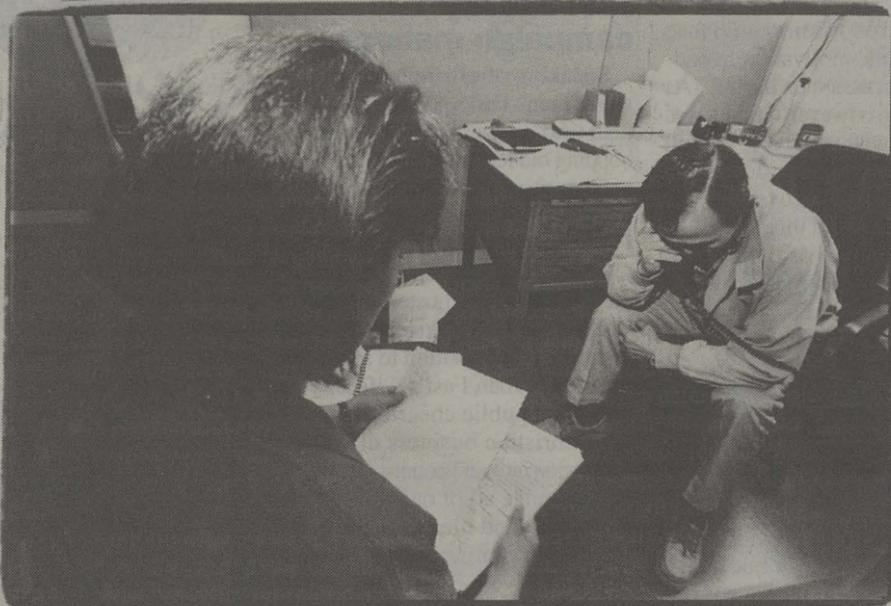
"Oh, you've already taken some? What have you taken?" She writes "Halcion" and "Tylenol" and doodles stars and arrows around the words; her voice stays calm and steady, but her pencil moves in agitation. "When did you take them?" She writes "7:20"; it is now 7:35. "Is your mom home? She left for work? OK. Listen, I'm worried about you. Do you know how many pills you took? What I'd like to do is call the Poison Control Center and find out what we should do, OK? Do you want to hold on? OK. Can I put you on hold, or do you want me to use another phone so you can hear what I'm saying? OK. I gotta ask you one more question now: How much do you weigh?" The number "118" goes onto the log sheet. "OK. Hold on."

Lives

ON THE

Line

Suicide & Crisis Center staff and volunteers monitor the phones 24 hours a day.



Sunrise is putting on a spectacular show over the Koolaus, but Malia pays no attention. She hasn't even had her first cup of coffee yet. Malia volunteers for the Suicide & Crisis Center, one of three agencies in the state providing this kind of service. Officially part of the Department of Health's Crisis Response Systems Project, the SCC is a hotline open 24 hours a day, 365 days a year for anyone who needs to talk: suicidal people, mentally ill people, lonely people. CRSP also operates an outreach team and a shelter. SCC volunteers answer three lines of their own, a 911 hookup, a TDD (Telecommunications Device for the Deaf) line, Teen Line and a material assistance

line; they also provide after-hours phone coverage for the Bilingual Access Line, Alcoholics Anonymous and the Sex Abuse Treatment Center. For a group of people used to dealing with other people's secrets, the SCC is remarkably secretive itself. The office is in an undisclosed location, and the volunteers never disclose their surnames. With 51 of 84 weekly shifts currently filled by volunteers, SCC is one of the more cost-effective agencies in the state.

Malia scoots her chair to the next phone station, punches up another line and dials the Poison Center. "Hi, it's Malia at the Suicide Hotline. I have a 17-year-old girl on the phone, 5'3", 118 pounds, who took six of the blue Halcion and 12 or so Tylenol. ... OK. ... OK. Thanks. Bye."

Back to the teenager. "Honey, this is Malia again. What's your name? Tawny? OK, Tawny, this is what we gotta do. The Poison Center wants you to go to the hospital. Is there someone there who can take you? How 'bout a neighbor? Your housemate? OK. I want to wait on the phone while you go wake her up and tell her you need to go to the hospital. Sure, I'll talk to her."

There is a wait. The pencil is no longer doodling but drumming on the log sheet. Malia's voice is no longer warm and reassuring; now it is crisp and authoritative. "Good morning. I'm Malia from the Suicide & Crisis Center. Hi, Linda. Tawny just called and told me she's taken an overdose of her mom's Halcion and some Tylenol, and the Poison Center recommends that we get her to an emergency room now. Can you take her to Pali Momi, or should I call an ambulance? Oh, great. OK. Let me talk to Tawny again while you get dressed. Tawny, sweetie, Linda is going to take you to the hospital. Do you have some clothes on? OK. Why don't you find some slippers while we're waiting for Linda? Great. She's ready now? Great. Give me a call from the ER if you want to. Good luck."

She hangs up. "Wow, that was like a textbook case," she says. "I'm glad she was so cooperative." Starting a fresh log sheet, she writes "7:51" as the starting time. She picks up the phone again to greet the next caller.

The hotline has more than a hundred "regular callers," people who call in repeatedly, anywhere from eight times a day to eight times a year. Some are lonely, elderly people who need to carry on a simple conversation with another human voice just to make sure they're still alive. Some are mentally ill, looking for moral support in their daily battles with care-home operators, case workers and social workers. Others are battered wives trying, over time, to work up the courage to leave and anxious that they might be killed without anyone knowing about it. Most regular callers are met with a mixture of firmness, good humor and kindness. To help keep the lines free, a few who call more than once a day without being in crisis are limited to one call per day. Particularly determined callers may be required to allow the SCC to contact their mental health care provider to ensure that the SCC's contact with them does not compromise the provider's therapeutic plans for the caller.

Early morning

is a challenging shift. It requires coming in before sunup and being there for one of the liveliest phone experiences of the day. All of the lines that the SCC answers after hours are

still diverted to the office until 8 or 10 a.m.; the material assistance line opens at 8; and, most important of all, a lot of the SCC's callers are just waking up.

Malia has the morning shift once a week. "Late night you get a lot of chronically mentally ill callers," she says, "while in the early morning you get a lot of seriously suicidal people. A lot of people just maintain for a long time in kind of a 'quiet desperation' mode and then boom! — one morning they wake up with their same old problems and decide they just can't do it anymore. Monday mornings are the worst that way."

She pours a cup of coffee. "I have really suicidal people, regular callers just calling to check in and alcoholics just pau with a lost weekend looking for an AA meeting," she continues. "If it's near the end of the month, when the food stamps have run out, I get a lot of calls on the material assistance line for food." The phone rings, and, for the time being, the coffee is forgotten.

There is no common denominator among volunteers. Suicide has touched some of their lives; others have no prior experience with it. Their ranks include realtors, artists, nurses, accountants, musicians, secretaries, students and homemakers. They are straight and gay, single and married. Ideally there are two volunteers at every shift except for the midnight-to-6 a.m. shift, and there's always someone else around or available by phone for support. While volunteers are asked only to commit to 52 shifts, many stay on for years.

"People do it for different reasons," says Trudy, a staff member. "For some it's a challenge: They have to constantly put themselves in someone else's shoes. Some enjoy serving the community. Others become close to their shift partners and like the staff and the general atmosphere. Some people have issues of their own to work out, and helping others, listening to their stories, helps them put their own experiences into perspective. We laugh a lot here. I think you have to; we hear a lot of misery on the phones. But the phone room itself is a very loving place."

By 10 a.m.

the office is in full swing. The after-hour lines are off; the material assistance line is the focus now. Trudy has come in and is fielding SCC calls while Malia tries to track down an agency that might put up some money to fly a runaway kid back to Ohio. There's a lot of background noise now, yelps of laughter and the crank and hum of assorted printers and copy machines. Phones are ringing all over the place. Sunlight streams through the tall windows.

Gloria, a regular who has been calling the SCC since 1979, is on the line. In addition to psychiatric problems, she has Chronic Fatigue Syndrome; when she is particularly exhausted, the combination often throws her into suicidal despair. She has a warm voice and an easy laugh. Today it's hard to believe that this is the same person who just yesterday was determined to kill herself if she could only summon the strength to get off the sofa.

While Gloria allows that the SCC has certainly been helpful over the years, she has a few complaints. "I don't like it when people hear my voice and assume that they know what's going on today. I'm in long-term therapy; things change. Sometimes staff and volunteers don't seem to be open to the possibility of me changing. They take a look at my folder and assume that because X was bothering me in 1985, X is what's bothering me now. They hear me and think, 'Here's what we do.'" But she has a sense of humor about the whole situation. "We [callers] go through training, too, you know, just like the volunteers. We learn who's on when and weed out people who upset us."

By 2 p.m.

the light has moved from the windows. The phones are silent, and the drone of an aging fluorescent bulb is clearly audible. This is the slowest part of the day, a good time to

catch up on the log sheets which must be completed for each call, even if it's just a hang-up or a kid goofing around. Trudy is temporarily alone. She is responsible for recruiting and scheduling volunteers, probably the most critical job in a program that tries to run wholly on volunteer power. She assures me that the SCC doesn't look for supermen or -women. "A prospective volunteer doesn't necessarily need experience, just a good heart and some common sense. We have an 11-week training program, and we don't put anyone on the lines before they and we think they're ready."

Paige is the public face of the SCC, the community educator. Confronted with some disturbing statistics (112 suicides last year in Honolulu, up 19.1 percent from 1992) and the question they elicit ("Are you doing your job?"), she deliberates for a few seconds. "I think so," she says. "The fact that we talk to 23,000 callers a year says that someone benefits from our presence. A good 10 percent of those calls are suicide related. Don't forget that two-thirds of Oahu's population still doesn't know we exist, even though we've been open since 1970. We accept that a person who is truly bent on suicide or is acting impulsively may not call us. The people who do still have a few doubts left. We speak to that small part of them who do want to live."

Paige looks in her desk for a brochure. "We also run a support group called SOS — Survivors of Suicide — for people who survive the suicide of a friend or loved one. We have learned that people who survive a suicide in their families have a much higher risk of becoming suicidal in the future. It's a secondary form of suicide prevention."

SCC staff rarely tell a caller what to do or give advice. "We take a nondirective approach," says Su, the hotline director. "We may attempt to clarify what the caller is feeling. We don't need to talk all the way through the call. Sometimes silence is as therapeutic as talking. We operate on the premise that the caller is basically responsible for him or herself and must maintain that responsibility. Many times callers will try to give us the responsibility for their actions: 'Tell me what to do' or 'If you won't call my boyfriend and get him to talk to me, I'll really kill myself.' We don't accept that responsibility. We may help them think through their situation and help them clarify their options. When people have gotten to the point of thinking of suicide, they're often the victims of tunnel vision. At that point, no matter what other options may exist for them, all they can see is suicide. We try to point out that other choices may be viable."

Paige is on the phone with a belligerent caller. "Your wife threatened to leave you? How did it make you feel? You were mad? Mad and hurt. So it felt better to get drunk? You think suicide will make the pain go away? What could you say to your wife to let her know how much she hurt you?" She performs the same assessment that Malia did with her caller in the morning: Has he ever thought about or tried suicide before? How does he plan on killing himself now? He is an older haole man; he's drunk and has a gun. This puts him in a high-risk category even though he claims never to have considered suicide before. Paige is not as lucky with this caller as Malia was with hers. He's impulsive — loud and threatening one minute, weepy and scared the next.

Paige has been on the phone with him for a good 25 minutes when she hears an odd clicking noise and asks him what it is. He says that he's seeing what the gun feels like when he puts it in his mouth. She tells him, firmly, that if he is going to continue talking to her, he needs to keep the gun out of his mouth and preferably in another room. He apparently assents to this, because she keeps talking, but soon he tells her he's trying it again. At this point she waves at Su and passes her a note that says "TRACE!!" Su

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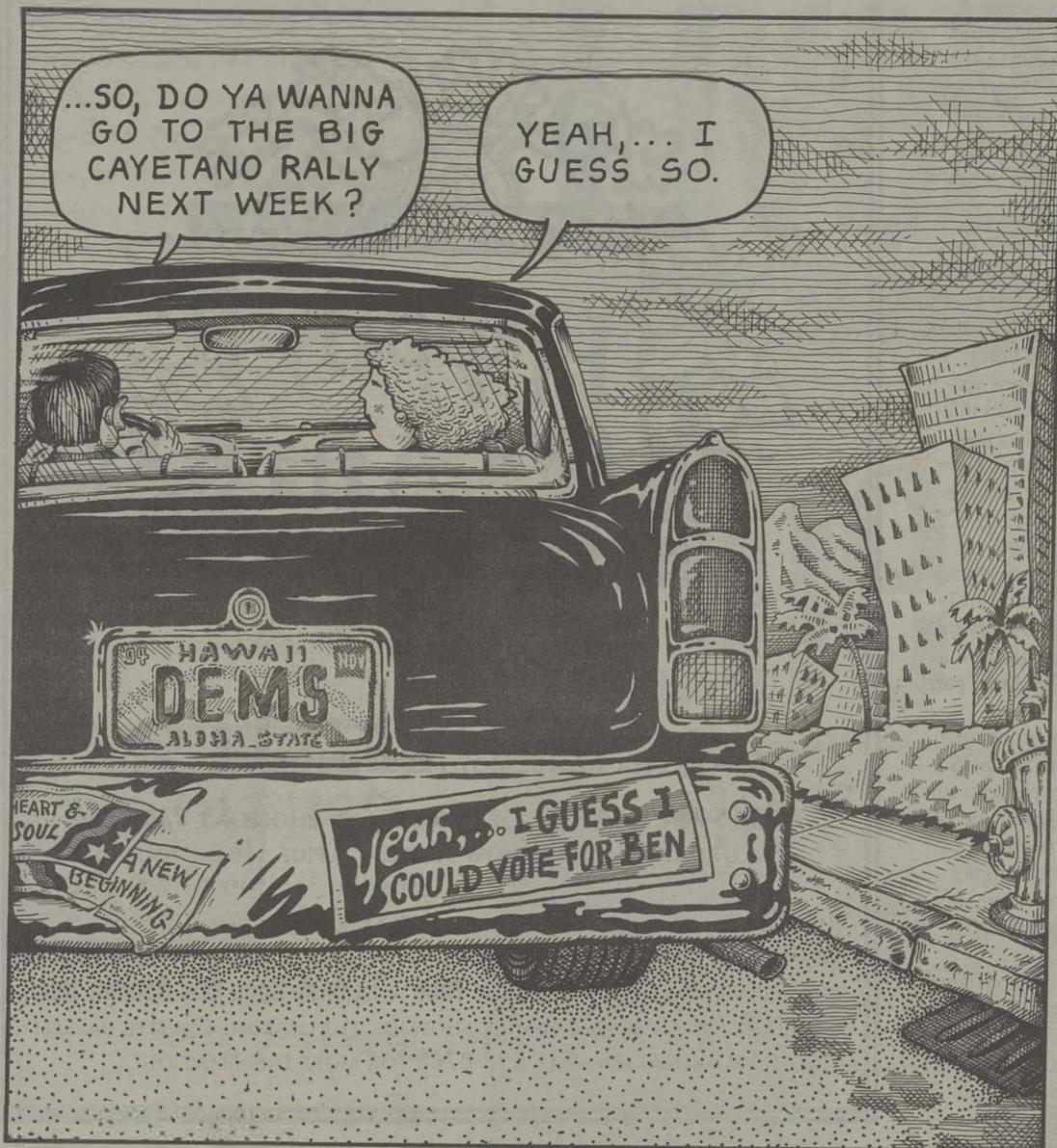
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April 13, 1994 ■ Honolulu Weekly ■ 5



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The 14th Dalai Lama in Hawaii

APRIL • 1994

IS A NON-VIOLENT SOCIETY POSSIBLE?

Waikiki Shell • April 16, 5:30 pm

Join us for a very special public appearance and talk by the Dalai Lama, recipient of the 1989 Nobel Peace Prize and the exiled spiritual and political leader of the Tibetan people.

His Holiness the Dalai Lama will discuss how to achieve a non-violent society and address audience questions. The program will include multi-cultural music and dance performances as well.

For information about this and other events during His Holiness' visit to Hawai'i, please call 944-7643.

Tickets available for reserved chair seating and lawn seating at the Blaisdell Box Office, 591-2211, and at JR's Music Shops, House of Music Stores, UH Campus Center, the MTI Desk at the Waikiki Beachcomber, and by phone from The Connection, 545-4000.

The log sheets are sorted by caller, and a summary of each caller's contacts with the SCC is entered in their folder.

At about 3 a.m. a care-home operator calls; one of her clients is going berserk. He's been pacing the floor all night, talking to himself. He's shouting and keeping her other clients awake. He refuses to go to the hospital with her. She tried calling the police, but when they showed up he quieted down and there was nothing they could do. Can the SCC help? Leah asks her for the client's name, his psychiatrist's name and the medication he's supposed to be taking. Will he come to the phone and talk to her? Apparently not. She can hear him yelling in the background. This situation probably requires outreach, so she calls the Crisis Team.

The Crisis Team is composed of master's-level workers, generally with master's degrees in social work. Headquartered in the Crisis Response Systems Project's shelter in Salt Lake, team members go out to meet with suicidal or mentally ill clients. They have the ability to ask the court for an ex parte hospital admission or commitment. In this case, the Crisis Team will go to the care home, assess the situation and try to persuade the client to come voluntarily to the hospital. If he refuses and they determine that he needs to be in the hospital, they page a judge, get an ex parte order and call HPD to help transport the unwilling client to either Queen's or Castle, depending on which side of the island he's from and which hospital has room for him.

The CRSP Shelter has room for eight clients. It serves people in acute psychiatric crisis who don't yet need hospitalization, substance abusers who have been accepted into a treatment program who need a safe place to stay between acceptance and admittance and psychiatric patients whose insurance-paid hospital days have run out and who have been released. It may also serve as a stopgap for clients who wish to avoid hospitalization, who just need a safe place to stay to get their medications under control again.

Responsible for all Oahu, the Crisis Team has the unenviable job of serving 900,000 potential clients with only six staffers. And it's not going to get any better. The entire CRSP program — shelter, team and hotline — faces a \$70,000 budget cut in July.

Noisy care-home client taken care of, Leah sits quietly in the pool of light from above, the darkened office nearly invisible around her. Since she turned the volume on the phone ringer down, it purrs and she answers softly. It's another regular caller, an elderly woman who has insomnia and feels all alone lying in the dark. The call proceeds uneventfully, as does the rest of the night. Toward 4:30 calls cease altogether. Leah's chin drops onto her chest, and she dozes.

At 6 a.m. the whoosh of the front door startles her; the lights blaze on, the air-conditioner come to life with a deep crrrrump! and Vanessa, a staff member, stumbles in half-asleep. Leah stretches and chats for a few minutes with Vanessa as she updates the daily reference board. Then she leaves, the phone ringing behind her. ■

For information about volunteering with the Suicide & Crisis Center, call 521-4582 and ask to speak to a staff member.

reaches for the trace phone. It provides an instant connection with GTE Hawaiian Tel's Network Support office. She tells the trace operator that she needs a trace on the SCC line, that the caller has been on the line 39 minutes and that he's an older white male named John who has a gun.

While SCC staff can trace any call on their lines, they only do it when they think that harm is imminent to the caller or to someone else. Tracing a call means that the police will show up at the caller's door very shortly; this is certainly not desirable for most calls.

By now two volunteers have come in; everyone is waiting for the results of the trace. Finally the trace phone rings back. Su picks it up. "You found him? Great. Yes, we do want to send HPD. Tell them to hurry." Paige is on the phone with John for another five minutes, constantly encouraging him to keep the gun out of his mouth. Finally he asks her to hold on; someone's knocking at his door. In a moment a police officer comes on the line and tells Paige that they have John, they got his gun, and they're going to take him to the hospital.

Staff leaves, and volunteers take over. The rest of the shift passes busily but without incident. The Bilingual Access Line is active. Something's going on in Waikiki. The HPD Waikiki substation has called three different times for a Japanese interpreter, and Immigrations at the airport is looking for someone who can speak Ilocano.

The 9 o'clock

duo comes in on a burst of late-night energy. MTV goes on the tube, and a lively game of Silly Putty catch begins. But the mood shifts with the first call. One volunteer continues the game by himself, bouncing the Silly Putty off a wall, but slows down and eventually stops as he sees how serious his partner is. She's almost crooning into the phone, talking to a distraught young Japanese woman, newly married to a local guy, adrift in a strange place (Nanakuli) that isn't anything like her idea of paradise. Her English isn't very good, and the volunteer has to concentrate to understand her. The caller isn't suicidal, just overwhelmed and miserably homesick. The second SCC line rings about 30 minutes into the first call, and the second volunteer takes it. It's a teenaged boy who thinks he might be gay; he's upset and not sure what to think. MTV blares on, unheeded.

It's midnight.

The door slams as Leah, the overnight staffer, comes in. She flips off all the lights except for the ones right over her phone station. The TV goes off. She opens a window and a cool breeze comes through. She curls up in a chair with an afghan, conveniently close to the E911 console, and starts in on some of the extensive paperwork the midnighters manage. In this case it's charting the regular callers.



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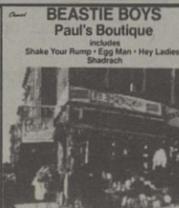
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CALENDAR

April 13-19

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.

Above the Rim *Boyz on the Court*. Does basketball star Kyle-Lee Watson choose the world of drugs and crime or sports and education? Air ball! Air ball! **Kaplan, Pearlridge 4-Plex**
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. **Kahala 8-Plex, Milliani 3-Plex, Pearlridge West**
Angie Angie has Vinnie, her boyfriend since ninth grade; she has Tina, 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. 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. *Angie*, a melodrama in comedic drag, is about self-definition, empowerment 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 Coolidge's new film finds its answers within the tangle of familial bonds. — David K. Choo **Kahala 8-Plex**

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. **Pearlridge West**

Clifford A long-shelved comedy starring Martin Short as 10-year-old Cliffie, left in care of a bachelor uncle (the ubiquitous Charles Grodin). Scaled-up props make Short look smaller, but the script short-changes him. With Mary Steenburgen and Dabney Coleman. Approach cautiously. **Koko Marina Twins, Kuhlo Twins, 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...*). **Kam Drive-In**

D2: The Mighty Ducks With both sequel and a new hockey team in town, Disney has spawned a franchise based on patented uplift. Emilio Estevez and kids hockey team return. The kids say all those witty sitcom things, and even the ice in this one makes some funny cracks. Not recommended. **Enchanted Lakes Cinema, Kahala 8-Plex, Kam Drive-In, Milliani 3-Plex, Nanakuli Cinemas, Pearlridge 4-Plex**

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

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

Film Pick

Adventures in babysitting: governess Deborah Kerr and her kids from hell



Haunted

The Innocents is the best ghost movie ever made, period. A collection of superb talents combine, in Freudian ecstasy, for this wonderful version of Henry James' classic *The Turn of the Screw*, a favorite of the lady and Ph.D.ies alike. As the repressed governess in charge of two children she thinks possessed by the nefarious spirits of dead servants of the household, Deborah Kerr gives the performance of a lifetime. She is matched, step by step, by screenwriters Truman Capote, William Archibald (from his play) and PBS favorite John Mortimer (*Rumpole of the Bailey*); cinematographer Freddie Francis; superb settings and production design; and masterful direction by Jack Clayton (*The Lonely Passion of Judith Hearne*). As the story uncoils, fear and anxiety change form: The simplicities of the ghost story rearrange themselves into complex epiphanies concerning sexual repression, suppressed hysteria and the ambiguities of corruption. Is the governess "saving" the children or destroying them? Hands down, one of the best movies of the last 40 years.

Special note: At Sunday's 5:30 screening, famed Henry James scholar Leon Edel will be on hand to introduce and comment on the film. This is a rare opportunity: to see a great film and hear the words of a great biographer.

The Innocents: Movie Museum, 3566 Harding Ave.: Fri 4/15, 8 p.m. & Sun 4/17, 3, 5:30 & 8 p.m. \$5. 735-8771

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**
Hudsucker Proxy Technically dazzling, beautifully designed, cold and "intellectual." Tim Robbins, Jennifer Jason Leigh and Paul Newman (as a heavy) star in this story of big business and

the fickle finger of fate. If you liked the last Coen brothers movie, *Barton Fink*, you'll like this one. Recommended for film buffs. **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 Postelwathie), 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 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. **Koko Marina Twins**

Jimmy Hollywood Director Barry Levinson (*Toys*, *Rainman*) wrote (and directed) this "inside" view of those aspiring to Hollywood fame and subsequent perks. Joe Pesci and Christian Slater star in this (somewhat melancholy) comedy about how things have deteriorated in L.A. **Kahala 8-Plex, Pearlridge West**

Leprechaun 2 Cheapo sequel to the sleeper horror hit of last year, wherein a demented "little person" wreaks revenge on the descendants of those who defiled his wedded bliss a thousand years before. Boo and Goo combine to no particular effect. Not recommended. **Waikiki Twins**
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. **Enchanted Lake Cinema, Koko Marina Twins, Pearlridge 8-Plex**

Major League II Baseball stuff (the Cleveland Indians in the cellar again) with returnees (from *ML I*) Tom Berenger and Charlie Sheen. But Wesley Snipes has not re-upped, so some of the first movie's central energy is missing. **Alkali Twins, Kam Drive-In, Nanakuli Cinemas, Waikiki Twins**
Monkey Trouble Con artist Harvey Keitel has taught his monkey how to be a first-rate pick-pocket. When the monkey is adopted as a cuddly pet, simian complications ensue as Keitel attempts to "save" the creature from wholesomeness. **Pearlridge West**

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, Euphemia Doubtfire. Laughs abound, but in the end *Doubtfire* is as phony as Williams' rubber nose. Sally Field plays the cartoonish wife. —D.K.C. **Pearlridge West**

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. **Pearlridge West**

Naked Gun 33 1/3: The Final Insult Leslie Nielsen returns as police guy Frank Dreben in another "spool" (of what?) featuring big dumb jokes, visual puns and cartoonish defiance of the primary laws of physics. This thing should have been called *Running on Empty*. **Alkali Twins, Waikiki #3**

On Deadly Ground Steven Seagal makes his directoral 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*). **Pearlridge 4-Plex**

The Paper Ron Howard (*Far and Away*) directed this slick confection about big-city newspapers, competition and reconciliation. As artificial as they come but well cast: Michael Keaton is an editor with a big story about to break; Glenn Close is his bitchy managing editor; Marisa Tomei is his pregnant wife. Also along are Robert Duvall and Randy Quaid. There are those who find it very funny. **Enchanted Lake Cinemas, Kahala 8-Plex, Pearlridge 4-Plex**

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 Hollywoodized nor impossible. Nor is this film finally rosily evasive. After all, we all have to accommodate ourselves

Music Picks

Pals

Seems the word "pardners" was invented to describe venerable Texas country-music outlaws and runnin' buddies Willie Nelson and Waylon Jennings, who'll play a show together at the Blaisdell Arena this Sunday. Hell, the whole country bad-boy thing was near 'nuff invented by Willie 'n' Waylon, who in the '60s bucked Nashville's polished sound with their gritty, honest styles.

Nelson, a part-time Hawaii resident, has won dozens of awards and gold records for genre-testing albums like *Red Headed Stranger* and *Stardust*, and last fall he was inducted into the Country Music Association's Hall of Fame. Last year he released *Across the Borderline*, produced by comeback whiz Don Was and featuring songwriting and duets from a host of guest stars from Bob Dylan and Bonnie Raitt to Mose Allison and Sinead O'Connor. (Nelson, incidentally, has settled his well-publicized tax troubles with Uncle Sam and last year filed suit against his former accounting firm, Price Waterhouse.)

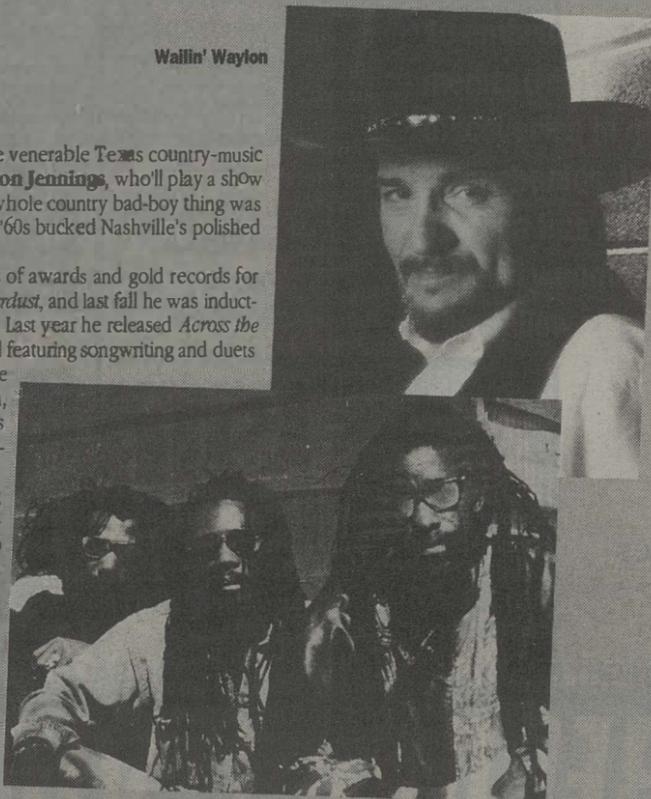
Jennings, a protégé of Buddy Holly's (he was playing bass for Holly when Holly died and actually gave up his seat on the fateful plane to the Big Bopper), also struggled against the Nashville establishment to find favor for his "chicken-pickin'" style. He finally hit it big in the early '70s with albums like *Lonesome On'y and Mean* and *This Time*, and a string of top singles followed, making Jennings one of the first big "crossover" country stars. Waylon and Willie's friendship and collaboration stretch back more than 20 years. Their duo show here shouldn't be missed.

Tip o' the tam: Another classic show, this one in a reggae style, is Thursday night's gig at After Dark by Black Uhuru, which has been defining political reggae for almost 20 years and was the first reggae group to win a Grammy. Uhuru ("freedom" in Swahili) has at various times featured some of the top names in reggae, since the late '80s Original members Don Carlos, Garth Dennis and Duckie Simpson have been "reunited" to front the band. Their concert here will feature a special appearance by dub poet Yasus Afari.

Willie Nelson and Waylon Jennings: Blaisdell Arena: Sun 4/17, 7:30 p.m. \$25. 521-2911

Black Uhuru: After Dark, 1130 N. Nimitz Hwy.: Thur 4/14, doors open 7:30 p.m.; show at 8:15. \$20 plus one-drink minimum. 533-2080

Wallin' Waylon



Estimated prophets: Black Uhuru

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

Above the Rim

Varsity Twins

1106 University Ave. 973-5833

What's Eating Gilbert Grape?, The Piano

Waikiki

IMAX Theatre Waikiki

325 Seaside Ave. \$7.50. 923-4629

Hidden Hawaii, 11 a.m., 1:10, 3, 5, 7 & 9

p.m. *Tropical Rainforest*, 2, 4 & 8 p.m.

Kuhio Twins

2095 Kuhio Ave. 973-5433

Clifford, Threesome

Marina Twins

1765 Ala Moana Blvd. 973-5433

Reality Bites, The Ref, Lightning Jack, On

Deadly Ground

Waikiki #3

Kalaka'ua at Seaside Ave. 971-5133

Naked Gun 33 1/3: The Final Insult

Waikiki Twins

Seaside at Kalaka'ua Ave. 971-5033

Major League II, Leprechaun 2

East

Aikahi Twins

Aikahi Park Center, 25 Kaneohe Bay Dr.

254-1330

Naked Gun 33 1/3: The Final Insult, Major

League II

Enchanted Lake Cinema

1060 Keolu Dr. 263-4171

Thumbelina, The Paper, D2: The Mighty

Ducks, Lightning Jack

Kahala 8-Plex

Kahala Mall, 4211 Wai'ala'e Ave. 733-6233

D2: The Mighty Ducks, The Paper, The

Hudsucker Proxy, Thumbelina, Jimmy

Hollywood, Philadelphia, Ace Ventura: Pet

Detective, Angie, Schindler's List

Kailua Theatre

345 Hahani St. 261-9103

Threesome

Koko Marina Twins

Koko Marina Shopping Center, 7192

Kalaniana'ole Hwy. 397-6133

Guarding Tess, The Piano, In the Name of

the Father

Central

Kam Drive-In

98-850 Moanalua Rd. 483-5533

Grumpy Old Men, Major League II, D2:

The Mighty Ducks, Cool Rummings

Milliani 3-Plex

Milliani Town Center, 95-1249 Meheula

Pkwy. 625-3886

Schindler's List, D2: The Mighty Ducks, Ace

Ventura: Pet Detective

Pearlridge 4-Plex

Pearlridge Center, 98-1005 Moanalua Rd.

483-5233

Above the Rim, D2: The Mighty Ducks, The

Paper, On Deadly Ground

Pearlridge West

Pearlridge Center, 98-1005 Moanalua Rd.

483-5233

Ace Ventura: Pet Detective, The Chase,

Philadelphia, Jimmy Hollywood,

Guarding Tess, Mrs. Doubtfire, Schindler's

List, Clifford, My Father the Hero, Monkey

Trouble, Lightning Jack, Threesome

West

Nanakuili Cinemas

87-2070 Farrington Hwy. 668-8775

Major League II, D2: The Mighty Ducks

Art & Revival Houses

Academy Theatre

Honolulu Academy of Arts, 900 S.

Beretania St. \$4. 532-8768

Bill Monroe: Father of Bluegrass (1993), Fri

4/15, 7:30 p.m. and 4/17, 4:00 p.m.; *The*

War Room (1993), Wed 4/13, 7:30 p.m.

Hemenway Theatre

Hemenway Hall, UH Manoa campus.

\$3.50. 956-6468

The Joy Luck Club, Wed 4/13 - Sun 4/17, 6

& 8:45 p.m.; *Farewell My Concubine*, Mon

4/18 - Mon 4/25, 6 & 8:30 p.m.; *The*

Fugitive, Sat 4/16 - 5/2, 6 & 8:45 p.m.

Kuykendall Room 410

Kuykendall Hall, UH Manoa campus. \$3.

254-4115

Ginger and Fred, Sat 4/16, 5 p.m.

Movie Museum

3566 Harding Ave. \$5. 735-8771

The Elephant Man (1980), Mon 4/18, 5:30

& 8 p.m.; *The Innocents* (1961), Fri 4/15, 8

p.m. & Sun 4/17, 3, 5:30, & 8 p.m.;

Taming of the Shrew (1967), Thur 4/14, 8

p.m. & Sat 4/16, 3, 5:30 & 8 p.m.

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 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, Koko Marina 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-valedictorian 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.*

Marina Twins

☞ *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 semifoul-mouthed Disney film. *Marina 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, non-nonsense storytelling which kicks you in the teeth from time to time. *Kahala 8-Plex, Milliani 3-Plex, Pearlridge West*

☞ *Threesome* Being sold very carefully is this clever comedy about three college roommates (one lady, two guys) who go through various forms of attraction. The film itself flirts a little with homoeroticism. A sleeper of sorts, cautiously recommended. *Kailua Theatre, Kuhio Twins, Pearlridge West*

☞ *Thumbelina* Hans Christian Andersen's (public domain) fairy tale gets the animators' treatment (courtesy director Don Bluth): very late-'30s/early-'40s Disney style, songs (by Barry Manilow) and celebrity voices (Carol Channing, Charo, et al.). The mythopoetic underpinnings (and psychological resonance) of the tale have been jettisoned, but what else is new? As middle class as it gets. *Enchanted Lake Cinema, Kahala 8-Plex*

☞ *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?* 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. 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 making do. And somehow this little oddball 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. *Varsity Twins*

☞ *Bill Monroe: Father of Bluegrass* (1993) Director Steve Gebhardt (*Ladies & Gentlemen the Rolling Stones*) chronicles the life and times of bluegrass legend and "firebreather" Bill Monroe. *Academy Theatre*

☞ *The Elephant Man* A beautifully photographed black-and-white film (by Freddie Francis of *The Innocents* fame) about deformed Victorian John Merrick, whose grotesquerie was translated into celebrity by a curious world. Tragedy, of a sort, ensues. As directed by David Lynch (for Mel Brooks' film company), this movie manages some striking fantasy sequences. The (almost) impeccable cast includes John Gielgud, Anthony Hopkins, Wendy Hiller, Anne Bancroft and, as Merrick, John Hurt (*The Naked Servant*). *Movie Museum*

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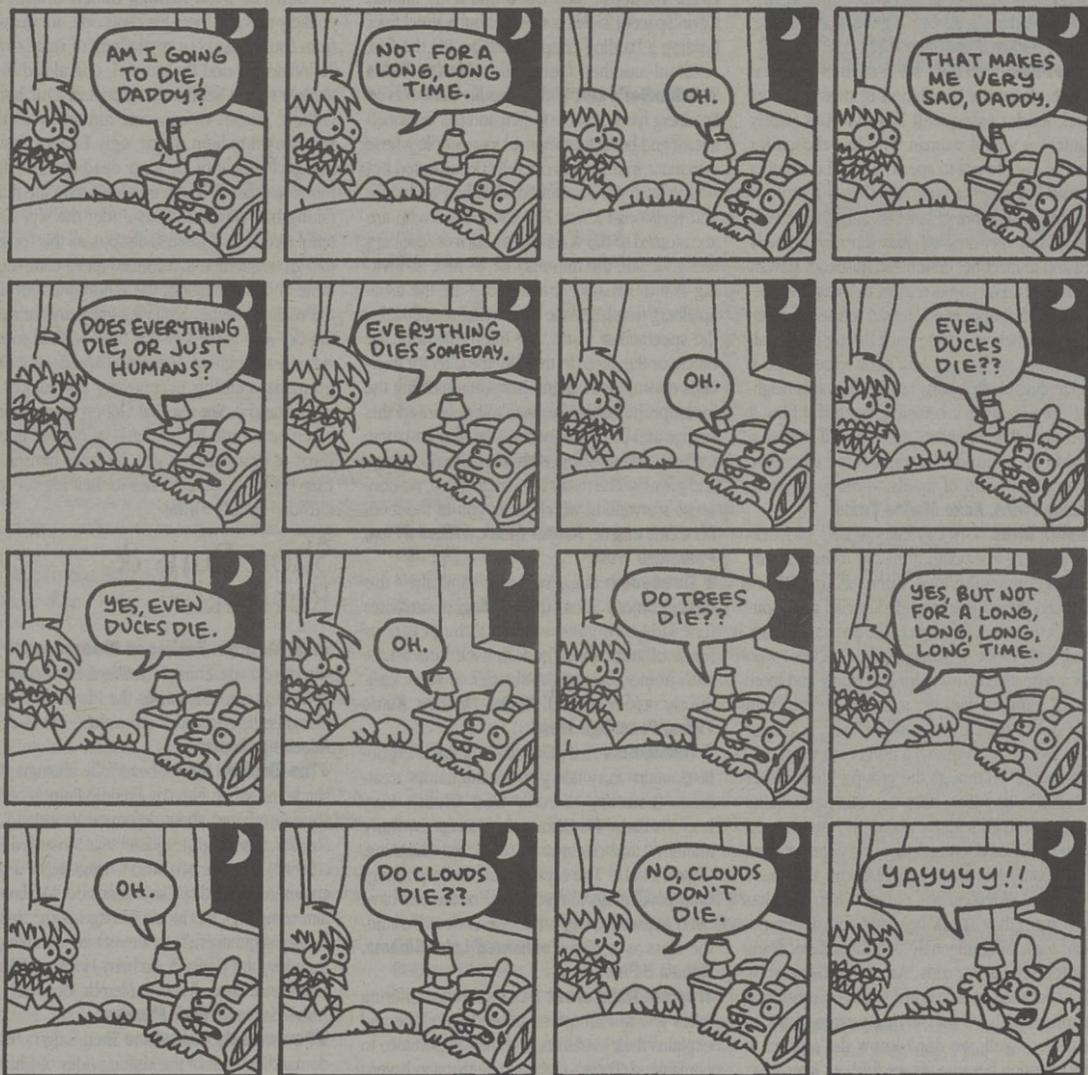
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TRUE-LIFE IN HELL

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BY MATT
GREENING



By Matt Greening. Art by Matt Greening.

TIDES - April 13 to April 19



Moon Phases: LAST QUARTER - Apr 2 NEW MOON - Apr 10 FIRST QUARTER - Apr 18 FULL MOON - Apr 25
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

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

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

Ginger and Fred (1986) Minor, late-period Fellini film, not without its leisurely charms, about an old-time small-time dance team (Marcello Mastroianni and the wonderful Giulietta Masina) being reunited on a garish Italian TV show. This is Fellini Lite, with the Maestro rousing himself from his alienations (television, the inanities of modern Rome, etc.) from time to time — and reminding us of the old Fellini magic. If you don't know Fellini, this movie might puzzle you; if you do know and revere one of the greatest artists of the 20th century, you might stay away out of respect. This is an odd choice to, as local publicists write, "honor Fellini." Still, it's a chance to see Masina (Fellini's widow, who died last month) again. And Fellini is on target in one respect: This film predicts just how far the "carnival culture" mentality of tabloid TV would take us. The Friends of Italy, sponsoring this showing, now owe us a great Fellini film. Until then, this one will (just barely) do. Very cautiously recommended. **Kuykendall Hall 410**

The Innocents See Film Pick on Page 8.
The Joy Luck Club Based on the Amy Tan novel of the same name, *The Joy Luck Club* is an epic that spans two continents and three generations. While Tan's novel of vignettes hammered away at larger issues of immigration, assimilation and interracial maniage (turning some of her characters into quivering balls of neuroses in the process), *Joy Luck Club*, the movie, centers itself on the simple power of a well-told tale. Don't go for popcorn during Ying Ying's story about her tempestuous first maniage or An-mei's tale of a daughter's sacrifice for her mother. Both contain scenes of lyrical beauty that will leave you stunned. —D.K.C. **Hemenway Theatre**

Taming of the Shrew (1967) Shakespeare rewritten to suit the sensibilities (well, some of them anyway) of director Franco Zeffirelli (Mel Gibson's *Hamlet*). Here the shrill voice of Elizabeth Taylor and Welsh-ripened iambs of Richard Burton are employed in the bard's battle-of-the-sexes comedy. The music, by Nino Rota, is, as usual, wonderful. Purists beware. **Movie Museum**

The War Room (1993) One of the most entertaining and revealing documentaries in a long time, *The War Room*, by veteran documentarians D.A. Pennebaker (*Don't Look Back*) and Chris Hegedus, is a very *verité* look at the strategies, methods and approaches of the Bill Clinton presidential campaign. Gradually, the film emerges as a (quite candid) study of two ringleaders in that war: Cajun campaign manager Jim Carville, he of inexhaustible charisma and the non-sequitur expletive, and Rhodes scholar George Stephanopoulos, Clinton's communications director. The war room itself, largely commanded by fiery, charming Carville, was the central headquarters, high-tech and low-down, where George Bush's old-boy network was outflanked, outmaneuvered and out-tched. Fans of this remarkable movie call it "an endlessly fascinating look inside the shrewdest, funniest, most sophisticated political machine ever." Many upscale magazine and newspapers pronounced this one of the 10 best films of 1993, regardless of genre. If you're at all interested in contemporary political surrealism, this one is not to be missed. A true classic. **Academy Theatre**

Andrew's Cathedral, Queen Emma Sq. Fri 4/15, noon. Free. 524-2822

Beethoven Festival Maestro Frank Fasi puts your tax dollar to work in this two-part "Ode to Joy, Love and Brotherhood" featuring the Royal Hawaiian Band, the Hawaii Ecumenical Chorale, the Beethoven Festival Chorus and the Hawaii Youth Opera Chorus. "Opus I: Beethoven in the Sanctuary": *First Presbyterian Church*, 1822 Keeaumoku St.: Sat 4/16, 7:30 p.m. "Opus II: Beethoven in the Park": *Kapiolani Park Bandstand*: Sun 4/17, 5 p.m. Both concerts are free. 527-5666 **Black Uhuru** See Music Picks on Page 8.

Hot! Hot! Alma Latina presents a Latin jazz and salsa dance concert featuring the Tropi-Jazz Band and Herencia Latina featuring DJ Elias Caban. Proceeds benefit the "Alma Latina" and "Sabor Tropical" radio shows, which air each Sunday from noon to 5 p.m. on Hawaii Public Radio's KIPO-FM. *Pearl Harbor Palms*, intersection of Kamehameha Hwy. and Center Dr.: Fri 4/15, 8:30 p.m. \$10 advance, \$12 at the door. 682-5101

Genoa Keawe and Friends The unique "Na Mele 'O Hawaii" (Music of Hawaii) series, co-sponsored by Hawaii Public Radio and the Honolulu Academy of Arts, continues with this concert featuring the first lady of Hawaiian song, Aunty Genoa, backed by an all-star combo she's picked especially for this performance. *Academy Theatre*, 900 S. Beretania: Sat 4/16, 8 p.m. \$10. 955-8821

Glenn Miller Orchestra Glenn's gone, but his band plays on; this Monday they're at Leeward Community College, and Tuesday they're at BYU-Hawaii. *LCC Theatre*, Leeward Community College, 96-045 Ala Ike St., Pearl City: Mon 4/18, 8 p.m. \$22.50. 455-0385. *Canon Activities Center*, BYU-Hawaii, Laie: Tue 4/19, 7:45 p.m. \$15. 239-0924

Willie Nelson and Waylon Jennings See Music Picks on Page 8.

John O'Connor Irish pianist O'Connor has in recent years become known as an outstanding classical performer, winning high praise for his ongoing recording project of the complete Beethoven sonatas and other endeavors. "Ranks with the very best," raves New York's *Opus* magazine, "... decidedly thoroughbred performances." *Academy Theatre*, 900 S. Beretania St.: Thur 4/14, 8 p.m. \$12. 532-8768

The Romantic Bass These two Hawaii Public Radio "Concert and Comment" gigs feature accomplished New York bass singer Nicholas Netos performing opera and oratorio works by such composers as Mozart, Verdi and Schubert, with accompaniment by local symphony pianist Beebe Freitas. *Alborton Performing Arts Studio*, Hawaii Public Radio, 738 Kaheka St.: Fri 4/15 & Sat 4/16, 7:30 p.m. \$15. 955-8821

Solomon Handel's dramatic oratorio is performed for the first time in Hawaii by the University of Hawaii Chamber Singers and the local professional chorus the Hawaii Vocal Arts Ensemble, with out-of-town soloists Daniel Gundlach, a rising star in the world of countertenors, as Solomon; soprano Patricia Mueller, who has sung extensively with Midwestern orchestras, as the Queen of Sheba; and bass Nicholas Netos (see "The Romantic Bass" entry above) as the Levite. Under the direction of UH voice prof Timothy Camey, the company will be joined by members of the Honolulu Symphony. *St. Andrew's Cathedral*, Queen Emma Sq.: Sun 4/17, 7:30 p.m. \$10. 95-MUSIC

Crystl Sonomura Sonomura, who studies piano with Edward Shipwright at UH Manoa, gives a senior recital. *Ornis Auditorium*, UH Manoa campus: Fri 4/15, 8 p.m. Free. 95-MUSIC

Sound-in-Light: "Country Gardens" Chamber Music Hawaii's popular series of thematic concerts accompanied by slides of appropriate artwork and commentary by local classical music sage Jim Becker continues its 10th season with this concert focusing on bucolic compositions. The Honolulu Brass Ensemble will open the concert with Percy Grainger's *British Folk Music Settings No. 40* and Ewazen's *Colchester Fantasy for Brass Quintet*, an ode to four British pubs; the Galliard String Quartet will close the show with Frederick Delius' *String Quartet*. *Academy Theatre*, 900 S. Beretania St.: Mon 3/18, 8 p.m. \$13. 947-1975

Spring Winds Part of Music Projects Hawaii's free "Music to the People" series of community concerts featuring musicians from the dormant Honolulu Symphony. *Ward Warehouse Amphitheater*, Ward Warehouse: Sun 4/17, noon. Free. 521-7958

Surfers Nite Out Otis and the Abusers and the Town Clowns rip it up at Anna's. *Anna Bannanas*, 2440 S. Beretania St.: Sun 4/17, 9 p.m. \$3. 941-6557

Joel Tyler Tyler, who studies trumpet with Grant Okamura at UH Manoa, gives a graduate recital. *Ornis Auditorium*, UH Manoa campus: Thur 4/14, 8 p.m. Free. 95-MUSIC

UH Jazz Ensemble Guest saxophonist David Choy leads the 27-member student ensemble in a concert of contemporary big-band arrangements

Premiere Hawaii Telecast **The Library Connection: "For Whom the Belle Stole"**

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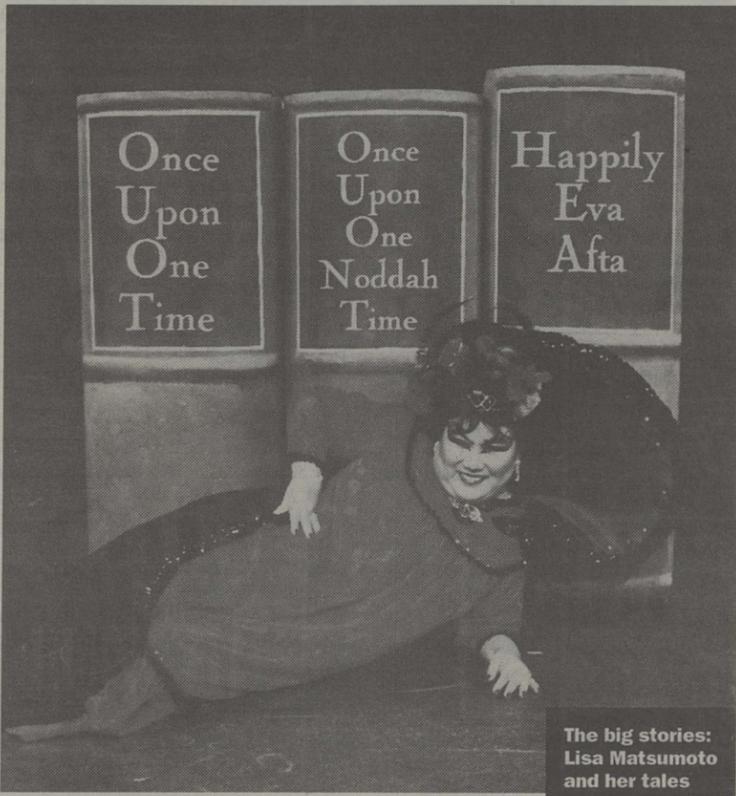
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Concerts

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Theater

Lisa Matsumoto's first two *Once Upon One Time* plays have been genuine local smashes; now it's time for *Happily Eva Afta*.



The big stories: Lisa Matsumoto and her tales

Da Wicked Queen Makes Good

LEROY THOMSON

There has perhaps been no more popular local theater happening in Honolulu in the last several years than Lisa Matsumoto's pair of pidgin adaptations of fairy tales, *Once Upon One Time* and *Once Upon One Noddah Time*. Though written as musical comedy for children, the plays have delighted adults as well, packing houses at the University of Hawaii's Kennedy Theatre and at a revival performance at Castle High School's Ron Bright Theatre. This week *Happily Eva Afta*, the final episode in Matsumoto's *Once Upon One Time* trilogy, premieres at Diamond Head Theatre, produced in association with Excel Entertainment and directed by Wayne Kischer with original music and lyrics by island songwriter and performer Roslyn. *Happily* stars many of the staples from *Once* and *One Noddah*, including Matsumoto herself, as well as local actor/dancer/singer Tony Conjugacion, who, as Tony Avanti, was a lead understudy in the original Broadway cast of *Miss Saigon*.

And to think it all started as a class assignment. About five years ago, when Matsumoto was working on a Master of Fine Arts degree in children's theater at UH, she turned in a script for *Once* (which she describes simply as being based on "a lot of traditional fairy tales, only put in Hawaii and modernized"). Her instructor, Tammy Hunt, loved the play and wanted to direct it, so it became Matsumoto's MFA project and was produced in 1991 as

Kennedy Theatre's annual children's production.

As soon as it opened, *Once Upon One Time* was deluged with demands for tickets and quickly sold out. After the poor UH box office spent weeks turning people away, the powers that be decided to grant the play another run in the summer — and it sold out.

No one was more surprised by the popularity of the play than its author. "The most exciting thing," says Matsumoto, "was that the play was attracting people to the theater who usually don't come. Local people love the play; not only is it in pidgin, but it taps into Hawaii's love of storytelling. It lets them laugh. Nearly every ethnic group that makes up Hawaii is in the play, and the audience seems to love nothing more than laughing at themselves."

Prodded by Hunt, Matsumoto wrote a sequel. "When I started writing," she says, "I soon realized the play I was writing was more sophisticated, complex, and had less to do with the original frolicking fantasy. Actually, I was writing the play we're doing now, *Happily Eva Afta*. So I

had to force myself to file the play away in my desk and focus on the first sequel, *Once Upon One Noddah Time*."

If the audiences at Matsumoto's shows have so much fun, perhaps it's because Matsumoto and her company themselves have a hilarious blast doing them. "So much of the play is written in rehearsal," confesses Matsumoto. "Several of the actors are new to the theater, but everyone knows how to tell a joke, and we're constantly changing the script, sometimes entire characterizations."

This is no exaggeration: I dropped by a *Happily* rehearsal for just a few minutes recently and witnessed the script being written before my eyes. Not only did the six actors on stage toy with different interpretations of a sequence of lines, but actors waiting in the wings also joined in, shouting out suggestions. Everything was funny. Everyone was laughing.

"We'll change lines right up to curtain," Matsumoto says. "I warn all my actors right at audition that they can't get married to any characterization, line or action. Sometimes what sounds great in print just doesn't work on stage. Also, individual actors bring more dimensions to the script than I could do alone, so I gladly change it to fit their style."

Whatever this jolly gang finally comes up with, the basics are set: *Happily Eva Afta* takes off where *Noddah Time* left off. If you remember, Da Wicked Queen (Matsumoto herself) was changed into one B-52 cockroach. In *Happily*, Da Queen seeks any means possible to break the spell and return to her baddest self. Unfortunately, to accomplish this she has to do one good deed, and ... well, any more would be finking.

Matsumoto claims she is her own worst critic, but she easily gushes about her productions: "Roslyn's music is the best; it's simply beautiful. And seeing the different elements — the acting, the script, the dancing, the songs — all combining to create something greater than its parts ... it's the greatest feeling I've ever known."

Not that Matsumoto is resting on her laurels. Along with Hunt and Excel, she's producing a video of *Lehua*, an excerpted fairy tale from *Once Upon One Noddah Time*, as the first installment of a "Tales With a Twist" series. In addition, she's been writing adaptations of Aesop's fables for performance in the schools.

"Gradually my works are becoming more complex," she says. "But, you know, although my stories have morals, they're not what you'd call profound or philosophical. What I write is a celebration of the people of Hawaii. Be ready to just sit back and allow yourself to enjoy it — have fun and laugh."

What's the hardest part about all this fun? "The endings," Matsumoto says. "For some reason, I have a very hard time resolving my plays in a way that will surprise the audience and yet satisfy the plot. *Once Upon One Noddah Time* had a running total of 16 separate endings."

Happily Eva Afta opens on Friday the 15th, with a special preview performance to benefit the Honolulu Advertising Federation on Wednesday the 13th. The April 27 show will be interpreted for the deaf community. Tickets for the show went on sale several weeks ago, so don't be surprised if the weekend shows are already sold out. But even if you have to choose a Wednesday or Thursday, you won't want to miss this local wonder. ■

Happily Eva Afta

Diamond Head Theatre
520 Makapuu Ave.
Opens Fri 4/15, 8 p.m.
Runs Wednesdays -
Saturdays, 8 p.m.;
Sundays, 4 p.m.
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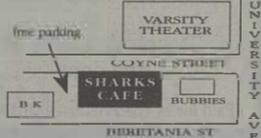
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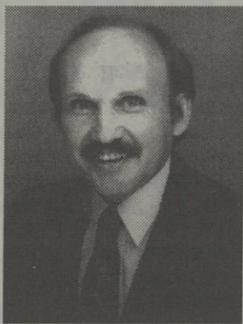
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April 13, 1994 ■ Honolulu Weekly ■ 11

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From Page 10

of such songs as Count Basie's "Shiny Stockings," Woody Herman's "Early Autumn" and more. The ensemble is directed by Patrick Hennessey. *UH Music Department Courtyard, UH Manoa campus: Sat 4/16, 8 p.m. \$5. 95-MUSIC*

Club Acts

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

Alternative

The Cocky Toad, 3169 Koapaka St. 299-7191. *Fri & Sat: Back Door. 10:30 p.m. - close*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Fri: Crossover.*

Blues

Caffe Valentino, 2139 Kuhio Ave. 926-2623. *Fri: Floyd Dixon Dixon Floyd*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Thur: The Survivors*
Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Sat: Floyd Dixon Dixon Floyd*
No Name Bar, 131 Kekili 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*
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Fri: Jay Larrin. Sat: TITO*
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002. *Thur: Johnny Kamae. Fri: Cecilio and the Free & Easy Band. Sat: Nelda Alvarez*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Fri: Baird Brittingham. 4:30 - 7 p.m.*
John Dominis, 43 Ahui St. 523-0955. *Sat: Nightwing*
Los Chiles, Kailua Town Center. 262-1818. *Fri & Sat: Blackpoint*
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Wed - Sat: Danny Dez. 5 - 7:30 p.m. Sun - Wed: Joe Kingston & Benedict Limahai*
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 Cannors - Ward, 1200 Ala Moana Blvd. 536-6197. *Fri: Jon Basebase. 5 - 8 p.m.*
Nick's Fishmarket, 2070 Kalakaua Ave. 955-6333. *Tue & Wed: Aura. Thur - Sat: Blondage*
No Name Bar, 131 Kekili St. 261-8725. *Mon: Coffee & Cream*
Oink's BBQ Rib Joint, Ward Centre, 1200 Ala Moana Blvd. 591-0584. *Fri & Sat: John Basebase. 8:30 - 11:30 p.m.*
Old Company, 2256 Kuhio Ave. 923-3373. *Tue: Andre Estrada*
Pizza Bob's, Restaurant Row, 500 Ala Moana Blvd. 532-4600. *Sat: Danny Dez*
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*
Irish Rose Saloon, 227 Lewers St. 924-7711. *Sun & Mon: One People*
Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Fri: Something Soul*
Jolly Rogers East, 150 Kaiulani Ave. 923-2172. *Wed - Sat: Bryan and Julie Huddy*

Guitar

Beachcomber Restaurant, 2300 Kalakaua Ave. 922-4646. *Sun: Wayne Takamine. 10:30 a.m. - 2 p.m.*
Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Thur: Douglas Frank*
Randy's, Kahala Mall Shopping Center 732-2861. *Thur: Chris Rego*
Ship's Tavern Restaurant, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Sun & Mon: Wayne Takamine. 6 - 10 p.m. Tue - Sat: Winston Tan*
Waikiki Broiler, 200 Lewers St. 923-8836. *Mon - Sat: Chris Rego. 5 - 9 p.m.*
Waikiki Shorebird, 2167 Kalia Rd. 923-2277. *Sun: Chris Rego*

Hawaiian

CALENDAR

Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Fri & Sat: Willie K*

Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur: Jimmy Kaina. Sun: Leon Siu. 2 - 4:30 p.m.*

Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 922-2268. *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: Brother Noland. 4 - 6 p.m. Jonah Cummings. 10 p.m. - midnight*

Fast Eddie's, 52 Oneawa St. 261-8561. *Thur: Bulikoko Band. Fri: Kapena*
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*

Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Sun: Strolling Hawaiian Duo. 10 a.m. - 1 p.m.*

Loeward Bowl Bar, 850 Kamehameha Hwy. 453-1050. *Fri & Sat: Hooihoi Band*

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, 41-202 Kalaniana'ole Hwy. 259-7933. *Fri: Ho'okena*

Sheraton Waikiki Hotel/Lobby Bar, 2255 Kalakaua Ave. 922-4422. *Sat: Tito Berinobis*

Sun: Keoki Johnson. Mon: Ryan Tang. Tue: Leon Siu

Sheraton Waikiki Hotel/Poolside, 2255 Kalakaua Ave. 922-4422. *Wed: Kahali'a w/ Pu'u & Halau Na. Thur: The Twilites w/ Noe & Halau Na. Fri: Kanilau w/ Noe & Halau Ke. Sat: The Twilites w/ Kahale & Halau Na. Sun: Moe Keale w/ Pua-Keala & Halau Ke. Mon: Ke'alahi w/ Kahale & Halau Na. Tue: Kahali'a w/ Kahale & Halau Na*

Sheraton Waikiki Hotel/Sand Bar, 2255 Kalakaua Ave. 922-4422. *Wed - Fri: Keoki Johnson. Sat, Mon & Tue: Ryan Tang*

Waianae Bowl Bar, 87-2070 Farrington Hwy. 668-8778. *Fri & Sat: Loco Moco Band*

Jazz

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

Caffe Valentino, 2139 Kuhio Ave. 926-2623. *Thur & Sat: Freshwood*

Coffee Gallery, Hawaii Kai Towne Center, 333 Keahole St. 637-5571. *Sat: Cool Breeze*

Hanatei Bistro, 6500 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*

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

Ramsay Galleries and Cafe, 1128 Smith St. 537-ARTS. *Tue: Mike Lewis Quintet. "Tribute to Duke Ellington"*

Reni's, 98-713 Kuahao Pl. 487-3625. *Tue: All That Jazz Big Band. "Night of the Big Band Blues"*

Roy's Restaurant, 6600 Kalaniana'ole Hwy. 396-7697. *Thur: Joanne & Friends*

Waikiki Broiler, 200 Lewers St. 923-8836. *Tue - Sat: The Edge*

Ward's Rafter, 3810 Maunaloa Ave. 734-0397. *Sun: Hawaii Jazz Ensemble. "A Tribute to Duke Ellington"*

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. *Thur - Sat: Bobby Gonsalves & David Nico. Sun - Tue: Ruben Yap. 5 - 7:30 p.m.*

Michel's, Colony Surf Hotel, 2895 Kalakaua Ave. 923-6552. *Wed - Sun: Les Pectz*

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

Rock

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Sun: The Town Clowns, Otis & the Abusers. "Surfers Nite Out," 9 p.m. - 1 a.m.*

Beeman Center, Pearl Harbor Submarine Base. 471-9309. *Fri: Higher Ground. 10 p.m. - 1:30 a.m.*

Coconut Willie's, International Marketplace, 2230 Kalakaua Ave. 923-9454. *Fri & Sat: Watusil*

Fast Eddie's, 52 Oneawa St. 261-8561. *Wed: Keith Olson & The Renovators*

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

No Name Bar, 131 Hekili St. 261-8725. *Sat: Big Dog*

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

Wave Waikiki, 1877 Kalakaua Ave. 941-0424. *Wed - Sat: Sticks & Stones*

World

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Wed: Sundance. Thur: North American Bush Band. Fri & Sat: Pagan Babies*

Compadres, Ward Centre, 1200 Ala Moana Blvd. 591-8307. *Wed & Fri: Scott Williams*

Iolani High School Carnival, 563 Kamoku St. 949-5355. *Sat: Zoom. 2 - 3 p.m.*

Maile Lounge, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Wed: Rolando Sanchez & Salsa Hawaii. (salsa)*

No Name Bar, 131 Hekili St. 261-8725. *Thur & Sat: Natural Vibrations*

Quintero's Cuisine, 1102 Piikoi St. 593-1561. *Mon, Thur & Sun: Luisa Barbosa. 6 - 9 p.m. (Mexican)*

Sunset Restaurant & Lounge, 2877 N. Nimitz Hwy. 839-3456. *Sun: Second Time Around. (Puerto Rican jibaro)*

The Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646. *Fri & Sat: Rolando Sanchez & Salsa Hawaii. (salsa)*

Acts to Grind This latest installment of UH's "Late Night Theatre" series is an audience-participation performance piece by the student group The Exhibition Coalition. *Kennedy Lab Theatre, UH Manoa Campus: Fridays & Saturdays, 10:30 p.m. through 4/30. \$4. 956-7655*

Dances We Dance/Kennedy Theatre Dance Auditions In early 1995 the local Dances We Dance company and UH Manoa's Theater & Dance Department will team up for an unusual collaboration, a staging of Doris Humphrey's classic dance work *Passacaglia and Fugue in C minor* in commemoration of the centennial of Humphrey's birth. Dances We Dance directors Fritz Ludin and Betty Jones will oversee the production, which will be included in the Dances We Dance season in January and in UH's annual dance concert in February. Auditions are open to everyone. *UH Manoa Temporary Dance Building, UH Manoa lower campus near Cooke Field: Thur 4/14, 6:30 - 8 p.m. 537-2152*

Happily Eva Afta See story on Page 11.

Hawaii Talent Stage Finals A boffo talent show, part of the proceeds of which will benefit Diamond Head Theatre. *Hilton Hawaiian Village Dome Showroom, 2005 Kalia Rd.: Sat 4/16, 8:30 p.m. \$10. 941-0924*

Last Virgin in Paradise Switching gears from its season-long production of the *Hawaii No Ka Oi* trilogy, Kumu Kahua presents the first U.S. production of this "serious comedy" by Pacific Island playwrights Vilsoni Hereniko and Teresia Teaiwa, in which an arrogant German tourist named Helmut (Kumu Artistic Director Gene Shofner), bitter after several unsuccessful marriages at home, seeks an "untouched" bride on the idyllic Pacific isle of Marawa. The ensuing comic culture clash unfolds in a plot that includes Pacific song and dance and even island clowns. Author notes: Writer Hereniko, originally from the island of Rotuma, is a faculty member at UH Manoa's School of Hawaiian/Asian & Pacific Studies and has several earlier plays to his credit. Teaiwa, born in Hawaii and a longtime resident of Fiji, is currently working on her doctorate at UC Santa Cruz. *Last Virgin* premiered in Fiji in 1991. *Kumu Kahua Theatre, Merchant and Bethel streets: Fridays & Saturdays, 8 p.m.; Sundays 6:30 p.m. through 5/1. (The performance on Sun 4/17 will be signed for the hearing impaired.) \$8. 737-4161*

LCC Modern Dance Festival Featuring works by Desiree Gremer, Paul Maley, Cyrenne Okimura, Stephanie Winieski and others. *LCC Theatre, Leeward Community College, 96-045 Ala*

Continued on Page 14

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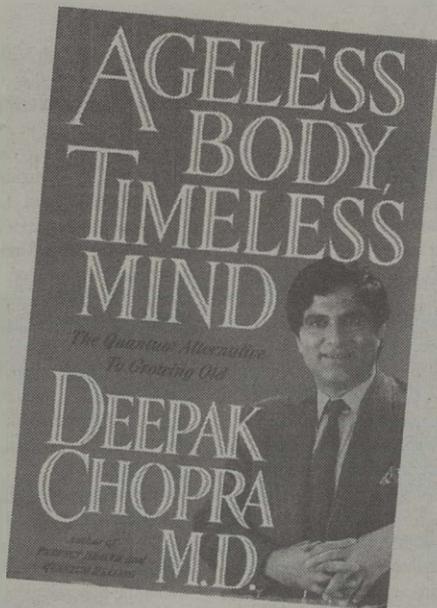
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Transcendental Medication

PHIL DAMON

The phenomenon of Deepak Chopra, M.D. — and it could hardly be called otherwise — has not exploded onto the contemporary health scene in a vacuum. Rather, Chopra has arrived on the crest of a wave of erstwhile allopathic doctors, from Larry Dossey to Bernie Siegel to novelist Michael Crichton and so many others it would take an entire article merely to list them. These are the legion of M.D.s practicing and preaching the gospel of mind-body medicine.

Nor does Chopra seem out of agreement with almost anyone among this varied legion. On the contrary, his writings contain references to them all: in the eye-opening examples with which he laces his discussions, in the eclectic range of recommended readings with which he concludes most of his books and in the glowing endorsements that appear on their dust jackets. He draws on sources as diverse as Hippocrates, Hesse and Hawking as he stakes out a territory that stretches the boundaries of what we think of as "medicine" to embrace mysticism, meditation and modern discoveries in quantum mechanics.

The result of all this has been a degree of celebrity unmatched by the most successful of his fellow mind-body M.D.s. He has become a familiar face to readers of *People* magazine and watchers of Oprah Winfrey and other TV talk shows. His seven books have sold over 2 million copies, and the most recent, *Ageless Body, Timeless Mind*, has been on best-seller lists for six months and has gone over 800,000 copies. He has spoken before the United Nations and the World Health Organization. The title of a recent cover story on Chopra in *New Age Journal* asks the question: "What's Deepak's Secret?"

Having been reading his books since 1988, when I was given a copy of his early autobiography, *The Return of the Rishi*, this question might seem at once so obvious and

so complex as to be almost impossible to answer. Chopra emerges in this account as a Western-trained endocrinologist from India who rose to become chief of staff at the New England Memorial Hospital and a professor at Tufts' and Boston University's schools of medicine. In the meantime, as were most of his colleagues, he was living much the same kind of unhealthy lifestyle as the patients for whom he was becoming more and more convinced he was doing little if anything to help.

Stretching the boundaries of medicine to embrace mysticism, meditation and modern discoveries in quantum mechanics, Deepak Chopra has attained a celebrity unmatched by his fellow mind-body M.D.s.

Then serendipitously in 1980 he discovered a book called *Transcendental Meditation*, and as he experienced a new sense of quiet within himself, he gradually abandoned nicotine, caffeine and alcohol and found himself drawn to the healing traditions of India. It was there in 1985 that he met Maharishi Mahesh Yogi, the founder of TM, who encouraged him to study the ancient Indian system of healing called *Ayurveda*, or "knowledge of the span of life." Not long after that he was heading up the newly founded Maharishi Ayurveda Institute in Massachusetts and turning out a mind-boggling book a year. All of this while conducting seminars and workshops across the country and ministering to patients at several medical centers for stress management

and behavioral self-awareness.

The form and content of Chopra's books might be described as a blend of philosophical insights, poetic images and analogies, scientific analyses and nuggets of inspirational self-help wisdom. Some recurrent themes: that our bodies are not sculptural objects of solid matter but are ever-changing rivers of quantum energy and information; that we possess the infinite creative intelligence of the universe at the most basic level of every cell, molecule, atom and subatomic particle in our bodies, which we are constantly recirculating with the atmosphere around us; that stress accumulates as chemical toxicity when we act and think contrary to our inner intelligence; that this contrariness of ours is based on cultural conditioning, including the fallacy that we are fated to age and deteriorate as the hapless victims of entropy; and that as we decondition ourselves from the "superstition of materialism," we enhance our access to a reality of limitless potential — which he encapsulates in the titles of four of his books as *Quantum Healing*, *Perfect Health*, *Unconditional Life* and *Ageless Body, Timeless Mind*.

All of this might seem like so much airy-fairy wishful thinking for a gullible readership — that is, if it weren't so resonant with current studies in holistic and consciousness awareness, if he hadn't recently been awarded a wing of San Diego's prestigious Sharp Memorial Hospital for the purpose of mind-body research, if he hadn't received a substantial grant from the National Institutes of Health to conduct this research, or if Queen's Hospital hadn't co-sponsored Chopra's visit to Oahu earlier this month.

Three events were scheduled for Chopra's weekend visit: a talk and book-signing on Friday at Borders bookstore, a seminar that evening at the Hyatt Regency Ballroom and a workshop on the following day at the same venue. Over a hundred people showed up at Borders to buy books and get them autographed and hear a short version of that evening's three-hour presentation, at which many of the same people were among a standing-room-only crowd of over 1,200. Saturday's all-day event was also sold out with 600-plus in attendance.

Chopra spoke in deep, accented tones which seemed therapeutic merely to hear. The enthusiastic audience response gratified the braintrust at Queen's who see the Chopra visit as a boost to their developing Lokomaika'i ("inner health") program, which features holistic therapies such as massage, meditation, visualization and "healing touch." Also pleased was Dr. Bob Aylmer, head of the co-sponsoring Life Cycle Learning Resources of Massachusetts.

I was electrified and energized by the weekend. Despite having read the books, I benefited from reminders of the steps for active mastery, the keys to balanced relationships, the principles of healthful bio-entrainment and aligning ourselves harmoniously with natural cycles, the essentials of *Ayurveda* and a whole lot more. Still, it will doubtless be the books that make the largest impact, and I have a hard time disagreeing with a friend who considers *Ageless Body, Timeless Mind* to be one of the most important works of the century. On Saturday afternoon Chopra was rewarded by the gathering with a standing ovation. ■

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Lynda Barry

ERNIE POOK'S COMEEK

CALENDAR

From Page 12

Hector

by Lynda Barry. "Cuarteto Patria on Cora Son-CocD106" - 506001 Barry/Qu

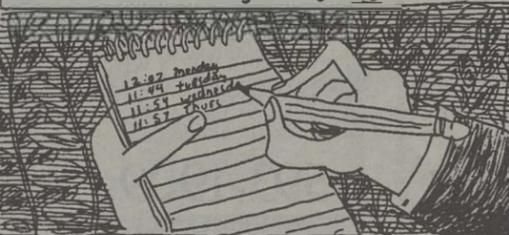
The music coming out of Hector Milonga's house is very beautiful. It's the first warm night and the windows are open and we can see an old lady with white and black hair in braids all wrapped around her head. She is bringing dishes to the table. We can see Hector Milonga laughing and eating and she laughs also.



In the yellow lit up square of the window they are laughing. Hey! says Jim Jimmy Jim. Hey stupe keep your head down you trying to get me busted? I am in the bushes with Jim Jimmy Jim. I am on a mission with him now he has enough gas to burn the house of Hector Milonga down down down. The music coming out of that lit up house is so beautiful. Hector Milonga gets up and dances with the old lady and the old lady dances back. Jim Jimmy Jim checks his matches.



Tonight is just practice. Tonight is just practice for the day Jim Jimmy Jim pays Hector back for touching the beautiful Joanne. The beautiful sister of Jim Jimmy Jim who no one must ever touch he lights a match in one try and we wait. We wait until every light in the house goes out. Time? Says Jim Jimmy Jim. I look at my watch. 11:57 I say. Jim Jimmy Jim writes it in a notebook next to 11:54, 11:44, 12:02. He has been watching many days.



Hector Milonga is a man. Hector Milonga has a job. Hector Milonga should never have started it he started it he deserves it says Jim Jimmy Jim. Another match. Let's go says Jim Jimmy Jim and then the sound of feet in the dark. We freeze. The sound of pink feet walking in the dark the pink feet of Joanne move slow to the house of Hector Milonga. Hector Hector whisper Joannes pink lips. Hector. I will kill him whispers Jim Jimmy Jim then both of them at the exact same second whisper his name. Hector.



Ike St., Pearl City: Fri 4/15 & Sat 4/16, 8 p.m. \$8. 455-0385

The Mikado Gilbert and Sullivan's classic musical is presented by Punahou School's drama department. *Dillingham Hall*, Punahou School, 1601 Punahou St.: Fri 4/15, 7:30 p.m.; Sat 4/16, 2:30 p.m. \$5. 944-5711

Rehearsal for Murder If life imitates art, then this two-act murder mystery is theater imitating TV: a teleplay by Richard Levinson and William Link, adapted for the stage by D.D. Brooke. It's the Great White Way, and a leading lady has apparently killed herself following opening night. Was she panned by the *Post*, or is there more to it than meets the eye? This Windward Theatre Guild production features headliners Rod Martin and Anne Willmarth and a supporting cast of 12. *Kaneohe Community Center*, 45-613 Puohala Rd.: Fridays & Saturdays, 7:30 p.m. through 4/23. \$12. 254-4579

Rosenkrantz and Guildenstern are Dead This much-produced '60s theater-of-the-absurd comedy by Tom Stoppard sets *Hamlet* on its head, retelling the story from the point of view of these doomed comic characters and picking scenes up where the Bard of Avon left them off. Directed by Ellen Polyhronopoulou and featuring Kenneth Enright and Mark Gilbert in the title roles. Performances will be at Mid-Pacific Institute's Kawaiahae Fine Arts Center, Manoa Valley Theatre's temporary home while its own space is renovated. *Kawaiahae Fine Arts Center*, Mid-Pacific Institute, 2445 Kaala St.: Wednesdays - Saturdays 8 p.m.; Sundays 4 p.m. through 5/1. \$20 & \$22. 988-6131

Showboat The Kaimuki Performing Arts Center presents the classic musical, based on the novel by Edna Ferber with lyrics by Oscar Hammerstein II and music by Jerome Kern, featuring a cast and orchestra drawn from a number of local elementary, intermediate and high schools, as well as alumni of the performing arts center who are now at Kapiolani Community College and UH Manoa. Directed by Peggy Anne Siegmund, with musical direction by Hank Fordham, Choreography by Dustin Sparks and design by Dennis Proulx. *Kaimuki High School Theatre*, 2705 Kaimuki Ave.: Fri 4/15 & Sat 4/16, 7:30 p.m. \$5 (\$7 for the 4/16 show, which is a Kaimuki High School Alumnae Association fundraiser for scholarships and school improvements). 737-2736

Sister Mary Ignatius Explains It All for You and Pvt. Wars Two short plays presented by the Windward Community College Players. Christopher Durang's *Sister Mary*, directed here by Katie Doyle, revolves around a nun (surprise!) and the pranks some her former students play on her. *Pvt. Wars*, directed by Ben Gutierrez, is a dark comedy about Vietnam vets written by James McClure, author of such well-known comic dramas as *Lone Star* and *Laundry and Bourbon*. *Little Theatre*, Windward Community College, Kaneohe: Fridays & Saturdays, 8 p.m. through 4/30. \$6. 235-7446

Ten Nights in a Barroom Hawaii Pacific University Theatre presents this musical melodrama, adapted from a 19th-century temperance drama on the evils of "demon rum." The cast of characters runs the gamut of Dudley Do-Right stereotypes: the villain (hiss!), the bumpkin, the good man enslaved by the bottle, the long-suffering family, the dancehall tart with a heart of gold. Gary Anderson plays the nefarious Harvey Green, and Jason Tam (who performed in Honolulu and recently on Broadway in *Les Misérables*) as the shoeshine boy. Directed by Joyce Maltby with choreography by Brad Powell. *HPU Theatre*, Hawaii Pacific University Hawaii Loa Campus, Kaneohe: 4/15, 16, 22, 23, 28 - 30, 8 p.m.; Sundays 4/17, 24 & 5/1, 6 p.m. \$10. 233-3138

surrounds it. Through 5/20. *Dole Cannery Square*, 650 Iwilei Rd. 536-4066

Hawaii Pacific University Art Show The work of 40 HPU students in a variety of media and forms including oil/acrylic, ceramics, sketches, photographs and sculptures. Through 4/23. *HPU Art Gallery*, Hawaii Loa campus, 45-045 Kamehameha Hwy. 233-3167

Ho'omaluhia Cliffs Windward scenes and other new prints by Gary Reed. Through 4/30. *Koolau Gallery*, 46-056 Kamehameha Hwy. 247-0709

Island Renaissance Classically inspired oils by Dexter Doi. Through 4/31. Centre Court Restaurant, 1088 Bishop St. 539-3115

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

Lifetravels Mixed media by Harper Richards. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-ARTS

Multimedia Miniature Show Exhibit of artwork within the dimensions of 6" x 6" in 2-D and 3-D. Through 4/30. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126

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

Spring Break-IN Recent airbrushed abstracts and computer images by Timothy In. Through 4/30. *Village Espresso*, 1249 Wilder Ave. 486-3976

Tandem Spirits Ceramics and paintings by Kay Mura and Cora Yee. Through 4/23. *Keiko Hatano Gallery*, 903 Waimanu St. 536-4899

Hans Eric Vomdorp and Son Watercolors of Hawaiian flora. Through 4/30. *Caffe Valentino*, 2139 Kuhio Ave. 926-2623

Art Events & Classes

Robie Conal: "The Art of Attack" Los Angeles "guerilla" poster artist Robie Conal presents a slide lecture portraying some of his caricatured painting-as-posters which have splattered across urban streets from coast to coast. *Academy Theatre*, Honolulu Academy of Arts, 900 S. Beretania St.: Wed 4/13, 6:30 p.m. Free. 532-8700

Museums

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 exploring how the greenhouse effect has altered the atmospheres of our solar system. Through 5/8.

Greehouse 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

Fabienne Blanc Large watercolor paintings of tropical flowers, fruit and foliage. Through 5/22.

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

Immediate Family There are two ways to approach this controversial and compelling show. If you wish to be provoked and possibly offended, then walk right in and let your subjective responses take over. But if you prefer to be touched and awed by the artist's own perspective, then take time to view the excellent 30-minute documentary film covering the artist, her "model" children and the various moral dilemmas she has wrestled with in the production and publication of her powerful and evocative work. Then walk into a collection of extraordinary photographs of ordinary things every mother encounters as she steers her family through childhood: children swinging by their hands, swimming or playing dress-up. There would be no controversy at all, and the collection would be divested of much of its haunting strength, were it not for the fact that in many of the photographs, the children are nude. —*Nikki Ty-Tomkins*. 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.

Continued on Page 16

Dining Guide

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Food

Byron II Steak House is a throwback to a more innocent time when your parents went out to have a good, solid meal with all the trimmings.

PHOTOS: JEFF HELBERG



ents saw in a good dry martini — it's an acquired thirtysomething sort of taste — so it's also about time you look into the kind of restaurant that they preferred to visit when they weren't dragging you along with them. Go to Byron II, then call your parents and tell them that they were finally right about something, after all. By the look of the crowd on a typical weeknight, a lot of later baby-boomers have already made the same discovery. And although Byron II is not the least bit hip — jeez, it's located in a *shopping mall*, for God's sake — these "me-generationals" and "generation Xers" seem to be having a mighty good time rediscovering the simple pleasures of a meal that our parents would have called "gourmet."

The first thing you notice about Byron II is that they understand traditional service. The waitstaff calls you "sir," not "dude." And although several of their dishes, like the Caesar Salad (\$5.25), Lobster Flambé (\$27.75), Chateaubriand (\$31.00) and Crepes Suzettes (\$9.00 for two) require tableside preparation, here it seems a pleasant visual diversion rather than an intrusion on your privacy. Actually, privacy is one very pleasant aspect of Byron II: Even though the restaurant has enough activity to make you feel casually comfortable, it is still quiet enough for an intimate conversation. Better still, the booths still have an old-world comfort about them in a time when it is considered chic to make fine-dining restaurants feel like diners.

The food is also pleasantly anachronistic. Your basic Baked Potato (\$3.25) is heaped with butter and sour cream without apology. You can order an aged 1-pound T-Bone Steak (\$30.45) without the waitress first checking your cholesterol levels. And the word "flambé" is still used openly, without the slightest hint of kitsch or irony. Best of all, these simple "gourmet" dishes are all done correctly and served with just the right amount of embellishments. At Ruth's Chris Steak House, for example, many thirtysomethings flaunt their non-PC tastes for big slabs of red meat (PC translation: your periodic, medically suggested need for supplementary dietary iron). At Ruth's Chris you pay for this indulgence by sitting in uncomfortable chairs and getting nothing else (including service) along with your big hunk of beef. At Byron II, however, an impeccably done steak Diane is seared to your taste, smothered in a sauce made from pan glaze, Dijon mustard and cognac and then topped off with a dab of Bearnaise — all done tableside. Your steak is then served with a side of grilled vegetables, and you know how your parents felt about vegetables (PC translation: there are still starving vegetarians in India, so eat all your vegetables, too).

has forgotten the point of restaurants: They are places for diners to be pampered, to overindulge and to feel more comfortable than when eating at home. That is precisely what you get when dining at Byron II. Elsewhere, even at the best restaurants, true relaxation is no longer part of the dining-out equation. Opulence is frequently accompanied by pretension — e.g., Hy's and Michel's. Brasserie hipness means it's too noisy to converse — e.g., Roy's and Sunset Grill. And culinary innovation leaves one wondering why you paid for someone's latest experiments with the very PC Pacific Rim influences — e.g., Prince Court and The Maile Room.

Despite the name, Byron II is not a steakhouse in the conventional "Let's go to Sizzler" sense of the term. Byron II is a throwback to a more innocent time before the U.S. Beef Council had to advertise that "it's what's for dinner." Byron II conjures up images of good old days when Oysters Rockefeller (\$8.25), Steak Diane (\$27.75), Broccoli with Hollandaise (\$3.50) and Cherries Jubilee (\$9.00 for two) sounded like exotic extravaganzas. Once, you know, they really did sound exotic, back in the days before crab cakes, black-and-blue sashimi and angel hair pasta (all items that unfortunately have been added to the classic Byron II menu to appeal to the tragically hip). But basically, Byron II is still the kind of place to which your parents went to have a quiet evening away from their screaming little monsters (PC translation: spend some quality time together), have a martini or two and enjoy a good, solid meal "with all the trimmings."

Chances are you've probably just recently discovered what your par-



PC-Free Dining

DON DOUGHERTY

The mere fact that an established acronym can be stolen and then repopularized with an entirely new meaning in less than a decade is certain proof that the Western world is deteriorating. Less than ten years ago, "PC" meant one, and only one, thing: personal computer. Today "politically correct" is the first notion that springs to mind when one hears the initials PC. No oxymoron offers greater incongruity, yet no one seems to notice the self-contradictory irony built into this popular catch phrase. One politically correct position of the '90s is the belief that politics is ethically incorrect. To act "politically" now means to lobby for one's own interests at the expense of all else. Carried to its logical conclusion, the phrase "politically correct" must then mean to believe and promote blindly what is "correct" without regard for minority opinion. In the '40s there was another word for this approach: The Italians called it fascism.

Under the perfectly politically correct regime, there wouldn't be a smoking section in any restaurant. There would be no steakhouses, serving veal dishes would be a capital offense, and every restaurant would be required by law to preface its name by the word "Chez" and follow it with the word "Bistro." In an entirely PC world, there most certainly would be no Byron II Steak House, which is one more bit of evidence that the Western world is slipping rapidly downhill. (PC translation: The Stairmaster is broken.)

Modern man (PC translation: post-agrarian humanoids of both genders)

Byron II Steak House

Ala Moana Center
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Saturdays, 11 a.m. -
4:30 p.m.
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CALENDAR

From Page 14

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

Honolulu Art For Life An exhibition of works by over 60 different artists including Deb Aoki, Gaye Chan and Esther Shimazu. A portion of the proceeds from the silent auction on May 4 go to benefit the Life Foundation. Opens 4/13, through 5/4.

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

Old Life New Life: Photographs by Sharon Britt, furniture assemblages by Douglas Britt. Opens 4/6, through 6/8.

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. Through 4/24.

Elizabeth Keith: The Printed Works Scottish-born and Japan-trained printmaker Elizabeth Keith's potent handling of form and line are elegantly showcased by a medium that stresses flat areas of color and sharply lined images. But her keen eye for human character and her ability to evoke a personality with a few deft strokes imbues each apparently formal piece with unexpected vitality. It is a wonderful fusion of form and content. Through 4/24. —N.T.T.

Islanded: Kauai Society of Artists Juried Exhibition The works of 12 contemporary artists from the island of Kauai. Through 4/26.

Recent Silver Acquisitions A small-scale installation that showcases acquisitions of Western decorative art. Through 9/25.

Shin Hanga Prints: Masterpieces from the Academy's Collection The "new prints" produced in Japan from 1906-1920. Through 4/24.

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.

Reservations required. **Hawaii Nature Center**, 2131 Makiki Heights Dr.: Sat 4/16, 6 - 8 p.m. \$5. 955-0100

Critters & Climate What's the difference between a warm-blooded animal and a cold-blooded animal? Why is there a greater number of animal species concentrated in the tropics than the cooler polar regions? Discover the relationship between animals and their different climates and play the "Food Chain Game." **Paki Conference Room**, Bishop Museum, 1525 Bernice St.: Sat 4/16, 9 - 10:30 a.m. \$12. 848-4168

Nature Photography For Kids For budding photographers 8 - 11 years old. Bring your Polaroid camera along and discover composition, light and color in the natural world through discussion and games. Reservations required. **Hawaii Nature Center**, 2131 Makiki Heights Dr.: Sun 4/17, 1:30 - 3:30 p.m. \$5, additional \$10 film fee. 955-0100

Hikes and Walks

Aiea Loop This well maintained and popular loop trail offers nice views of the Koolaus and the Pearl Harbor/Halawa area. The remains of a crashed cargo plane and numerous koa and *obua lehua* trees are special points of interest. **Hemenway Room 101**, UH Manoa campus: Sun 4/17, 8:30 a.m. \$10. 956-6468

Diamond Head Breakfast Hike An early one that will take you to the top of Diamond Head for a light meal. *Call the Hawaii chapter of the Sierra Club for more information.* Sun 4/17, 5:38-6:16.

Etowah Valley of Makiki Valley Lean about local plants with medicinal or food value on this hike along the Kanealole and Makiki Valley trails. Reservations required. **Hawaii Nature Center**, 2131 Makiki Heights Dr.: Sat 4/16, 9 a.m. - noon. \$5. 955-0100

Waahila (St. Louis Heights) Escape the hustle and bustle of Honolulu without leaving Honolulu. The extensive native rain forest, panoramic views and accessibility make this an ideal hike. This one's rated difficult, so be prepared. Registration required. **Hemenway Room 101**, UH Manoa campus: Sun 4/17, 8:30 a.m. \$10. 956-6468

Whatevahs

Bud Light Pro Beach Volleyball Four-person volleyball hits the beach at the Hilton Hawaiian Village. Eight teams, littered with ex-Olympians, battle it out for the big bucks. Look for former Bows Carlos Briceno and Allen Allen. **Hilton Hawaiian Village**, 2005 Kalia Rd.: Sat 4/16, 9 a.m. - 5 p.m. & Sun 4/17, 9 a.m. - 4 p.m. Free. 949-4321

Mayhem in Manono, A Murder Mystery Game Are you a armchair Holmes or V.I. Warshawski? Test your deductive skills in this murder-mystery. Is it the countess, the gossip columnist or the playboy? Enrollment limited. Fri 4/15, 6:30 - 10:30 p.m. *Call K.C.C.'s Office of Community Services for meeting place and registration information.* 734-9443

Poet's Choice Lynne Sharon Schwartz, visiting writer at UH Manoa, reads from her work as well as from selected favorites by other authors. Schwartz's novel, *Leaving Brooklyn*, was nominated for the PEN Faulkner Award for Fiction, 1990. Her 1983 novel, *Disturbances in the Field*, was nominated for a National Book Award as well as for the PEN Hemingway First Novel Award. *Red Ram Coffee Roasters*, 45 Hoolai St.: Fri 4/15, 7:30 p.m. Free. 263-3615

Surfboard Raffle Win a 9-foot longboard and help out a good cause: the AIESEC, an international student internship organization. Tickets are \$3. The board is by Downing Hawaii. *Call Brett at 949-7029 or the AIESEC at 956-6431 to purchase a ticket.*

Supernatural Tales of Oahu Storyteller Glen Grant takes you on an imaginary drive around Oahu in true *bololo* fashion. Learn about the island's many legends and tales of haunting both ancient and modern that still evoke mystery. Leave pork products at home. **Waikiki Heritage Theater**, Interantional Marketplace, 2380 Kalakaua Ave.: Thur 4/21, 7:30 - 9 p.m. \$7. 943-0371 ■

Learning

Alternative Energy Dr. Harold Hubbard, president and chief executive officer for High Technology Research, discusses the many renewable-energy options we have in Hawaii. The Bishop Museum's "Greenhouse Earth" exhibit will be open following the lecture. **Castle Memorial Bldg**, Bishop Museum, 1525 Bernice St.: Tue 4/19, 7 p.m. \$7. 848-4168

Aquarium After Dark Take a flashlight tour of the Waikiki Aquarium and learn about the changes the reef community undergoes as day turns to night. Minimum age 5 years. **Waikiki Aquarium**, 2777 Kalakaua Ave.: Wed 4/13, 7 - 9 p.m. \$6. 923-9741

Does God Exist? — A Debate Humanists Hawaii and Hawaii Youth for Christ co-sponsor this meeting of the minds and clash of beliefs. In one corner is Dr. William Lane Craig (theist), Doctor of Theology, University of Munich. In the other corner, Dr. Gordon Stein (atheist), Ph.D. Physiology, Ohio State University. **Art Auditorium**, UH Manoa campus: Wed 4/13, 7 p.m. Free. 956-2942

Medicinal Plants Local botanist Beatrice Krauss explains the ancient healing arts and uses of plants for medicine. **Hawaii Nature Center**, 2131 Makiki Heights Dr.: Thur 4/14, 7 - 8:30 p.m. \$5. 955-0100

Slowing Global Warming Dr. Fred Mackenzie, UH Manoa professor of oceanography and geology, discusses how a cautious society can slow a warming trend by decreasing fossil fuel use and slowing population growth. The Bishop Museum's "Greenhouse Earth" exhibit will be open following the lecture. **Atherton Hallau**, Bishop Museum, 1525 Bernice St.: Thur 4/14, 7 p.m. \$7. 848-4168

Totsavers Class Learn infant and child safety in the home, first-aid skills and accident prevention. Upon successful completion of the class, participants will receive an American Heart Association infant/child CPR certification card valid for one year. **Castle Medical Center**, 640 Ulukahi St.: Wed 4/13, 5:30 - 9:30 p.m. \$40. 235-8737

Kids

Campfire Program Experience the magic of the night as you spend an old-fashioned evening around the fire and listen to stories of old Hawaii.

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The Straight Dope

ILLUSTRATION: SLUG BIGNORINO



I'm 48 years old. A few months ago a small growth appeared on the upper side of my left forearm. It looked like a wart, but I went to a doctor recently and had it excised and biopsied. It was a squamous-cell carcinoma. The doctor told me there was almost nothing to worry about since squamous cell is one of the least dangerous forms of cancer. Still, it's hard not to stress about this. I trust your always excellent feedback. What is a squamous-cell carcinoma? Does it metastasize at predictable rates? How much do I really have to worry about? If it makes any difference, I smoked cigarettes off and on for 30 years but quit for good 14 months ago. —Neil Flowers, Santa Cruz, Calif.

Nothing like cancer to make an aging baby-boomer realize he's not a kid anymore. Not to argue with your doctor, but "least dangerous" is not a term I would apply to squamous-cell carcinoma. It is much less dangerous than some cancers, but it can spread and it can kill you. What's more, if you've had it once, there's a significant risk that you'll get it again. See a doctor immediately about any new growths. Also, while the damage has probably already been done, I'd skip any future sunbathing: Squamous-cell carcinoma appears to be directly related to solar exposure.

Skin cancer generally is extremely common, accounting for a quarter to a third of all cancers. New cases appear to be increasing rapidly, perhaps because of the thinning ozone layer; some call it an epidemic. There are three main types: basal-cell carcinoma, squamous-cell carcinoma and melanoma. Basal cell is the most common by far, with more than 500,000 new cases a year. It's also the least dangerous. Basal-cell carcinomas grow slowly and seldom spread; deaths are rare. Squamous-cell carcinoma also occurs fairly frequently, with about 100,000 new cases per year, but the prognosis isn't as bright; this type of cancer kills about 2,000 people a year. Still, it's a lot less serious than melanoma, the most dangerous of all skin cancers. About 32,000 people are diagnosed with new melanomas each year; 6,500 of them will die of it.

Diagnosing skin cancer is something you want to leave to the pros, but in general basal-cell carcinomas are smooth while the squamous-cell kind have a sandpapery feel (squa-

mous means scaly). Melanomas typically affect pigmented areas such as moles and birthmarks. Squamous cancers usually show up in areas most exposed to the sun, such as the head, neck and the back of the hands and forearms, often on sun-damaged skin (roughened, wrinkled, discolored, etc.). Light-skinned people are more vulnerable than dark; men get them twice as often as women.

The cure rate for squamous-cell carcinomas is on the order of 90 percent — not an entirely comforting figure. The thinner and smaller the tumor, the better the odds it won't recur. One study reported a 99.5 percent cure rate for growths less than 1 centimeter in diameter, but only 59 percent for those larger than 3 centimeters — a compelling argument for not procrastinating on getting your suspicious bumps looked at.

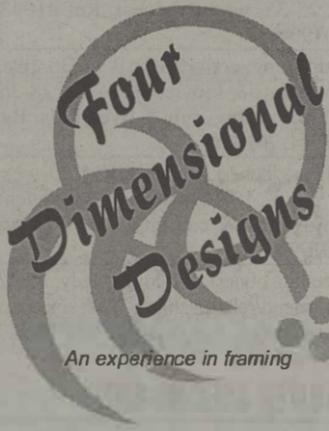
Your smoking probably had little to do with your carcinoma. The real culprit was baking on the beach when you were a kid. One study concluded that using an SPF 15 sunscreen till age 18 could reduce the number of nonmelanoma skin cancers 78 percent. Never-tan, always-burn types would be smart to use SPF 25 to 30, and what the hell, a big umbrella and a muumuu might not be such a bad idea either. Better a little dorkiness now than a biopsy later.

Since when do CDs skip? Since last week, in my case. What gives? I thought CDs were immune to the failings of mere vinyl. —John Bagdonas, Jersey City, N.J.

Alas, another bit of audio hype. Dirty CDs will skip just like dirty records. A complicated system of beam splitters and servomechanisms keeps the laser centered on the CD "groove," but an opaque glob stuck to the disc may throw the system off and cause a skip. The cure, usually, is to clean the disc with a clean dry cloth, always by wiping from the center of the disc to the edge. That way an accidental scratch won't obliterate so much consecutive musical data that the error-correcting circuitry gives up in disgust.

— Cecil Adams

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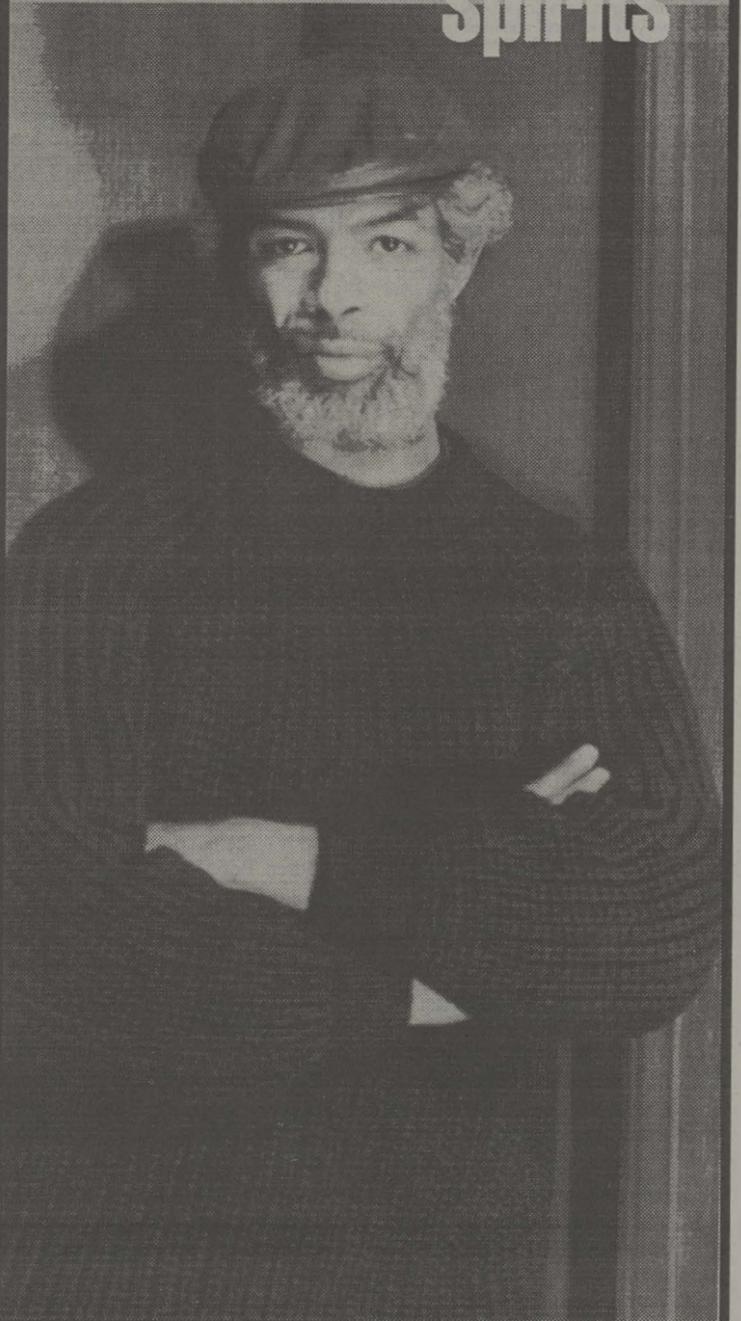
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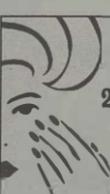
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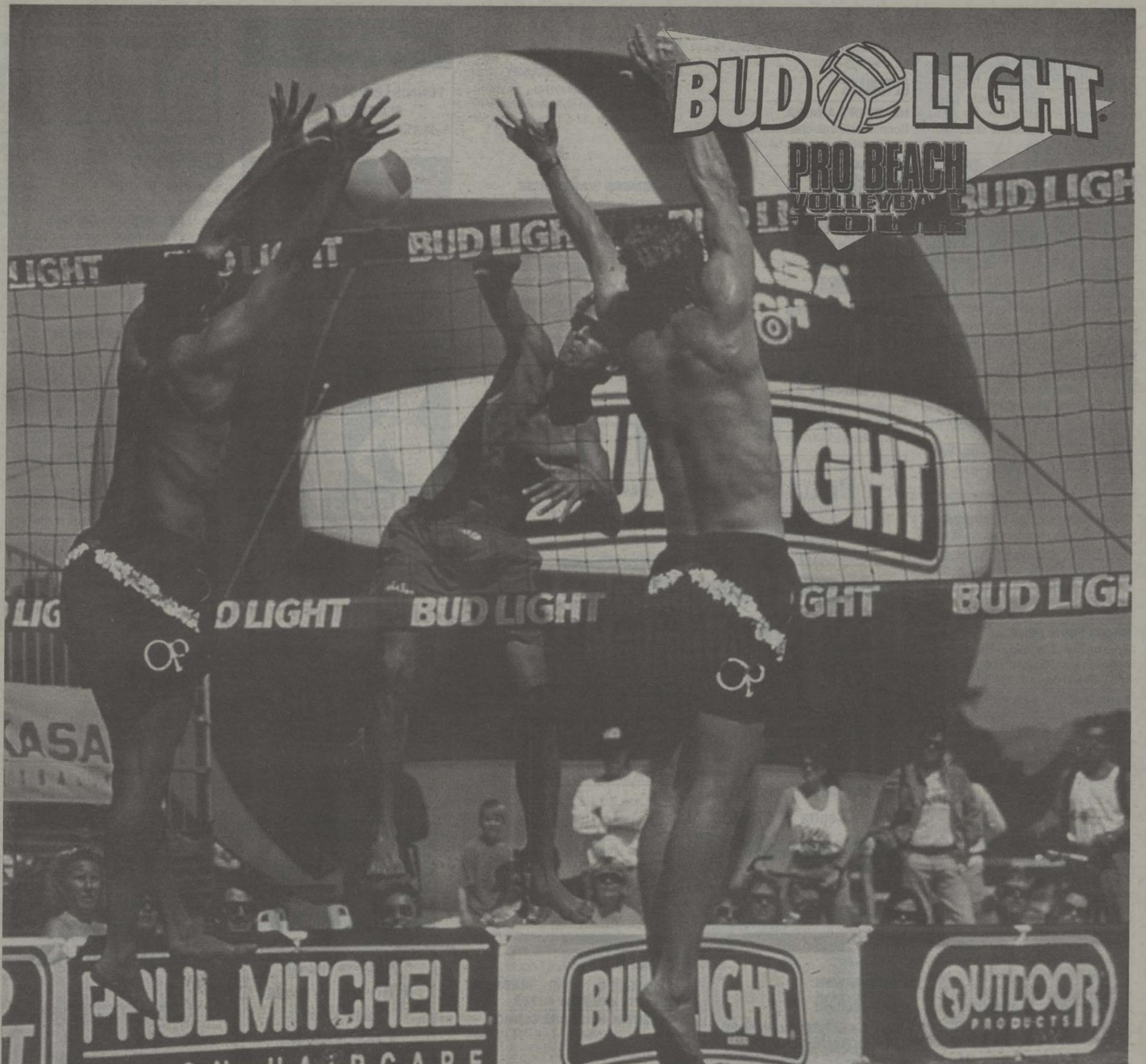
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