



Straight Dope 17

Artist Visionary Inventor 11

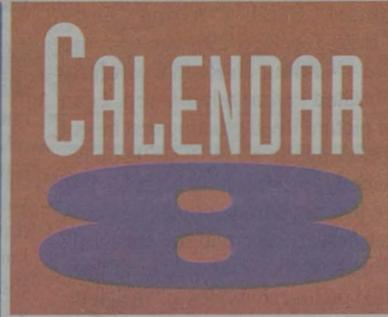


LETTERS 2 LIFE IN HELL 10

LYNDA BARRY 12 MUNCHING AT MALIA'S 15



15



H O N O L U L U

Weekly

FREE

Volume 4, Number 30, July 27, 1994

Life and Breath

IT'S 11:30 P.M. when the phone rings. "It's the chamber. We've got a critical patient here with *necrotizing fasciitis*. Are you available?" asks the treatment coordinator for the Hyperbaric Treatment Center (HTC) of UH's medical school. Located in an unprepossessing block in the Kakaako waterfront district, HTC is staffed by a team of on-call care providers and full-time medical personnel, engineers and administrative staff. The chamber helps solve lots of medical emergencies. *Necrotizing fasciitis*, the deadly "flesh-eating bacteria" of tabloid fame, is

Continued on Page 3



ART BY LINDA FONG

Mondo Castrato

Real Men Don't Need Estrogen

Could estrogen-aping chemicals in the environment be dealing males a swift kick to the groin?

PAGE 4

Letters

Reed re-examined

Chris Planas' take on big, bad Ishmael Reed ("Airing Dirty Laundry," *HW*, 6/29) was way too tame — a drag on Reed's carefully cultivated *enfant terrible* rep. I can just picture Reed gloating that he got off easy again: a rakish smile on his bearded face, smacking his lips, "Ah, I've just devoured another innocent interviewer who read me straight!"

Reed, of course, should have been called on his references to "the" feminist movement — when he knows full well that there are many movements in current feminist politics and practice. What an irony to find Reed quoting black feminist Bell Hooks that "the" feminist movement is a racist movement. First of all, I'm glad that Brother Reed is at last being educated by critical-thinking black feminists. He spent so many years being jealous of and dissing the literary success of writers such as Alice Walker and Toni Morrison. One of his favorite ploys was to attack them for disloyalty by writing about the violence done to black women by black men. In calling L.A. for the "latest on O.J. Simpson," did Reed comment on Simpson's long history of brutality to his murdered wife?

In the interview, Reed refers to Hooks' essay on black female divas, misreading totally the aim of her critique. Hooks is actually exposing the inflated egos and competitive attitudes of some high-muckety-muck black women (not white women) toward struggling black female scholars and writers. Hooks is admonish-

ing black female superstars to show some sisterhood and TLC to their young sisters.

Yo, to Reed on the "white media's" negative stereotyping of all its social ills with nonwhite figures: Has he checked out the films of Spike Lee or John Singleton lately? They're filled with nasty takes on black women as "hos" and ghetto males as drug pushers in the 'hood. Things — feminisms, life and media — Brother Reed, are much more complicated, messy and unruly than your rap would have us believe.

Nancy Caraway

OHA Chronicles, cont.

"When there are co-trustees, such as OHA, individual trustees are also responsible for preventing other trustees from committing a breach of trust and for redressing any breach of trust that has been committed." This — and other trust obligations highlighted by the state auditor, Marion Higa — requires that individual trustees must speak out when they believe there is impropriety. This is not troublemaking. It is obligatory. A trustee's loyalty must always be to the trust and its beneficiaries, not to individual trustees and especially not the trustee who signs a per diem slip.

Sam Kealoha misses this point in his letter (*HW*, 6/29). However, he does concede that OHA has expended a lot of money on his per diem, hotel and more: \$25,000 plus this year. He states that the money has been well spent because he has to travel from Molokai to attend meet-

ings. He even claims that his attendance at meetings is not a joy but a duty — even a risk of life — because he flies on such tiny aircraft. Was Mr. Kealoha risking his life when he requested and received compensation for attending Sen. Akaka's fundraiser? Mr. Kealoha conveniently fails to mention that there were days when he was paid per diem, hotel or car expenses when no OHA committee or board meetings were scheduled.

The point Mr. Kealoha misses — as do many other politicians — is one of conviction. Mr. Kealoha says our people are impatient. I disagree. Our people have demonstrated great patience and restraint over the last 100 years. However, what I do see is frustration. Frustration with elected leaders who provide no leadership — elected leaders who lack the integrity, courage and the spleen it takes to stand upright and alone when truth demands it.

Our people deserve better, Mr. Kealoha.

Rowena Akana
Trustee, OHA

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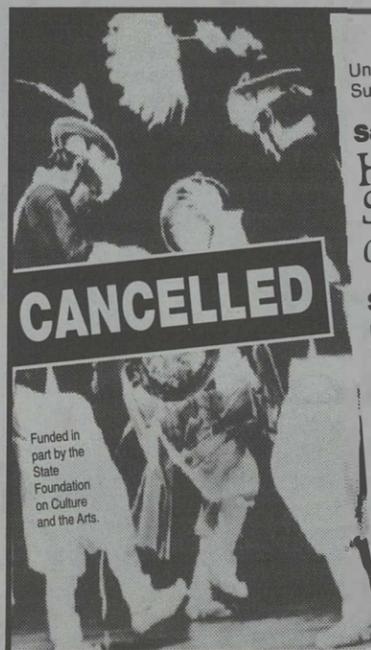
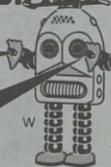
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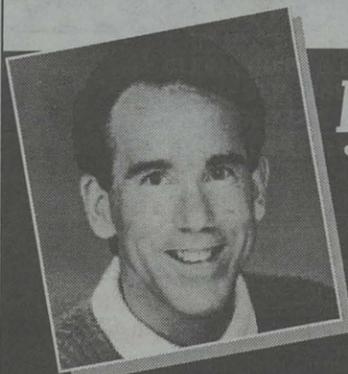
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Ocean

UH's Hyperbaric Treatment Center isn't just for the bent.

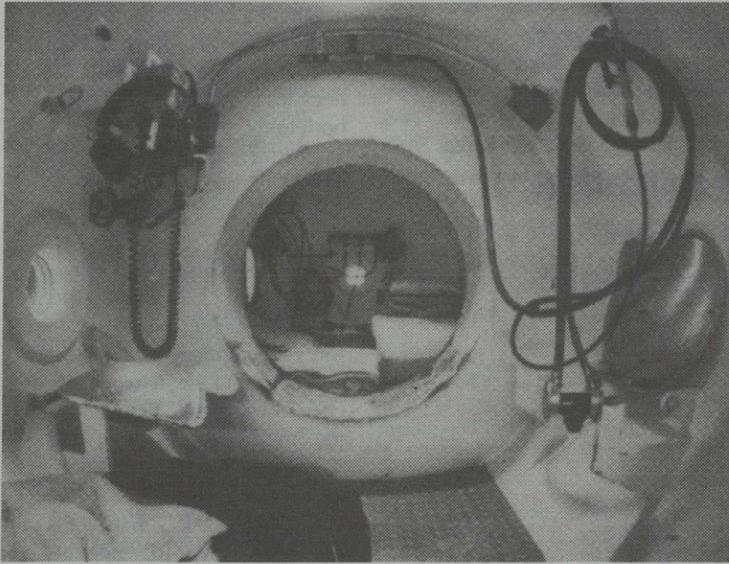


PHOTO: NIKOLAI TURETSKY

Grace Under Pressure

From Page 1

only one of them. Yet one of the few successful treatments for this notorious disease is hyperbaric oxygen (HBO), or oxygen administered under pressure, the *raison d'être* for HTC.

The patient is rushed into the building and hoisted onto a narrow cot inside the chamber. The structure itself resembles a giant steel Contac capsule with portholes, 17 feet long and 6 feet in diameter. "He's one sick puppy," says treatment coordinator Carol Chernow. "A substantial strip of necrotized flesh has been removed from his leg," she adds.

DALE GILMARTIN

The man's face is pale and mottled; he's in obvious pain. The chamber is sealed and treatment begins: pressurization to the equivalent of a dive to 66 feet in the ocean, followed by administration of 100 percent oxygen via a mask. A loud hum reverberates through the cylinder, and the patient's breaths resonate through the oxygen breathing apparatus like Darth Vader's voice.

Though battling flesh-eating bacteria and other HBO treatments comprise a small but growing share of HTC's caseload, the facility's original purpose was to treat injured scuba divers. It is the busiest facility of its kind in the nation.

Frank Farm has been the HTC's director since it opened in 1983. His rugged appearance testifies to years spent as a diving fisherman. "My involvement in this business is a result of my own decompression sickness injury. I had to be treated by the Navy because there was no hyperbaric facility available for civilians at the time, and I wondered why not."

Decompression sickness (DCS), commonly known as "the bends," afflicts a small percentage of scuba divers. The air we breathe is approximately 80 percent nitrogen and 20 percent oxygen. When breathing compressed air at depth, divers accumulate excess nitrogen in the tissues of their bodies.

Problems sometimes occur when divers exceed recommended safe diving depth, duration and ascent guidelines. Nitrogen then bubbles in the blood when divers return to the decreased pressures at the water's surface, much as a shaken can of beer or soda fizzes when you pop the top. The pain of these bubbles lodging in joints and tissues can double a diver over in agony, thus the name "the bends." In the worst cases, bubbles lodged in the brain or spinal column can result in paralysis or even death.

Generally, those following safe diving protocols suffer no ill effects from nitrogen buildup. Of the estimated tens of thousands of scuba divers that get in the water around Hawaii each year, 30 to 90 individuals end up being treated at HTC, and many of those come from throughout the Pacific Basin.

One recent patient (let's call him Morton, although that is not his real name) flew to Honolulu for DCS treatment. Injured while collecting tropical fish, the Pacific Island native arrived at the chamber in a wheelchair. "Do you think I'll walk again?" the big man asked weakly, his face ashen under the deep brown weathered patina of his tan.

Morton needed DCS, a treatment that Honolulu's HTC routinely uses, taking patients to the pressure equivalent of 220 feet deep in the ocean. The pressure reduces the size of the bubbles to relieve a patient's symp-

toms. In the world of hyperbaric medicine, this depth is considered pretty radical, earning HTC's physicians the reputation of "those crazy guys out in Hawaii," according to one doctor. Most treatment facilities use a 160-foot treatment.

During a typical 6 1/2-hour DCS treatment, the patients and their attendants spend 15 minutes or less at 220 feet under the intoxicating effects of nitrogen narcosis, or "rapture of the deep," followed by an extremely gradual ascent to the "surface" while breathing varying percentages of oxygen, which "washes out" nitrogen from the body.

Most scuba divers use tables or a computer to stay within safe diving guidelines. Morton didn't. The sole support of his wife and two children, Morton was given minimal scuba instruction by his brother, who came to Honolulu to take a basic scuba certification course. The brother returned to the South Pacific feeling qualified to teach others how to dive and work in his fish-collecting business. Morton wasn't taught safe diving guidelines. He didn't even own a depth gauge to tell him how deep he was diving.

Morton was uninformed, but other HTC patients have chosen to simply ignore safe diving guidelines. "I've pretty much decided my own tolerances to DCS," says one Big Island tropical-fish collector being treated for the third time. "I figure I've been doing the same dive profile for years and I've been OK. Maybe I really should get a computer." An underwater photographer from Maui commented under treatment, "I have a dive computer, but it gives me more information than I really want."

Many hard-core diving fishermen and tropical-fish collectors won't even bother to get treated for a mild case of DCS involving localized pain. "What gets those guys in here is when they can't urinate or get an erection," says engineer Mike Hayes with a wry smile. Those symptoms indicate a serious case of DCS involving the central nervous system, like Morton's case.

After several treatments, Morton says, "I might have to go home. I know this is really expensive." "The patients do worry whether their insurance company will cover the cost. Fortunately, most do," says Jennifer Bains, patient accounts assistant. "A single DCS treatment averages \$2,200," she continues, adding, "Some patients require weeks of treatments. An HBO runs about \$660." "Of course we would never turn away any patient needing treatment," says director Frank Farm.

After 11 years at its current location, the chamber is poised to move to Kuakini Medical Center. Farm thinks "It's great. It's been a long time coming." The new facility will offer "state-of-the-art equipment to better serve the diving community and the general public," says Farm. The new chamber at Kuakini will be far more comfortable than the one Morton and the *necrotizing fasciitis* case were crammed into. It will include such luxuries as a private toilet and a flat, rather than rounded, floor.

After being treated extensively, Morton did walk away from the chamber — aided by a crutch. His diving days are over, but his children still have a dad. And as to the flesh-eating bacteria? "We treated the patient for several days. His improvement was remarkable," says Chernow. "He was actually able to walk a short distance at the end. I was quite moved." ■

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Science is starting to say that males may be on their way to becoming male-ettes. There's a new scientific theory to explain a reported rise in male reproductive problems around the world.

Increasing amounts of common chemicals that mimic the female sex hormone estrogen are finding their way into our food, air, water and bodies. Some scientists are wondering whether these environmental estrogens may be causing a gender-bending crossover, a reproductive crisis to usher in the new millennium. A swift kick to the groin might be nothing compared to this new threat.

The New Male-ettes



The estrogen hypothesis, as this theory has been dubbed, is either a doomsayer's daydream or a serious public-health threat.

It is hard to say which, because hard data and analysis of the actual human effects of environmental estrogens are currently lacking.

What has been observed are its effects on other members of the animal kingdom, and it ain't pretty. Chemically castrated animals with confused, burned-out sex organs can be a sorry sight to behold. If human males are heading toward a similar fate, good sex and healthy babies will become dim memories in a world of declining reproductive health.

The reproductive effects of environmental estrogens among animals have been noted for decades. Troubling statistics reported among male humans, such as the 50 percent drop in sperm count and the doubling of male reproductive disorders over the last several decades, may be due in part to similar effects. In short, exposure to ubiquitous estrogen-aping chemicals, especially among fetuses, newborns and children, may be stripping the male gender of its fertility and virility. It is too soon to say for sure — the estrogen hypothesis is still mere speculation — but male sexuality could be the next victim in the ongoing Faustian payback for modern progress.

"If I was a medical student today, I would go into male infertility," says Lawrence Shore, a physiologist from Kimron Veterinary Clinic in Israel who is a visiting fellow at the Smithsonian Environmental Research Center in

Are environmental estrogens" making males a thing of the past.

Edgewater, Md. "It is going to be a huge field. The human race is under an increasing estrogen load. We see reproductive effects of estrogen in animals, and they are well documented around the world. These would be expected to affect people. The decline in sperm count by half over the last several decades is the first thing we have seen that would indicate that it is happening."

Other indications have already started to surface. In a paper published last year in the medical journal *The Lancet*, Richard M. Sharpe of Edinburgh's Centre for Reproductive Biology and Neils E. Skakkebaek of Copenhagen's Department of Growth and Reproduction note similarities between the rising reproductive problems in male humans and wildlife and those seen in the sons of women treated with diethylstilbestrol (DES), a synthetic estrogen used for 30 years until 1971 by women who suffered from miscarriages.

The effects — undescended testicles, low sperm counts, testicular cancer, abnormally small penis size, low libido and congenital defects of the urinary tract — are the same for both groups. Sharpe and Skakkebaek argue that the increasing incidence of male reproductive problems may be related to increased estrogen exposure among fetuses. They also identified mechanisms by which prenatal exposure to estrogen could lead to these problems. In an

article in *Science News*, Janet Raloff pointed out that "at no time does an imbalance of sex hormones produce more obvious results than during fetal development. Too much estrogen at the wrong moment can turn an organism with male genes female. Similarly an over-abundance of androgens can produce the sex organs of a male in a fetus with the genes to be female."

"The estrogen hypothesis is based on the fact that estrogen is a feminine hormone," says Skakkebaek. "Estrogens are feminizing. It does not mean that men will look like women, but it does mean that their reproductive function will be impaired."

The biological effects of estrogen on humans historically have been the subject of much controversy. Roy Hertz, scientist emeritus at the National Institutes of Health in Bethesda, Md., explained some of the history of estrogen: From the late 1930s until 1971, with concerns about the cancer-causing properties of estrogen allayed, the potent synthetic estrogen DES was marketed and administered to millions of women as a way to allow women prone to stillbirths to have children. Subsequently, some of the offspring of women treated with DES demonstrated a host of reproductive problems ranging from vaginal and testicular cancer to undescended testicles and abnor-

mally small penis size. The lawsuits stemming from this controversy continue today.

The synthesis of DES started a new era of hormone therapy. DES was used as a growth-promoting agent for poultry, cattle and sheep until 1981. Oral contraceptives containing estrogen came into widespread use. Other synthetic estrogens were marketed for decades as having many benefits both to the psyche and the body of postmenopausal women. Hertz points out that advertisers described these effects as "forever feminine."

Today's controversy over estrogen is about exactly that issue: All of us may be destined to become forever feminine. There is strong evidence that the increasing presence of estrogenic chemicals in the environment is feminizing wildlife, as researchers reported in January at a conference in Washington, D.C., "Estrogens in the Environment III: Global Health Implications."

Large and untimely exposures to them may send gender-bending signals to males. Gulls contaminated by DDT, a pesticide that was banned in this country in 1972 but which is persistent in the environment and continues to be used in many parts of the world, produce feminized male offspring — they have both male and female sex organs and tissues and little interest in mating. The offspring of male common terns, another sea bird, also develop feminized sex organs after being poisoned by polychlorinated biphenyls (PCBs), a class of industrial compounds that are widespread contaminants in food and water and are commonly found in human fat tissue and breast milk.

Pesticide-exposed alligator eggs hatch into "superfemales" with burned-out ovaries that produce almost no sex hormones and desexed males with tiny sex organs. Dioxin-laden rats produce much less sperm than uncontaminated ones, and they take on female behavioral characteristics. It is a zoological freak show out there, a wild world of hermaphro-

ditates a-go-go. The suspected root of all of this genital evil is natural and man-made com-

pounds produced outside of the human body that can exert biological effects by altering the normal function of our hormone system. In addition to many pesticides and PCBs, environmental estrogens include compounds found in spermicides, hair-coloring products and other toiletries, and the breakdown products of common detergents and plastics. Gasoline fumes, effluent from sewage-treatment plants and paper mills, and products from combustion also contain estrogens. Finally, some plants produce estrogenic compounds called "phytoestrogens," which we eat either directly by eating the plants or indirectly by eating livestock fed on phytoestrogens.

The most perplexing thing about environmental estrogens is that although their estrogenic activity can be demonstrated, they have no common chemical structures that distinguish them as estrogenic. "There are all sorts of things that indicate that estrogen is an extremely important molecule," says John A. McLachlan of the

**Story by
VAN SMITH**

Laboratory of Reproductive and Developmental Toxicology at the National Institute of Environmental Health Science in Research Triangle Park, N.C., "and yet we can't really find out what structures would have this activity and what structures wouldn't."

This dilemma has led McLachlan to develop a whole new scientific field called functional toxicology, which aims to identify and classify chemicals according to their estrogenic and other biological effects. "Functional toxicology is a new way to screen not just for estrogenicity but even for other 'icities' of things that are in our environment that we are worried about. Maybe we could come up with a way to find out something about them in a faster way." As McLachlan's work in this area proceeds, we can expect other sources of environmental estrogens to be uncovered.

Environmental estrogens are not actual estrogens, which are produced in cells and tissues of the reproductive tract, but chemicals that behave in the body as estrogen does. James D. Yager, director of the Department of Toxicology at the Johns Hopkins University School of Hygiene and Public Health, explains that estrogens bind to proteins, called "estrogen receptors," found in and around the nuclei of cells in the uterus, brain and other tissues and organs. Once the estrogen is bound to the receptor, the receptors provide the basis for specific genetic responses in our bodies. Environmental estrogens also bind to our estrogen receptors, thereby interfering with our hormone system and, possibly, our genetic responses. "Environmental estrogens have a much lower affinity to estrogen receptors than actual estrogen," says Yager, "but they can block the binding of actual estrogen. So the question is open: Do environmental estrogens themselves cause problems, or are the problems due to the altered chemical processing of actual estrogens because of the interference of environmental estrogens?"

Although environmental estrogens are weaker than actual estrogens, their effect is not necessarily reduced. As Leon Bradlow, director of the laboratory of biochemical endocrinology at the Strang Cornell Cancer Research Laboratory in New York City, explains, "[Environmental estrogens] may be relatively weak, but if you have a thousand times as much [as the more powerful natural estrogens], that is a whole bunch. ... When people say they are weak, it doesn't mean that there is not enough to do something."

McLachlan agrees with Bradlow on this score. "Even though they are weak and even though there is only a little bit of them around at any given time, we don't know enough yet about their chemistry to say they are clearly without any risk. ... Some of these chemicals, if they are long lasting, can either build up and accumulate or they can turn things on and keep them on repetitively in such a way that they can have a kind of effect. I think there is still a lot of work to do before we can say for sure one way or the other."

Skakkebaek points out another characteristic of environmental estrogens that may increase their effects: They do not bind to pro-

teins that carry estrogen out of the body, as actual estrogens do.

"In a normal situation, the normal estrogens bind to these binding proteins, which prevents the steroids from having strong action," says Skakkebaek. "These other synthetic estrogens, they don't seem to bind, therefore their effect in the body is much higher."

The problem may run deeper than physiological problems from estrogen exposure. Christina T. Teng, another researcher at the National Institute of Environmental Health Science, recently cloned a gene, normally found in the female uterus, that is turned on by estrogen. She then found that gene expressed in the seminal vesicle, a male reproductive structure, in the sons of DES-treated mice. If you give those mice estrogen as adults, she found that the male mice start making this uterine-type gene in their seminal vesicle. This suggests that males can be feminized at the molecular level, and the effects of such a phenomenon are wide open to speculation and research.

"Maybe some things have already started changing at the molecular level," says Teng. "If so, they probably effect overall fertility and behavior, maybe effect the brain. If it effects the brain, there may be behavioral changes, because we know parts of the brain have estrogen receptors in areas that modify behavior. I think we are just beginning to understand all those little, subtle changes. They may have a much bigger effect than we thought." Of course, for every doomsayer there is at least one corresponding naysayer. Unproven theories, especially those postulating global impacts or insidious afflictions — theories that are bound to breed popular alarm or misdirected public policy — are appropriate targets for skeptical scrutiny or, in some cases, downright pillory. The estrogen hypothesis is ripe for close, exacting investigation.

"I think public policy ought to be based on sound science," says Ron Gray, an epidemiologist with the Department of Population Dynamics at the Hopkins School of Hygiene and Public Health, "and right now the science is not screaming a public health problem at me. ... I see a speculative possibility [that environmental estrogens are causing male reproductive problems] but no hard evidence. We are not talking cigarettes and lung cancer here."

Gray's skepticism is based on several problems he pins on Sharpe and Skakkebaek's work. First of all, Gray is not convinced that sperm counts are going down because the study that Sharpe and Skakkebaek cite is not based on a random sample of normal adult men but on clinical records of a select group of 15,000 people who, for one reason or another, decided to give sperm.

Gray explains the difference: "There are relatively few males who will masturbate for science, unless they are actually donating sperm or they are getting investigated for a medical problem, so it is absolutely not [a random sample]." Gray also cites two other sperm count studies, one of Finnish men and one from a single U.S. clinic, which failed to show any change at all in sperm counts.

Gray also says he doesn't know whether the estrogen hypothesis has any validity. "Biologically, it is possible [that estrogens will lead to problems in the male reproductive system]," Gray concedes, "but the kinds of exposures that we are talking about are so small that it seems unlikely that it is going to have an impact on the average man's sperm. Potentially, maybe those occasional individuals may have very high estrogen exposure, but for the average normal male, I don't believe there is evidence that the level of environmental estrogens is going to be a big deal. So I think that this is a storm in a teacup."

Finally, Gray questions the choice of DES as a paradigm for predicting the reproductive health problems that may arise from the whole spectrum of environmental estrogens:

"The problem we have is that DES was administered in high doses; we can generally find out who received it, and it was an atypical chemical which certainly did cause major abnormalities of male and female genital tract development," Gray says. "To generalize from that DES exposure to exposures to estrogens that might be occurring through food or through pesticides or through any other source ... is, I think, going beyond the evidence. ... There is very fuzzy information on whether [environmental estrogens] are doing those same kinds of things as DES does in humans at the doses we are exposed to. I am not ruling out the possibility, but I don't know that there is any evidence for it. At this point it is speculation."

The scientists who are interested in the estrogen hypothesis are quick to agree that it is speculation and that data are lacking on the human effects of environmental estrogens. Estrogen hypothesisists, however, do not believe that this lack of investigation means that we should write it off as a nonproblem.

As Skakkebaek says, "we are not estrogen hypothesis freaks. We think that the estrogen hypothesis is a sound hypothesis. If somebody doesn't believe in that hypothesis ... then perhaps he should come up with something else that we could work on, because there appears to be a problem."

Since Sharpe and Skakkebaek published their hypothesis last year and since the D.C. conference on estrogens in the environment in January, interest in this topic has grown exponentially.

"As someone who has been working with these ideas and materials since 1972," McLachlan says, "I am astounded to see the overall public interest and scientific interest take off, literally in the last six, seven or eight months." McLachlan and others feel that this public consciousness of the problem will lead to better support for labs doing research in this area.

"I think that if clinicians and scientists feel that there is an interest," McLachlan points out, "then there will be ... more labs working on this problem. I think these questions will be answered faster, and I think that is something we should all look forward to. It takes interest, and I think the interest is certainly growing right now."

Baltimore City Paper



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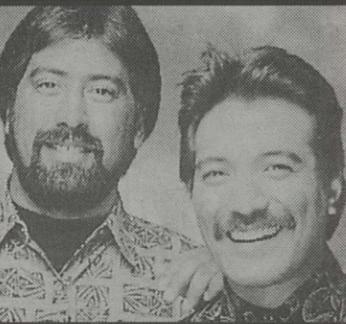
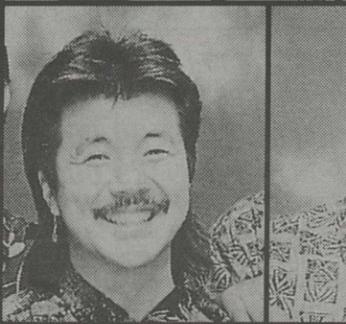
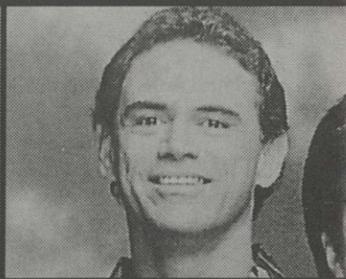
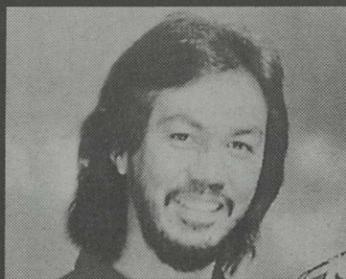
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Consider, for a moment, your cereal box. Friendly, festive and familiar. Yet agonizingly crafted by high-priced designers. Printed by elite technicians. Transported by transcontinental train and giant oceangoing ship. The cardboard alone represents hours of toil by loggers, truckers, chemists, millworkers — not to mention the sacrifice made by a certain tree no longer gracing its Oregon mountainside.

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Here, you can save hundreds of dollars a year on dry foods sold by weight. An entire wall of them:

"Hev, your mama eats ferns!"

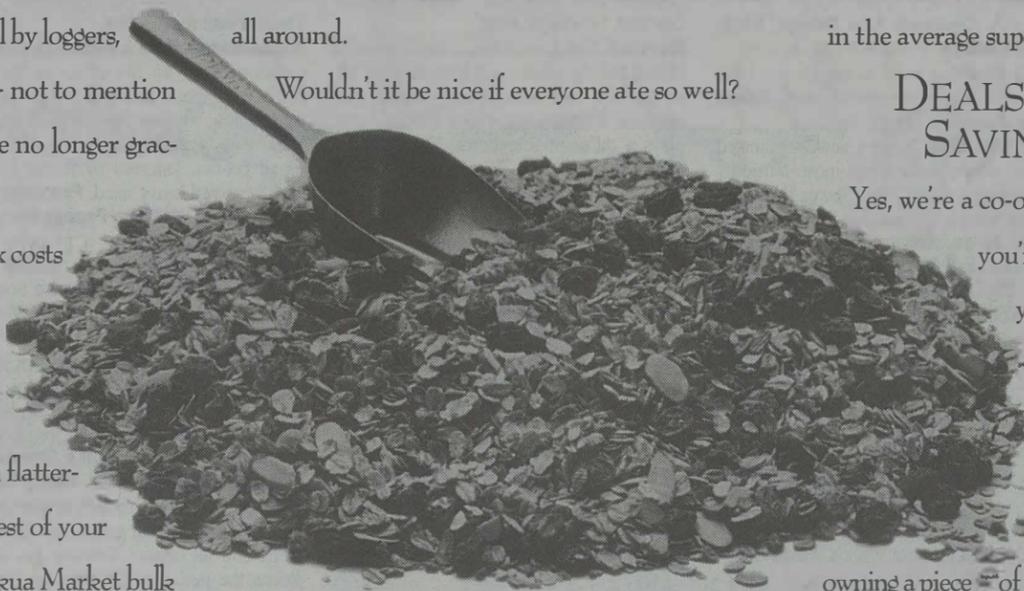
If you think whole grains make smart eating, you're right. The present historic epoch, history's brainiest period, was apparently ushered in by a remarkable event around four million years ago: the spread of flowering plants that concentrate their nutritious energies in seeds, fruits and roots — a big nutritional improvement over spore-breeding ferns. With all this healthy but more complicated fare to grind, many mammals suddenly put on an extra measure of intelligence. Small dumb monkeys evolved into larger smarter ones, who then evolved into people, who it seems clear enough, have reached particularly advanced development in natural foods co-op shoppers and advertising writers.



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You'll also send a few tons less rubbish to the dump, incidentally. Which, we think you'll agree, makes buying at Kokua Market a better package all around.

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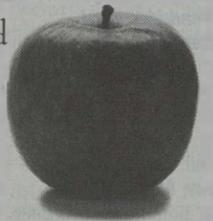
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toward things organic. So along with the usual groceries you'll find natural grains, produce, poultry, coffee, wine and other foods raised without pesticides and additives. Still more choices you don't find in the average supermarket.



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Yes, we're a co-op. Which means that while you're always welcome to shop here, you can save even more when you join our membership.

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CALENDAR

July 27 - Aug. 2

"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.

Angels in the Outfield "Updated" version of a '50s flick about an 8-year-old kid who sees — well, you-know-who in the you-know-what. Done by Disney, for whom it's always the '50s. **Kahala 8-Plex, Keolu Center Cinemas, Pearlridge West**

Baby's Day Out Written by John Hughes, who's tapped the collective subconscious of the lower middle class with his *Home Alone* movies, this infantile fantasy is about a 9-month-old baby outdoing bad guys on big-city streets. Slapstick all the way. **Kahala 8-Plex, Pearlridge West**

☞ **Bitter Moon** Newest Roman Polanski movie is the legendary director's return to the land of kink. Psychosexual high jinks at sea, with Polanski's usual offbeat, dynamic casting. Some people find it silly, some profound. **Kahala 8-Plex**

☞ **Blown Away** Ka-boom: Jeff Bridges is a Boston bomb squad officer. Ka-blooney: Tommy Lee Jones is a mad bomber. Ka-bam: That sound's the box-office take going sky high. **Enchanted Lake Cinemas, Kam Drive-In, Kapiolani**

City Slickers II A bit funnier than *City Slickers* itself (because here Crystal was a co-writer), this take on middle-aged guys (wives either divorced or left conveniently at home) is about achieving self-renewal by going on a quest — this one for gold. Aside from its astute casting (Jon Lovitz has been added to

this sequel, trading in on that comic's enormous rapport with audiences), there's nothing new here at all — and a good deal that's shamelessly old. **Pearlridge West**

The Client Susan Sarandon and Tommy Lee Jones star in this thriller about a trailer-park kid who hears a suicide confession. **Kailua Theatre, Koko Marina Twins, Waikiki Twins**

The Flintstones It's here and it isn't very good. **Pearlridge West**

Forrest Gump The film deals with the life and times (mostly flashback) of Gump, whose experiences take him from small-town Alabama to college football glory to Vietnam (and the turbulent '60s) to Washington, D.C. (and propitious meetings with three presidents) to wealth ... and a return to the family home back in 'Bama. As long as the movie is Gump's Kilroyesque story, things go beautifully — funny and touching. When the movie tries to be commentary on the great social tides of American history during these eras, it's more simplistic than Gump himself. **Aikahi Twins, Waikiki No. 3**

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

I Love Trouble The newest Julia Roberts delicacy. This time she's an investigative journalist competing with (newly face-lifted) Nick Nolte in finding out about the sabotage of a train. It all ends happily, but it'll cost you six bucks. **Cinerama, Kam Drive-In, Keolu Center Cinemas**

Lassie Franchise, come home. Lassie's back and with a bigger budget than usual. **Kahala 8-Plex, Pearlridge West**

☞ **The Lion King** Disney's newest animated feature, a little darker than most. Music by Tim Rice and Elton John. Voices by a host of celebrities, including Jeremy Irons. **Aikahi Twins, Kahala 8-Plex, Milliani 3-Plex, Nanakuli Cinemas, Pearlridge 4-Plex**

Little Big League A 12-year-old inherits the Minnesota Twins and takes on the job of

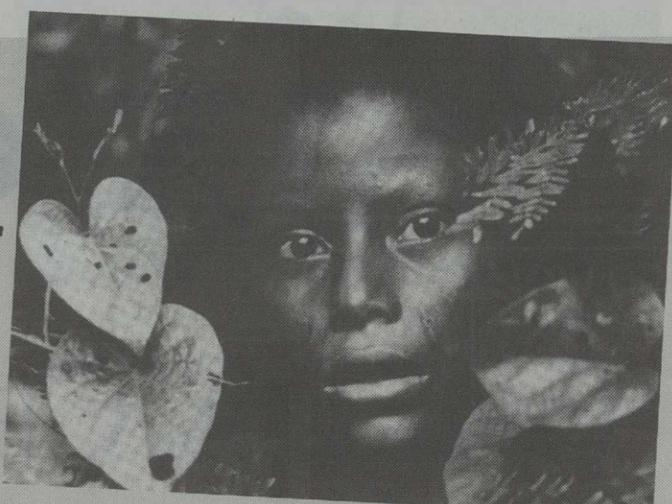
Film Pick

Earth and humanity: *Baraka*

Breathtaking

Inspired by the late philosopher Joseph Campbell's open challenge to storytellers to tell the story of our planet and human interaction with it ("the only myth worth thinking"), producer Mark Magidson and director/cinematographer Ron Fricke embarked on a worldwide odyssey. Over the next 14 months, the filmmakers circled the globe three times and shot footage in over 24 countries on six continents. Using the 70-millimeter film format and a specially designed computer-controlled camera, they recorded the hidden evidence of the planet's past, present and future in some of the most remote and seldom explored corners of the earth. The locations ranged from the jungles of Brazil to the frozen slopes of the Himalayas. In 1993, after a year of editing, they released the nonverbal film *Baraka*, the story of the tumultuous interaction of earth and humanity. *Variety* called it "a masterpiece." *The Boston Globe* said it was "awe-inspiring," and *Siskel and Ebert*, with thumbs raised high, agreed. "Amazing," they said. To date, *Baraka* — which takes its name from an ancient Sufi word meaning blessing or breath — has played in 26 countries and has been running continuously in Los Angeles since last October. At last year's Hawaii International Film Festival, it was a crowd favorite playing to packed houses. This Thursday and Friday at UH Manoa, *Baraka* returns to Honolulu with Bob Green, *Honolulu Weekly's* film critic and *Baraka's* co-writer, on hand to introduce the film. (Green is also at work on the film's sequel, *Samsara*.) In *Baraka* you'll see a breathtaking example of filmmaking that "bypasses words and speaks directly to the soul and mind." So, Bob, keep it short. —David K. Choo

Baraka: UH Art Auditorium, UH Manoa campus: Thur 7/28 & Fri 7/29, 7:30 p.m. \$4. 956-SUMM



owner/manager. High concept, wish fulfillment. With Timothy Busfield ("The Byrds of Paradise") and Jason Robards (*Melvin and Howard*). **Keolu Center Cinemas, Pearlridge West**

Maverick This \$60 million comedy western (based loosely on the old, long-running TV series) stars Mel Gibson, Jodie Foster and one-time TV *Maverick* James Garner (who plays a different role here). The plot has riverboat gambling, a dance-hall gal, shoot-outs, Indians, runaway stagecoaches and plenty of double-entendre dialogue (courtesy zillion-dollar screenwriter William Goldman). Directed by part-time Hawaii resident Richard Donner (*Lethal Weapon*). **Kahala 8-Plex, Pearlridge West**

North Troubled Rob Reiner comedy about a boy looking for new parents after legally dealing with his biological ones. A bit of it was shot in Hawaii. Jon Lovitz stars. **Kuhio Twins, Pearlridge 4-Plex**

Renaissance Man A Danny DeVito feel-gooder about an out-of-work Madison Avenue ad guy teaching a bunch of Army misfits how to appreciate English. A blue-collar *Dead Poets' Society*, it's as patronizing as all get-out. Directed by Penny Marshall with her usual heavy hand. **Pearlridge West**

☞ **The Scent of Green Papaya** Hung Tran Anh's narrative about a peasant girl's experiences in 1950s Vietnam. **Marina Twins**

Search for the Great Sharks Someone with a camera searches for the great sharks. **IMAX Waikiki**

The Shadow Who knows what evil lurks in the hearts of men? Music-video ace Russell Mulcahy (the U2 videos) revives the old radio series. FX galore. With Alec Baldwin and John Lone. **Enchanted Lake Cinema, Laie Cinemas, Pearlridge 4-Plex, Varsity Twins**

Speed The latest model in the action-adventure muscle-car genre, this film is fast, sleek and all engine. Director Jan DeBont keeps the pedal to the metal in this story about an L.A. city bus rigged with a bomb and plows through every action-hero convention: the maverick protagonist, the tough-as-nails broad and the I'm-going-to-be-poignant second banana. However, with plotting that makes *The Fugitive* look like "Masterpiece Theater," *Speed* eventually loses its new-car smell as its breakneck action turns from outrageous to ludicrous. But then again, if *Speed* is all you want, then speed is all you get. —David K. Choo

Enchanted Lake Cinema, Kam Drive-In, Kuhio Twins, Pearlridge West

Tropical Rainforest IMAX 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**

True Lies This Mata Hari of movies has two identities: action adventure and romantic comedy, and, like the inept double agent, the film can't complete either of its assignments very well, even though it manages to look marvelous throughout its mission. The premise seems irresistible: A suave and sophisticated superagent, posing as a boring computer sales rep, can outshoot, out-think and out-tango enemy operatives, but this buffed Bond is disarmed by a neighborhood Lothario. The

comic possibilities of this spook-out-of-water scenario are endless. However, action-adventure maestro James Cameron (*Aliens*) and his steroid star tackle it with all the subtlety of an impaling. —D.K.C. **Kam Drive-In, Keolu Center Cinemas, Koko Marina Twins, Milliani 3-Plex, Nanakuli Cinemas, Waikiki Twins**

When a Man Loves a Woman A phony script can't dampen the performance of Meg Ryan in this tale of a young couple whose seemingly wondrous marriage comes apart because of her heavy drinking. Costarring Andy Garcia. **Pearlridge West**

☞ **Widows' Peak** The year is 1926; the place is the picturesque tiny Irish village of Kishannon, on whose hilltop rests a cluster of houses owned and maintained by a pride of well-to-do, gossiping, controlling widows. The high matriarch here is Mrs. Doyle Counihan, who runs the town with an iron hand and a silver tea service, tirelessly minding everyone else's business.

The only anomaly in this affluent crowd of weed-wearers is the mysterious, daft Miss O'Hare. Poor but mysteriously provided for, this rose-growing eccentric is taken aback, as we are a bit, by the entrance into the town of one Edwina Broome, a glamorous war widow moving to Ireland from an allegedly scandalous stay in Antibes. Soon enough, O'Hare and Broome square off, each determined to outdo (and perhaps do in) the other. But why? Members of Honolulu's chapter of MENSA would probably have all this figured out by now, but so what? This movie is so adroit that it's even a lot funnier if you've figured out what's coming. **Varsity Twins**

☞ **Wolf** Jack Nicholson puts the bite on Michelle Pfeiffer after he himself is bitten by a strange beast. Mike Nichols (*Catch 22*) directs. Rick Baker (*King Kong*) does the makeup effects. Lyncanthropes, unite!

Keolu Center Cinemas, Pearlridge West

Wyatt Earp Wyatt Earp, like many recent Hollywood mytho-biopics, works under the assumption that greatness takes a lifetime. In these films the seeds of heroism, genius and, in the case of Earp, psychosis are planted early, and for the balance of a three-plus-hour film experience, we watch a slow, meaningful evolution — a whole lifetime. Think bread making: Start with yeast (theme), add flour (drama), sprinkle a little salt of the earth, and watch your hero grow and grow and grow. True to the genre's form, Wyatt Earp's director, Lawrence Kasdan, isn't satisfied with just presenting us with the loaf. We've got to

Music Picks

Tons o' tunes

There's lots of music in the air this weekend. Take a whiff:

Hawaii International Jazz Festival You read all about it in last week's *Weekly*, now catch the beat for real. The main events are:

Jazz Night Featuring Cleo Laine and the John Dankworth Group. **Waikiki Shell**: Thur 7/28, 7:30 p.m. \$15 - \$30.

Blues Night With Buddy Guy, Taj Mahal, Michael Paulo, Pauline Wilson and James Ingram. **Blaisdell Arena**: Fri 7/29, 7:30 p.m. \$20 & \$30.

Latin Night Featuring Paquito D'Rivera, Lalo Schiffrin and Gabe Baltazar. **Blaisdell Arena**: Sat 7/30, 7:30 p.m. \$20 & \$30.

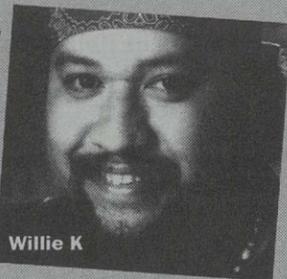
Big Band Night With Doc Severinsen and his big band. **Waikiki Shell**: Sun 7/31, 7:30 p.m. \$15 - \$30.

The festival also features a variety of workshops, clinics and jam sessions. Call 941-9974 for more info.

KCCN-FM Birthday Jam The "Island music" format pioneer turns 4 with this show featuring Willie K, Israel Kamakawiwo'ole, Kapena, Hapa, the Makaha Sons and the Ka'au Crater Boys. **Waikiki Shell**: Sat 7/30, doors open at 4:15 p.m.; show at 5:45. \$15 - \$20. 521-2911

Sound Factory The Access club keeps those cybernetic tendencies alive with a couple of gigs by this Swedish digi-group. Hawaii's own Runk opens. **Access**, 1009 University Ave.: Wed 7/27 & Thur 7/28, doors open at 9 p.m. \$10. 944-4949

Ukulele Festival Now in its 24th year of celebrating the uniquely Hawaiian uke, the annual fest this year features special guest James Ingram, who's in town for the jazz festival. Other ukulele idols on the bill include the Ka'au Crater Boys, Israel Kamakawiwo'ole, Moe Keale and artists from Japan, Los Angeles and Canada, as well as organizer Roy Sakuma's 300-piece Children's Ukulele Band. **Kapiolani Park Bandstand**: Sun 6/31, 11 a.m. - 1 p.m. Free. 732-3739.



Willie K



Paquito D'Rivera



Sound Factory

MOVIEHOUSES

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

Town

Cinerama
1550 S. King St. 973-6333
I Love Trouble

Kaplanani

1646 Kapiolani Blvd. 973-5633
Blown Away
Varsity Twins
1106 University Ave. 973-5833
The Shadow, Widows' Peak

Waikiki

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

Kuhio Twins

2095 Kuhio Ave. 973-5433
Speed, North

Marina Twins

1765 Ala Moana Blvd. 973-5733
The Scent of Green Papaya, Wyatt Earp

Waikiki No. 3

Kalakaua at Seaside Ave. 971-5133
Forrest Gump

Waikiki Twins

Seaside at Kalakaua Ave. 971-5033
The Client, True Lies

Windward

Aikahi Twins

Aikahi Park Center, 25 Kaneohe Bay Dr. 254-1330
Forrest Gump, The Lion King

Enchanted Lake Cinema

1060 Keolu Dr. 263-4171
Blown Away, The Shadow, Speed

Kailua Theatre

345 Hahani St. 261-9103
The Client

Keolu Center Cinemas

1090 Keolu Dr. 263-5657
True Lies, Wolf, Little Big League, I Love Trouble, Angels in the Outfield

East

Kahala 8-Plex

Kahala Mall, 4211 Waiialae Ave. 733-6233
Angels in the Outfield, Maverick, Renaissance Man, The Lion King, Baby's Day Out, Lassie, Bitter Moon

Koko Marina Twins

Koko Marina Shopping Center, 7192 Kalaniana'ole Hwy. 397-6133
The Client, True Lies

Central

Kam Drive-In

98-850 Moanalua Rd. 483-5533
Blown Away, I Love Trouble, True Lies, Speed

Mililani 3-Plex

Mililani Town Center, 95-1249 Meheula Pkwy. 625-3886
The Lion King, True Lies

Pearlridge 4-Plex

Pearlridge Center, 98-1005 Moanalua Rd. 483-5233
The Lion King, The Shadow, North

Pearlridge West

Pearlridge Center, 98-1005 Moanalua Rd. 483-5333
Speed, City Slickers II, When a Man Loves a Woman, Lassie, Renaissance Man, Maverick, Little Big League, Baby's Day Out, The Flintstones, Angels in the Outfield

North Shore

Lale Cinemas
55-510 Kamehameha Hwy. 293-7516
The Shadow

Leeward

Nanakuli Cinemas
87-2070 Farrington Hwy. 668-8775
The Lion King, True Lies

Art & Revival Houses

Hemenway Theatre

Hemenway Hall, UH Manoa campus. \$3.50. 956-6468
The Wedding Banquet (1993), Wed 7/27 - Sun 8/7, 6 & 8:15 p.m.

Academy Theatre

Honolulu Academy of Arts, 900 S. Beretania St. \$4. 532-8768

Living Proof: HIV and the Pursuit of Happiness (1993), Wed 7/27 - Sat 7/31, 7:30 p.m.; matinee, Thur 7/28, 1 p.m. *Sunday's Children* (1993), Mon 8/1 - Thur 8/4, 7:30 p.m.; matinees, Sun 7/31, 4 p.m. & Thur 8/4, 1 p.m.

Movie Museum

3566 Harding Ave. \$5. 735-8771
Metropolitan (1989), Thur 7/28, 8 p.m. & Sat 7/30, 3, 5:30 & 8 p.m. *Topkapi* (1964), Fri 7/29, 8 p.m. & Sun 7/31, 3, 5:30 & 8 p.m. *Stairway to Heaven* (1945), Mon 8/1, 6 & 8 p.m.

UH Art Auditorium

UH Manoa campus. \$4. 956-7866
Baraka (1993), Thur 7/28 & Fri 7/29, 7:30 p.m. *Rainbow Reel: Fairy Tales* (1993), Sat 7/30, 10 a.m. *Rambling Rose* (1991), Sat 7/30, 7:30 p.m.

watch the whole fermentation process, and, unfortunately, watching Wyatt Earp is about as exciting as watching dough rise. —D.K.C. *Marina Twins*

Short Runs & Revivals

☞ **Baraka** See Film Pick on Page 8. **UH Art Auditorium**

☞ **Living Proof: HIV and the Pursuit of Happiness** Existential docudrama of people with the AIDS virus using their condition as an opportunity to re-evaluate their lives. They tell us who they are and how they make their way, variously. A one-of-a-kind (and unprecedented) film about unsung courage and strength. Highly recommended.

Academy Theatre

☞ **Metropolitan** (1992) Marvelously witty comedy by Whit Stillman (the upcoming terrific *Barcelona*) about a bunch of well-healed young N.Y. debs and beaux facing up to what's next after the big debut. Stillman's dialogue is first rate. **Movie Museum**

Rainbow Reel: Fairytales See Kids section, Page 16. **UH Art Auditorium**

☞ **Rambling Rose** (1991) Laura Dern, here helped wonderfully by director Martha Coolidge, gives her best screen performance in this coming-of-age comedy drama set in the Mainland South. A lovely "little" movie. **UH Art Auditorium**

☞ **Stairway to Heaven** (1946) An epic fantasy from the team of Pressburger and Powell (*Red Shoes, Thief of Bagdad, Black Narcissus*) that belongs in the brains and hearts of every stripe of film buff. Don't read up on it; go see it. Highly recommended.

Movie Museum

☞ **Sunday's Children** (1993) Ingmar Bergman wrote the screenplay; his son Daniel directed. It's autobiographical, a story about a son and father. (In Swedish with subtitles). **Academy Theatre**

Topkapi (1964) Controversial larceny-themed comedy thriller from director Jules Dassin. The scoundrels herein are played

by Melina Mercouri, Sir Peter Ustinov, Robert Morley and the inevitable Akim Tamiroff. (Well, some of them are good guys, and they're all meant to be lovable.)

Movie Museum

☞ **The Wedding Banquet** (1993) Director Ang Lee tells his story of successful real-estate whiz Wai-Tung (Winston Chao) living it up in a Manhattan brownstone. He's got it all: money, position and a longtime male companion, Simon (Mitchell Lichtenstein). Tung's parents in Taiwan, however, want their son to issue a little replica of himself with the bride of his choice. So when they come a-calling, Simon arranges a marriage of convenience — an arrangement far more commonplace than American middle-class naifs still realize — between the dutiful son and a mate of the "proper" gender. The parents arrive, the wedding takes place and all comedic hell breaks loose. **Hemenway Theatre**

Concerts

An Evening of Jazz Jazz, it seems, is everywhere this week, even soothing the savage beast at this installment — "featuring guest artists" — of the popular, free "Wildest Show in Town" twilight concert series at the zoo. *Honolulu Zoo*, Kapahulu near Kalakaua: Wed 7/27, zoo gates open at 4:35 p.m.; concert 6 - 7 p.m. Free. 531-0101

Gregorian Chant and Organ Concert In a special "Compline" program highlighting its regular weekly presentation of Gregorian chant, the Lutheran Church of Honolulu commemorates the 18th anniversary of its all-male singing group, which specializes in four- and five-part music of the Renaissance. The half-hour chant program will be followed by a 15-minute organ recital played by Katherine Crosier on the church's German pipe organ. *Lutheran Church of Honolulu*, 1730 Punahou St.: Sun 7/31, 9 p.m. Free; donations accepted. 941-2566



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DANCE INSTRUCTORS:

Jared Ake, Paula Arcena, Mara Bacon, Caron Hong, Hymie Huckso, Sonia Infante, Pam Sandridge, and guest instructors Marie Takazawa and Brett Tanaka.

OFFER EXPIRES: August 27, 1994.

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Address: _____

Sunday:	
10:30 am - 12 noon	Jr Jazz
10:30 am - 11:30 am	Keiki Street
12 noon - 1 pm	Keiki Jazz
11:30 am - 1 pm	Jr Street

Monday:	
7:15 - 8:45 pm	Int/Adv Mod Jazz
7:45 - 9:15 pm	Int Street

Tuesday:	
7 - 8 pm	Beg/Beg Jazz
7:45 - 9:15 pm	Beg Ballet
8 - 9:30 pm	Adv Street

Wednesday:	
7:45 - 9:15 pm	Adv. Jazz

Thursday:	
7 - 8 pm	Beg/Beg Street
7:45 - 9:15 pm	Beg Jazz
8 - 9:30 pm	Int/Adv Jazz

Saturday:	
10:30 am - 12 noon	Int. Jazz
12 noon - 1:30 pm	Beg Street

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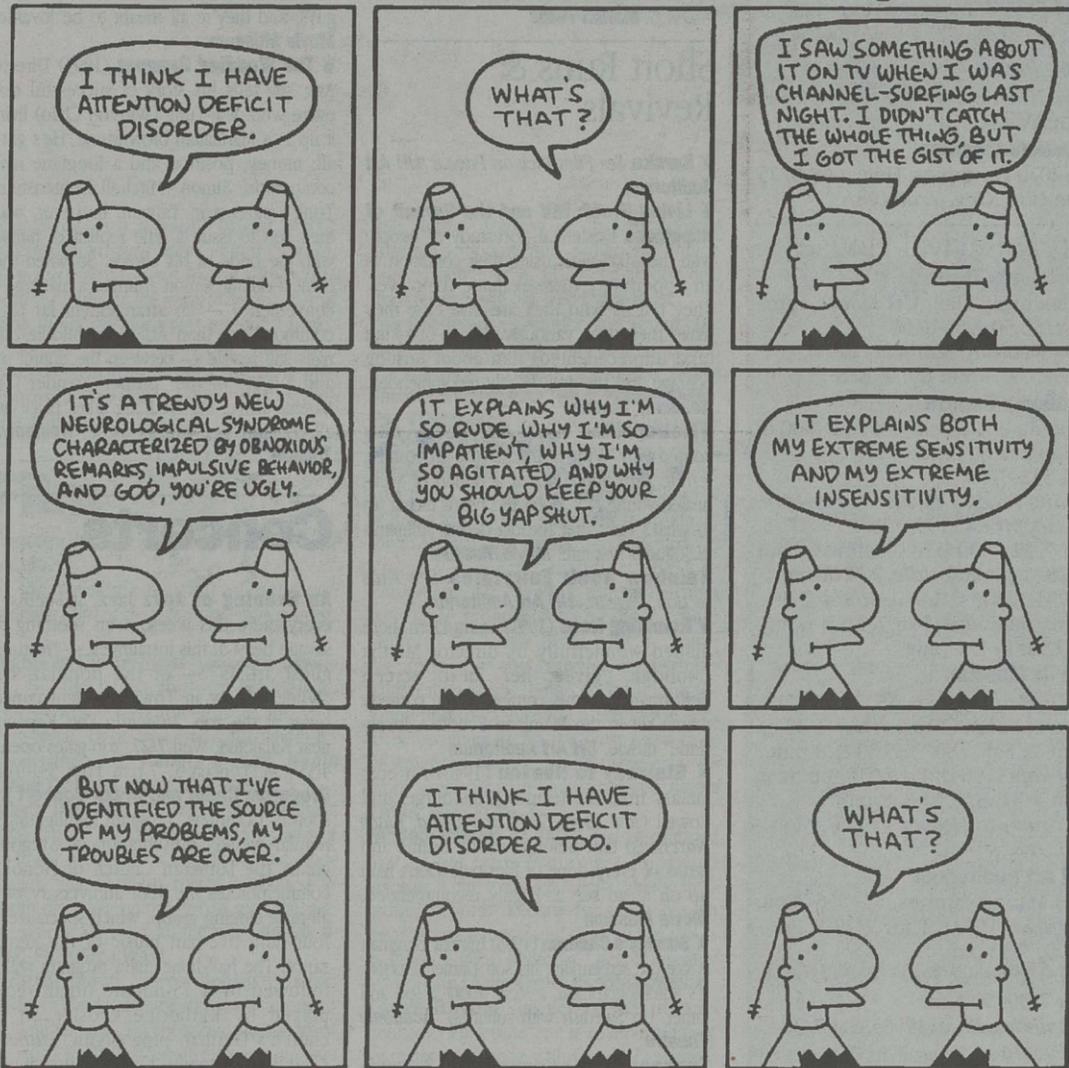
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LIFE IN HELL

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GREENING



Hawaii International Jazz Festival See Music Picks on Page 8.
KCCN-FM Birthday Jam See Music Picks on Page 8.
Sound Factory See Music Picks on Page 8.
Ukulele Festival See Music Picks on Page 8.

Sand Island R & B, 197 Sand Island Access Rd. 847-5001. **Wed: Blues Jam Night.**
Shark's Cafe, 2535 Coyne St. 947-4275. **Sat: Chris Bovard.**

Music Scene

Schedules are subject to change. Please call venues for latest information.

Alternative

Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. **Fri: Crossover.**
Java Java Cafe, 760 Kapahulu Ave. 732-2670. **Fri: Remnant.**
Shark's Cafe, 2535 Coyne St. 947-4275. **Thur: Scott Williams.**

Band

Iolani Palace Bandstand, 1264 S. King St. 527-5666. **Fri: Royal Hawaiian Band.** noon - 1 p.m.
Kapiolani Park Bandstand, 2755 Monsarrat Blvd. 527-5666. **Sun: Royal Hawaiian Band.** 2 - 3:15 p.m.
Tamarind Park, King & Bishop. 527-5666. **Wed: Royal Hawaiian Band.** 12:15 - 1:15 p.m.

Blues

Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. **Thur: Mojo Hand.**
Java Java Cafe, 760 Kapahulu Ave. 732-2670. **Sat: Floyd Dixon.**
No Name Bar, 131 Kekili St. 261-8725. **Tue - Thur: J.P. Smoketrain.**
Paniolo Cafe, 53-146 Kamehameha Hwy. 237-8020. **Sat: SomeOne ELSE.**

Classical

Lutheran Church of Honolulu, 1730 Punahou St. 254-1212. **Sun: Gregorian Chant.**
Saint Andrew's Cathedral, Beretania & Queen. 524-2822. **Fri: Bach's Lunch.** Free hour-long organ concert

Contemporary

Andrew's Restaurant, Ward Centre, 1200 Ala Moana Blvd. 523-8677. **Wed - Sat: Mahi Beamer.**
Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. **Mon: Diane and Da Boyz.**
Compadres, Ward Centre, 1200 Ala Moana Blvd. 591-8307. **Fri: Scott Williams.** 5:30 - 7:30 p.m.
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. **Wed: Kahale Richardson.** **Tue: Carol Atkinson.**
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002. **Thur & Fri: Cecilio and the Free & Easy Band.**
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. **Fri: Baird Brittingham.** 4:30 - 7 p.m.
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. **Sun - Wed: Joe Kingston & Benedict Limahai.**
Mezzanine Restaurant, 2054 Kalakaua Ave. 955-6000. **Fri & Sat: Kimo Bicoy.**
Monterey Bay Cannery - Ward, 1200 Ala Moana Blvd. 536-6197. **Fri: Jon Basebase.** 5 - 8 p.m.
New Otani Kaimana Beach Hotel, 2863 Kalakaua Avenue, 923-1555. **Wed: Makai Strings.** 11:30 a.m. - 1:30 p.m. **Fri: Arthur Lyman.** noon - 2 p.m. **Tue - Sat: Pat Silva.**

Continued on Page 12



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- MONDAY**
 - "Beat the Clock" drink prices start at .75¢
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- TUESDAY**
 - "Sizzling Summer Heat Wave with I-94 & Steinlager" Bikini Fashion Show and Auction. Steinlager \$1.50. All drinks on ice \$2.
- THURSDAY**
 - Hawaii's Most Watchable Man Contest
 - All drinks on ice \$2
- WED. 20TH**
 - Exotic Erotic Ball. Enter to win a See Doo Jet Ski, plus Over \$2000 in cash & Prizes for the "Queen of the Ball" Contest.
- WED. 27TH**
 - Blue Zebra's 1st year anniversary party. Join the mystical mayhem of this Renaissance party.
- SUNDAY 31ST**
 - Big Mele Party with Radio Free Hawaii.

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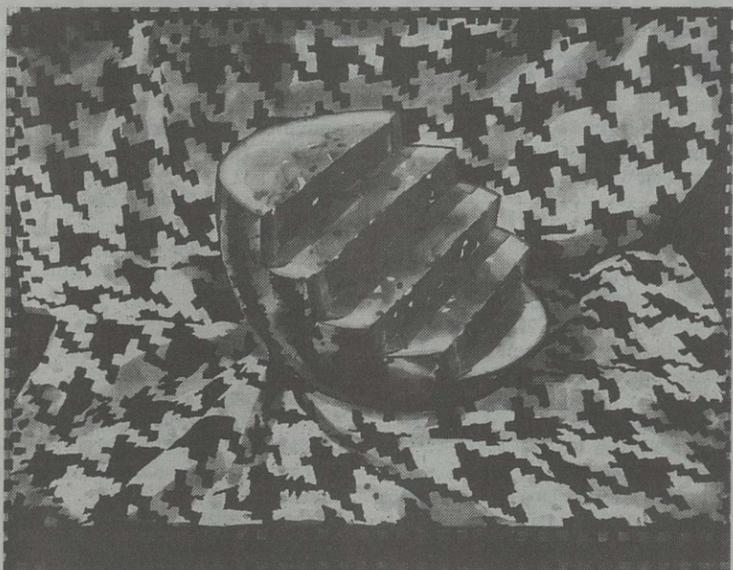
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Art

Blending consummate craftsmanship with invention and wry wit, Robert Cumming revels in "objectified speculation."

Transcendent Tinkerer

Robert Cumming's Connecticut Section



NIKKI TY-TOMKINS

Strolling casually through the current exhibition at The Contemporary Museum, an unwary visitor might easily assume that the wealth of paintings, graphics and sculpture on display represents a particularly eclectic group show. But the more than 70 works comprising "Cone of Vision" are a selected accretion of nearly 25 years' work by a single man.

Robert Cumming is an artist/visionary/inventor — and occasional prankster. He is also the contemporary Renaissance man. Blending consummate craftsmanship with invention and wry wit, he revels in what he describes as "objectified speculation." Gleefully tinkering with "what if?" and "why not?," Cumming liberates mundane objects from their familiar contexts and reinvents the world. The result is an almost unclassifiable experience hovering somewhere between science, philosophy and art.

For the viewer possibly daunted by this avalanche of visual and mental concepts, a series of intriguing sketches displayed at the entrance to the exhibition does offer a helping hand. Pages from the artist's sketchbook reveal dozens of roughly drawn ideas which track and detail the workings of this extraordinary artist's mind as well as the evolution of many of his signature motifs. Some notions, such as "solidified spilling ink" and "fabricated wreckage," are frankly wacky wanderings of a fertile mind

at play. But others segue into more provocative hybrids. In one, a disconnected rotary disc hovers on the crest of a waterfall, rotating in perfect equilibrium against the motion of the rushing water. In another, an apparently portable flight of stairs collapses neatly into a carryall complete with handles.

Meandering through these brief sketches are harbingers of themes and objects that run a persistent counterpoint through much of Cumming's work. Simple structures such as ordinary chairs, saw blades, guitar picks and scissors are manipulated to form layers of confluences that provoke and challenge the viewer. In *Small Constellation 3* a rough-hewn Adirondack chair hovers in space. A barely visible line connects various points along its outline, mockingly describing an arbitrary "constellation." If the Big Dipper, then why not the Wooden Chair? And why not turn the tables and invest the chair with reality and render the constellation arbitrary?

Cumming concretizes his remarkable forays into speculation via an equally astonishing range of media. Wryly admitting his "impatience with only one medium," he provides such antidotes to tedium as a slice of bread imbedded in the body of a half-eaten watermelon. He then immortalizes this improbable assemblage by taking a photo of it. *Ivory Dial Switch* focuses on another unlikely tableau. Two Ivory soap bars pose against a mirror that clearly reflects the Dial logo carefully incised on their backs. In *Mosquito Field* more than 100 of the unfortu-

nate insects become part of the actual printing process. Their delicate wings are highlighted against a velvety ground in a striking silver gelatin contact print.

Many of Cumming's pieces pay homage to the artist's tools as subjects rather than mere purveyors of his art. One of the most appealing is *Pen with Shock Absorber Tip*, an outsize version of the classic fountain pen outfitted with a small shock absorber behind its nib. Nearly 5 feet in length, it reclines elegantly across a matching wooden base. In *Untitled (November 1976, November 1977)*, two turkey wishbones become a pair of mathematical compasses with the addition of tiny needle points and sharpened leads. But *Pinking Shears*, a skillful enamel wood sculpture featuring a pair of shears snipping out thin strips of jagged material, underscores one of the artist's signature motifs. The "pinked" sawtooth theme surfaces in many of Cumming's pieces, often as a very effective decorative wooden border. In *Saw Blade* a whirling rotary disc becomes a shimmering mandala framed by an elaborate square of sawtooth wooden strips. The lushly lovely *Connecticut Section* with its step-cut piece of watermelon positioned over a hound's-tooth-check towel offers a wonderful counterpoint of angles. Zigzag elements become fluid spirals in *Silhouette Cups—Set of Four* as clouds of steam swirl upwards over the cups like strips of diaphanous rickrack.

In two of his pieces, Cumming invites the viewer to join him in his world of "what if and why not." *Telephone Book Sculpture* consists of a row of local telephone books on a shelf. Each of the volumes has been cut through in a single spiral, and the visitor is encouraged to thumb through the mutilated book, locate his or her name, tear it out and affix it to a corkboard on the wall. The resulting chaos of curling paper eventually expands and fills the small alcove as each seeker contributes his mite to the "sculpture."

Heart of Darkness occupies an entire gallery and invites the viewer to walk into a work of art. The room is painted dark gray; every surface is covered with a white chalk grid. Running along all the walls is a carefully stenciled quotation from Joseph Conrad's *Heart of Darkness*. In the center of each wall, a small oval, hexagon, half-moon or circle picked out with wooden dowels forms the hub for a chalk spiral expanding outwards to the edge of the wall. The remains of the 12 chalk sticks the artist allowed himself lie on a table in the room as a "record of its own creation," according to Cumming.

But it is the little "studio" adjacent to the main installation that is the most revealing. Cluttering the space are paints, boxes of nails, masking tape, cardboard stencils and tethers. But scattered amongst these mundane materials are fragments of the artist's working sketches drawn on Alana Waikiki Hotel note paper, arcane references to "simple gravitational energies" and detailed plots for each of the deceptively simple spirals whirling around the gallery walls. The concepts are complex and fragmented, almost unintelligible. "Lost in rational concepts," says the artist wryly. "There's this big pattern around and he's fussing with details... obsessive."

But a child's sense of wonder in tandem with a scientist's limitless curiosity informs Cumming's work. It is a magnificent obsession. ■

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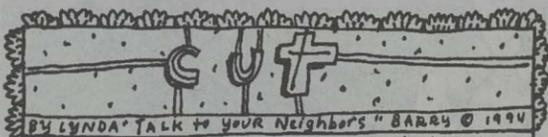
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Lynda Barry

ERNIE POOK'S COMEEK

CALENDAR

From Page 10



BY LYNDA TALK TO YOUR NEIGHBORS "BARRY" © 1994

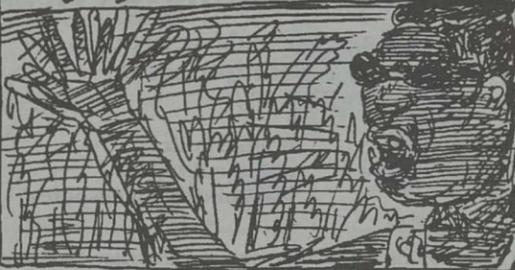
Mom told me a million times don't touch razor blades but I stole a pack and I hid them in my hiding place and I opened the perfect paper wrapping and I picked one up and I don't know how I don't know how because I hardly felt it. But then red blood red blood gushing.



And I was screaming and mom was at work and I was screaming and running out of my fort and up the path and onto 24th and a lady slammed on her brakes and jumped out of the car What happened? What? She took my hand and asked and I kept crying to keep from explaining.



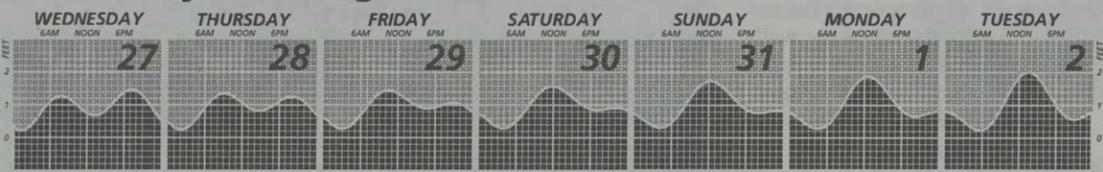
You gonna need a couple stitches wheres your house at wheres your mama at and I snatched my hand away and tore back down the path with the lady calling after me shouting every word of come back. What would the Indians do in this situation? What would the Indians do when their mother was going to kill them? Wrap it in leaves.



I ducked into my fort at the bottom of the dump ravine. Still the lady's voice calling. I tore off leaves and wrapped my hand like it was the medicine man who told me to. The razor blades and the perfect paper were looking at me. I was squeezing my hand that was still gushing blood and the razor blades and perfect paper were just cracking up laughing.



TIDES - July 27 to August 2



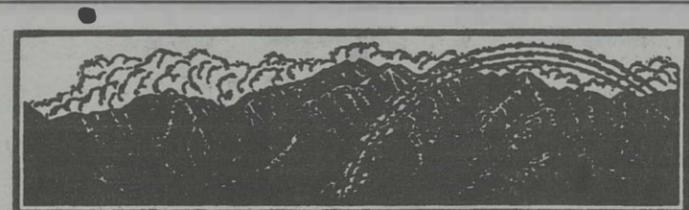
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Onk's BBQ Rib Joint, Ward Centre, 1200 Ala Moana Blvd. 591-0584. *Fri & Sat: Jon Basebase. 8:30 - 11:30 p.m.*
Old Company, 2256 Kuhio Ave. 923-3373. *Tue: Andre Estrada.*
Randy's, Kahala Mall Shopping Center. 732-2861. *Thur & Fri: Chris Rego.*
The Village Espresso, 1249 Wilder Ave. 523-2326. *Thur: Open Mic Night.*
Walanā Bowl Bar, 87-2070 Farrington Hwy. 668-8778. *Fri: Diane & Da Boyz.*
Waikiki Broiler, 200 Lewers St. 923-8836. *Sun: Billy Chapman. Tue - Sat: The Edge.*
Wilcox Park, King and Fort. 527-5666. *Mon: Josiah Mataele. noon - 1 p.m.*
Windjammer Cruises, Pier 7. 488-7437. *Sun: Creighton Higa. Sunset*

Country/Folk

CD Cafe, 647 Auahi St. 537-1921. *Wed: JaChaYa. Thur: Retroglyphs.*
Irish Rose Saloon, 227 Lewers St. 924-7711. *Sun & Mon: One People.*
Old Company, 2256 Kuhio Ave. 923-3373. *Sun: John Lathrop.*

Guitar

Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Thur: Douglas Frank.*
New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave. 923-1555. *Sun & Mon: Douglas Frank.*
Shark's Cafe, 2535 Coyne St. 947-4275. *Sun: Scott Williams.*

Hawaiian

Banyan Veranda, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Wed - Sat, Mon & Tue: Pumehana Davis. 7 - 11 a.m. Wed: Panorama. 2:30 - 5 p.m. Elaine Spencer Trio. 5 - 8 p.m. Wed, Fri, Sun & Tue: Eileen Uchima. 8 - 11 p.m. Thur: Kimo Bicoy. 2:30 - 5 p.m. Lihau. 5 - 8 p.m. William Woods. 8 - 11 p.m. Fri: Calabash. 2:30 - 5 p.m. Fri, Sun & Tue: Puhonua Trio. 5 - 8 p.m. Sat: Hawaiian Paradise. 5 - 8 p.m. David Lee. 8 - 11 p.m. Sun: Banyan Srenaders. 10:30 a.m. - 1:30 p.m. Mon: Tito and David. 2:30 - 5 p.m. Ho'onanea. 5 - 8 p.m. Dennis Graue. 8 - 11 p.m. Tue: Island Tapestry. 2:30 - 5 p.m.*
Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Fri & Sat: Tropical Knights.*
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur: Jimmy Kaina.*
Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 922-2268. *Mon - Sun: The Lilikoi Sisters. 7 - 9 p.m. (in beachfront dining room) 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 & Sun: Brother Noland. 4 - 6 p.m. Sun: Jonah Cummings. 10 p.m. - midnight.*
Fast Eddie's, 52 Oneawa St. 261-8561. *Thur: Kapena.*
Hawaiian Hut, Ala Moana Hotel, 410 Atkinson Dr. 941-5205. *Fri & Sat: Kapena.*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Sun: Strolling Hawaiian Duo. 10 a.m. - 1 p.m.*
Leeward Bowl Bar, 850 Kamehameha Hwy. 453-1050. *Fri & Sat: Ilona Irvine.*
Moose McGillycuddy's Pub & Cafe, 1035 University Ave. *Fri: O Wai La, Hula Halau Kawaii'ula.*
Nancy's Kitchen, 94-366 Pupupani St. 667-3438. *Fri & Sat: Hawaiian Time.*
Rex's Restaurant, 95221 Kipapa Dr. 623-2544. *Fri & Sat: Willie K.*
Sea Lion Cafe, 41-202 Kalaniana'ole Hwy. 259-7933. *Fri: Pahinui Brothers.*

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Sun: Otis and the Abusers.*
Beeman Center, Pearl Harbor Submarine Base. 471-9309. *Fri: Higher Ground.*
CD Cafe, 647 Auahi St. 537-1921. *Fri: Otis & The Abusers. Sat: Moonflower Monster.*
Coconut Willy's Bar and Grill, International Marketplace, 2330 Kalakaua Ave. 923-9454. *Fri & Sat: Watusi!*
Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Wed: Starving Musicians.*
Kento's, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-7400. *Wed - Sun: The Twisters. Mon & Tue: The Fabulous Classics.*
The Pub, Kemoo Farm, 1718 Wilikina Dr. 621-1835. *Sat: Higher Ground.*
Rock Cellar, 205 Lewers St. 923-9952. *Wed: Zig Zag. Thur: SteepCliff, Xeno. Fri: Calamity Jane, Widomaker, Surf Psycho Sexy. Sat: Love Bomb Baby, Calamity Jane, Widomaker.*
Sand Island R & B, 197 Sand Island Access Rd. 847-5001. *Fri: The Strangers.*
Shark's Cafe, 2535 Coyne St. 947-4275. *Fri: Monkey Pi.*

World

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Thur & Fri: North American Bush Band. Sat: Pagan Babies.*
Banyan Veranda, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Sat & Sun: Partners in Pan. 2:30 - 5 p.m. Steel-drum duo*
Blaisdell Garden Cafe & Pub, 1154 Fort St. 536-1035. *Fri: Caché.*
Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Sun: Rolando Sanchez and Salsa Hawaii.*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Wed: Dread Ashanti.*
Pavilion Stage, Ward Centre, 1200 Ala Moana. *Fri: Greg MacDonald. noon - 1 p.m.*

Jazz

Blaisdell Garden Cafe, 1154 Fort St. 536-1035. *Sat: Mike Lewis & Friends. 1:30 - 4:30 p.m. "Gershwin Songbook"*
Cafe Picasso, Alana Waikiki Hotel. 1956 Ala Moana Blvd. 941-7275. *Fri & Sat: Jimmy Borges and Betty Loo Taylor.*
Cafe Sistina, 1314 S. King St. 596-0061. *Sat: Alisa Randolph. Sun: Jazz Jam Session featuring Alisa Randolph. Musicians welcome.*
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Sat: Joy Woode w/ Tennyson Stephens.*

Hanatel Bistro, 6500 Kalaniana'ole Hwy. 396-0777. *Fri: Greg Pai Trio.*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Sun: Over the Hill Jass Band. 3:30 - 6 p.m. Mon & Tue: Bill Cox and Friends. 3:30 - 6 p.m.*
Ko Olina Resort and Spa, 92-1001 Olani St. 679-0079. *Fri & Sat: Azure McCall.*
Reni's, 98-713 Kuahao Pl. 487-3625. *Tue: All That Jazz Big Band. "Big Band Latin Night" 8:30 - 11 p.m.*
Roy's Restaurant, 6600 Kalaniana'ole Hwy. 396-7697. *Fri: Joanne & Friends.*
Tamarind Park, King and Bishop. 527-5666. *Fri: Ira Nepus and the Hawaii International Jazz Festival All-Stars. noon - 1 p.m.*
Ward's Rafters, 3810 Maunaloa Ave. 734-0397. *Sun: The Hawaii Jazz Ensemble w/ Bob Winn. "Fly Me to the Moon" 3 - 6 p.m.*

Piano

The Cove, Turtle Bay Hilton, Kahuku. 293-8811. *Fri & Sat: Carol Williams.*
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311. *Sun & Mon: Billy Kurch.*
Lobby Bar, Hawaiian Regent Hotel, 2552 Kalakaua Ave. 922-6611. *Thur - Sat: Rene Paulo. 5 - 9 p.m.*
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Sun - Tue: Ruben Yap. 5 - 8 p.m. Sun - Wed: Rhonda & Johnny Todd. 8 - 11 p.m. Wed - Sat: Carol Atkinson. 5 - 8 p.m. Thur - Sat: Bobby Gonsalves & David Nico. 8 - 11 p.m.*
Michel's, Colony Surf Hotel, 2895 Kalakaua Ave. 923-6552. *Wed - Sun: Les Peetz.*
W.C. Peacock Restaurant, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Thur - Sun: Bob Nelson.*

Rock

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Sun: Otis and the Abusers.*
Beeman Center, Pearl Harbor Submarine Base. 471-9309. *Fri: Higher Ground.*
CD Cafe, 647 Auahi St. 537-1921. *Fri: Otis & The Abusers. Sat: Moonflower Monster.*
Coconut Willy's Bar and Grill, International Marketplace, 2330 Kalakaua Ave. 923-9454. *Fri & Sat: Watusi!*
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Kento's, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-7400. *Wed - Sun: The Twisters. Mon & Tue: The Fabulous Classics.*
The Pub, Kemoo Farm, 1718 Wilikina Dr. 621-1835. *Sat: Higher Ground.*
Rock Cellar, 205 Lewers St. 923-9952. *Wed: Zig Zag. Thur: SteepCliff, Xeno. Fri: Calamity Jane, Widomaker, Surf Psycho Sexy. Sat: Love Bomb Baby, Calamity Jane, Widomaker.*
Sand Island R & B, 197 Sand Island Access Rd. 847-5001. *Fri: The Strangers.*
Shark's Cafe, 2535 Coyne St. 947-4275. *Fri: Monkey Pi.*

World

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Thur & Fri: North American Bush Band. Sat: Pagan Babies.*
Banyan Veranda, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Sat & Sun: Partners in Pan. 2:30 - 5 p.m. Steel-drum duo*
Blaisdell Garden Cafe & Pub, 1154 Fort St. 536-1035. *Fri: Caché.*
Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Sun: Rolando Sanchez and Salsa Hawaii.*
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Wed: Dread Ashanti.*
Pavilion Stage, Ward Centre, 1200 Ala Moana. *Fri: Greg MacDonald. noon - 1 p.m.*

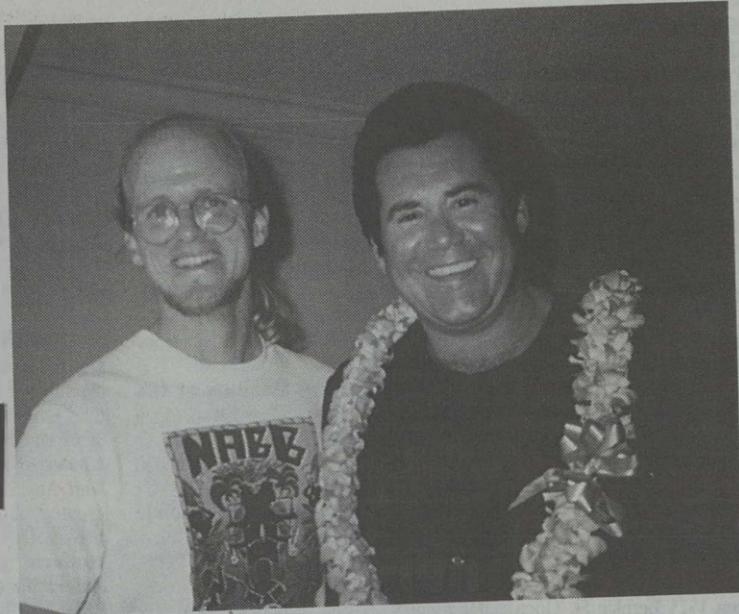
Theater and Dance

Cinderella Hawaii Ballet Theatre presents this full-length ballet based on the traditional fairy tale, with music by Prokofiev. This version is choreographed by

Continued on Page 14

Celeb Worship

Stu Dawrs seeks to grab Wayne Newton's essence.



So close yet so far: Dawrs (left) poised at the moment of truth

To Goose a God

STU DAWRS

Las Vegas is, as Hunter Thompson dubbed it, "the savage heart of the American dream," then Wayne Newton is its pacemaker. So when Newton came to town for a Fourth of July military show, the Weekly's own king of kitsch, Stu Dawrs, embarked on a quest to get a take on the megastar's bottom line. His report:

It's not the sort of thing I'd necessarily bring up during a job interview, but I've always had a special place in my heart for Wayne Newton — if not a love for the man himself, then at least a fascination with the particularly American phenomena he represents. Like Liberace, or Elvis in his later years, Newton has a guileless flair for the tacky that approaches the sublime.

Here is a man who has sung before world leaders and also owns a penguin-shaped swimming pool, a man who has won honors for his charity and who wears a pinky ring the size of a small mammal, a man who has received the coveted Las Vegas Medal of Honor and who has actually appeared on *Bonanza*.

Let's face it: Wayne Newton is the U.S. of A.

"As a young man sitting in front of a movie screen, I saw Debra Kerr jump into a volcano, and that formed my opinion of Hawaii and its people ... and it's been that way ever since." —Wayne Newton at a July 3 press conference in Honolulu

When I heard that Wayne (as I now feel entitled to address him) was going to give a free concert at Schofield Barracks on the Fourth of July, I knew the chance of a lifetime had arrived. Here was the opportunity to come face to face with the embodiment of the American zeitgeist on the nation's biggest day. We're talking about an opportunity for a life-altering event, an encounter with a man whose legacy has spanned two generations, a man who has defined kitsch for millions.

But how could I, a mere dabbler in lava lamps and velvet paintings, ever hope to grab the essence of this icon, to truly touch the appeal of

this man, who at last count had performed live before more than 15 million people?

I seized (so to speak) upon a desperate plan: I was going to pinch Wayne Newton's butt.

Now, I'm no groupie (or is it gropie?), and I certainly don't grab people's booties on a regular basis, but I've always felt that such a roundabout brush with fame could only lead to great things. Who knows? Maybe I'd have a song written about me or at the very least get a mention during Wayne's next gig. I imagined The Man saying something like, "I'd like to send this next song out to the guy who pinched my butt yesterday," as he launched into "Danke Schoen."

If nothing else, for the rest of my life, I would be able to tell potential lovers that I had indeed held a national treasure in the palm of my hand (or, more precisely, between my thumb and index finger).

"I always approach a show by feeling the crowd out for three or four songs." —Wayne, July 3

The plan was simple: I would grab (that is, enlist) a couple of my closest friends to function as witnesses/peer-pressurers; we'd drink enough beer to believe we were invisible (remember, kids, we're seasoned professionals, so don't try this without parental guidance); then we'd bluff our way into Wayne's press conference the day before his show and, in true Vegas style, let the chips (and digits) fall where they may.

The dice were thrown, the wheels were spinning, and my crack squad was assembled. Little did Mr. Las Vegas know that this time we had come to feel him out.

While the Beatles were still scrambling for their early Liverpool gigs, Wayne, who was two years younger than John Lennon, was playing Las Vegas and appearing on the Jackie Gleason and Lucille Ball television shows." —Wayne's press bio

What is it about our idolization of entertainers? Do these people really have something special, or are we just so programmed for celebrity worship that we'd be involuntarily star-struck if we were to meet, say, the person whose voice is used for those annoying "You're standing too close to the car" auto alarms?

Hell, I don't know, but I can tell you this: When Wayne walked into that press conference in all of his hair-dyed, made-up glory and walked straight up to me — to me — grabbed my hand and said, "Hi, I'm Wayne Newton," in a voice that sounded like he'd taken one too many hits off the ol' helium tank, all I could think to say was, "Guh?" I think he was impressed.

Being one of only three reporters in the room, I was suddenly left scrambling for something to ask The Legend. Gone from my mind was the list of important questions my staff had fed me (chief among them the old allegations of mob connections and the sticky issue of whether Wayne's free military performance had anything to do with his bankruptcy declaration). Like the kid who gets stuck in right field because he sucks, only to find the winning hit headed straight for him, I closed my eyes and raised my hand: "Uh, Mr. Newton? I've always been a big fan of yours. Could you tell me what you attribute your continued success to?"

Choke. Still, there was one chance to redeem myself as my ace photographer (a true pro with her 35mm Instamatic and her lime-green, floral-print muumuu which was strategically altered to show a little knee) corralled Wayne into posing for a shot with me. Oh, boy!

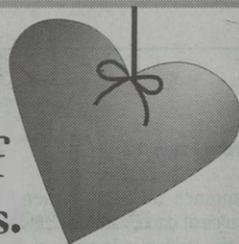
I could lie to you and say that I pinched the daylight out of Wayne's hiney, but the truth is that I only managed a caress — a respectful pat, really.

Oh, I was poised all right. But Wayne's most recent wife was sitting right behind us, and Wayne was actually quite a bit larger than me and knows karate and was just so gosh-darned nice ... well, just it seemed sort of like I would be pinching my own father's rear. (By the way, dad, I never did apologize for that.)

Call me a loser if you will, but in my heart of hearts I know I've been to the mountain. And it's a good thing I've got the pictures to prove it, too, because everything that followed is a haze for me. Fame is a heady elixir, to be sure, but it's nothing compared to my buddy Wayne's. ■

PHOTO: THE DIVINE MS Q

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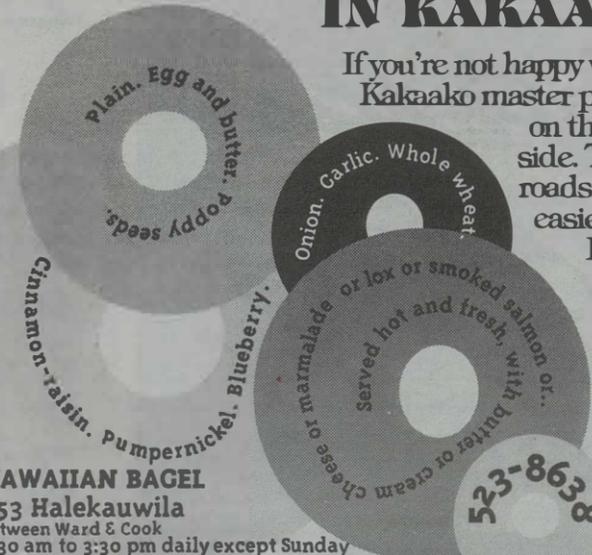
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CALENDAR

From Page 12

Laurence Blake, a former Joffrey Ballet principal dancer and current faculty member at the California Institute of the Arts in L.A., where he often appears with the Los Angeles Chamber Ballet. Allegra Mia Lillard of the Oregon Ballet Theatre will dance the title role, partnered by former Atlanta Ballet soloist Paul Maley as the Prince. Blake and local choreographer John Rampage will appear as the Stepsisters, comic roles that have been traditionally reserved for male character dancers. Local ballerina Celia Chun will dance the part of the Fairy Godmother, while Greg Zane will take on the dual roles of the Dancing Master and the Jester. In addition, Charlys Ing will direct a cast of more than a hundred dancers. *LCC Theatre*, Leeward Community College, 96-045 Ala Ike St., Pearl City: Sat 7/30, 2 & 8 p.m.; Sun 7/31, 2 p.m. \$18 adults, \$15 children. 422-9772

Under Milkwood In lieu of its usual summer Shakespeare performance, local director Ellen Polyhronopoulou's Shakespeare troupe presents Dylan Thomas' "play for voices" as the first in a series of modern and classical pieces being added to the company's roster. Co-directed by Polyhronopoulou and Annie MacLachlan, who will also perform, the piece features Jo Pruden, Mark Gilbert, David Kleist, Guy De Conte, Laura Bach and Jerome Lansfield. *Pineapple Playhouse*, Dole Cannery Sq.: Fri. 7/29 & Sat 7/30, 8 p.m. \$10. 523-3606

Galleries

Opening

Emerge 2 Photographs and mixed media by Kathy Chow, Minette Lew and Xeno Roja. *Coffeeline Gallery*, 1820 University Ave. 947-1615

The Eyes Have It Oils on canvas by Jared Kunard. *CD Cafe*, 647 Auahi St. 537-1921

Messages From the Soul Selected works with observations by art therapist Karen Lucas. Opens 7/31, through 9/4. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

Through Shadows of Time Drawings and paintings by Carol French-Jay. Opens 8/2, through 8/31. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-ARTS

Continuing

Chimaera Recent watercolors by Bev Carnett-Brakey. Through 7/31. *H'omalubia Botanical Garden*, 45-680 Luluku Rd.

Classic Cats Original watercolors and acrylics by Sumako Cohn. Through 7/31. *Koolau Gallery*, Windward Mall. 247-0709

Hawaii — The Center of Contemporary World Art A collection works from various local artists including Louis Pohl, James Kay and Roy Venters. Through 8/28. *Inner Ecology Art Gallery*, 2139-F Kuhio Ave. 595-2399

Hawaii's Natural Beauty Photographs by members of the Hawaii Photographic Society. Through 9/16. Dole Cannery Square, 650 Iwilei Rd. 536-4066

Hawaiian Beauty Oils, watercolors and charcoal on paper by Victor Gao. Through 7/31. *Arts of Paradise*, International Marketplace, 2330 Kalakaua Ave. 924-2787

Hiroshima Memorial Exhibition Figurative paper sculptures created in response to the devastation of the bombing of Hiroshima and Nagasaki nearly 50 years ago. Through 8/5. *Art Gallery*, UH Manoa campus. 956-6888

Ho'o Aku I Ka Wa'a A collection of works by Big Island artists Sunny Aiger Pauole, Mel Pauole, Raymond Helgeson, Diane Moore and Edwin Kayton. Through 8/19. *Pauabi Tower*: 1001 Bishop St. 524-7400, ex. 235

Island Renaissance Oil on canvas by Dexter Doi. Through 8/6. *Roy's Restaurant*, 6600 Kalaniana'ole Hwy. 396-7697

Ketubot and Ka Pala Pala Male Acrylics and watercolors by Shayna Magid. Through

7/29. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-ARTS

Mary Koski Painting in the classical manner of the Flemish masters. Through 7/31. *Livingston Galleries*, 51-666 Kamehameha Hwy. 237-7165

Local Scene Landscape photography of Oahu by Kevin W. Smith. Through 8/3. *Village Espresso*, 1249 Wilder Ave. 523-2326

Ruri Recent ceramic sculpture by this Oregon-based potter. Through 7/30. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126

Shadow Dance Mixed-media paintings by Mark Kadota. Through 9/13. *Kabala Moon*, 4614 Kilauea Ave. 732-7777

Laszlo Toth Paintings by Hawaii's leading Neo Geo thinker. Through 8/15. *HonBlue Inc.*, 501 Sumner St. 537-2678

Museums

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

Backyard Monsters: The World of Insects Giant robotic insects, hands-on activities, live insect zoos and a specimen collection showcasing more than 1,000 insects highlight this huge exhibit guaranteed to make you bug-eyed. Through 9/5.

Cosmic Catastrophes Corresponding with the collision of the comet Shoemaker-Levy 9 with Jupiter, the exhibit investigates the earth's precarious position in a violent and ever-changing universe. Through 7/30.

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.

Bells: 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 Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m., Sun, noon - 4 p.m. \$5. 526-1322

Between Sea and Stone Recent works by Jonathan Busse. Opens 8/2, through 10/9.

Robert Cumming: Cone of Vision See story on Page 11. Through 8/28.

An Inner Theater Watercolors by Nancy Poes. Through 7/31.

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

Yvonne Cheng Acrylic on canvas. Through 8/17.

The Contemporary Museum Honolulu Advertiser Gallery 605 Kapiolani Blvd. Open daily. Free. 526-1322

The Printer's Art Works from the Shark's Inc. Print Workshop in Boulder, Colo. The pieces include work by master printer Bud Shark, Hohn Buck, Rafael Ferrer and Betty Woodman. Through 9/14.

The Hawaii Maritime Center Pier 7. Open daily, 9 a.m. - 5 p.m. \$7 adults, \$4 kids. 536-6373

Museum Highlights The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent overview of that history with exhibits that cover the ancient Hawaiian voyages, Captain Cook, the whaling industry, memories of the Lurline and Matson shipping lines and the most recent maritime hallmark: the Hokule'a voyages. The center is home to the Falls of Clyde, a humpback whale skeleton and other marine displays ranging from sharks to yacht racing. Ongoing.

Hawaii's Plantation Village 94-695 Waipahu St. Open Mon - Sat, 8 a.m. - 4 p.m. \$5 suggested donation. 677-0110

A living museum dedicated to the diversity of the eight major ethnic groups who came

to work the sugar and pineapple plantations. The 29 restored and re-created homes and structures portray plantation days in the mid-1800s to mid-1900s.

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

Asian Opulence: Silk Ikat Textiles The exhibition focuses on the aesthetics, functions and techniques of 42 silk *ikat* textiles from Asia. *Ikat* is one of the most ancient means of creating patterns on textiles. Through 8/21.

Figures and Landscapes Works on paper by painter and printmaker Philip Pearlstein, who is best known for his dispassionate figure compositions. Through 9/4.

Master of the Mask: The Art of Ogura Soei An exhibit featuring 60 noh masks, created by contemporary Japanese maskmaker Ogura Soei. Through 8/21.

Modern Japanese Ceramics in American Collections The exhibition, organized by the Japan Society in New York, features 120 pieces by 87 Japanese potters and reveals the wide range of shapes, sizes, colors, glaze styles and designs produced in Japan between 1935 and 1990. Through 8/21.

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

Young People's Summer School Exhibition Over 800 examples of the best artworks from the participants of the Academy's summer school classes. Includes painting, drawing, printmaking, sculpture, ceramics and mixed media. Through 8/10.

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

Continued on Page 16

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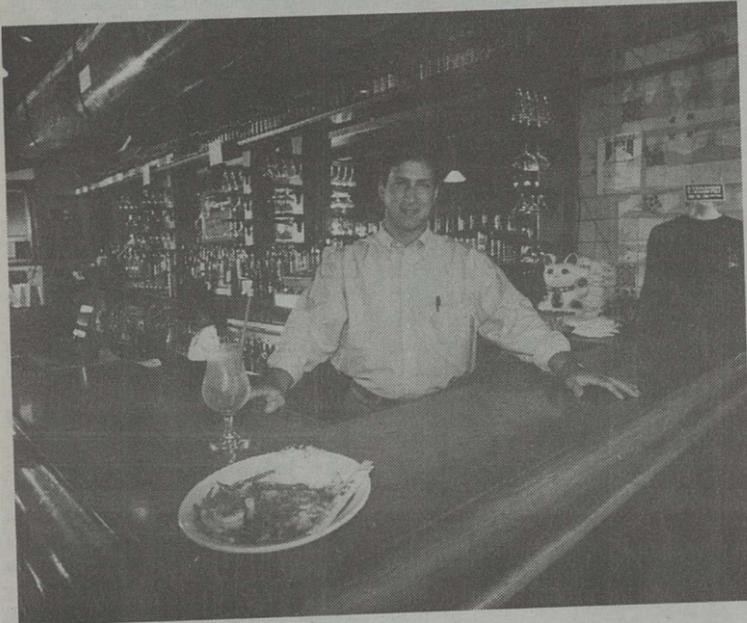
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Food

PHOTO: DAVID MOORE

Malia's may have converted from a cantina to a grill, but does MTV really a floor show make?



Munching at Malia's

KASI NOLL

Cabarets are supposed to be entertaining. The word itself conjures up images from "La Cage Aux Folles," Parisian clubs in the '20s or Berlin's in the '30s. At Malia's Waikiki Grill & Cabaret, the cabaret concept is stretched just a bit: You've got to be able to call "cabaret" the watching of overamplified music videos on big-screen TVs. After 11 p.m., they do have DJs.

When you get tired of Bruce Springsteen and INXS on the projection screen, you can turn your back on the instant MTV and admire the "grill" (make that East Coast men's club) surroundings. On the makai side of the restaurant is a long wooden bar. You know, the kind in the commercials — you always see the frosty mugs of Pabst sliding down it to mustachioed drinkers in bowler hats. Above the bar hangs a full-length wooden canoe. I'm not sure what that has to do with East Coast men's clubs, but I'm gonna keep working on my suspension of disbelief. The floor, railings, tables and chairs were done up in dark hardwood, just like they were supposed to be, and so were the ceiling fans.

We sat in the nonsmoking section, a few steps up from the smokers' pit down by the video screen. The lighting was bar dark, maybe because the entire ceiling was pitch black. The ventilation was good, and the air con wasn't set to "arctic." The only drawback was the volume of those rock videos. Why do so many restaurant managers think their patrons are deaf or want to be by the time they leave? We come to eat, not for nerve damage.

The bar is fully stocked, and drink specials are handwritten on a board next to that run of Victorian oak. I had a decent Mai Tai for \$3.50. My friend got a Diet Coke for \$2 less. Both came in heavy 16-ounce glasses. The Mai Tai was served with a slice of pineapple, a maraschino cherry and a good dose of rum.

Malia's, when it was Malia's Cantina, used to serve up a variety of Mexican dishes. Left over from those days were some southwestern standards: Quesadillas, Nachos, Taco Salad, Fajitas, and Chips and Salsa — all in the "Mexican Favorites" section. The rest of the menu was quite eclectic: a little Italian, a little Hawaiian, a little California, a little Oriental and a dash of the '30s thrown in the form of a Caesar Salad.

The appetizer section shows the range even better: Mozzarella Sticks, Buffalo Wings, Shrimp Bruschetta and Crispy Seafood Wontons offer a kind of "Around the World in Eighty Dollars" approach. The Pupu Platter — Seafood Wontons, Buffalo Wings, Mozzarella Sticks and half a Quesadilla (a 10-inch tortilla stuffed with Jack and Cheddar cheeses and then deep fried) — was the quickie tour at \$8.95 flat. Dinner-plate-size salads looked pretty reasonable, ranging from \$4.25 to \$6.95, while the "Island Entrees," priced from \$7.95 to \$14.95, seemed to come from everywhere else. The three kinds of steak were New York (with Hawaiian seasonings), Teriyaki and Peppercom. Other "Island" entrees actually include Linguine with Shrimp, Rosemary Chicken, Charbroiled Mahi-Mahi, Ratatouille with Linguine and the Island Stir, a mash of stir-fried vegetables over a bed of crispy noodles with a choice of tofu, shrimp or chicken. All the entrees came with rice and stir-fried veggies. Substituting a baked potato or french fries cost extra. You can also get half a salad with your entree for a couple of bucks more.

We started with the Shrimp Bruschetta, a nice hunk of toast with garlic and olive oil drizzled on top, just the way the Romans used to do it. Malia's version (at \$3.95) included shrimp and an authoritative tomato/caper sauce. There were four healthy pieces of shrimp on top of a 6-inch-long stretch of French bread. The bread had been grilled or baked at one time, but by the time we got it, it was soggy — soggy with that excellent tomato/caper sauce, but soggy nonetheless.

For the main course, my friend went with the Fajitas, traditionally made with flank steak. She ordered hers with mahi mahi instead. The waitress brought a good-size plate of condiments first: chopped tomato, shredded lettuce, sliced jalapeño peppers, shredded Monterey Jack and Cheddar cheeses, sour cream and a bland salsa — getting us used to the do-it-yourself cookery. A few moments later she returned with the old black iron skillet heaped with a sizzling mound of red and green peppers, mahi mahi, onions, jalapeños, tomatoes and a tomato-based sauce. The veggies were crispy and the fish fresh and flaky. My friend raved about the taste, comparing it favorably to all fajitas she'd eaten in Texas. The only problem I saw was in the tortillas: The four of them (about 4 inches in diameter) were just too small and too few to do justice to the filling.

I decided on the Peppercorn Steak (\$14.95), the peppercorns tamed with a touch of vermouth. I usually like my steaks still quivering, but this time I tried to stay safe and ordered it medium. The 8-ouncer came in the middle of an oblong platter with a pile of rice on one side and a pleasant garnish of stir-fried vegetables on the other. On top of the steak was a scoop of whipped garlic butter and lots of pepper. The first few bites were fat; a steakhouse would have trimmed it closer. But once I actually got into the steak, it was done to perfection — pink in the middle and juicy, and with what is getting hard to find in these days of downsized dietetic beef: real beefy flavor. The garlic butter and pepper made an already good cut of meat even better. The stir-fried vegetables were crinkle-cut carrots and zucchini — both still with a little crunch left under the hood and revved up with a touch of thyme.

Neither one of us let the main courses stand in the way of the real meal: dessert. We could have Ben and Jerry's Frozen Yogurt, Cheesecake or Fresh Fruit. Naturally we ordered the very healthy Fresh Fruit. *Not!* My friend got the Frozen Yogurt, Double Chocolate Fudge. I went with the Cheesecake and Chocolate Sauce (\$3.70). The frozen yogurt was fantastic, but at \$1.95 a scoop, it maybe should be bought at a Times or Foodland. The cheesecake was even better. As a cheesecake veteran from a few too many restaurants, I can truthfully say Malia's has world-class pieces. The cream cheese flavor was strong but not overpowering and the texture creamy and surprisingly light. That's tough to pull off: They got lots of cream cheese/sour cream flavor into the filling without making it too dense. Too bad about the chocolate sauce, though. It tasted like Hershey's from a can. Now, I've got nothing against Hershey's — I like it on my Ben and Jerry's and in my milk — but please, not on my cheesecake. Especially when the cheesecake is that good. OK? OK.

The menu may have been eclectic, but for the most part, the taste and service at Malia's were not. They were focused, professional and well executed. Now, if only the music had not been canned, taped and so loud.

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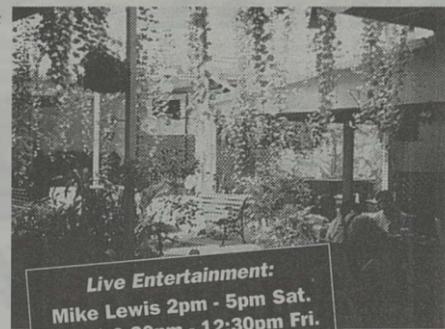
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From Page 14

and discover the role the brethren and sistren played in 19th-century Hawaii. Ongoing.

Stitches of Love: The Hawaiian Quilting Legacy of Meali'i Kalama Quilts by this master quilter and her students. Through 7/31. **Wildlife Museum** 1190 Dillingham Blvd. Open daily, 8:30 a.m. - 4:30 p.m. \$6.95. 848-0660

Exhibits featuring over 360 specimens of wild animals from 42 countries on six continents. Ongoing.

Learning

Adult Hula Kahiko Workshop A one-day workshop in beginner's *bula kabiko* (ancient hula) for adults. In addition to learning basic hula steps, participants will learn at least one chant and one dance. Dress comfortably and bring a sack lunch. **Room 105, Moiliili Community Center, 2535 S. King St.:** Sat 7/30, 8:30 a.m. - 3:30 p.m. \$10. 955-1555

Baraka from Page to Screen Bob Green, the film's co-screenwriter and *Honolulu Weekly* film critic, discusses the three stages of nontraditional writing for this innovative "documentary": initial script in three acts, redesign during production, and rewriting and editing in post production. **UH Art Auditorium, UH Manoa campus:** Wed 7/27, 7:30 p.m. Free. 956-SUMM

Be a Good Sport Learn about the prevention and treatment of sports injuries. Panelists will explain why proper warm-up and cool-down can help prevent injuries and how to recognize when an ache or pain may be a sign of a serious injury. They will also discuss how physical abilities change with age and the latest methods for diagnosing and treating sports injuries. Reservations required. **Kamehameha Auditorium, The Queen's Medical Center, 1301 Punchbowl St.:** Thur 7/28, 7 p.m. Free. 537-7117

Compost Workshop Talk trash and learn the finer points of decomposition and recycling at this weekend workshop. Light raingear, gloves, insect repellent and shoes recommended. **Ho'omalubia Botanical Garden, 45-680 Luluku Rd.:** Sat 7/30, 2 - 4 p.m. Free. 233-7323

Lupus Wellness Class Learn the latest in nutrition, hypnotherapy, acupressure and acupuncture at this class for lupus patients and their families. **Kalibi-Palama Library, 1325 Kalihi St.:** Wed 7/27, 6:30 - 8 p.m. Free. 538-1522

Stop Putting Things Off! Empower yourself by learning how to set goals and priorities in this step-by-step guide to avoiding the procrastination trap. **Henry Hall 202, Chaminade University, 3140 Waialae Ave.:** Sat 7/30, 10 a.m. - noon. \$25. 735-4755

Kids

Fun Sun-Day Bring the whole family for some sunny solar delights. Learn some interesting facts about the sun and find out how to cook and print with solar power. Bring a T-shirt to print on. Reservations required. **Hawaii Nature Center, 2131 Makiki Heights Dr.:** Sun 7/31, 1 - 3 p.m. \$5. 955-0100

Incredible Insects Big on bugs? Spend five summer days discovering the wonderful world of insects. Get to know insects up close and personal as you go collecting, play games, visit the "Backyard Monster" exhibit and do art projects. For bug people age 7 - 10. **Atberton Halau, Bishop Museum, 1525 Bernice St.:** Mon 8/1, **Bug Basics;** Tue 8/2, **Insect Innards;** Wed 8/3, **Lifestyles of the Tiny Beasts;** Thur 8/4, **Weird and Wonderful;** Fri 8/5, **Insects of the World;** 9:30 - 11:30 a.m. \$75 for series, \$16 per class. 848-4168

Insects A - Z What makes an insect an insect? Discover the unique body parts of insects and their functions through games and

songs. You'll make and dress up in a cool creature costume to round out this insect introduction. For children 4 - 5 years old with adult. **Paki Conference Room, Bishop Museum, 1525 Bernice St.:** Sat 7/30, 9 - 10:30 a.m. \$12 per adult/child pair. 848-4168

Rainbow Reel: Fairytales Freeze! Put the Nintendo down, step away from the TV and head over to the UH Manoa Film Festival. This week's features are *Fairytales, Long Enchantment, Red Riding Hood, The Phoenix* and *Paperbag Princess*. **UH Art Auditorium, UH Manoa campus:** Sat 7/30, 10 a.m. \$2. 956-SUMM

Hikes and Walks

Cinderella Liberty: A Guided Tour of Honolulu's Sites of Wartime Military Recreation Join historian Daniel Martinez as he guides you on an evening stroll to the sites of WWII Honolulu when the streets teemed with thousands of American servicemen. The tour will include a refreshment stop at one of the city's famous watering holes. Reservations required. **Iolani Palace, Richards St. entrance:** Wed 7/27, 6 - 8 p.m. \$7. 943-0371

Haunted Honolulu Explore historic downtown and learn about Honolulu's collection of spirits from Polynesia, Asia and the West. Registration required. **Hawaii State Library, 478 S. King St.:** Wed 7/27, 6 - 9:30 p.m. \$7. 943-0371

The Hawaii Nature Conservancy Get an educational experience of a lifetime on this hike through Honouliuli Preserve. Located above Makakilo, the preserve is home to more than 45 rare native plants and animals. Donations appreciated. For more information and reservations, call the Hike Line at 537-4508, ex. 252.

Koloa Gulch A winding hike hops back and forth to a "Y" in the trail where either

way leads to waterfalls and pools along a stream. Rock-hopping skills are a definite asset. **Meet at Iolani Palace, mauka side:** Sun 7/31, 8 a.m. \$1. 235-8330

Likeke A lush trail that skirts the Koolaus between Pali and Likelike highways. Reservations required. **Call the Hawaii Nature Center for meeting place:** Sat 7/30, 9 a.m. \$5. 955-0100

Scandalous Days in Old Honolulu: A TimeWalk to the Era of Saloons and Sinners Be a part of Honolulu's checkered past and join in the "morals wars" of last century when drunken sailors encountered teetotaling temperance leaders. Reservations required. **O'Toole's Pub, 902 Nuuanu Ave.:** Fri 12/17, 6 - 9 p.m. \$10. 943-0371

Waimano Ridge A long ridge hike leading to the Koolau summit with beautiful views of Waihee valley and the Windward side. **Call the Hawaii Chapter of the Sierra Club for meeting place and time:** Sun 7/31. 538-6616

Whatevahs

Book Sale This one's the mother of all book sales. Originally founded in 1879, the Friends of the Library of Hawaii Book Sale is the largest of its kind in the United States. The proceeds from the sale go to support public libraries throughout the state. **McKinley High School Cafeteria, 1039 S. King St.:** Sat 7/30 - 8/6, 10 a.m. - 8 p.m. Free. 487-7449

Hawaii All-Collectors Show '94 The state's largest antique and collectible show and sale. Special features include a special Godzilla exhibit, Doll Collector's Hui Outpatient Doll Hospital and a century of guitar picks or plectrums from tortoise shell to celluloid. **Blaisdell Exhibition Hall, 777 Ward Ave.:** Fri 7/29, 4 - 9 p.m.; Sat 7/30, 10 a.m. - 9 p.m. & Sun 7/31, 10 a.m. - 4 p.m. \$3. 941-9754

Infant Circumcision Forum: Medical or Human Rights Issue? A community

education forum that discusses the latest research on routine infant circumcision. The forum will include the screening of the 20-minute video "The Nurses of St. Vincent: Saying 'No' to Circumcision." **Zilla Young Room, First Presbyterian Church, 1822 Keeaumoku St.:** Wed 7/27, 7 p.m. Free. 945-9507

Interviews with Interviewers Producer/director Skip Blumberg, called "one of the pioneers of New Video Journalism," talks with Barbara Walters, Mike Wallace and Studs Terkel, among others, about curiosity, style, trickery, truth of the interview and its forms. Other short camcorder shorts by Blumberg will also be screened. **UH Art Auditorium, UH Manoa campus:** Sun 7/31, 7:30 p.m. \$4. 956-SUMM

Ka Mo'olelo o Kapaa Konane (Tales of the Moonlit Night) Discover the history, culture and mystery of Waianae through its legends and tales. Journeying from Honolulu, the route includes a stop at Pokai Bay for a Hawaiian-style meal and a performance of ancient hula near the remains of Kuilioloa heiau. After sunset, travel to Makua Valley and Kaneana Cave, where the supernatural legends of this most spiritual region will be shared. Reservations required. **Honolulu TimeWalks, 2634 S. King St.:** Sat 7/30, 3 - 10 p.m. \$40. 943-0371

Off-Campus Housing Solicitation Do you have a room or apartment that you would like to rent to a UH student or faculty member? With the fall semester just around the corner, the folks at UH need your help to beef up their off-campus housing listings. Your listing will be posted free of charge. For more information contact the UH Manoa Off-Campus Housing Office at 956-4008.

Survivors of Incest Anonymous A 12-step support group for adults recovering from childhood sexual abuse. **Room 3, Our Redeemer Lutheran Church and School, 1404 University Ave.:** Thursdays, 7 p.m. Free. 941-3927

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The Straight Dope



The 50th anniversary of D-Day leads me to ask a timely question. Many American men began smoking while serving in the armed forces in World War II. The Red Cross even distributed free cigarettes to the troops. Most of these men became addicted to cigarettes, smoked throughout their lives, and now many have died of smoking-related illnesses. I wonder if more men have died from smoking connected with their World War II service than died as battle casualties in that war.

—Bill Phillips, Seattle

Cecil originally had the idea he could turn up the answer to this excellent question with five minutes of rummaging in the "Straight Dope" archives, enabling him to achieve one of his life's dreams: a timely question that actually got a more-or-less timely response. When I got to the vault, however, I discovered that the carpenter ants had made mincemeat of the papyrus. Not a problem, I blithely thought. I'll merely tap into the nation's vast biomedical data apparatus, which consisted of calling everybody I could think of who could possibly know about this. Just to impress you with the thoroughness with which we at "The Straight Dope" pursue these things, I'll tell you that I called the National Cancer Institute; the American Lung Assn.; the National Heart, Lung, and Blood Institute; the Department of Veterans Affairs; the American Cancer Society; the Center for Addiction and Substance Abuse at Columbia University; the National Center for Health Statistics; the Metropolitan Life Insurance Co. and the Federal Office of Smoking and Health. Result: nothing, although if I were younger and lived in the 404 area code, I might have asked the woman at the OSH for a date. One researcher I spoke to did venture that smoking-related deaths among World War II vets could probably be computed, but it would take six months. Plenty fast if you're funded by the government, I thought, but I'm on deadline.

I retired to the library to see what I could scare up with a little common sense and the *World Almanac*, supplemented as necessary by the medical journals. I learned that 14.9 million

people served in the U.S. armed services during World War II. I then made some simplifying assumptions: (a) all 14.9 million were male (actually around 2 percent were female), and (b) they were statistically reflective of U.S. men as a whole, meaning that 51 percent smoked (as of 1965, anyway), 19 percent were former smokers, and the typical smoker had 20 or fewer cigarettes a day. I then applied an estimate from an article titled "What Are the Odds That Smoking Will Kill You?" (Mattson et al., *American Journal of Public Health*, April 1987): At age 35, the chances of a moderate smoker (fewer than 25 cigarettes a day) dying of a smoking-related disease by age 65 are 8.7 percent; for a former smoker, 4.2 percent. The youngest World War II vets today are past retirement age, so if Mattson and friends are right, smoking to date has killed at least 780,000. Total U.S. battle deaths during World War II: 292,131.

You realize that from the standpoint of statistical reliability, the preceding is about one jump ahead of a Ouija board and in all likelihood greatly understates the actual smoking-related death toll (Cecil offers this caveat after having consulted further with the National Cancer Institute). Individual daily smoking consumption is probably higher than reported in surveys; what's more, smoking-related deaths climb sharply after age 65. One study (Peto et al., *Lancet*, May 1992) suggests that a staggering 20 percent of all deaths in developed countries are attributable to tobacco. Applying this to World War II vets, we come up with nearly 3 million smoking deaths, 10 times the number of combat deaths. But that number is still low, since men smoke more than the population as a whole. So take a stab — 4 million smoking deaths? Five million? Any way you look at it, we definitely should have heaved up on the Doublemint and nixed the Lucky Strikes.

Cecil Adams

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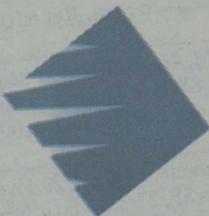
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Honolulu, Hawaii

NOVELL CERTIFIED EDUCATION COURSES

COURSE NAME AND NUMBER	July	August	September
105 Introduction to Networking		5	23
200 Networking Technologies		8-10	6-8
507 NetWare 3.11 to 3.12 Update Seminar	29		16
508 NetWare 3.1x Administration	5-8	1-4	12-15
518 NetWare 3.1x Advanced Administration	18-19	11-12	19-20
520 NetWare 4.0 Administration	25-28	15-18	
525 NetWare 4.0 Advanced Administration	20-22		
526 NetWare 3.11 to 4.0 Upgrade		29-31	
701 NetWare Service and Support	11-15	22-25	
801 NetWare Service and Support			26-30
802 NetWare 3.1x Installation and Configuration Workshop			21-22

All classes hours are 9:00 a.m. to 4:00 p.m.

CONTINUING EDUCATION COURSES

COURSE NAME AND NUMBER	July	August	September
Microsoft Windows v3.1 (1)	1,5,8	2,5,31	1,9,12
Microsoft Windows v3.1 (2)	6	8,17	12
Microsoft Excel Windows v 4.0 (1)	1,27	18,24	6
Microsoft Excel for Windows v4.0 (2)	7,28	19,25	7
Microsoft Excel for Windows v5.0 (1)	11	10	7,13
Microsoft Excel for Windows v5.0 (2)	12	11	8,14
Microsoft Word for Windows v2.0 (1)	25,27	16,22	8
Microsoft Word for Windows v2.0 (2)	28	17,23	9
Microsoft for Windows 6.0 (1)	1,13	18	13,28
Microsoft for Windows 6.0 (2)	1,13	19	14,29
Microsoft Access v1.0 (1)	11,25	3,16	28
Microsoft Access v1.0 (2)	12,26	4	29
Microsoft Access v2.0 (1)	5	9	2
Microsoft Power Point v3.0 (1)	19,22	5,30	9,12
Microsoft Power Point v4.0 (1)	19	2	15
Microsoft Project V3.0 (1)	7	4	29
Microsoft FoxPro for Windows v2.5 (1)	6	5,31	15,27
Paradox for Windows v4.5 (1)	14	3	26
Paradox for Windows v4.5 (2)	19	4	27
WordPerfect for Windows v5.2 (1)	20,21	29	20
WordPerfect for Windows v5.3 (2)	22	30	21
WordPerfect for Windows v6.0 (1)	7	16	1,7
WordPerfect for Windows v6.0 (2)	8	17	2,8
Harvard Graphics for Windows v1.0 (1)	5	11	22
Harvard Graphics for Windows v1.0 (2)	6	31	23
Lotus 123 for Windows v4.0 (1)	13	11,24	2,20
Lotus 123 for Windows v4.0 (2)	25	17,25	6,21
Quattro Pro for Windows v5.0 (1)	26	29	13
Quattro Pro for Windows v5.0 (2)	14	30	14
WordPerfect v6.0 (1)	20,21	2,22	26
WordPerfect v6.0 (2)		3,23	27
DOS V5.0 (1)	22	22	15
Dbase IV (1)	11	18	20
Aldus Pagemaker v5.0 (1)	12	25	6
Windows on NetWare	27,28	8,9	22,23
Microcomputer Repair	19,20,21	8,9,10	21,22,23
Introduction to Microcomputers	8	23	1
Introduction to UNIX	13	24	26
Introduction to OS/2 v2.1	26	10	28
Corporate Monday	4,18	1,15	5,19
Corporate Friday	15,29	12,26	16,30

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576-4523.

Kailua. Large, quiet, 4/4 house, pool,
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den, W/D. 1 bed/bath in 4/2 hse to share
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Kailua. Nice room in nice house. Full
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Kailua. 1 rm 4/2 hse. 1 block from beach.
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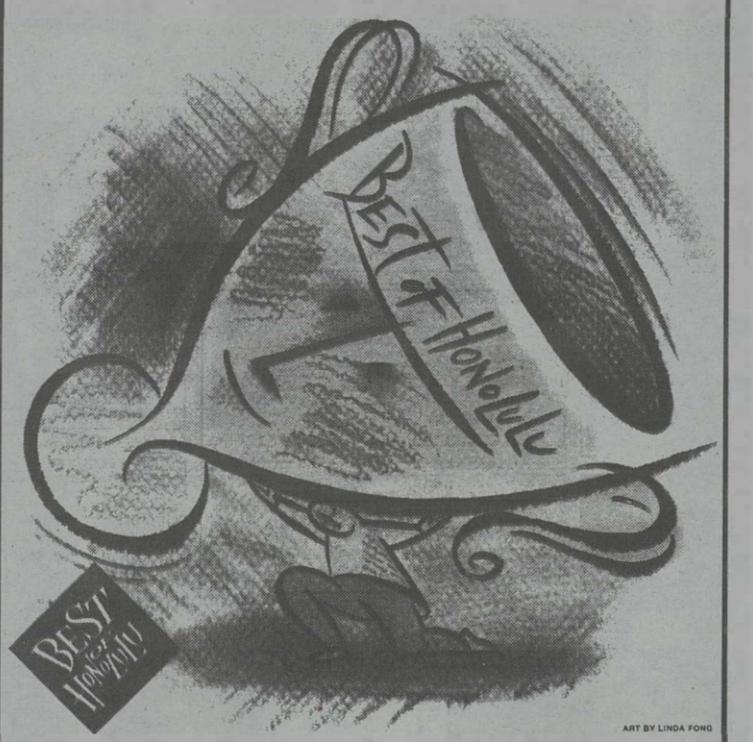
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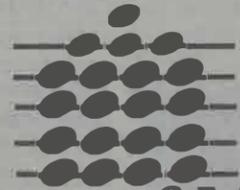


ART BY LINDA FONG

Space deadline: Friday, August 5, 1994
Ad Copy: Monday, August 8, 1994
Camera ready art: Wednesday, August 10, 1994

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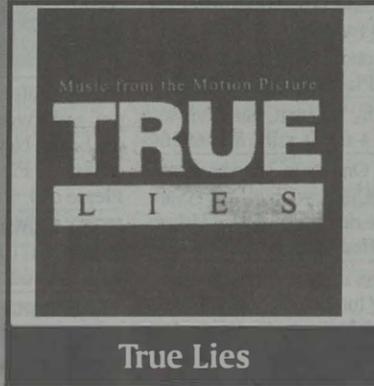
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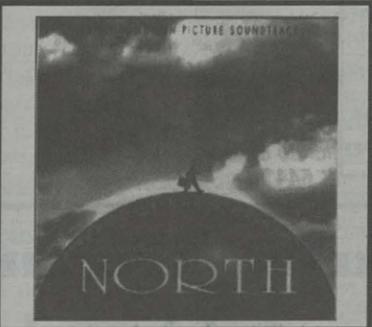


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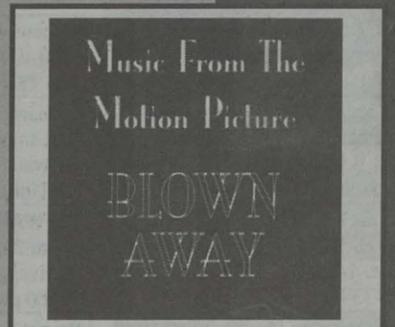


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Blown Away

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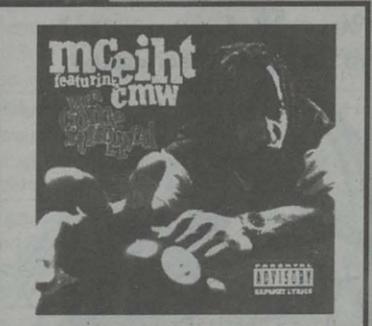
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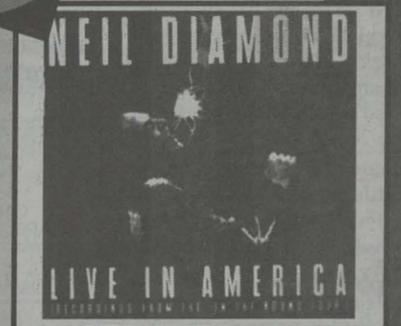
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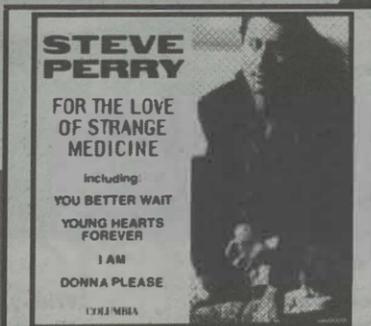


MCEiht



Neil Diamond

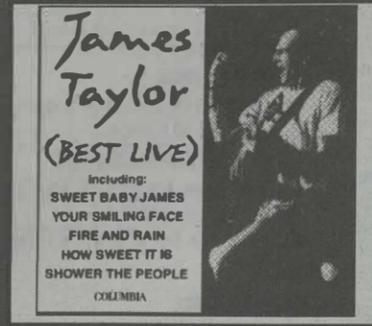
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