

CLUB

SCENE

• PAGE 11 •

UNSUNG



ZEROES

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DEM BONES

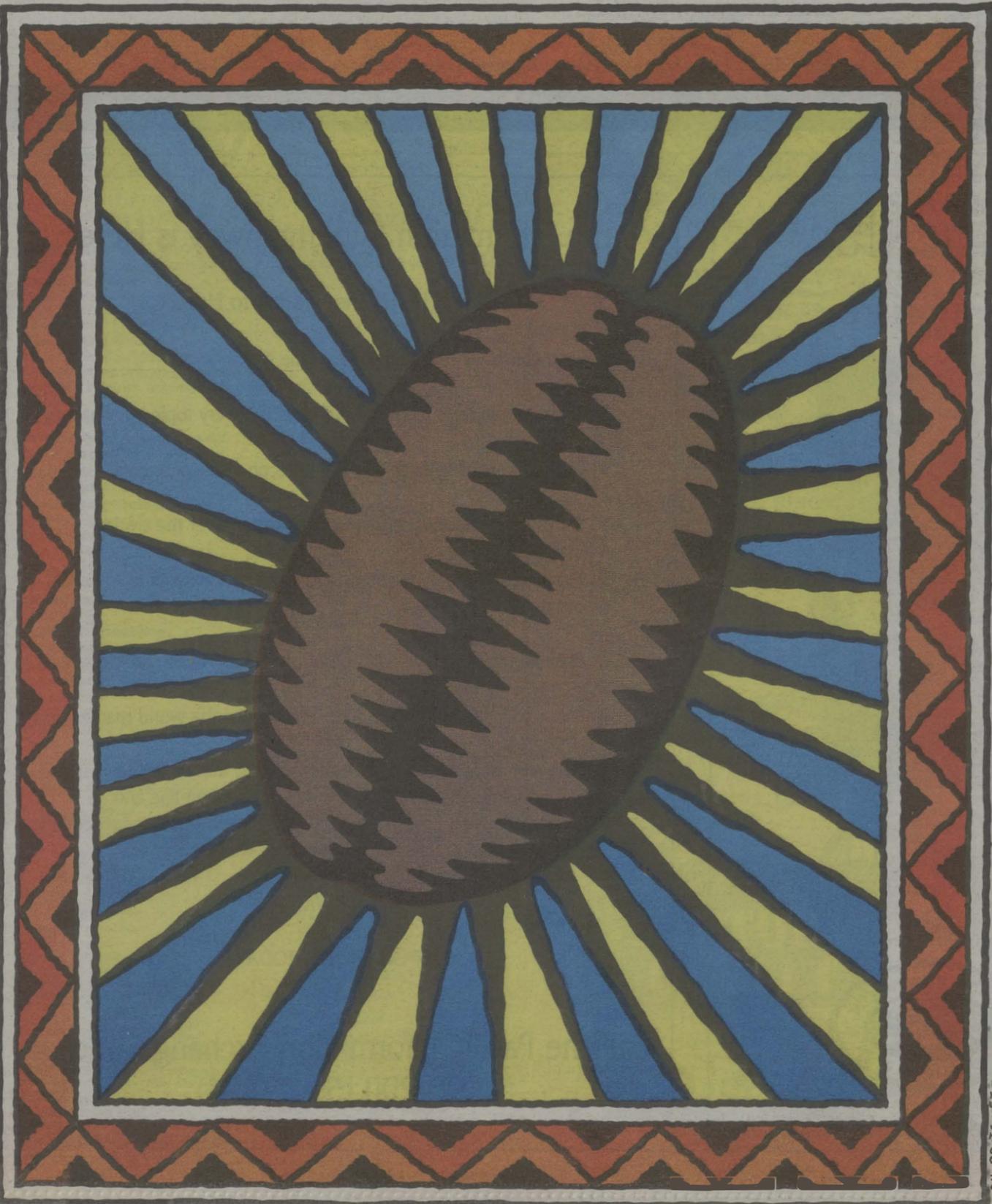
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H O N O L U L U

Weekly

FREE

Volume 4, Number 47, November 23, 1994



THE BEAN SCENE

WE CRAVE IT, WE DRINK IT, BUT DO WE REALLY KNOW OUR COFFEE?

BY LINDA GRZYWACZ

• PAGE 6 •

94 PATRIC HETT

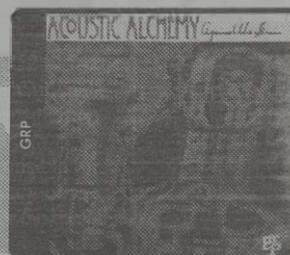
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Letters

Water woes

Only in Hawaii can we ask our citizens to conserve water and get immediate cooperation. Even our keiki are careful. Our restaurants serve the liquid gold only on request. However, the agency that has the power to protect this public resource, the state Commission on Water Resource Management, refused to order the immediate stoppage of the dumping of 8 million gallons a day by the Waiahole Irrigation Co. ("Liquid Assets," *HW*, 11/9). Why this unconscionable waste?

The water should be returned to the Windward side so that our streams can live again with *opae* and *oopu*; so that our taro farmers can increase their crops; so that aquatic industry can grow; so that the legacy we leave to our keiki is one of lush green and not barren waste.

Even the argument of University of Hawaii's Prof. Jon Van Dyke that there is no legal beneficial public good in such wanton waste was ignored.

Why did the Commission listen to the spurious arguments of the attorney general instead? Is there a hidden agenda detrimental to the public? Shouldn't we ask for the immediate resignation of this ineffective group? Or should we simply thumb our noses at any conservation efforts in the future?

Only in Hawaii can such inane decisions occur.

Lela M. Hubbard

Money matters

Thanks for the thoughtful article about Hawaii's First Congressional District election ("Culture Clash," *HW*, 10/19). I found the biographical insights instructive and the generational play on words entertaining.

The article's argument — that money controls the election process — was clear. But to make his point the author painted the incumbent in caricature, and the result was not only biased but unfair.

To say that Swindle didn't "have a prayer" and "the reason is money" described a political reality but entirely missed the political truth.

Anyone who has followed the progress of Neil Abercrombie knows that his motivations are not financial and his success is not built on personal gain. A more thoughtful analysis would have explored the underlying truth: that the perverse economic reality of media elections hurt Rep. Abercrombie more than it hindered Mr. Swindle.

The reason that Abercrombie has "impossibly high name recognition" is not because he has bought and paid for it. Strangely enough, he's earned it! He has a long history of fighting for special causes, not for special interests. Thorough, thoughtful and independent consideration are his trademarks.

While Mr. Swindle may have similar integrity, it has not been grown and tested here. Neil Abercrombie's reputation has been built from the community up. It is not possible to create an equal reputation from the media down, no matter how much money is spent.

R. Sean McLaughlin

Toxic waste

Dioxin, one of the most toxic substances known to humans, has been linked to cancer, birth defects and learning disabilities. Its major sources include incineration and the use of chlorine in paper and plastics.

The city of Honolulu's decision to close the Waipahu Incinerator should be applauded, but more must be done. The EPA should require publicly accessible reporting on dioxin, phase out the use of dioxin-producing chlorine in the manufacture of paper and plastics and ban the start-up of any new incinerators or expansion of existing ones. The EPA is accepting public comment on dioxins until Jan. 13. The health and welfare of future generations is at stake.

Mary E. Desmond
Campaign Director
U.S. Public Interest Research
Group in Hawaii

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Environment

The destruction of coral reefs comes under scrutiny at a recent Hawaii conference.

In the Shallows

DALE MOANA GILMARTIN

Hawaii's reefs are in peril. From suffocating algae blooms on Maui to Hanauma Bay's trampled dead coral, these living treasures are disappearing. The problem is not unique to Hawaii — U.S. government officials estimate that 10 percent of the world's coral reef ecosystems already have been destroyed, and 20 to 30 percent are predicted to collapse in the next 20 to 30 years.

The plight of these endangered ecosystems was the focus of a conference this month at Tokai University's Honolulu campus. The Sierra Club Legal Defense Fund, Life of the Land and Greenpeace Pacific Campaign sponsored the first of what is expected to be an annual conference titled Community Involvement in the Management and Protection of Coral Reef Ecosystems in Hawaii.

The list of attendants reads like a local *Who's Who* of marine-conscious individuals and includes longtime environmental war horses like Ira Rohter of Hawaii's Green Party and John Kelly of Save Our Surf, world-class scientific researchers, undergraduate students from the University of Hawaii's Marine Option Program, subsistence fishers from Molokai and federal, state and county government agents.

Pacific Islanders, by virtue of their historical methods of conservation, should play a vital role in the coral reef conservation movement, said keynote speaker Robert Johannes, a University of Tasmania fisheries biologist and former UH researcher.

"Pacific Islanders, [because] they relied on a narrow band [of water] surrounding their islands, invented many conservation practices, like fishing gear restrictions, closed seasons related to spawning and catch size limits long before continental peoples," he said.

Many Hawaii residents know that pristine underwater habitats are an important part of our quality of life and a major visitor attraction, but their importance goes beyond aesthetics. Reefs play a vital role in both global ecology and economics. They are among the most diverse and productive ecosystems on the planet, rivaling even tropical rain forests in the rich variety of their inhabitants; coral reef ecosystems are vital habitat and spawning grounds for marine organisms, serve as natural barriers against coastal erosion, cultural resources and as sinkholes for greenhouse gases.

They are being destroyed by a variety of factors, including chemical, nutrient and soil runoff from agriculture and construction; overfish-

ing; coral collection; anchor damage; sewage and stormwater pollution; and offshore oil operations.

In order to halt the decimation of the reefs these activities are causing, people can't rely solely on government, Johannes said, but instead must work within their own communities.

A prime example of community-based management is Hui Malama O Mo'omomi, a group of Hawaiian homesteaders and fishing folk, which recently designated a subsistence fishing area on Molokai.

"Moomomi homestead has been there for four generations," said Wayne Lee, a member of the hui who spoke at the conference. "We don't need scientific people to tell us the fish are running out; we look with our eyes and see: no more fish."

The decline of nearshore marine resources off Moomomi resulted in local residents banding together to take action.

"The law allows you to designate the nearshore waters of your *ahupuaa* [traditional Hawaiian land use division] a subsistence fishery area," Lee said. His group, assisted by Walter Ritte of the Hawaii State Department of Business, Economic Development & Tourism, wrote and submitted Act 271, which passed this year, to the state Legislature. It gives the hui the opportunity to formulate a management plan for nearshore fisheries off Moomomi.

"Our goals are to be able to depend on our natural resources," Ritte, a longtime Molokai resident, said. "It keeps the family unit together. 'Aina' doesn't just mean the soil, it includes the reef."

As communities work from the grass-roots level, some advances also are being made at the other end of the spectrum, the national level. Several versions of a federal Coral Reef Protection Act have been drafted (but were never submitted to Congress) in recent years, but there is no current U.S. national legislation protecting coral reefs.

A federally appointed working group of agency heads is address-

ing the coral reef issue through the Coral Reef Initiative, which will form an international coalition to seek solutions.

The United States, Jamaica, Australia and Japan plan to host an international meeting on coral reef ecosystems in early 1995.

The Western Pacific Fisheries Management Council, which regulates fishing in the U.S. waters of the Western Pacific, may acknowledge the unique nature of coral reef ecosystems by proposing a management plan specifically tailored to them. While not many reefs fall under WPFMC jurisdiction, this measure would reflect heightened federal awareness of the need to control activities on reefs.

The Hawaii state Legislature this year passed a resolution, "Recognizing the Importance of Protecting the Coral Reef Ecosystem." Given that the resolution was sponsored by Mazie Hirono, our lieutenant governor-elect, there is some hope that it won't end up being simply more government greenwashing.

Conference participants agreed that the meeting provided unparalleled networking opportunities but that they were only a first step.

Some participants agreed to form a working group that would meet regularly to follow through on the momentum of the conference.

"Our hope is that this isn't just another conference," said conference co-coordinator Denise Antolini. "Today is about making a difference."

Most everyone at the conference agreed with Ritte, who concluded, "We've got to go back to the old laws, supplemented by new laws. It ain't working now; we've got to fix it. Our very survival depends on it." ■

Those interested in ongoing activities to protect coral reefs should contact Mark Smaalders at the Sierra Club Legal Defense Fund, 599-2436.

Government officials estimate that 10 percent of the world's coral reef ecosystems already have been destroyed, and 20 to 30 percent are predicted to collapse in the next 20 to 30 years.

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Coffee should be black as hell, strong as death

and sweet as love. —old Turkish proverb

From its very beginning as a brewed beverage, coffee has aroused passions and stirred controversy. Sipped by Yemenese dervishes in between whirls; both denounced and accepted at different times by Moslems and Christians; hoarded and banned by royalty; boiled, sweetened and *au lait*ed in coffee houses; and traded on an international scale, coffee is at once an art, a science, a business and a commodity.

Of course, to most it is coffee's unmistakable, slightly addictive flavor and aroma that keeps cups full. Chemistry-wise consumers could cite aldehydes, ketones, esters and, in particular, acetaldehyde as partly responsible for coffee's rich-roasted, nose-pleasing smell and taste. The romantics among us may prefer to think of it as a mixture of culture and caffeine in a cup.

We are talking about a relationship here, between coffee and its consumers. People — somewhere in the world — have been drinking coffee as we know it today or a version of coffee (earliest brews in Arabia included boiling the leaves as well as the berries of the coffee plant) for about 1,450 years. Ugandans and Abyssinians — true caffeine lovers that they apparently were — chewed dried coffee berries before that. And we have our share of java junkies today: Americans consumed 26.8 gallons of coffee per person last year, according to the U.S. Department of Agriculture.

For a nation of avid coffee drinkers, we're surprisingly uninformed about our drink of choice. We consume it regularly, taking it for granted, enjoying it but really not knowing it. A little knowledge may well

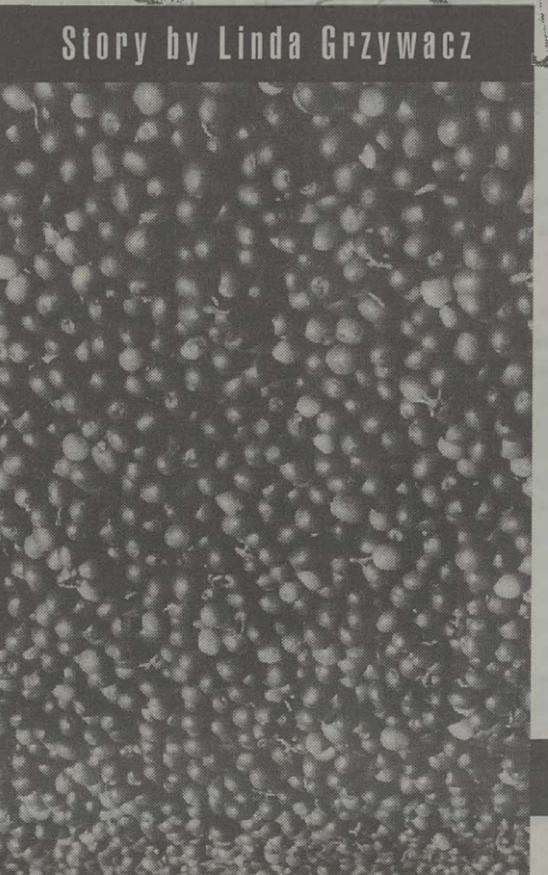


(Left) Coffee beans drying in the *hoshidana*. Japanese for "rolling roof," the original *hoshidanas* were on wheels and only a few feet high. The beans dried during the sunny mornings, and the *hoshidanas* were rolled over them to protect the coffee beans from afternoon and evening showers. Modern *hoshidanas* (pictured) are stationary fiberglass structures that allow the sunlight through during mornings.



THE BEAN SCENE

Story by Linda Grzywacz



are the beans — if you want great cups of coffee — that you should get to know.

"Coffee is as complex as wine," says Sandy Cirie, coffee broker and roaster, owner of Red Ram Roasters in Kailua. "There are more than 100 steps required from picking the cherries to the coffee in your cup."

Like wine? And what's this about "cherries"? We are talking about coffee here. One hundred steps ... it sounds so complicated. Well, it is. There's the growing of trees and the harvesting. (There are about seven picks during a three-month coffee season — even cherries growing on the same tree ripen at different times — and coffee brokers will choose according to the pick. Cirie likes the third or fourth pick for most coffees.) Then there's the processing ("wet" or "dry" — wet processing is usually considered to be superior), the shipping, the roasting, the grinding, the brewing and finally the pouring.

However, if you are like most people, you are probably less concerned with the process than the ultimate taste and/or caffeine content. Switch to gourmet *arabica* beans and you can cut your caffeine intake in half. *Coffea arabica* contains about 1 percent caffeine, while 2 percent caffeine is found in *robusta* beans. Unless, of course, you end up drinking twice as much because it tastes so much better. (It will.)

A quick coffee primer

Coffee beans are actually seeds. Coffee trees (sometimes pruned to bush height), after blooming in a burst of white flowers scented like jasmine, produce red "cherries." A little over 6.5 pounds of cherries must be picked for each pound of roasted whole beans created, and a single cherry usually contains twin seeds. (The Ugandans, one of the first people to cultivate coffee, considered the seeds "brothers" and used them in a traditional "blood brother ceremony.")

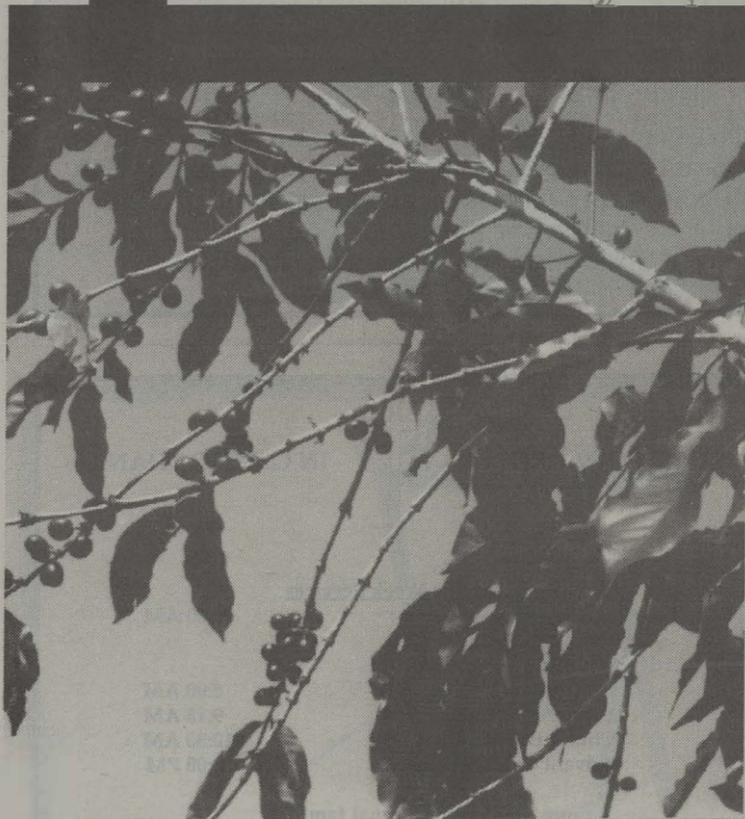
In about 5 percent of all harvested coffee cherries, one seed is produced instead of two. This only child is called a peaberry. Some consider peaberry beans to be superior. Kona Kai Farms, for example, sells its Peaberry Kona/Dark Roast Coffee for \$18.50 per pound, \$2 more per pound than its regular Dark Roast 100 percent Kona.

The best coffees are always hand harvested. The bright-red cherries are picked, the rest left to ripen. Cheaper grades are machine harvested. "Cheaper coffees, those that end up in blends like Folger's or Yuban, are left to grow and ferment on the tree until the cherry is black like a raisin. Then everything is stripped off the branches: green cherries, red ripe cherries and the fermented black cherries." Even twigs and leaves can make it to the roaster and grinder in cheap coffees. (If they made it that far, then they will make it into your cup, too.)

But, according to Cirie, "A bad roaster can even kill an excellent bean. Some beans, like Konas, don't have the body to sustain a heavy roast." In general, lighter roasts will be more acidic; darker roasts will have almost burned tones and a bittersweet tang. Certain beans taste best at certain roasts.

Coffea arabica grown in Jamaica does not taste the same as *Coffea arabica* grown in Sumatra, which does not taste the same as that grown in Kona, and to paraphrase Yul Brynner as the king of Siam in *The King and I*, "et cetera, et cetera, et cetera." Coffees are often blended to balance out acids, aromas and body. Before purchasing beans, ask your roaster/retailer for advice on flavors and blending. If yours can't help you, find one who can.

It's simple, really. Avoid roasted sticks by purchasing whole-bean *arabicas* that are fresh-roasted by a great roaster. For the freshest cup possible, buy a week's worth of coffee beans at a time and grind only as much as is needed right before brewing. This guarantees that all those wonderful things that give coffee its great



(Above) *Coffea arabica*: Coffee "trees" are actually large shrubs — members of the same family as the gardenia.

(Right) *Coffea arabica*: Coffee "cherries" before pulping (the pulping process separates the beans from the rest of the cherries).

be a dangerous thing in this case, as better coffee is usually more expensive coffee. But you might find knowing more leads to a bit more appreciation for that liquid you sip, slurp or gulp down to start the day.

There are many wild species of coffee, according to the Specialty Coffee Association of America, but only two are traded commercially: *Coffea arabica* and *Coffea canephora* or *robusta*. *Arabicas* make up about 75 percent of the world's coffee production, and unless you contain yourself to instants or commercial blends (which are most often made of *robusta* beans), it is probably ground *arabica* beans that make it into your cup.

All *arabica* beans, however, are not created equal. Only about 10 percent of the world's crop qualifies as the specialty coffees sold by gourmet shops. These are the beans that potentially make the best coffee, so these

flavor — aldehydes and dimethyl sulfides, to name two — will not oxidize and go stale. (According to one food textbook, many people have become so accustomed to drinking the beverage made from stale coffee that they have developed a taste for it.)

OK. The beans are roasted and ground and coffee brewed. Since the acid in the coffee (and even tea, especially if it's served with lemon) dissolves some of the polystyrene in Styrofoam, you may want to pass on that Styrofoam cup and serve it in a pre-warmed ceramic mug. Wrap your hands around it, warm them up, sip and enjoy. ■

BASIC STEPS

- 1) Pick cherries (by hand) from trees.
- 2) Pulp cherries to separate bean.
- 3) Beans dried for about four to five days in hoshidanas.
- 4) Beans processed to remove two layers (silver skin and parchment) from green bean.
- 5) Green beans sorted according to size and quality of bean.
- 6) Beans roasted, ground, brewed.
- 7) Drink coffee.

often has been blended with other coffees lacking those characteristics.

Unfortunately, some Kona blend drinkers may be losing out as the coffee processors cash in on the Kona name. The Mainland doesn't regulate the name "Kona coffee"; theoretically, a processor could put as little as one Kona bean in each pound and call it "Kona blend." And while here in Hawaii state law requires that a minimum of 10 percent Kona coffee be contained in Kona coffee blends, no one seems to be enforcing the regulation. And the law doesn't guarantee much as far as quality is concerned because

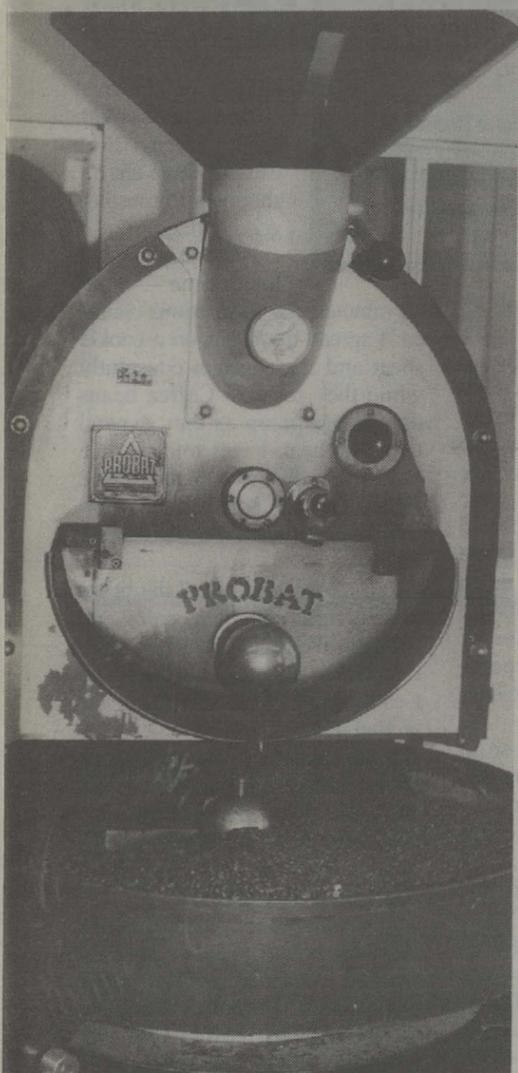
many blends probably use inferior Kona beans. The law doesn't require that the best Kona coffee be used — and it probably isn't; according to Cirie, the best Kona trade at up to \$8 per pound green (unroasted). So chances are — in order to keep prices down — lower-grade Kona are used in Kona blends. (Currently, there is no law requiring manufacturers to disclose what other kind of coffee is in that blended bag. ...)

A faction of Kona coffee growers isn't happy with the current labeling of Kona coffee, a situation they maintain sacrifices

Kona coffee wars

Kona coffee's history is long and its reputation excellent. The Rev. Samuel Ruggles planted coffee in Kona about 165 years ago. Today 2,000 acres of Kona coffee are being cultivated by about 600 growers, down from the approximately 6,000 acres farmed in 1959. Twenty-thousand bags (a little over 100 pounds each) of green coffee are produced there annually.

Bob Regli, owner of Kona Kai Farms, describes great Kona "as one of the finest coffees in the world: medium bodied, fairly acidic, with some subtle winy tones, very richly flavored and, when fresh, overwhelmingly aromatic." Kona coffee is known worldwide as being smooth and rich and



(Above) Coffee shrubs in the nursery, before planting.

(Left) Final stage: Roasting the beans. This is a 10-kilo roaster.

the integrity of its unique flavor for economic gain. In early 1993 this group — members of the Kona Coffee Council (KCC) — applied to the U.S. Patent and Trade Office for certification of the name "Kona coffee"; they're hoping to patent "Kona coffee" definitions (100 percent Kona and Kona blend). The KCC represents less than a third of the coffee industry in Kona.

Photos by Christine Flanagan

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Confessions of a Home Roaster

Let's get one thing straight: I'm no chef. I don't own a cookbook, a wok, a vegetable steamer, a cake pan or a spatula. My latest kitchen acquisition is a red, white and blue "Duke Bainum, M.D. for City Council" potholder I recently found in my mailbox. So believe me when I say that anyone can roast beans. All you need is an oven, a container to hold the beans and something to stir them with.

ROASTING GUIDE

An experienced roaster roasts by sound — roasting coffee crackles and pops — as well as color of bean.

Light Roast: Light-brown beans; dry surface. Coffee from this roast will taste like grain or bread.

Medium or American Roast: Medium-brown beans; dry surface. Coffee made from this roast has a definite acid snap.

Light French or City Roast: Beans are a bit darker than American Roast; oil begins to appear on their surface. A less acidic brew.

French Roast: Dark-brown and shiny beans; a bittersweet cup. This is the point, chemistry majors, where amines and ammonia are formed, adding to a dark roast's distinctive odor.

Italian Roast: Almost black, shiny beans. Adios, acid. There will be charcoal tones in your cup.

John Lagenstein, vice president of the KCC and chairman of the certification committee, says, "We are not anti-blend. We just want the ability to identify our product [Kona coffee]."

Les Drent, publisher of Coffee Times magazine and pro-certification, echoes Lagenstein. "As complex as the issue is ... it comes down to truth in labeling, putting in the package what it says on the package."

Five corporations have filed lawsuits in opposition to the name "Kona" being federally certified by the Kona Coffee Council: C. Brewer dba Royal Kona Coffee Co., Captain Cook Coffee Co., Kona Kai Farms, Hawaiian Isles Kona Coffee Co. and Woolson Tea & Spice dba Lion Coffee Co.

Regli says he filed his lawsuit because he believes that the group who filed for the certification mark "does not represent the industry [in Kona]."

"I think it would be great if all coffees — not just Kona — were labeled and designated by geography."

Even he admits, however, that "Kona blends are done by accountants, not by coffee roasters. There is a big incentive to use as little Kona as possible in a blend to get the pizzazz of the name 'Kona.'"

Both Regli and Lagenstein voiced their frustrations on the divisive nature of the certification issue. Lagenstein is abandoning his fight for the certification mark and giving up his seat on the Kona Coffee Council next year, after what he feels was "a slap in the face" by those members of the Kona coffee community who didn't support him and his efforts.

And Regli sees the certification fight as drawing attention away from the issues that people can agree on. "Instead," he says, "we have the Kona coffee wars."

The dispute may move toward taking depositions, or — more likely — it will die a quiet death if the KCC decides to drop the trademarking issue because of financial considerations, according to Lloyd Lamouria, president of Kona Kai Cafés.

The infighting among those in the Kona coffee business may be contributing to Hawaii's relatively low profile in the U.S. coffee world.

"We are the only state in the union that grows coffee," says Cirie, "and it is not just any coffee. Its special characteristics are dependent on the eco-conditions here — volcanic soil and cloud, shade, sun variations — that produce excellent coffee."

"We grow coffee and we have the experts," she says. "Why is Seattle the coffee capital of the U.S.?" —Linda Grzywacz

The challenge of entering my dark, unfamiliar kitchen was daunting, but in I went, carrying a Ziplock bag full of green (unroasted) Kona coffee beans. "Preheat the oven to 450 degrees," my instructions said. As I was waiting for the oven to heat, I remembered something my mother told me. "Anything that can be done in the oven can be done in the microwave," she'd always said. Wouldn't you believe a woman who owns a red apron with white letters saying "Got More Time For Misbehaving Since I Started Microwaving"?

I dumped some green beans into a glass dish and gave it a try. Four minutes later I popped open the microwave door. Smoke flooded the room. The beans were black and unrecognizable. The problem could have been the microwave or it could have been me. Clearly, there are no shortcuts to roasting good coffee.

Not that you need much time — only 20 minutes, my instructions claimed. I spread the beans on a cookie sheet and stirred them constantly while they roasted. Coffee beans pop like popcorn as they expand from the heat, I was told. Unlike popcorn, they have a second expansion pop and when the beans start to pop a second time, they are ready.

During the first "pop" the beans were a light chocolate color and popping like Rice Crispies in milk. Eventually, the beans got quiet and I continued to stir, waiting for the second pop.

I was sweating like mad in my hot kitchen. The beans were a dark chocolate color, the oil beginning to emerge from the beans, when I finally heard the second series of pops. Were they finished?

Once the beans cooled, I ground them and brewed a pot of coffee. It smelled wonderful, as Kona coffee always does. I tasted it. Delicious — no, the best coffee I've ever had. Success! I gulped down the entire pot. Then, shaking from excitement (or caffeine overdose), I poured another bagful of beans onto the cookie sheet and started again. —Christine Flanagan

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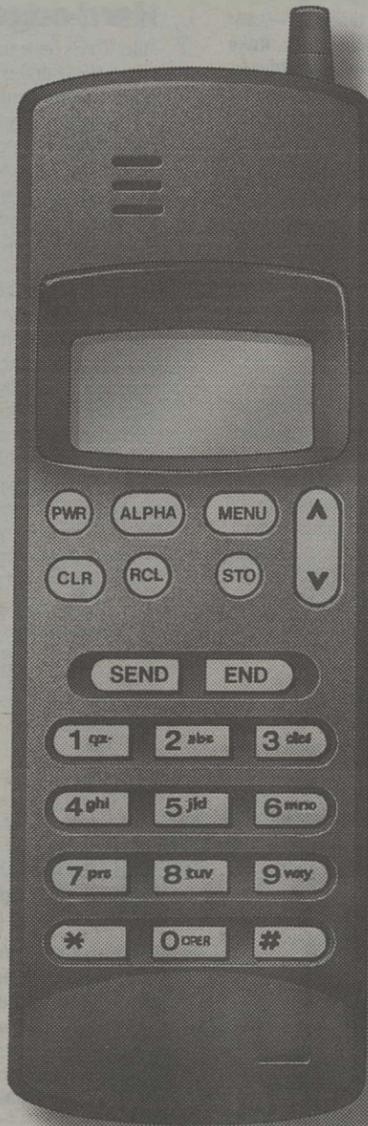
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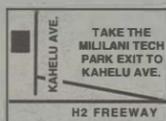
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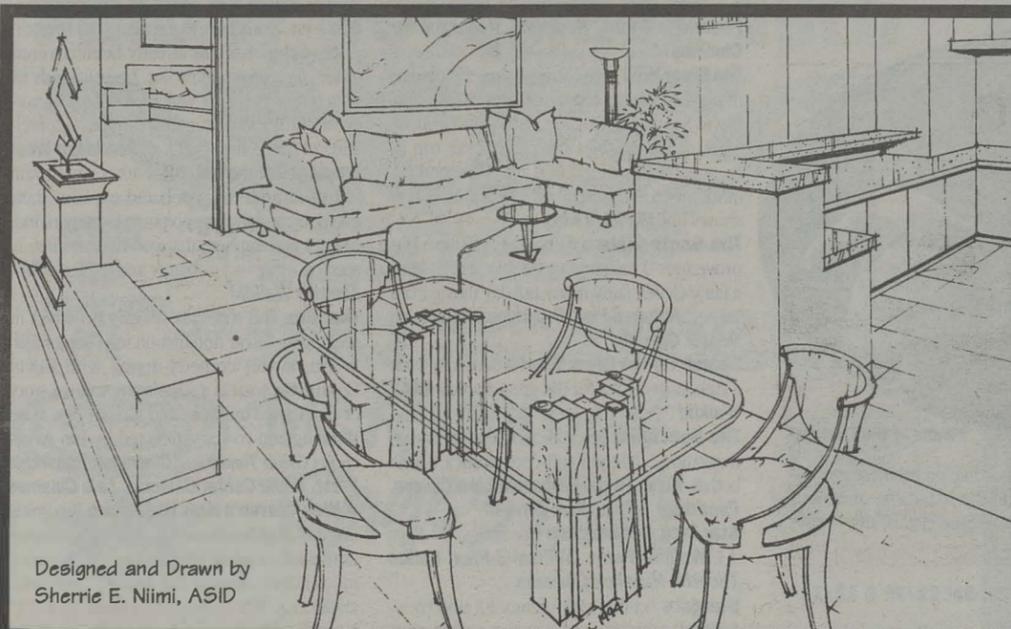
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CALENDAR

Nov. 23 - 29

"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.

☺ **Bullets Over Broadway.** In this, one of his three best films, Woody Allen has managed to return to broad farce (with more skill and laughs than ever, but now character-driven comedy, fewer mere jokes) and, in the last third of this masterpiece of its kind, to merge low comedy and high purpose to get one of the biggest laughs (of many) when, here, the "two" Woodys — the farceur performer and the high-minded screenwriter — merge.

Varsity Twins

Double Dragon A video game makes it to the third dimension (or what passes for it in Hollywood). It's the one about two bros seeking a magical medallion ... and so forth.

Enchanted Lake Cinema, 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 a commentary on the great social tides of American history during these eras, it's more simplistic than Gump himself. **Pearlridge West, Marina Twins**

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**

Interview with the Vampire Although it's a feast for the ears and eyes, the aptly named *Interview with the Vampire* is tragically low on the life's blood of any watchable film, a

plot. It has a beginning (the start of the interview); it has an ending, sort of (the end of the interview); but the story, the interview, can best be described as simply a middle. No conflict, no movement, no real climax, this middle unfolds as a strict chronology with all the tension of an unedited diary entry and all the drama of a history book timeline. —David K. Choo **Waikiki No. 3, Alkahi Twins, Koko Marina Twins, Mililani 3-Plex, Kam Drive-In, Nanakuli Cinemas**

☺ **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. **Kahala 8-Plex, Pearlridge 4-Plex**

Little Giants Two brothers coach opposing pee-wee football squads. Rick Moranis and Ed O'Neill co-star. Directed by former David Lynch cohort Duwayne Dunham. Would I lie to you about a thing like that? **Kahala 8-Plex, Pearlridge West**

Love Affair The film starts with the same sense of whimsy as its 1957 predecessor starring Cary Grant and Deborah Kerr, but this love affair gets a lot more serious a lot quicker. The sadness and emptiness that was alluded to by Grant and Kerr pours out like so many tears with the Beattys. In an effort to lighten things up a bit, Garry Shandling is cast as an ever-scheming business agent, but aside from a few chuckles, it doesn't work. This film's single-minded purpose is to get to Midtown Manhattan and its big, plot-twisting misunderstanding. At the end of this sobbing juggernaut, both lovers are still adrift, carried off by the currents of coincidence and happenstance. They bump along unaware until the earthquake-at-the-Hoover-Dam finale. —D.K.C. **Kahala 8-Plex**

Mary Shelley's Frankenstein With a buffed Kenneth Branagh (the film's director as well as star), beautiful Helen Bonham Carter (as Branagh's adopted sister and then fiancée), puppy-faced Tom Hulce as a loyal medical school friend, an almost unrecognizable John Cleese as an outlaw teacher and Robert DeNiro as the monster. Unfortunately, DeNiro's monster, who can think and speak with a forced eloquence, does not embody the mythology of weird science's achievement; he's reduced to the stature of a homely homeless man suffering from separation anxiety. Branagh's pre-occupation, the relationship between creator and creation, seems to blind him oddly. But perhaps now, after the fact, Branagh can truly understand Victor Frankenstein's epiphany: When ego is allowed to play God, it plays God with everyone — including talented

Music Pick

Hard-edged romantic

Miles Davis once named him as the most innovative, influential saxophonist of recent times. His sound is unmistakable: piercing yet rich, forceful yet romantic. Alto saxophonist **David Sanborn** returns to the Waikiki Shell this Friday in what promises to be a thoroughly enjoyable evening of jazz-funk.

First here as an opening act in the early '80s, Sanborn, who has played the Shell as a headliner before and encountered the difficulties that came with the notorious decibel cap, is excited about returning: "I love it. I'm glad. I hear that you've raised the dB limit out there. It'll make it a little bit easier. It's not that we necessarily want to peel paint, but you need to play at a certain level to make the music sound good if you're playing for a large audience."

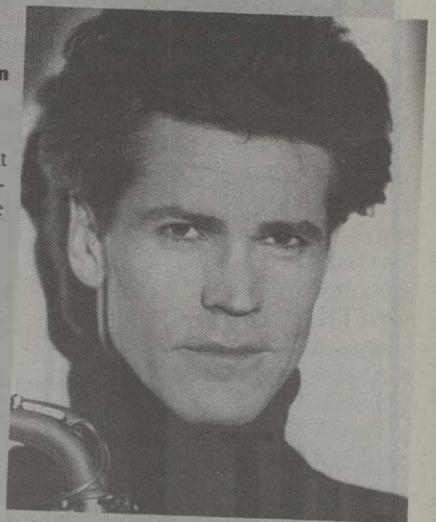
About his tone, which has been emulated by countless well- and unknown saxophonists, Sanborn says: "I think it's a combination of my physiology, the way I stand, the way I hold the horn and also the kind of sound that I hear in my head. I always tried to sound like Hank Crawford when I started playing; he was my first big influence. I was really into players that had a certain kind of alto sound: Hank Crawford, David Newman, Phil Woods, Jackie McLean, Cannonball Adderley. They had a more aggressive sound; they had a lot of timbre in their sound, a lot of overtones. I think I gravitated more toward the harder-edged sound, because the kind of music I grew up with was kind of R&B and blues based."

After apprenticeships with legendary bluesman Little Milton in his native St. Louis and with the Butterfield Blues Band (with whom he played Woodstock, right before Jimi Hendrix), David Sanborn's career has been marked by 14 albums as a leader (most of which have gone gold or platinum), five Grammys and many spectacular appearances and recordings as a sideman for such stars as Stevie Wonder, David Bowie, Bruce Springsteen and the Rolling Stones. He also hosted the fondly remembered "Night Music," one of television's great music programs, on which he not only put together such unlikely but successful combinations as Sonny Rollins with Leonard Cohen but also was able to showcase some of his aforementioned musical models.

Never content to coast on his success, Sanborn has admirably been known to step out of the commercial bag, to challenge himself. What does he do to keep improving his playing? "Practice. I play music that is difficult for me to play: Woody Shaw tunes, Wayne [Shorter] tunes, Joe Henderson tunes — tunes that allow me to learn something that I don't know about playing [chord] changes — and play with people who know about that kind of stuff. I became a musician because I love music, and although I love bebop and straight-ahead music, I don't consider myself to be very adept with that vocabulary. I work at it, because why practice things that you already know? Why not practice the things that you don't know, that are hard for you?"

Opening the concert will be **Acoustic Alchemy**, featuring Englishmen Greg Carmichael, who plays a nylon-string guitar, and Nick Webb, who plays a steel-string guitar, accompanied by bass and drums. The group has been successful specializing in the modern easy-listening style known as "new adult contemporary." —Seth Markov

David Sanborn and Acoustic Alchemy: Waikiki Shell, Kapiolani Park: Fri 11/25, 7 p.m. Reserved seating, \$25; grass seating, \$16 advance, \$18 at door. 591-2211



David Sanborn

PHOTO: LINDA GOLDSMITH

moviemakers. **Kam Drive-In, Enchanted Lake Cinema, Varsity Twins, Pearlridge West**

Miracle on 34th Street This remake of the '40s Xmas classic ain't up to snuff. It's one of those John Hughes jobs — thin, funnyish, Hollywood's notion of a belief system. Pirandello it's not. **Kahala 8-Plex, Pearlridge 4-Plex**

☺ **Only You** Marisa Tomei and Robert Downey Jr. do a "romantic comedy" as in days of yore, à la Cary Grant. If you're still capable of blush-and-swoon, you might like it. Hard-boiled real-

ists should stay away. **Kahala 8-Plex, Pearlridge West**

The Professional A very, very French film — financed by the United States — about a hit man's relationship (parental, sort of) with a 12-year-old girl. Ka-boom, ka-blat, ka-blooye. Nonstop action with a plot so unbelievable it could only be French. It's in English, however. **Kuhio Twins, Pearlridge West, Kam Drive-In, Keolu Center Cinemas**

☺ **Pulp Fiction** This film is a kind of "celebration" (albeit ironic) of criminal life. It's beautifully done — and seems to convince audiences that they're hip. This is post-modernist filmmaking that makes a virtue out of self-consciousness and the audience's knowledge of genre movies. It's better than *Natural Born Killers* because the language (especially Jackson's monologue) is often funny and terrifically well acted. No question about it: Tarantino has really "done it" here. **Pulp Fiction** is a good, good movie, but it's quite brutal. **Pearlridge 4-Plex, Kapiolani, Keolu Center Cinemas**

The River Wild Meryl Streep takes the plunge in her first action-adventure film. Streep and David Strathairn (*Passion Fish*) play a couple with marital troubles who take a raft trip in an attempt to patch things up. They end up in the deep end when bad boy Kevin Bacon shows up. **Marina Twins**

The Santa Clause Tim Allen ("Home Improvement") makes it to the big screen with a fairly clever, fairly funny holiday movie from Disney. **Kahala 8-Plex, Pearlridge West, Keolu Center Cinemas**

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

The Specialist Sly Stallone. Sharon Stone. Explosions. Alleged soft-core erotica. Don't bother. **Kuhio Twins, Enchanted Lake Cinema, Pearlridge 4-Plex, Kam Drive-In**

Star Trek Generations See review on Page 13. **Waikiki Twins, Mililani 3-Plex, Kallua Theatre, Nanakuli Cinemas**

Stargate Sci-fier with plenny FX and (non-political) morphing. An Egyptian artifact spurs

a top-secret investigation. Kurt Russell muscled around, James Spader is a Nilotic scientist, and Jaye Davidson (*The Crying Game*) plays a queenly ruler. **Waikiki Twins, Alkahi Twins, Koko Marina Twins, Laie Cinemas**

The Swan Princess Animation, celebrity voices, run-of-the-mill cell animation with some computer enhancements. For children, ostensibly. **Kahala 8-Plex, Pearlridge West, Enchanted Lake Cinema**

Timecop Jean-Claude Van Damme plays Max Walker, a member of the Time Enforcement Commission, a supersecret agency that polices the time-travel superhighway. The year is 2004, and while on a mission to corral a dishonest partner, Walker, who lost his wife and eight-bedroom house in a fire 10 years before, uncovers a U.S. senator's dastardly and cumbersome plan to steal money from the past to fund his presidential campaign. What follows is a race against time, so to speak, as Walker dashes back and forth collecting evidence and witnesses to implicate the senator. A lot of this stuff has already been covered in the *Terminator* films but *Timecop* adds its own twists and turns which provide poignancy or cominess depending on your appreciation of this genre. —D.K.C. **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**

The War The studio is sparing no effort in seeking an Oscar nomination for young Elijah Wood, in this comedy-drama with Kevin Costner (in what is a supporting role), a story of small-town triumphs and vicissitudes. Mare Winningham co-stars; directed by Jon Avnet (*Fried Green Tomatoes*). **Cinerama, Pearlridge West, Keolu Center Cinemas, Laie Cinemas**

☺ **Wes Craven's New Nightmare** Returning original *Nightmare* star Heather Langenkamp (as herself) is asked by New Line Studios president Robert Shayne (as himself) and writer/director Wes Craven (as himself) to star in a new Freddy (Robert Englund, who also plays

Dance Pick

A bit of Bolshoi

The Christmas season gets a jump start the day after this Thanksgiving with the premiere of Ballet Hawaii's *Nutcracker*. In a town this small, no one cares to risk comparisons, but this spectacle truly promises to be unlike any of the other adaptations of the holiday classic that have proliferated in Honolulu since at least 1980. In the first place, the Bolshoi Ballet's Shamil Yagudin has brought to Manoa many idiosyncrasies from his alma mater's own production. So the little girl who receives the gift of the nutcracker at the Christmas party is not named Clara but Marie, as in the Russian rendition of the story by Alexandre Dumas. And unlike little Clara, who watches bedazzled as the pageant unfolds in her honor, Marie grows up by the middle of Act I and dances with the Prince right through the splendor of the snow scene to the "Grand Pas de Deux" and final "Waltz of the Flowers" — à la Gelsey Kirkland and Mikhail Baryshnikov in the New York City Ballet's television special. Bolshoi veterans Alla Khaniashvili and Vitaly Artushikin, recently here with Ballet Stars of Moscow, return to Hawaii in these leading roles, elevating the technical level of a cast that includes Jacquelyn Hays once again as the Sugar Plum Fairy and five brand-new Ballet Hawaii principals in the various *divertissements*.

Of course, familiar faces will abound in the corps de ballet as well as among the bonbons, soldiers and baby mice, and look for guest artist Marie Takazawa in "Chinese Tea" with a surprise partner. Best of all, for the first time in 10 years, the Tchaikovsky score will be played by a live orchestra of more than 30 musicians with the San Francisco Ballet's Denis De Couteau conducting. (De Couteau will remain in the Islands for another seasonal favorite, Handel's *Messiah*.) Ballet Hawaii is playing for high stakes, and their special touches don't come cheap. But from all indications, the company is on a roll. —Paula Durbin



"Waltz of the Flowers"

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Club Scene

Into the night

Sometimes it seems the sole meaning of life in Honolulu, the overriding purpose that pulls us inexorably toward our own destiny, is to find parking. Never mind what happens when you get out of the car; the real victory is to get a space and spend as little time and money as possible in the process. Which is why it was miraculous that I found street parking for *Phantom of the Opera*. Because I was so lucky, I shall magnanimously divulge the HIC, I mean, NBC parking secret. You have to walk two blocks, but there is a certain lot that is always empty at night. It belongs to a clinic in the area and all I'm saying is that it's not Straub's. You're probably not supposed to park there, but I've never had any problems. It comes in quite handy when you have to go to graduation.

Phantom seemed a very nice show — fun to get dressed up and all, and great sets, but really, Andrew Lloyd Webber is no Puccini. That goth-disco number when the Phantom leads Christine down into his lair was unreal. It reminded me of the Alan Parsons Project score to the movie *Ladyhawke*. And how do I always manage to get seated in front of the same people who sit in back of me at the movies and provide a running commentary with the likes of "Ho, das baaaad" and "Hah, hah, good for him"?

Last month at the *Hat Makes the Man* reunion and benefit concert for the family of Greg Mundy, I ran into my friend Lisa's mother. She is probably Frank Orral's biggest groupie, since he and her kids grew up together on the same street. (Sorry, Mrs. R, for that quip about it being past your bedtime.) The show was rockin'. Marty's dress kept popping buttons as the evening wore on. Peter's usual Irish-setter mane was crew-cut. And when Frank sang that "Everybody's Trying to Figure It Out" song, whoever was running the video decided it would be cute to show the segment of *Poi Dog Pondering* performing the same song on David Letterman from a few years ago. It was quite frightening and unnecessarily post-modern

to watch the video projectionist try to sync up the Letterman video with the live feed. But great to see all those same old faces together again — the band and the audience. Everyone is aging so well. I asked around a few weeks later to see if perhaps the band would be playing more gigs. The answer was no. All I have to say is that if the Go-Go's can manage to be on their second reunion tour, then you guys can deal.

San Francisco's *Midnight Voices* has released a new album called *Late Nite at the Upper Room*. Fans of the third installment of MTV's "The Real World" will know that *Midnight Voices* is the band that Mohammed is in. He's the one with the dreadlocks. They are rather phenomenal in concert — a mix of African dance, rap, hip-hop, old school ... I'm so bad at categorizing music. Hey, can we please get them to come here? Somebody? Anybody?

On a recent sortie into Waikiki with two friends who work at Compadres, we ran into a friend of theirs who is a waiter at a Waikiki seafood restaurant. He remarked, "I've just come from work and smell like fish." The girls, who had just come from work also, retorted, "Well, we smell like chips." Trying to keep with the theme, I offered that earlier that day I, too, had come from work and smelled like newspaper. Unfortunately, we were at a loss to think of a job that could make you smell like malt vinegar. We ended up at Hula's. It was a Wednesday night, the make-a-date night. A live version of the personal ads was being played out. From what I gather, you post an ad on the bulletin board and are given a number. When you receive a response to your ad, your number is broadcast on the video screen and the rest is left up to nature, or is it nurture? Ad No. 116 had a follow-up ad written by "number 116's mother," who assured all prospective hopefuls that 116 was indeed a good boy and was marriage material. Somehow I was unable to find a number for the mother who sounded so nice.

—Matt Uiagalelei

MOVIEHOUSES

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

Town

Cinerama

1550 S. King St. 973-6333

The War

Kapiolani

1646 Kapiolani Blvd. 973-5633

Pulp Fiction

Varsity Twins

1106 University Ave. 973-5833

Bullets Over Broadway, Mary Shelley's Frankenstein

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*

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

Rainforest, 2, 4 & 8 p.m.

Kuhio Twins

2095 Kuhio Ave. 973-5433

The Specialist, The Professional

Marina Twins

1765 Ala Moana Blvd. 973-5733

Forrest Gump, The River Wild

Waikiki No. 3

Kalakaua at Seaside Ave. 971-5133

Interview with the Vampire

Waikiki Twins

Seaside at Kalakaua Ave. 971-5033

Stargate, Star Trek Generations

Windward

Aikahi Twins

Aikahi Park Center, 25 Kaneohe

Bay Dr. 254-1330

Stargate, Interview with the

Vampire

Enchanted Lake Cinema

1060 Keolu Dr. 263-4171

Mary Shelley's Frankenstein, The

Specialist, Double Dragon, The

Swan Princess

Kailua Theatre

345 Hahani St. 261-9103

Star Trek Generations

Keolu Center Cinemas

1090 Keolu Dr. 263-5657

Pulp Fiction, The War, The Santa

Clause, The Professional

East

Kahala 8-Plex

Kahala Mall, 4211 Waiialae Ave.

733-6233

Only You, Little Giants, Love

Affair, The Santa Clause, Miracle

on 34th Street, The Lion King, The

Swan Princess

Koko Marina Twins

Koko Marina Shopping Center,

7192 Kalaniana'ole Hwy. 397-6133

Stargate, Interview with the

Vampire

Central

Kam Drive-In

98-850 Moanalua Rd. 483-5533

Mary Shelley's Frankenstein, The

Professional, Interview with the

Vampire, The Specialist

Mililani 3-Plex

Mililani Town Center, 95-1249

Meheula Pkwy. 625-3886

Star Trek Generations, Interview

with the Vampire

Pearlridge 4-Plex

Pearlridge Center, 98-1005

Moanalua Rd. 483-5233

The Specialist, Miracle on 34th

Street, Pulp Fiction, The Lion King

Pearlridge West

Pearlridge Center, 98-1005

Moanalua Rd. 483-5333

Only You, The Santa Clause, The

War, The Puppet Masters, Timecop,

Wes Craven's New Nightmare,

Forrest Gump, The Swan Princess, The Professional, Double Dragon, Mary Shelley's Frankenstein, Little Giants

North Shore

Laie Cinemas

55-510 Kamehameha Hwy.

293-7516

The War, Stargate

Leeward

Nanakuli Cinemas

87-2070 Farrington Hwy. 668-

8775

Interview with the Vampire, Star

Trek Generations

Art & Revival Houses

Academy Theatre

Honolulu Academy of Arts, 900 S.

Beretania St. \$4. 532-8768

Jamon Jamon (1992) Wed 11/23,

Fri 11/25, Sat 11/26 & Mon 11/28,

7:30 p.m.; matinee Sun 11/27, 4

p.m.

Austrian Avant-Garde Cinema:

Culture and Its Discontents Tue

11/29, 7:30 p.m.

Movie Museum

3566 Harding Ave. \$5. 735-8771

Plan 9 from Outer Space (1956)

Thur 11/24 & Fri 11/25, 8 & 10

p.m.; Sun 11/27, 3, 5:30 & 8 p.m.

Glen or Glenda (1953) plus *Bride*

of the Monster (1955) Sat 11/26,

4, 7 & 10 p.m.

The Marvelous Visit (1974) Mon

11/28, 5:30 & 8 p.m.

UH Art Auditorium

UH Manoa Campus. \$5.

Spanking the Monkey (1994) Mon

11/28 & Tues 11/29, 7 & 9 p.m.

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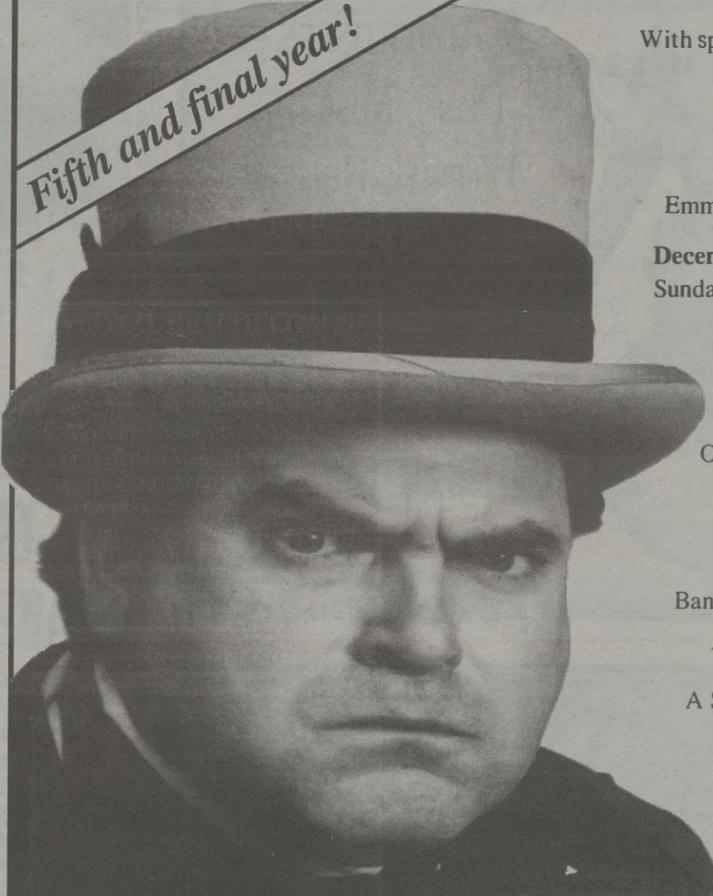
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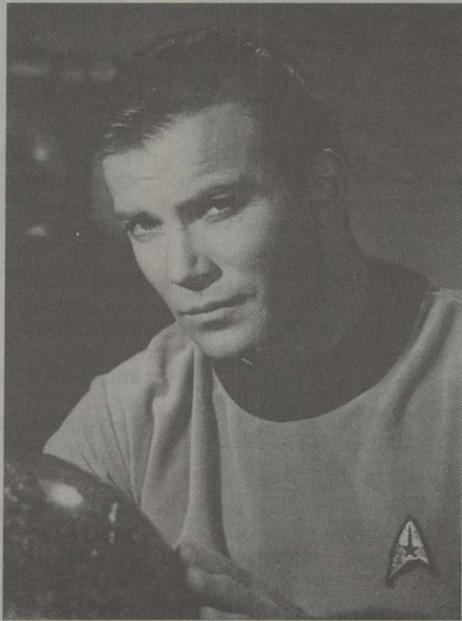
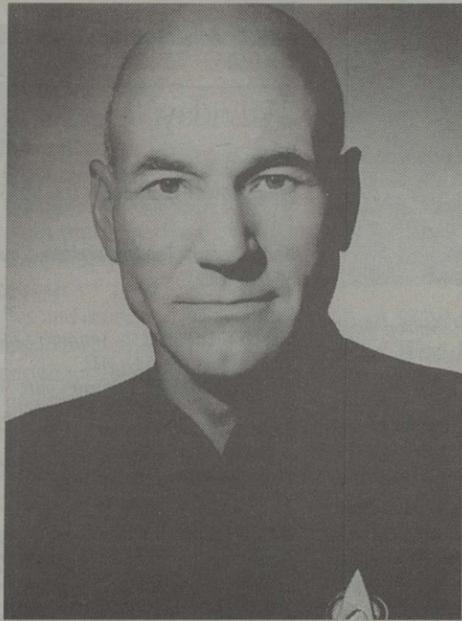
Frank DeLima as
SCROOGE

Sound enhancement system available at all performances for the hard of hearing. The December 11, 3 pm performance will be audio descriptive for the visually impaired.

Film

Star Trek Generations, the seventh film in the schizophrenic epic, epitomizes all that is good and bad about the television and film franchise.

CAPTAINS COURAGEOUS



There's not room enough in the galaxy for both of them: Picard and Kirk

DAVID K. CHOO

It was a dramatic high point for "Star Trek" and a great moment in television history: In the episode from the original series "City on the Edge of Forever," Joan Collins is run over by a bus.

In the episode a time-traveling Captain Kirk is faced with yet another galaxy-size moral dilemma: In order to save the world, he must stand by and let a historic babe meet an untimely death. You see, earlier Dr. McCoy, high on painkillers, had slipped back in history and accidentally caused a few ripples in the time pool. To restore their reality Captain Kirk and Mr. Spock go back to Depression-era Earth and learn that the good doctor had saved the life of a social worker — who Kirk is dating — and who was supposed to die in a traffic accident. (A ripple can become a wave, we are told.) But Kirk, being the hero that he is, suppresses his sex drive long enough to do the right thing. On that street corner, when he restrains Dr. McCoy and Collins is made road kill, "Star Trek" ventured where few television shows had gone before.

The sci-fi superfranchise that is "Star Trek" has always been the finest venue for the big moral dilemma (BMD). Hundreds of millions of lives regularly hang in the balance as the hero chooses duty over hedonism, then takes a cold shower. However, what goes hand in hand with the BMD has also been the franchise's worst enemy: the supernova McGuffin, the plot device that eats up all the scenery and elbows out the human story. Time travel gizmos, doomsday machines and omnipotent alien entities that would even get Job pissed off are favorites. When these machinations are held in check long enough, stories like "City ..." flow with Steinbeckian simplicity and

"Star Trek" soars. When the show's writers, consulting their technical manuals, try to build a Tolkienesque universe, the show falls apart amid a low drone of technobabble.

Star Trek Generations, the seventh film in the schizophrenic epic, epitomizes all that is good and bad about the television and film franchise. It's got the BMD, this one about mortality, but it also has the out-of-hand McGuffin (Hitchcock's term for a plot device) — two of them in fact, a doomsday machine and a time travel gizmo. In this film getting to that big moment on the street corner takes almost 80 years, but the wait is worth it, and like everything else in the "Star Trek" universe, the good eventually overcomes the bad.

According to *Generations* gallivanting around the universe has a price: Saving the galaxy from destruction is a pursuit that one essentially undertakes alone. For both James T. Kirk and Jean-Luc Picard, their stellar careers have denied them the chance to settle down on that nice little ranch house on Venus with that perky science officer. In pursuit of fame and glory, the captains have denied themselves the opportunity to hear the pitter-patter of little space cadet feet.

The film opens as a newly retired Kirk, supervising a shakedown cruise of the newest starship Enterprise, is asked in an emergency to take the helm once again. Ill equipped and short staffed, the ship answers a distress call from two transports caught in a roving energy ribbon. The Enterprise gets there in time but can only save a handful of the passengers, and in the process Kirk is zapped by the power surge as it cuts through the ship's hull.

Fast-forward 78 years into the future when the Enterprise, captained by Jean-Luc Picard, answers another distress call. This one is from a space laboratory that has come under Romulan attack. One of the few sur-

vivors is a mad scientist named Soran (Malcolm McDowell) who is on the brink of completing ground-breaking research. As the crew sorts through the debris, Soran escapes, fires a probe into a neighboring star and kills it. Has he developed yet another ultimate weapon? Yes and no. Soran, like Kirk, was sucked up into the ribbon (basically a traveling orgasm where all your dreams come true) but was later sucked back out. He desperately wants to get back, and, using his star killer, he plans on carrying out a complex plan to realign the planets, reacquainting himself with the ribbon and bliss. He succeeds, taking Picard with him and killing 230 million people in the process.

So floating around in timelessness, Picard and Kirk finally have the opportunity to really retire, turn the biological clock back or forward as they desire and have it all.

But the creative impulse in *Generations* seems to end with the McGuffins as the screenplay, which could push the envelope of character development, instead warps into the pedestrian. Bliss for the two captains involves being dropped into another television series. For Picard happiness is having a big family on "Masterpiece Theatre;" for Kirk it's living on the set of "Bonanza." When both characters come to realize that they must give it all up, travel back in time and save the galaxy once more, it doesn't seem much of a choice. After all, if they stay in the ribbon much longer, their lives will likely become reruns.

They do come back, and nothing from that point on really holds up to close scrutiny. So what's new? There's a fist fight on a deserted planet; ships crash; people die; hundreds of millions are saved. It all sounds pretty silly and it is. But when the two captains, facing their BMDs on their street corners, do what captains gotta do, you just have to smile. ■

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Lynda Barry

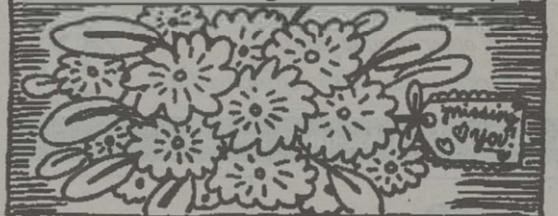
ERNIE POOK'S COMEEK

CALENDAR

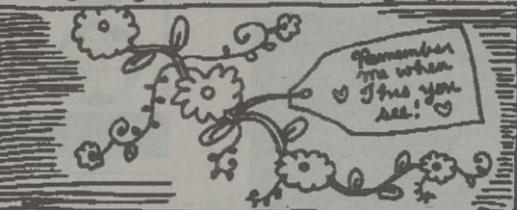
From Page 12

FLOWER POWER

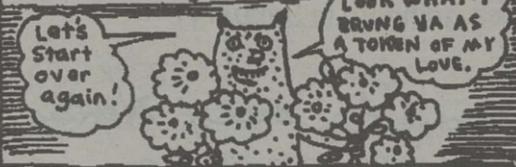
The lying monster. Oh the lying monster. Yes. He blooms inside your head after you catch him and even after you quit him. he blooms and blooms and blooms. He is a florist that sells crazy-blossoms. He is a great arranger of crazy-blossoms. I myself have many of his violent bouquets.



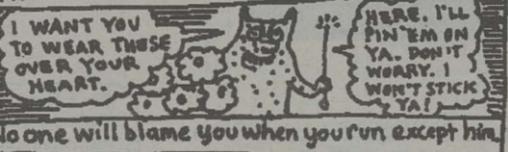
And the vines! The vines that crawl and creep into our stomach and make us feel sick from having believed. We are choked with vines that make us feel stupid and vines that curl our hands into strangling things and we want to kill our trusting and we want to kill the lying monster who has put his misery inside us. Oh he is inside us making us go over and over everything to find the strangling root.



We seek the day the hour the minute the word that first penetrated and took hold, thinking "if I can just know this." And we seek the why! And at first we go to the monster himself! As if our miserable transformation has also transformed him! Yes! And he may tell you that it has! He is, after all, a lying monster! He may tell you he is sorry and bring you more flowers! How strange that these blossoms bring relief.



How strange is the feeling of hope that seems to come from these blooms. And how grateful you both feel at this moment. The lying monster sincerely thanks you for rescue! And about this one thing he is not lying: He cannot live without you. Oh beloved host! He ate a hole inside of you and you felt The Terror of The nothing. He offers to fill the hole by climbing back inside you. How comforting is the perfect fit. And until he begins to eat again, how beautiful are his flowers.



No one will blame you when you run except him.

Contemporary
Mahi Beamer, Andrew's Restaurant 523-8677
Cecilio, Kincaid's 591-2005
The Edge, Waikiki Broiler 923-8836
Roslyn Freitas, Hanatei Bistro 396-0777
Jon and Max, Old Company 923-3373
New Height, Nicholas Nikolas 955-4466
Kit Samson's Sound Advice, Maile Lounge, Kabala Hilton, 5000 Kabala Av. 734-2211
Kelly Villaverde, Banyan Court, Sheraton Moana Surfider 922-3111

Country/Folk
Black Gold, Pecos River Cafe 487-7980
Bobby Dunne Band, Irish Rose Saloon 924-7711

Guitar
Richard Natto, Marina Front Lounge 956-1111
Winston Tan, Ships Tavern Restaurant 942-5516

Hawaiian
Banyan Serenaders, Banyan Court, Sheraton Moana Surfider 922-3111
Jonah Cummings, Duke's Canoe Club 923-0711
Kooki Johnson, Sand Bar, Sheraton Waikiki 922-4422
Lihau, Banyan Court, Sheraton Moana Surfider 922-3111
Butch O'Sullivan, Lobby Bar, Sheraton Waikiki 922-4422
Rittenband & Gustafsson, Jolly Roger East 923-2172
The Twilites w/ Aloha & Halau Na, Poolside, Sheraton Waikiki 922-4422

Jazz
Loretta Ables w/ Jim Howard & Bruce Hamada, Lewers Lounge, Halekulani 923-2311
Azure McCall w/ Tennyson Stephens & David Choy, Royal Garden Hotel 943-0202
Sunny Silva w/ Paul Madison, Royal Garden Hotel 943-0202

Piano
Bobby Gonsalves & David Nico, Mabina Lounge 955-4811
Max, Pieces of Eight 923-6646

Bob Nelson, W.C. Peacock Restaurant Lounge 922-3111
Les Peetz, Michel's 923-6552
Pat Silva, Sunset Lanai Lounge 923-1555
Johnny Todd, Mabina Lounge 955-4811
Oliver Wendell, Banyan Court, Sheraton Moana Surfider 922-3111

Rock
Bobby Dunne Band, Irish Rose Saloon 924-7711
Legends in Concert, Legends Showroom, Royal Hawaiian Shopping Ctr. 971-1400
The Love Notes Show, featuring Bruno, Kento's 923-7400
The Twisters, Kento's 923-7400

World
North American Bush Band, Anna Bannanas 946-5190

25/Friday

Alternative
Moonflower Monster, CD Cafe 537-1921

Blues
Keith Olson & The Renovators, Sand Island R&B 847-5001

Classical
"Bach's Lunch", St. Andrew's Cathedral, Queen Emma Sq. 524-2822
Pumehana Davis, Banyan Court, Sheraton Moana Surfider 922-3111

Comedy
Frank DeLima, Polynesian Palace 923-SHOW

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Continued on Page 16

TIDES - November 23 to November 29



Moon Phases: LAST QUARTER - Nov 25 NEW MOON - Nov 3 FIRST QUARTER - Nov 9 FULL MOON - Nov 17
 Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

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Music

You needed a diligent ear to catch some of '94's finer musical moments, many of which fell through the cracks and into the void.

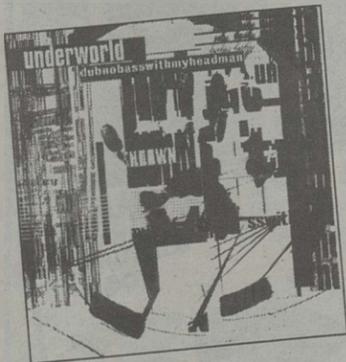
Unsung Zeroes

FREDERICK WOODRUFF

Actually, the title of this column is a little overstated. Some of the CDs featured in this retrospective fared well on the music charts but most likely didn't find a place in your music collection. And that's a shame because amidst the flurry of tribute albums, the rebirth of punk, Woodstock rehashes and moribund supergroups reuniting to meet mortgage payments, a disparate gathering of artists was busy creating some of pop's finest moments. I've perused the quickly fading year and gathered together eight for your consideration.

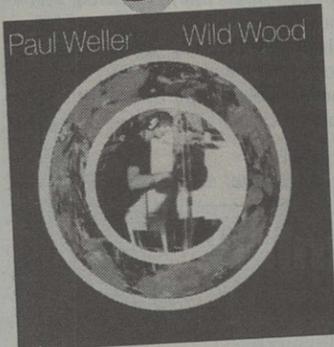
Sam Phillips *Martinis and Bikinis* (Virgin)

Remember sensitive female singer-songwriters you cared about before they became caricatures of themselves or had Nelson Riddle removed from his oxygen tent to toy with their take on old '40s and '50s standards? Well, Sam Phillips doesn't. From the opening harpsichord-laced dirge that declares, "History is written to say it wasn't our fault," Phillips gender-bends into an existential, John Lennonesque mindset, ripping through cogent examinations of faith, loss, greed, God and the murky war between the sexes. Producer and husband T-Bone Burnett helps define the edgy, acoustic environment with bare-bones sonics that resemble mid-to-late-term Beatles, all enhanced by Phillips' ragged vocals and intrepid spirit.



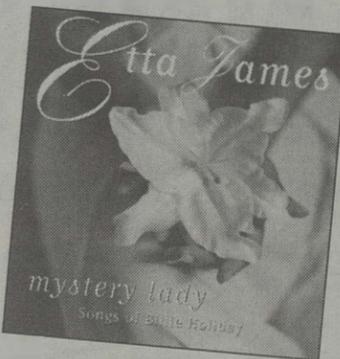
Underworld *dubnobasswithmyheadman* (TVT Records)

From the ashes of techno and rave came a revived sensibility, from MIDI musicians, to actually write songs and deliver them with a live, propelled fortitude. Late-'80s electro-meisters Underworld re-emerged this year to channel that sensibility. *dubnobass* is a hypnotic, sometimes nasty gathering of elegant guitar work, surrealistic computer wizardry and Freudian lyrical high jinks. The songs are the equivalent of orchestrated music for the '90s. Slithering and bumping around your brain like a snake in a kitchen drawer, you can't escape the allure of lead singer Karl Hyde's sinister baritone throughout these multihued, helical synthscapes.



Paul Weller *Wild Wood* (London)

Wild Wood is the equivalent of a sketchbook, filled with mysterious markings and scribbles that expose the core of an artist's intention. Weller, ringleader of the late Style Council and the even later Jam, resurfaced in '94 scarred and battered from his cumbersome late-'80s cocktail-lounge eclecticism. With Sade doing a much better job, listeners just weren't interested. Streamlined and ragged in spots, the musical setting of *Wild Wood* is spontaneous, contemplative and rich with melodic reward. Weller's rough-hewn vocals crack and break through a compact gathering of poetic ballads, instrumentals and brisk guitar-driven rock. This is a welcome comeback from an underappreciated pop master.



Etta James *Mystery Lady — Songs of Billie Holiday* (Private Music)

Who else but a soul survivor like blues singer Etta James could realistically tackle a juggernaut like this collection from the Billie Holiday songbook? Many have tried but few have embodied the material with such gritty appropriateness. James buries herself in these songs, claims the nuances from a part of her being that says, "Been there, done that." Everything here is reborn in an epiphany that conveys exuberance and spirit rather than the dull thud of a reread tribute.

Crowded House *Together Alone* (Capitol)

With beguiling craftsmanship, songwriter Neil Finn and his fellow Australian mates spin together melody, stream-of-consciousness poetry and lilting musicianship to reshape the parameters of art rock. Techno maven and producer Youth

helped shift the band's sound into an eerie, edgy field of churning world-beat percussion and ambient guitar soundscapes. Finn has a solid gift for writing melancholic hooks that pull the listener deep into the rich layers of imagery of each song. To date, the band's finest effort.



MC Solaar *Prose Combat* (Cohiba)

Despite all of the cross-pollination that has taken place between gangster rap, hip hop, house and dance pop, Paris-based MC Solaar never abandoned rap as a purely musical idiom. Maybe this has to do with the whole French thing, the worship and preservation of a language: the spoken word as an art form. Here, embellished appropriately enough with the right musical atmosphere, syntax enters an otherworldly level of mood, dark and spiritual, sometimes cinematic. I have no idea what Solaar is actually saying, but who cares? You're lost in the mellifluousness of his prose from the moment those first few scratches break the surface and pull you under.

Shara Nelson *What Silence Knows* (Chrysalis)

Crystal Waters *Storyteller* (Mercury)

Two completely different takes on black women preserving dominion over pop-dance expertise and regenerating it in the process. Nelson, formerly of the British band Massive Attack, runs her rich alto through an impressive gauntlet. Restrained, rueful in places, she deconstructs the normally vapid musical field that most female pop singers maneuver through. *What Silence Knows* offers new skews on traditional modes of old-style rhythm and blues, contemplative ballads and swaggering dance tracks. Waters, as *Storyteller* demonstrates, is the future sound of dance-based rap 'n' croon and deserves the platform Janet Jackson has been hogging with her baroque prattle. Waters' production is piquant and clipped, with whirring synthesizers, savvy sampling (imagine Laura Nyro's "Stoned Soul Picnic" reconfigured into a hip-hop ghetto milieu) and choppy rhythm guitars, with the subtle balance that Waters maintains between belting, rapping and singing. ■

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November 23, 1994 ■ Honolulu Weekly ■ 15

CALENDAR

From Page 14

Kelly Villaverde, Banyan Court, Sberaton Moana Surfider 922-3111

Country/Folk

Black Gold, Pecos River Cafe 487-7980
Bobby Dunne Band, Irish Rose Saloon 924-7711

Guitar

Richard Natto, Marina Front Lounge 956-1111
Winston Tan, Ships Tavern Restaurant 942-5516

Hawaiian

Bulikoko Band, Kalibi Palace 847-1514
Island Rhythms, Rex's Restaurant Mililani S.C. 623-2544

Keoki Johnson, Sand Bar, Sberaton Waikiki 922-4422

Kapena, Hawaiian Hut 941-6205

The Moe Keale Trio, Duke's Canoe Club 923-0711

Karen Keawehawai'i w/ the Kanilea Collection and Tracie Farias, Paradise Lounge 949-4321

Arthur Lyman, Sunset Lanai Lounge 923-1555
"Pau Hana Bash", Poolside, Sberaton Waikiki 922-4422

Pu'uhooua Trio, Banyan Court, Sberaton Moana Surfider 922-3111

Kahale Richardson, Lobby Bar, Sberaton Waikiki 922-4422

Tropical Knights, Captains Table 922-2511

Haumea Warrinton, Duke's Canoe Club 923-0711

Jazz

Loretta Ables w/ Jim Howard & Bruce Hamada, Lewers Lounge, Halekulani 923-2311

Jimmy Borges w/ Betty Loo Taylor, Cafe Picasso 941-7275

Honolulu Sax Quartet, Ward's Rafters 734-0397

Azure McCall w/ Tennyson Stephens & David Choy, Duc's Bistro 531-6325

Sunny Silva w/ Paul Madison, Royal Garden Hotel 943-0202

The Greg Pai Trio w/ Kit Ebersbach & Steve Jones, Hanatei Bistro 396-0777

Piano

Don Conover, Windows 946-4442

Bobby Gonsalves & David Nico, Mabina Lounge 955-4811

Max, Pieces of Eight 923-6646

Bob Nelson, W.C. Peacock Restaurant Lounge 922-3111

Les Peetz, Michel's 923-6552

Pat Silva, Sunset Lanai Lounge 923-1555

Ginny Tiu, Banyan Court, Sberaton Moana Surfider 922-3111

Johnny Todd, Mabina Lounge 955-4811

Carol Williams, Turtle Bay Hilton, Kabuku 949-3811

Rock

Bobby Dunne Band, Irish Rose Saloon 924-7711

Legends in Concert, Legends Showroom, Royal Hawaiian Shopping Ctr. 971-1400

The Love Notes Show, Kento's 923-7400

The Twisters, Kento's 923-7400

Uncle Mental, Caffe Valentino 926-2623

Watusii, Coconut Willie's 923-9454

World

North American Bush Band, Anna Bannanas 946-5190

26/Saturday

Blues

Monkey Pi w/ Chris Bovard, Shark's Cafe 947-4275

Keith Olson & The Renovators, Sand Island R&B 847-5001

Classical

Pumehana Davis, Banyan Court, Sberaton Moana Surfider 922-3111

Comedy

Frank DeLima, Polynesian Palace 923-SHOW

Contemporary

Kimo Bicoy, Mezzanine Restaurant 955-6000

Cecilio, Kincaid's 591-2005

The Edge, Waikiki Broiler 923-8836

Jon and Max, Old Company 923-3373

New Height, Nicholas Nikolas 955-4466

Nightwing, John Dominis 523-0955

Partners in Pan, Banyan Court, Sberaton Moana Surfider 922-3111

Kit Samson's Sound Advice, Maile Lounge, Kahala Hilton 734-2211

Country/Folk

Black Gold, Pecos River Cafe 487-7980
Bobby Dunne Band, Irish Rose Saloon 924-7711

Guitar

Richard Natto, Marina Front Lounge 956-1111
Winston Tan, Ships Tavern Restaurant 942-5516

Hawaiian

Bulikoko Band, Marina Restaurant 471-2451
Hawaiian Paradise, Banyan Court, Sberaton Moana Surfider 922-3111

Island Rhythms, Rex's Restaurant Mililani S.C. 623-2544

Kanilau w/ Noe & Halau Na, Poolside, Sberaton Waikiki 922-4422

Kapena, Hawaiian Hut 941-6205

Karen Keawehawai'i w/ the Kanilea Collection and Tracie Farias, Paradise Lounge 949-4321

Martin Pahinui, Duke's Canoe Club 923-0711

Ryan Tang, Sand Bar, Sberaton Waikiki 922-4422

Tropical Knights, Captains Table 922-2511

Haumea Warrinton, Duke's Canoe Club 923-0711

Jazz

Loretta Ables w/ Jim Howard & Bruce Hamada, Lewers Lounge, Halekulani 923-2311

Jimmy Borges w/ Betty Loo Taylor, Cafe Picasso 941-7275

"Late Night Jazz" w/ Gabe Baltazar, Abe Weinstein & Friends, Hanobano Room, Sberaton Waikiki 922-4422

The Greg Pai Trio w/ Rich Crandall, Hanatei Bistro 396-0777

Sunny Silva w/ Paul Madison, Royal Garden Hotel 943-0202

Piano

Carol Atkinson, Cupid's Lounge 922-0811

Don Conover, Windows 946-4442

Bobby Gonsalves & David Nico, Mabina Lounge 955-4811

Max, Pieces of Eight 923-6646

Bob Nelson, W.C. Peacock Restaurant Lounge 922-3111

Les Peetz, Michel's 923-6552

Pat Silva, Sunset Lanai Lounge 923-1555
Ginny Tiu, Banyan Court, Sberaton Moana Surfider 922-3111

Johnny Todd, Mabina Lounge 955-4811

Carol Williams, Turtle Bay Hilton, Kabuku 949-3811

Rock

Bobby Dunne Band, Irish Rose Saloon 924-7711

Legends in Concert, Legends Showroom, Royal Hawaiian Shopping Ctr. 971-1400

The Love Notes Show, featuring Bruno, Kento's 923-7400

Otis & The Abusers, CD Cafe 537-1921

The Twisters, Kento's 923-7400

Uncle Mental, Caffe Valentino 926-2623

Watusii, Coconut Willie's 923-9454

World

Pagan Babies, Anna Bannanas 946-5190

27/Sunday

Blues

Wild Edna, Anna Bannanas 946-5190

Classical

Gregorian Chant, Lutheran Church of Honolulu 941-2566

Jim Moffitt & BB Freitas, Hanatei Bistro 396-0777

Contemporary

Joanie Komatsu, Captain's Table Lounge 922-2511

Open Mic Night, CD Cafe 537-1921

Country/Folk

One People, Irish Rose Saloon 924-7711

Straight Shot, Pecos River Cafe 487-7980

Guitar

Douglas Frank, Sunset Lanai Lounge 923-1555

Hawaiian

Keoki Johnson, Sand Bar, Sberaton Waikiki 922-4422

Kanilau w/ Noe & Halau Ke, Poolside, Sberaton Waikiki 922-4422

Henry Kapono, Duke's Canoe Club 923-0711

Jazz

"Jazz Jam Session", Cafe Sistina 526-0071

Paradox w/ Azure McCall, Oasis 734-3772

Scott Villiger & Pat DeHart w/ Hawaii Chamber Jazz Ensemble, Ward's Rafters 734-0397

Piano

Carol Atkinson, Mabina Lounge 955-4811

Don Conover, Windows 946-4442

Bonnie Gearhart, Maile Lounge, Kahala Hilton 734-2211

Billy Kurch, Lewers Lounge 923-2311

Bob Nelson, W.C. Peacock Restaurant Lounge 922-3111

Les Peetz, Michel's 923-6552

Ruben Yap, Mabina Lounge 955-4811

Rock

Legends in Concert, Legends Showroom, Royal Hawaiian Shopping Ctr. 971-1400

The Love Notes Show, Kento's 923-7400

The Twisters, Kento's 923-7400

28/Monday

Contemporary

Joanie Komatsu, Captain's Table Lounge 922-2511

Country/Folk

One People, Irish Rose Saloon 924-7711

Straight Shot, Pecos River Cafe 487-7980

Guitar

Douglas Frank, Sunset Lanai Lounge 923-1555

Winston Tan, Ships Tavern Restaurant 942-5516

Hawaiian

Jonah Cummings, Duke's Canoe Club 923-0711

Ku'uipo Kumukahi w/ Kahale Halau Na, Poolside, Sberaton Waikiki 922-4422

Butch O'Sullivan, Sand Bar, Sberaton Waikiki 922-4422

Ryan Tang, Lobby Bar, Sberaton Waikiki 922-4422

Jazz

All That Jazz Big Band, Comedy Club, Ilikai Hotel Nikko Waikiki 949-3811

Continued on Page 18



Announcing First Night Honolulu The Official Program

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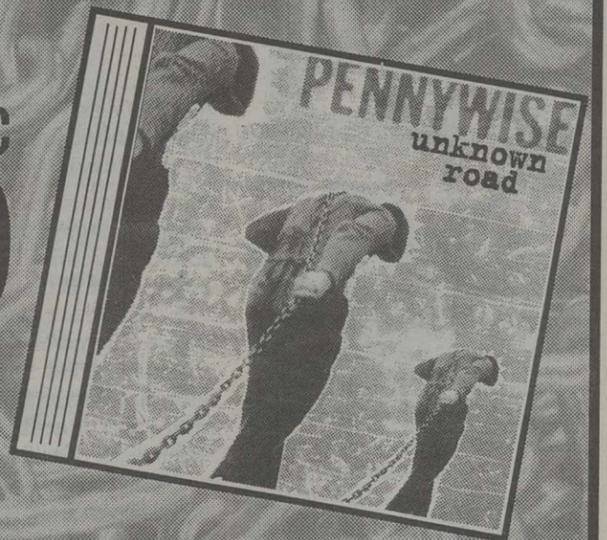
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Theater

PHOTO: JOHN H.Y. WAT

Walking the thin line between art and disaster, Kumu Kahua's newest play takes you on an acrobatic adventure step by exciting step.

Soul on a High Wire

Bones of contention: Local investigators Fatu (Ron Encarnacion) and Mina (Karen Kaulana) are hot on the trail of stolen artifacts.



LEROY THOMSON

There's a special electric thrill to the premiere of a new play, a feeling like stepping across a tightrope. You find your expectations at a great height, walking gingerly along the line of action; you pray the tension can keep you aloft, interested, involved step by step; but you can't help but fear the next step will fail and you'll fall into an abyss of disbelief or, worse, boredom. *Ola Na Iwi (The Bones Live)* by Victoria Nalani Kneubuhl carried me along that acrobatic adventure step by exciting step.

Consider the fact this play is commissioned by the theater company and the high wire feels even higher. Sometimes a guaranteed paycheck is a fine motivation, but art is as often stymied by such inducements as it is inspired by them. Few great plays were made to order. On the other hand, Kumu Kahua has enjoyed a long and successful relationship with Kneubuhl. Perhaps you have heard of her other successes: *The Conversion of Ka'ahumanu*, *Ka'iulani* and *Tofa Samoa*.

Consider the actors and the wire shakes a bit. You hate to knock anyone who volunteers their time and work to a new show, but let's be frank: Good, experienced actors work every bit as hard as weak, naive actors, but bad actors seem to make you work harder than anyone. Bad performance exhausts you. You know Kumu Kahua encourages new talent, so you know some of the roles are going to be a bit rough. On the other hand, director John Wat has proven quite capable of orchestrating a variety of talent into a good show. He could do it again.

Consider the plot and you may feel like you're falling. Kawehi (Lyla Bonnie Berg) has left Berlin with a museum artifact in her suitcase, the bones of a Hawaiian woman. She has hidden them under her bed, told only her best friend and neighbor, Erik (Jack Boyle), but really has no clear

idea what she has done, why she has done it or what she should do now.

While she tries to sort out her mess, the museum sends Gustav, a jolly and rather uncomplicated agent, overseas to bring back the bones to their rightful owners, the museum. Gustav is helped by local investigators Mina (Karen Kaulana) and Fatu (Ron Encarnacion). Pua, a grand poohbahette of the Hawaiian Museum (played by Venus Kapuaala), also hears about the missing bones and tries to claim them to advance her museum and her career.

While Kawehi steers these snoops away from the bones, she finds yet another stranger in her life: a homeless Hawaiian woman, Nanea (Kehaunani M. Hunt). Kawehi takes Nanea into her home and into her confidence even though she doesn't know where the woman came from, how she came to speak German so well or even why she seems to know history so intimately.

You might feel a little uneasy at Kneubuhl's dependence on cinematic techniques. The play's scenes are brief and switch between continents and centuries with camera speed. But there is no camera, and we wait in the dark for one continent to scurry out along the glow tape as a different century stumbles in to take its place. The 19th-century characters who appear at odd times help educate us about historical justifications for grave robbing, but really this would be better executed on video or film. On the other hand, Kneubuhl improves when she invites some mysterious clowns to a costume party, where these characters can act like a chorus or even a narrator, poetically pointing and prodding the "real" characters in the play. Here the element is pure theater: Success doesn't rely on clever lights but the beauty of her lines.

Kneubuhl's particular genius is her poetry. Once in a while a character soars into a monologue that surprisingly lifts you off the tightrope and floats you into bright and easy clouds of sound and sense. Her words can

break through the theater walls and open up a universe of the mind. Yes, she is a great writer.

In the end I enjoyed the thrill of the tightrope, where my hopes balanced me above my fears, as the play coaxed the progress of my feet. And I'm exhilarated the play works. When it comes down to it, new or old, you want the play to entertain. This does. On one level it's a suspense-filled mystery, on another a cultural drama, on yet another a spiritual hymn. You find yourself guessing the plot, learning a culture and peering into the vast unknown of death and spirit.

Yes, not all the actors are refined artists, but the director has done a great job in balancing out the show's cast. Yes, Kneubuhl's humor is weak and often forces a film vision onto the stage, but just as often she proves a sensitivity to character (that can be quite funny at times) and delivers a sound, a hypnotic music to her lines — which is pure theater.

After it's all over and I'm sitting in my car letting the lines run through my mind, I realize Kumu did it to me again. In the labor of art — the writing, the acting, the producing — the spirit of the labor is exposed. That spirit teaches you more than any "message" plugged by any play. Each play I see at Kumu Kahua contributes to a cumulative sense that I am hearing the voice of Hawaii's soul, her spirit. How do you thank someone for that? Once again I have seen something at Kumu I could never witness anywhere else because it is local drama done locally. I left, once again, feeling I had touched Hawaii. ■

Ola Na Iwi (The Bones Live)

Kumu Kahua Theatre
Merchant and Bethel
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12/2 & 3, 8 p.m.; Sun
11/27 & 12/4, 2 p.m.
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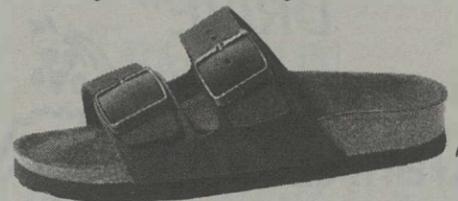
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CALENDAR

From Page 16

Bill Cox & Friends, Jaron's Kailua 262-6768
Rich Crandall, Hanatei Bistro 396-0777
Azure McCall w/ Tennyson Stephens & David Choy, Duc's Bistro 531-6325

Piano

Carol Atkinson, Mabina Lounge 955-4811
Don Conover, W.C. Peacock Restaurant Lounge 922-3111

Billy Kurch, Lewers Lounge 923-2311

Max, Pieces of Eight 923-6646

Ruben Yap, Mabina Lounge 955-4811

Rock

The Fabulous Classics, Kento's 923-7400
Legends in Concert, Legends Showroom, Royal Hawaiian Shopping Ctr. 971-1400

29/Tuesday

Classical

OnJin & Grant Mack, Hanatei Bistro 396-0777

Comedy

Frank DeLima, Polynesian Palace 923-SHOW

Contemporary

The Edge, Waikiki Broiler 923-8836

Joanie Komatsu, Captain's Table Lounge 922-2511

New Hight, Nicholas Nikolas 955-4466

Kit Samson's Sound Advice, Maile Lounge, Kabala Hilton 734-2211

Country/Folk

Bobby Dunne Band, Irish Rose Saloon 924-7711

Straight Shot, Pecos River Cafe 487-7980

Guitar

Winston Tan, Ships Tavern Restaurant 942-5516

Hawaiian

Tito Berinobis, LobbyBar, Sheraton Waikiki 922-4422

Jonah Cummings, Duke's Canoe Club 923-0711

Willie K, Marina Restaurant 471-2451

Moe Keale w/ Kahalo & Hala Ke, Poolside, Sheraton Waikiki 922-4422

Ryan Tang, SandBar, Sheraton Waikiki 922-4422

Writtenband and Gustafsson, Jolly Roger East 923-2172

Jazz

Loretta Ables w/ Jim Howard & Bruce Kamada, Lewers Lounge, Halekulani 923-2311

Bill Cox & Friends, Jaron's Kailua 262-6768

Azure McCall w/ Tennyson Stephens & David Choy, Duc's Bistro 531-6325

Ed Moody, Lewers Street Fish Co. Restaurant 971-1000

Piano

Carol Atkinson, Mabina Lounge 955-4811

Max, Pieces of Eight 923-6646

Pat Silva, Sunset Lanai Lounge 923-1555

Ruben Yap, Mabina Lounge 955-4811

Rock

Bobby Dunne Band, Irish Rose Saloon 924-7711

The Fabulous Classics, Kento's 923-7400

Legends in Concert, Legends Showroom, Royal Hawaiian Shopping Ctr. 971-1400

Theater and Dance

bodies, rest & motion The Offstage Actors Group brings you the meaning of life ... maybe. A look into the idleness of that certain generation that isn't in its teens and isn't drinking Chardonnay. Pineapple Playhouse. Dole Cannery Square, 650 Iwilei Rd.: Fridays & Saturdays, through 12/10; Sun 11/27, 8 p.m. \$10. 734-0207

Brighton Beach Memoirs A Neil Simon comedy, this autobiographical play takes a loving look back at the author's life as a teenager in 1937 Brooklyn. Directed by Joyce Maltby. Hawaii Pacific University's Hawaii Loa campus Theatre: Fri - Sun, 8 p.m.; Sunday matinees at 4 p.m. through 12/4. \$10. 254-2956
Lost in Yonkers In Neil Simon's 1991 Pulitzer Prize-winning play, two young boys are deposited by their father on Grandmother's doorstep. In their new environment they are forced to contend with the stern, tough old lady; her retarded and pathetically affectionate daughter; and her son, who appears to have mob connections. No performance on Thanksgiving Day 11/24. Manoa Valley Theatre, 2833 E. Manoa Rd.: Wed - Sun, through 12/11. \$988-6131

Ola Na Iwi (The Bones Live) See review on Page 17.

Panama Hattie Written by Cole Porter for Ethel Merman, this musical follows the life of Hattie, a nightclub singer with a heart of gold. Produced by the Army Community Theatre. Richardson Theatre, Fort Shafter: 11/23, 25, 26, 12/1, 2 & 3, 7:30 p.m. \$12 - \$8. 438-4480

Phantom of the Opera If you love big contemporary musicals in general and Andrew Lloyd Webber's in particular, this is it — you simply can't miss this flawless Canadian reproduction of the glitzy musical remake of the horror-flick classic about a genius/mutant trickster who terrorizes an opera house in turn-of-the-century Paris. Even if you usually avoid musicals, the gripping effects, costumes and sets will astound you more than any circus attraction or theme-park extravaganza. It's true that if you're looking for real theater, you'll have to deal with this show's embarrassing dependence on pyrotechnics in place of honest drama. In all, you won't hate it no matter who you are — and it just might be the best experience you've ever had in a dark room with a thousand people — *Leroy Thomson*. Blaisdell Concert Hall: Tuesdays - Sundays, 8 p.m.; matinees Saturdays & Sundays, 2 p.m. through 12/11. \$85 - \$45. 545-4000
Slowly I Turned ... The Complete Guide to Classic Vaudeville Comedy or How I Learned to Stop Being Serious and Enjoy a Pie in the Face The title pretty much tells you everything you wanted to know about this comedy revue with music, but were afraid to ask. An ASATAD production. WCC Little Theatre, Windward Community College: Fri - Sun, through 12/11, 8 p.m.; Sundays, 6 p.m. \$15, \$12. 247-6939

Galleries

Opening

Air & Water, Bronze & Stone Sculpture by Nicholas Bleeker. Opens Sun 11/27, runs through 12/2. Commons Gallery, Art Building, UH Manoa campus. 956-6888

Faculty Exhibition Multimedia works by fine-art faculty from UH Manoa and Leeward Community College. Opens Sun 11/27, runs through 12/16. Art Gallery, Art Building, UH Manoa campus. 956-6888

Waikiki Gallery Works by Su Chen Atta, David Friedman, Andy Kay, Howard Sewell, Keiko Thomas, Cindy Conklin and others. Opens Fri 11/25, runs through 12/15. Waikiki Gallery, 2145 Kuhio Ave. 922-8388

Continuing

Errol Aczon The first one-man show of Hawai'i's premier fashion photographer. Through 12/18. Rain or Shine Coffee Co., 3394 Wai'aleae Ave. 739-0717

Digitizing the Drops — Water Media and Computer Painting Works by Elizabeth Zinn. Through 11/30. Arts of Paradise, International Market Place. 924-2787

Dischord An exhibition of punk-rock album covers. Through 12/17. Coffee Gallery, 1820 University Ave. 947-1615

Faculty Show Current work by Windward Community College art faculty. Through 12/9. Gallery Iolani, WCC, 45-720 Kealahala Rd. 235-7346

Fish Story Works by Peggy Chun. Through 12/17. Shark's Cafe, 2530 Coyne St. 595-8434

Framing Our Surroundings Photographs by Zinzuni Jurado-Chichay and Scott Rowland. Through 11/30. Ho'omaluhia Gallery, Ho'omaluhia Botanical Gardens. 956-3150

From Grass to Glass — The Search for a Hawaiian Sense of Place An exhibit of Hawaiian regional architecture. Through 1/8/95. Gentry Pacific Design Center, 560 N. Nimitz Hwy. 599-8271

Gig Greenwood Sea and landscape paintings. Through 11/30. Livingston Galleries, 51-666 Kamehameha Hwy. 237-7165

Hart, Tagami & Powell Gallery Oil paintings, ceramics, koa furnishings and sculpture. Reservations required. 47-754 Lamaula Rd. 239-8146

Hawaiian Computer Art Exhibition Works by Hawaiian computer artists. Through 11/29. Lane Gallery, Honolulu Hale, 530 S. King St. 523-4674

Dwight Head Works by the artist. Through 12/1. Kyle Stuart Salon/Gallery, 6600 Kalaniana'ole Hwy. 396-KYLE

Kyoto to Honolulu Paintings and prints by Glenn Yamanoha. Through 12/9. Koa Gallery, Kapiolani Community College, Diamond Head campus. 734-9375

The Living Watercolors of Richard Pettit Wildlife and marine artwork. Through 1/31/95. Ilikai Hotel Nikko Waikiki, 1777 Ala Moana Blvd. 524-6441

Mostly Flowers Paintings of tropical flora by Linda Hutchinson. Through 11/25. HPU Art Gallery, Hawaii Pacific University, Hawaii Loa Campus, 45-045 Kamehameha Hwy. 233-3167

On Our Own Time Art by architects and city planners, juried by Vladimir Ossipoff and dedicated to Alfred Preis. Through 12/1. Gallery on the Pali, 2500 Pali Hwy. 526-1191

One Closet Full Mixed-media installation by Raina Lai-Lin Grigg. Includes handmade Chinese jackets, Korean robes, shoes and paintings of cooking recipes. Through 11/27. Queen Emma Gallery, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

Psycho Regionalism: Home at Last Painting and sculpture by Judith Hutchinson. Through 11/30. Ramsay Galleries, 1128 Smith St. 537-ARTS

Reflections of Nature Recent acrylics by Gary Kato. Through 11/30. Koolau Gallery, Windward Mall. 247-0709

Trees Works by Russell Lowrey. Through 11/25.

Cafe Che Pasta, 1001 Bishop St. 524-0004

Unforgettable 'Ioleka'a New plein air oil paintings by Rebekah Luke. Through 11/29.

Foyer Gallery, Leeward Community College, 96-045 Ala Ike. 455-0077

Views of Italy Drawings, paintings and photographs from the Summer 1994 study abroad course "Drawing in Italy." Through 12/14. Koa Gallery, Kapiolani Community College, Diamond Head campus.

Yacht Harbor Impressions Oil paintings of the Waikiki yacht harbor by Lau Chun. Through 11/30. Gallery Lau Chun, Royal Hawaiian Hotel. 922-8818

Yacht Harbor Impressions Oil paintings of the Waikiki yacht harbor by Lau Chun. Through 11/30. Gallery Lau Chun, Royal Hawaiian Hotel. 922-8818

Museums

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

Eye in the Sky This planetarium program explores the Hubble space telescope's turbulent beginnings along with its many discoveries, from a possible galactic black hole in the constellation of Virgo to new planetary systems forming in Orion. Daily, 11 a.m. & 2 p.m.; Fridays & Saturdays, 7 p.m. \$3.50
Nature's Fury The world's natural disasters will be within your reach at this exhibit that demonstrates (on a very small scale) the powerful forces behind earthquakes, hurricanes and tsunamis. Also, an instructional exhibit on how to prepare and respond to natural disasters. Through 1/2/95.

Sbells: 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.

Turning Back the Sky In the Kahili Room of Bishop Museum, 19 artist members of Hale Nana III, Society of Hawaiian Arts invite the visitor to step into a visual and educational experience as they "turn back the sky" with "Kahuli i ka Lani Mahope a Mamua." The time chosen is 2,000 years ago when the constellation Scorpio speared his hooked tail across the heavens, guiding the first Polynesian explorers in their forays into the Pacific Ocean in search of new lands. As Lucia Tarallo-Jensen, curator of the exhibition, outlines the story of Maui, one of Polynesia's most famous ancestors, myth and history merge. Feat becomes fact in detailed commentaries accompanying the individual displays deployed over the dark blue gallery walls like stars in a celestial navigation chart.

This is a richly researched show replete with fascinating facts and some intriguing speculation. As an education display, it works very well indeed. But as an exhibition of contemporary Native Hawaiian artists, it occasionally falters. —Nikki Ty-Tomkins Through 12/14.

The Contemporary Museum 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5. 526-1322

Squeak Carnwath The paintings and prints of this Oakland artist are incisive forays into the nature of human existence. Through 1/15/95.

Tony Oursler Over the past 15 years, the New York artist has established himself as one of the most innovative contemporary video artists with a body of work that explores the invasiveness of television and video technology in our lives. Through 1/15/95.

Continued on Page 20

Food

PHOTO: DALE MACDIARMID

At Maunakea Market Place you eat wholesale.



World-Food Cornucopia

It's a trip: Maunakea Market Place

ALAN YOUNG

Maunakea Market Place is a wonderland of assorted stuffs: T-shirts, shoes and food — primarily Asian food: fresh and live fish, produce, imported groceries and prepared-food stalls. The Market Place sprawls over a good portion of the block bounded by Hotel, River, Pauahi and Maunakea streets.

Being, as usual, hungry, your ingestion investigator gravitated toward the prepared-food stalls and **Paradise Plate**, a provider of Korean provenance. From the array of the ready-to-eat items, I ordered up a \$5 plateful: a goodly amount of plain hot rice; a chilled seaweed condiment of intensely salty and tangy shreds of olive-drab *kombu*, which demanded large mouthfuls of rice as complement (a cold beer would have also sufficed); a cold preparation of squid pieces mixed with slivers of fresh green Korean hot chilies, green onion, salt and sesame oil — piquant, chewy, delectable (another rice-and-beer food); balls of fish paste in a light *kochoojang* (Korean spiced miso) sauce with sliced round onion — tame next to the squid but very pleasant; a long halved Anaheim-type green chili stuffed with a sesame, green onion and ground beef filling; *kong namul* (soybean sprouts tailed, blanched and seasoned), Paradise Plate's version being a little different from most other Korean eateries in having a light-orange cast to it given, I suspect, by the addition of a little mild chili powder; and won bok kim chée — nice and spicy. Yes, Virginia, the whole shebang, enchilada, horse and buggy — a whole tasty, interesting plate had for a mere fiver. The other stuffs available include a cucumber and a daikon kim chee, the ubiquitous mac salad, fried chicken pieces, long beans stir-fried with Spam, beef broccoli, chicken yakitori, mung bean sprout *namul*, *taegu* (sweet, seasoned, shredded dried codfish), dried radish strips in chili paste, pickled daikon, fried rice, two kinds of long-rice-preparation Hawaiian-style beef stew and three kinds of fried fish. Plenty of pickings and a tray of Spam musubi by the cash register.

If you have a little time to wait, the folks at Paradise Plate will prepare Miso Soup (two kinds), Rice Cake Soup, Cold Noodle, a Barbecued Kal Bi plate — all these \$4.99; Sai-myon (we suspect *myon* to be Korean for

the familiar-to-local-idiom min or mein, noodle), \$3.99; Duk Rae Myon (a Seoul blues picker?), \$3.75; or Ray-myon (rahmen, I think), \$2.75. You can have it to go or to consume on site at the square, barely-big-enough-for-two ornamental-tile-inlaid tables running the length of the hall and, for sitting, square, clunky black stools. An exercise in good quick eating and hard seating.

Also at the makai end of the hall and across the way from Paradise Plate are two adjoining stalls, both with their backs to the fish, grocery and vegetable stalls a few steps below. I've eaten at both and they afford quite good value, i.e., cheap, nutritious and tasty.

On your left is **Triple One** (one could be given to multiple speculation as to what's in a name) — Chinese, Singaporean and Malaysian food. Their standard stick-the-letters-to-it sign announces Laksa (a seafood noodle in coconut milk soup, and Triple One's is a goodly bowlful at \$4.95) rice noodle with coconut rice with fish. They also have the standard small steam table with ready-to-eat items displayed for takeout and/or the immediate grind. This selection has a nice straight Chinese look about it: turmeric and coconut milk, fish chunks and chicken legs, eggplant and noodles. A bowl of hot chili sauce is available for palate warming. Visit with some hearty eater friends so you can share a bunch of different dishes.

Next to Triple One is **369 Hong Kong Cuisine**, a duo of esoterica in names, I dare say. For \$2.75 you can get a bowl of Roast Duck Noodle that is probably one of the cheapest available in our fair town. For the same price they serve a Fish Cake Noodle, White Chicken Noodle, Char Siu Noodle, etc. Also available is *jook*, the Cantonese rice gruel, a long-time comfort food and folk cure for hangovers. For a quick and easy-on-the-pocketbook little meal or large snack, 369 Hong Kong will do the job right.

On another visit we found ourselves at **Malee Thai/Vietnamese Cuisine** intent on scarfing up Pad Pet, seafood, beef or chicken (\$5) — fried-curry base with basil, long bean, young bamboo and eggplant on rice. It arrives with the aforementioned veggies and seafood — a few very flavorful small whole shrimp, some sweetish slivers of crab surrogate, curled tiles of squid and small round fish-paste dumplings (these most likely the quite acceptable frozen, packaged kind from

Singapore or Malaysia, Hong Kong or Bangkok). Moderately spicy as ordered, curry spiked, it was spooned over steaming-hot jasmine rice and accompanied by small yellow inner leaves of romaine lettuce and Japanese cucumber slices, all moistened with a light sweet dressing. Nice. We eat. We like.

The next preparation to appear on the counter was **Spicy Soup** (*tom yum*) (\$5, with rice \$6) — fresh lemon grass with mushroom, fresh chili pepper, lemon, shrimp, "caramarian" (I hope they meant calamari), fish ball and crab (surrogate). A big bowl of soup — I'd guess a quart or more of broth in this seafood-stocked pond. Spicy as advertised and tangy, good balance of lemon grass and lemon juice.

Third and last is **Larb**, beef, chicken or pork (\$5) — "ground beef or chicken mixed with herbs and served with fresh cabbage." Scoop up some of the cooked mince onto your piece of cabbage leaf, add a long bean or two, eat. Yum. It's crunchy with parched rice grains, fragrant with whole mint leaves and tangy with chilies, lime juice and fish sauce.

Yes, there's more to investigate: **Neam** (\$5) — "fried spicy rice ball, mixed with minced raw pork and served with fresh lettuce, mint leaves and fried chili pepper." I don't think we're in Kansas anymore, Toto. They also seem to have a thing for pork blood. It's featured in four of their noodle soups, including their chicken noodle soup. Pretty exotic for Campbell's kids. But there's more sedate fare: Thai fried rice and noodles; Vietnamese salads of papaya, beef, chicken or cold noodles; curries and stews; stir-fry dishes; spring and summer rolls; soups with beef or seafood. All are prepared to order with generous and tasty portions. Like Douglas MacArthur, I shall return. There are all those semiprepared bowls of food behind the counter sneeze guard to investigate. I've got my eye on those *somen* noodles flanked by a small bowl of intensely orange liquid. I wonder ...

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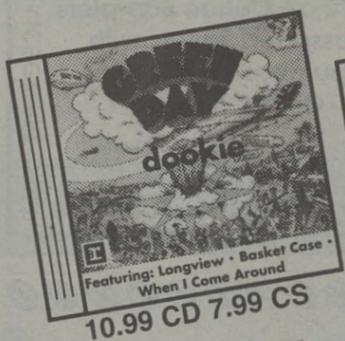
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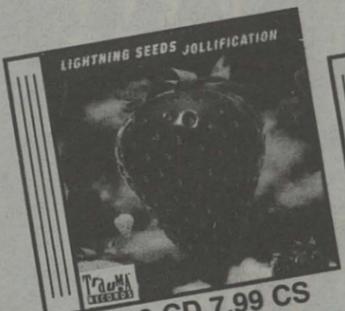
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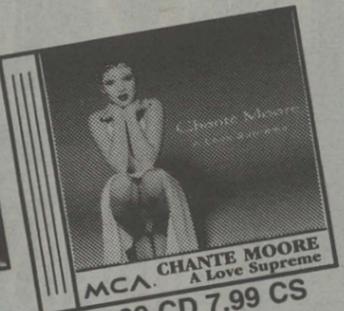
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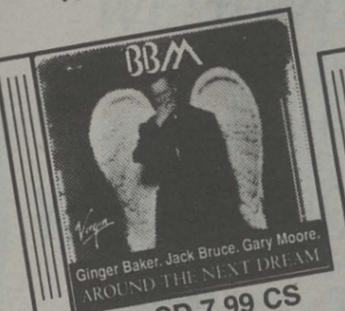
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From Page 18

Split-second: 50 Recent works by Ira Ono. Through 1/1/95.

Janica Yoder Color is the expressive vehicle for the Milwaukee artist's sensibility. Her lush photographic works are about the delectation of beauty. Through 1/15/95.

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

Land Space Recent paintings by Hiroki Morinoue. Through 1/25/95.

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

Pacific Rim Sculpture Conference Exhibition An invitational sculpture exhibit featuring work by Pacific Rim artists. Through 11/30.

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

The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent view of that history through exhibits that explore 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 — the only fully rigged four-masted ship left in existence — a humpback whale skeleton and other marine displays ranging from sharks to yacht racing. Ongoing.

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

Concepts 4 An exhibit of contemporary Hawaii artists in a variety of media. At the Academy Art Center at Linekona. Opens Fri 11/25, runs through 12/11.

Carmen Lomas Garza: Day of the Dead Celebration A site-specific installation called *Dia de los Muertos*, or "Day of the Dead," by Chicana artist Garza. The exhibit is based on Mexican and Mexican-American traditions associated with the Day of the Dead celebration, when home shrines or altars are constructed as memorials to deceased ancestors. Through 12/11.

Nativity Theme in Art For Christmas, an exhibit of nativity scenes in art. Through 12/16.

The World in a Bottle Chinese inside-painted snuff bottles from the collections of Joseph Baruch Silver and traditional Chinese paintings. Through 12/4.

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
The three historic mission houses, built between 1821 and 1841, are located downtown, within walking distance of other photographic landmarks. Explore the daily life and work of the American missionaries on the grounds of the museum and discover the role the brethren and sistren played in 19th-century Hawaii. Ongoing.

Pacific Aerospace Museum Honolulu International Airport, central waiting lobby. Open Sun, 10:30 a.m. - 6 p.m.; Mon & Tue, 9 a.m. - 6 p.m.; Wed - Sat, 9 a.m. - 9 p.m. Dedicated to commemorating aerospace achievements of the Pacific. Ongoing.

Wildlife Museum 1190 Dillingham Blvd. Open daily, 8:30 a.m. - 4:30 p.m. \$6.95. 848-0660
On display are more than 360 specimens of wild animals from 42 countries on six continents. Ongoing.

Learning

The Best Pies by Farr Learn how to make pies from expert Charlie Farr. Perfect for the holiday season. *Lyon Arboretum*, 3860 Manoa Rd.: Sat 11/26, 9:30 - 11:45 a.m. \$18.50. 988-7378

Compost Workshop Recycle your clippings and turn greens to compost. A short video will be shown before the hands-on demonstration of composting. Reservations required. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.: Sat 11/26, 2 - 4 p.m. Free. 233-7323

Manoa: The Valley of Rainbows A deeply historic area, Manoa Valley abounds with legends, myths and sites that reveal the story of Honolulu's ancient and modern people. Glen Grant leads this excursion by trolley. With a stop for lunch at Waioli Tea Room. Reservations required. *Honolulu TimeWalks Office*, 2634 S. King St.: Sat 11/26, 9 a.m. - 1:30 p.m. \$50. 943-0371

Old Plantation Days Tour Touch the Islands' plantation past as you sign up as a laborer for the Ewa plantation, receive you bango

(number) and get transported back to the days when sugar ruled. You'll visit the plantation community where Shige Yoshitake (the luna) with Glen Grant will acquaint you with the life and labor of the immigrant workers who toiled the land. *Call for information:* Sun 11/27, 9 a.m. - 3 p.m. \$35; \$25 kids. 943-0371

Residential Landscape Designing In this workshop, there will be a heavy emphasis on the use of plants, especially trees and shrubs for landscaping the home garden. Bring your layout ideas and a list of plants to this class. Reservations required. *Lyon Arboretum*, 3860 Manoa Rd.: Sat 11/26, 9:30 - 11:45 a.m. \$13.50. 988-7378

Kids

Holiday Zoo Explorers The Honolulu Zoo offers keiki a once-a-week afternoon program to talk to the animals and their keepers while learning about wildlife conservation. *Call for information:* 8 - 10 years: Mondays, 11/28 - 12/19 or Thursdays, 12/1 - 12/22; 11 - 13 years: Tuesdays, 11/29 - 12/20; 5 - 7 years: Wednesdays, 11/30 - 12/21 or Fridays, 12/2 - 12/23. \$90. 971-7195

Marvelous Mammals Your keiki, 3 - 5 years old, can learn what a mongoose, a wild pig and a human have in common at this mammal discovery day. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sun 11/27, 9:30 - 11 a.m. \$5. 955-0100

Santa Claus The jolly good man himself will make an appearance at Pearlridge Center to open Santa's Magical Toyland. Bring your cameras or have your picture taken with Santa for a nominal fee. *Phase I, Pearlridge Center:* Fri 11/25, 9:30 a.m. Free. 488-0981

Hikes and Walks

Aiea Ridge Hike The Sierra Club holds different hikes each weekend and other weekly activities. This week's hike is a strenuous ridge hike to the Koolau summit with views of Windward Oahu. *Call for a recorded listing of hike information:* Sun 11/27. \$3. 538-6616

Chinatown Walking Tours The Chinatown Historical Society offers two different walking tours. The morning tour covers the heart of Chinatown and its arcades, herbal shops and historical buildings. The afternoon tour visits several Chinese and Japanese temples and the lush sanctuary Foster Gardens. *Meet inside Asia Mall*, 1250 Maunakea St.: weekdays, 10 p.m.; Sat 10 a.m., 1 p.m. \$5. 521-3045

Chinese Folklore of Old Honolulu Storyteller Barbara Wong brings to life the magic and mystery of Chinese folklore as you tour through Chinatown. Reservations required. *Call for meeting place:* Wed 11/30, 9 - 11 a.m. \$5. 734-9245

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

Ghosts of Old Honolulu: A Supernatural Tour Glen Grant will present this nighttime tour of the Honolulu's haunted buildings, lonely graveyards and eerie supernatural occurrences. The ghosts of Hawaii are a blend of Polynesia, Asia and the West. Reservations required. *Meet at the steps of the Hawaii State Library:* Wed 11/23, 6 - 9:30 p.m. \$7. 943-0371

Hawaii at War Relive the days when Hawaii was at war. The sights, sounds and tales of the '40s are presented by historical role players as you stroll through the streets of wartime Honolulu. Reservations required. *Irwin Park (near Aloba Tower):* Tue 11/29, 6 - 9 p.m. \$7 adults, \$5 kids. 943-0371

Hawailoa Ridge Hike A 5-mile intermediate ridge hike between Aiea Haina and Niu past the zillion-dollar homes. The first half of the hike is a pleasant ridge walk, while the last half is a steep climb to the Koolau summit. *Meet at Iolani Place grounds*, mauka side: Sat 11/26, 9 a.m. \$1. 262-5506

Historic Honolulu Walking Tour Step back in time (but be careful crossing the street) on this historical tour of downtown, which includes the Mission Houses, Kawaiahao Church, King Lunalilo's tomb, the Kamehameha statue, the Iolani Palace grounds and St. Andrew's Cathedral. Reservations

required. *Call for meeting place:* Wed, 9:30 a.m. - noon. \$7 adults, \$2 kids. 531-0481

Lillha Reminisce about Honolulu of old as you tour from the quiet springs of Kunawai to the "main street" of Liliha, learning the folklore of the area and the neighborhood history of Liliha Street. Reservations required. *Call for meeting place:* Sat 11/26, 9 - 11 a.m. \$5. 734-9245.

Manoa Falls to Pauoa Flats After reaching the falls, you will ascend Aihuilama trail to Pauoa and the Tantalus trail system on this moderate 6-mile, six-hour hike. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sat 11/26. \$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 11/25, 6 - 9 p.m. \$10. 943-0371

The Magic of Waikiki From bathing places of the alii to the luxurious homes of the kamaaina haole, Waikiki, the world-famous beach community, opens up to you on this walking tour lead by Anne Peterson. Reservations required. *Call for meeting place:* Tue 11/29, 6 - 8 p.m. \$5. 734-9245

Whatevahs

Christmas Crafts Fair Christmas specialties, lauhala work, leis, wreaths, handmade toys, ceramics, jewelry, one-of-a-kind clothing and fine woodwork will be on sale at this fair. Entertainment and edibles, too. *Mission Houses Museum*, 553 S. King St.: Sat & Sun 11/26 & 27, 9 a.m. - 4 p.m. Free. 531-0481

Chronic Fatigue Syndrome Support Group Get the latest information available about and group support for this debilitating disease. The topic of this month's discussion will be "A Naturopath's Approach to CFIDS." *Kaiser Medical Center*, King & Pensacola: Wed 11/23, 6:30 p.m. Free. 637-6083

Garden Tour Explore spices and tropical plants on this garden tour. Walking shoes and reservations required. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.: Thur 11/24, 10 a.m. Free. 233-7323

Hanukkah Party An evening of Israeli folk dancing and a potluck supper. *Ala Wai Golf Course Ballroom:* Sun 11/27, 6:30 - 9:30 p.m. \$2. 373-2561

Hawaii Parkinson Syndrome Organization Patients, caregivers and friends are invited to this organization's monthly meeting. *Epiphany Episcopal Church*, 1041 10th Ave.: Sat 11/26, 1:30 p.m. Free. 955-6106

Japanese Festival As part of the nine-day grand-opening festivities at Aloba Tower, a traditional mikoshi parade and Japanese festival will take place. *Aloba Tower Market-place:* Fri 11/25, 11:30 a.m. - 7:30 p.m. Free. 528-5700

Ro*Mind*Me A multimedia performance by Mark Kadota that explores mind chatter and how the senses influence various realities. *The Contemporary Museum*, 2411 Makiki Hts. Dr.: Sun 11/27, 3 p.m. Free. 526-1322

Thanksgiving Festival The Magoon Estate and the "Old Waikiki" merchants are celebrating the holiday season with this festival, an old-fashioned community celebration in the Kuhio district. The festival will include clowns, live bands, fashion shows, arts and crafts, a celebrity cookout, food, games, hula shows, magicians, jugglers and a bikini contest. *Waikiki Gallery*, 2145 Kuhio Ave.: Fri 11/25, 5 - 10 p.m. & Sat 11/26, 4 - 10 p.m. Free. 922-8388

Thanksgiving Service and Dinner The Lutheran Church of Honolulu will have Thanksgiving service in the morning and a turkey dinner with all the trimmings in the afternoon. Call to make a reservation. *Lutheran Church of Honolulu*, 1730 Punahou St.: Thur 11/24, 10:30 a.m. (service), 3 p.m. (dinner). Free. 941-2566

Vegetarian Society Thanksgiving Dinner The society hosts a pure vegetarian (vegan) dinner for members and nonmembers. Tickets must be purchased in advance. *Waioli Tea Room*, 2950 Manoa Rd.: Wed 11/23, 6 p.m. \$21; \$10 kids 4 - 11 years. 395-1499

The World of Jim Henson A tribute to the man who could make magic with some felt and thread. Colleagues and Muppets gather to pay homage. *KHET*, Channel 11: Wed 11/23, 8 p.m.

The Straight Dope



ILLUSTRATION: ELIUS SICHIRINO

Whenever I take an airplane trip and check my bags, they hand me this little ticket, and on the back it says, "This is not the baggage check described in the Warsaw Convention." Funny, it sure looks to me like a baggage check. If it's not a baggage check, what is it? And what do you have to do to get a real baggage check? —Bill Kinnersley

You've already got one. Look on the back of your airline ticket. It says, "PASSENGER TICKET AND BAGGAGE CHECK." I know, doesn't look like a baggage check, doesn't act like a baggage check. Tough. In modern commerce lawyers rule. According to the Warsaw Convention (see below), possession of the baggage check/ticket legally entitles you to possession of whatever belongings you handed over temporarily (you hope) to the airline pursuant thereto. As a practical matter, you also need the little cardboard stubs with the numbers on them (the ones that claim they're not baggage checks, appearances to the contrary) to satisfy the guard at the exit from the baggage claim area. But the stubs are merely an administrative convenience. When the airline loses that duffel bag you packed the gold bars in; and you make a claim: and they deny it, citing the limitation-of-liability rules that aren't stated (clearly, anyway) on the back of the ticket but that you have to mail in to get; and you're outraged and take the case to the Supreme Court — and whether you win or not, the lawyers wind up with 99 44/100 of the proceeds — you want the check for the 15 cents left over to be sent to you, the one who bought the ticket, not the yope who picked up the cardboard stub you threw on the floor in disgust when they lost your bag in the first place, right? Right. So don't let a little incongruous terminology upset you.

While waiting for a delayed flight, I amused myself reading the fine print on the back of my airline ticket. There I saw a bunch of rules set by the Warsaw Convention. Didn't that go away with the fall of the Soviet Union? Why did we let the commies make rules for air travel? —Mark Twishika, Dallas

You goof, you're thinking of the Warsaw Pact, the former Eastern-bloc military alliance. Or maybe Warsaw, Ind. Whatever the Warsaw

Convention of 1929, formally known as the Convention for the Unification of Certain Rules Relating to International Carriage by Air, wasn't an attempt by the Comintern to impose its will on the rest of the world. Rather, it was the nascent air-transport industry and its government allies imposing their will on you, Joe and Joan Consumer. The Warsaw Convention limits airline liability for international flights, the argument having been that huge settlements resulting from a few ill-timed accidents would have strangled the then-infant industry in its cradle. (In fairness, the convention also guaranteed you'd get at least something if you crashed in a flaky jurisdiction.) The complaint over the years has been that the limitation is pathetically low, currently \$10,000 or \$20,000 per person depending on circumstances. Efforts to negotiate a higher rate have foundered on disagreement on just how high to make it. Inter-carrier agreements have raised the limits in many cases — for example, to \$75,000 per person for flights having a stop in the United States, still none too generous. Note that this applies only to international flights. For domestic flights the sky, so to speak, is the limit.

Is it not possible for automobile manufacturers to design and install a passenger's-side rear-view mirror in which objects are not closer than they appear? This all but useless fun-house feature of modern automobile design seems simple to correct. (Hint: Substitute the driver's-side mirror for the passenger's-side mirror ... voila!) —Timothy Hurley, Hampstead, Md.

Now, now. The fun-house mirror is supposed to be a safety feature. The mirror's convex surface gives you a wider angle of view to help overcome the notorious right-side blind spot. Inevitably, the wider the view, the smaller the objects in it, giving the false impression that said objects are more distant than they are. That's a danger, but with practice you can compensate for it. There's no compensating for objects you can't see at all, the fatal flaw, maybe literally, with using a flat mirror as you suggest.

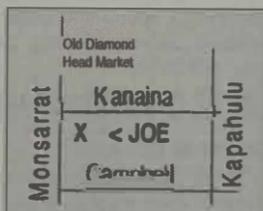
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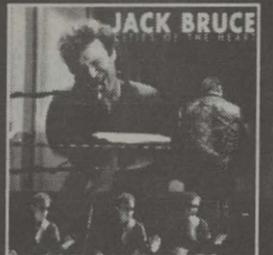
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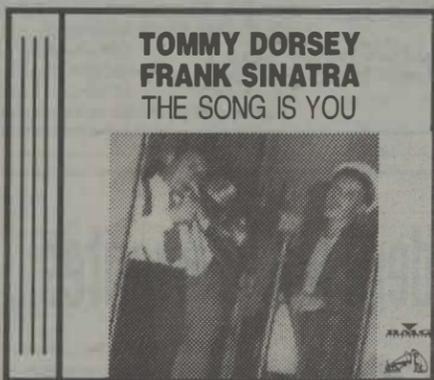
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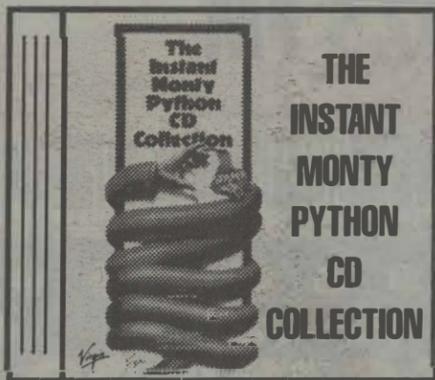


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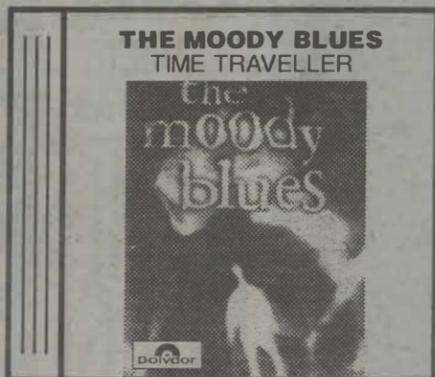


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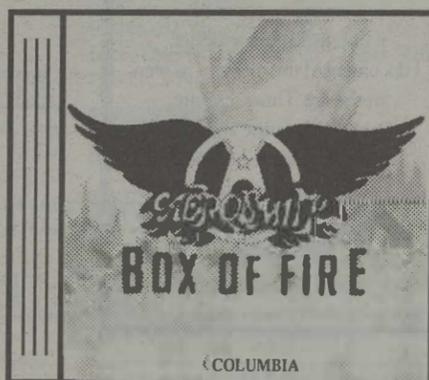


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