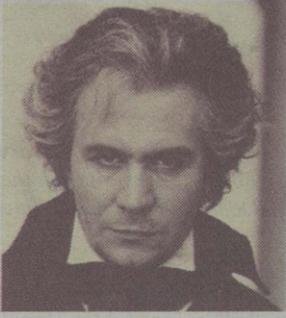


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Pleads the Fifth

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How Now,
Ciao
Mein?



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H O N O L U L U

Weekly

Volume 5, Number 4, January 25, 1995

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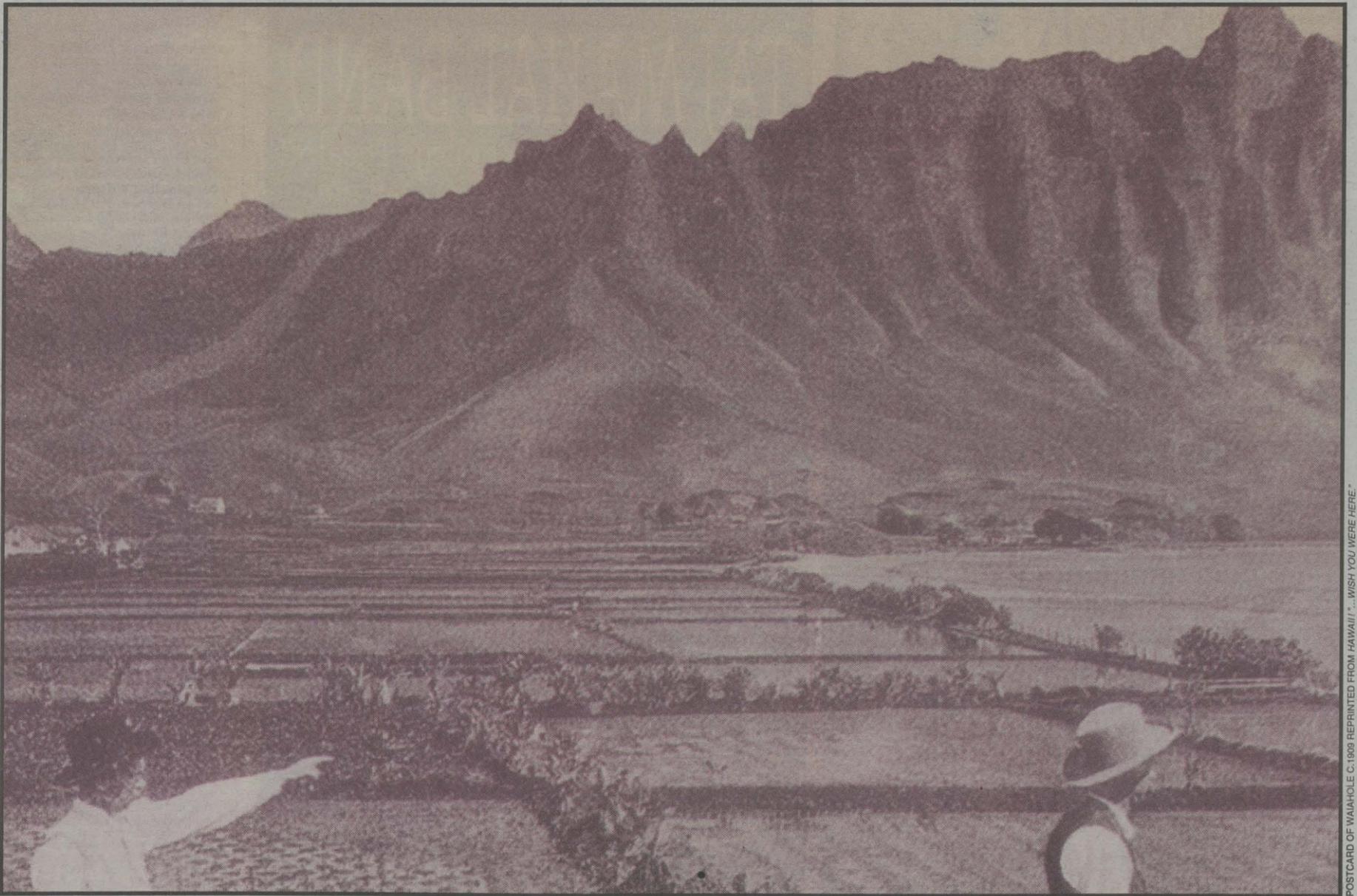
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Waiāhole:

THE TRIUMPH OF COMMUNITY P. 4

BY CURT SANBURN



POSTCARD OF WAIĀHOLE C. 1900 REPRINTED FROM HAWAII... WISH YOU WERE HERE

A 20-YEAR STRUGGLE TO KEEP A WAY OF LIFE INTACT

Letters

Diversified ag options

I applaud your efforts in describing the plight of displaced sugar workers ("Field of Dreams," HW, 12/14), but one has to ask, Where were the state and big business when they knew sugar was going away? Why did they take so long to respond?

In proposing "diversified ag" (a name, by the way, applied to everything from polluting, more-of-the-same agribusiness to true sustainable agriculture farms) as an alternative to sugar, I feel you did a great disservice to the farming community by interviewing government workers with a limited grasp of sustainable agriculture farming systems. Carl Evensen (UH Manoa), who waxes so fondly about the goodness of sugar, was an employee of the sugar industry and continues conducting research there today. He presents absolutely no evidence — no references were listed — that diversified systems will require more petrochemical inputs than sugar. Does anyone remember when drinking wells were closed due to pesticide contamination from the sugar industry? If sugar was so sustainable, as Evensen purports, why is it gone? He fails to provide any suggestions to help farmers develop alternative systems, which, ironically, is the mission of the agriculture college at UH.

I am happy that your paper sought to address the issues of the farming community, and I look forward to reading more on the subject. I would

encourage you to consult with additional farmers who have been farming in a more sustainable manner to obtain a more balanced view of the future of ag in Hawaii.

Mike Zelko

Diversified ag options 2

The best friend of a healthy and diverse agriculture industry in Hawaii ought to be the urban resident. Locally grown pineapples, papayas, fish and macadamia nuts are enjoyed by residents and visitors alike. They could also have vine-ripened tomatoes, fresh lettuce, grass-fed beef and several other products that are now imported. There are also opportunities to export value-added tropical products to North America and the Asian market that would add jobs and economic activity on the Islands.

With the downsizing of the sugar industry, the land and water are becoming available, so why aren't alternative agriculture enterprises flourishing? From an outsider's viewpoint, there is too much bickering among interested parties — landowners, farmers and community activist groups — and a lack of confidence in overcoming barriers like tropical diseases and high production costs. By creating the right environment for the individual farm operator — who bets his or her livelihood on next year's crop — a thriving agricultural industry is not only possible but feasible.

Paul O'Connell

Mr. O'Connell is on temporary assignment to Hawaii from the U.S. Department of Agriculture.

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

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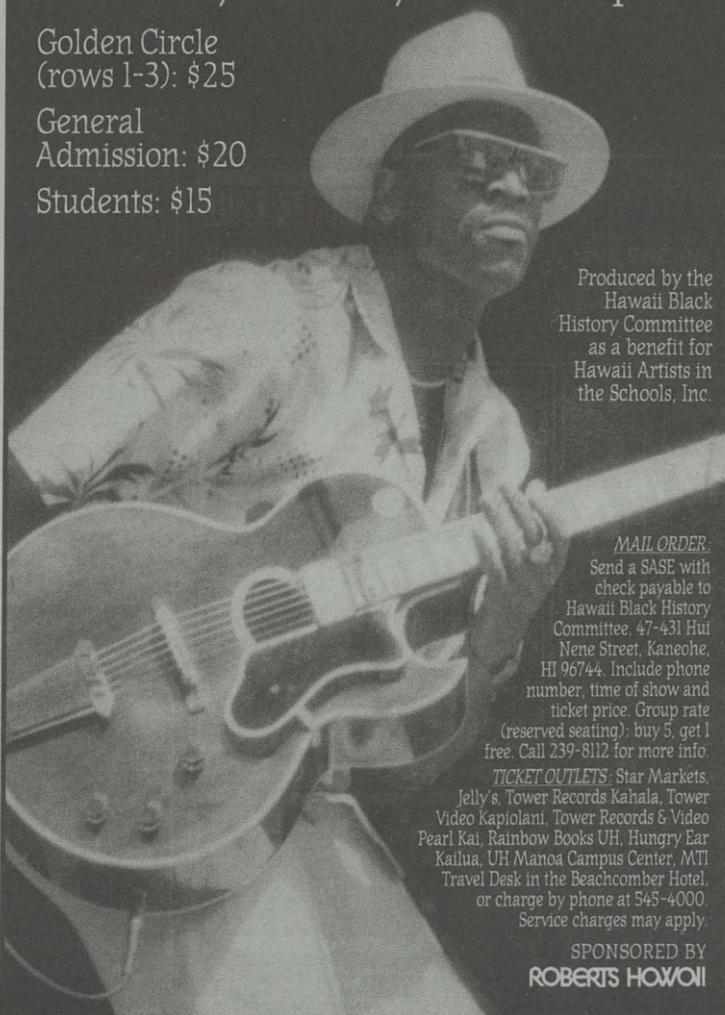
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Philosophy

"Angels" engaged in the process of discovery gather in Honolulu.

Heavy Philosophical Breathing

ROBERT M. REES

Like angels descending, nearly 100 philosophers from around the world gathered in Honolulu during the past two weeks for the East-West Philosopher's Conference, sponsored by the University of Hawaii's Department of Philosophy. A two-week orgy of pure thought, the conference provided Hawaii a rare glimpse of those few able to conceive and articulate intellectual breakthrough.

These were not people engaged in the quodlibet of medieval philosophers, "How many angels can dance upon the point of a needle?" These were angels engaged in the very process of relevant discovery described by Albert Einstein: "There is only intuition resting on the sympathetic understanding of experience."

One of the stars of the conference was Catherine MacKinnon, the sometimes harsh polemical feminist from the University of Michigan law school. The leading feminist lawyer in the world, MacKinnon captured the audience in spite of her celebrity. Her talk, "Towards a New Theory of Equality," was nothing less than a seminal rejection of Aristotelian equality (likes should be treated alike and unlikes differently). The equality of Aristotle, argued MacKinnon, has been used to justify an unequal hierarchical society in which "sexual equality" is an oxymoron. MacKinnon, as she has in the past, went on to argue that real equality is at least as important as individual liberties and freedom of speech.

The conference, in short, was devoted to all sorts of what MacKinnon called "heavy philosophical breathing." The heaviest breathing came from the reigning philosopher king of our time, Professor Richard Rorty from the University of Virginia. Rorty, for those out of touch with the universe of philosophers, is not just a star but an entire galaxy. He is the acknowledged genius of his day around whom other philosophers revolve.

Rorty's life bears a remarkable resemblance to that of Phaedrus, the fictional protagonist in Robert Pirsig's philosophical novel of 1974, *Zen and the Art of Motorcycle Maintenance*. Like Phaedrus, Rorty studied philosophy when he was 14 at the University of Chicago. Like Phaedrus, perhaps overcome by the dead ends of classical Greek philosophy, Rorty suffered a year of clinical depression that in Rorty's words, "turned out to be one of those dark nights that sometimes precede illumination." Unlike

Phaedrus, however, Rorty went on to dominate his field.

Rorty, who delivered a paper on "Justice and Loyalty," is an irritant to many of his colleagues because he is so good at what they are supposed to do, philosophize, but has concluded there simply are no philosophical arguments by which transcendent values can be justified. He has given up on the idea that our values "refer back to something beyond the reach of time and chance" and believes we live in a world of contingencies. In comparative terms, Rorty has rejected Platonic ideals and the German idealism of Immanuel Kant. (In referring to Kant, Rorty talks about the "horror of ahistorical views from nowhere.")

Rorty also has rejected the other extreme. He takes issue with what he describes as the romanticizing of philosophy by Albert Camus (who postulated that the only important philosophical question is suicide), Martin Heidegger and other existentialists. Rorty holds that the existentialist concept of the absurd is only an overreaction to a perceived loss of theorized universals. Rorty, in short, does away with Cartesian doubt by eliminating certainty to begin with.

When asked about the line uttered in defense of absurdity by Ivan in Feodor Dostoevski's *The Brothers Karamazov*, "The world stands on absurdities, and perhaps nothing would have come to pass in it without them," Rorty responds that Dostoevski was dealing with a world where everything is permitted, something he believes is not the case.

Rorty's value system, one where everything is not permitted, doesn't come from God or from the moral imperatives of Kant. Rather, says Rorty, we need to start — have to start — from where we are in time and place. We can determine the validity of ideas based on results. Rorty has concluded, to the further irritation of his colleagues and precisely contrary to the conventional wisdom and political correctness of the day, that Western liberal democracy offers more validity, based on its results of freedom and happiness, than does any other moral philosophy or system.

With Rorty we're in the hands of a genius. His responses tend to be succinct and almost curt. Perhaps because he is so intensely shy, he relies on content and never on inflection, gesture or eye contact to end a sentence. The inattentive or those unable to keep up sometimes don't even realize when Rorty has concluded a thought.

After Rorty has made his case, the conference is opened to questions

and responses. Frank Cunningham from the University of Toronto takes exception to Rorty because Cunningham can't accept the idea of one value being better than another, of "Ich kann nicht Anders." (This is a reference to the moral imperative expressed by Martin Luther, "I have no choice," during the Protestant Reformation.) Argues the Canadian, "People in the West can learn from nonpossessive individualists in non-Western parts of the West." Rorty contemplates this, his chin resting on his hand, and responds only that possessive individualism shows up wherever there is money.

A professor of philosophy from Seoul National University, Yersu Kim, introduces Confucianism to the discussion. Rorty professes confusion about the meanings of Confucianism and, perhaps summarizing in toto his pragmatism, asks, "What good has Confucianism ever done?"

David Hall, a professor from the University of Texas and author of a book on Rorty, *Prophet and Poet of the New Pragmatism*, and the University of Hawaii's Roger Ames, an expert on China, are quick to question Rorty's belief that Western liberal democracy is superior in a pluralistic world. Hall cites the Hawaiian culture as one where justice comes as a result of community and not of Western liberalism.

Hall believes that Confucius may be at the end of the road Rorty is traveling. The idea amuses Rorty. When asked by someone if we shouldn't try to learn more from the East, Rorty replies there isn't much left to learn.

A Lenin scholar from the Russian Academy of Sciences, Alexander Rubtsov, argues that liberal solutions can't be implemented in non-Western cultures where there is a conflicting national spirit. Rorty says he distrusts comments about national spirit when applied to something as big as Russia and goes on to deliver a learned discourse about the Russian inclination toward democracy in 1917 before the Bolsheviks seized power.

Another professor tries to pay Rorty a backhanded compliment while plugging his own concepts. "Your ideas are absurd," he says, "but that is an advantage." Rorty, using the irony he has substituted for absurdity, responds, "We shouldn't worry about absurdity. It's just life."

And so it went in a Hegelian process of point and counterpoint conducted amongst a gathering of angels. There was a logical and intuitive progression, one without conclusions but filled with meaning. Being there was like being present at the Creation. ■

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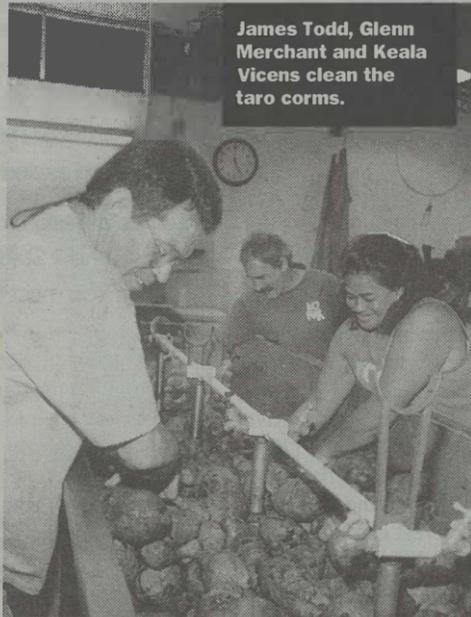
Waiahole:

by Curt Sanburn

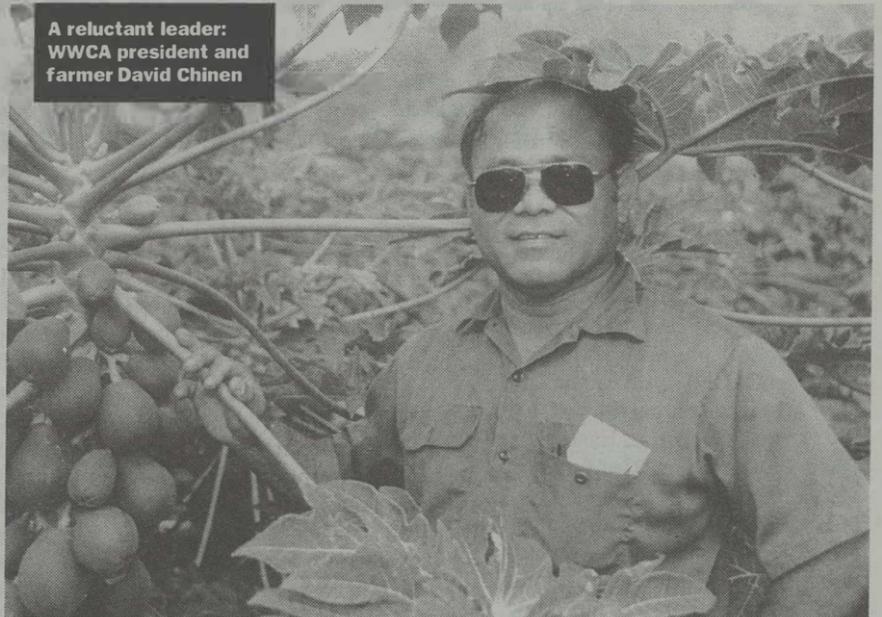
The Triumph of Community

This will be a watershed year, literally, for the small Windward community of Waiahole. For nearly 20 years Waiahole's farmers and families have defended their rich, green valley and their way of life against exploitation by developers, government planners and landowners. Miraculously, the scrappy, akamai farmers have always prevailed, most recently when big Leeward landowners were forced to return some of the water they had diverted from Windward streams years ago. And, after years of bickering, the State of Hawaii, which owns most of the valley, is finalizing 55-year leases for the 150 tenant farmers and residents.

Today Waiahole has a secure future. Today the Waiahole Stream runs fresh and fast. Looking ahead, there is every reason for hope: hope that the streams will continue to flow freely, hope that the community can once again spread out its neatly tended taro lo'i across the valley floor and organize itself economically. Lastly, there is the hope that the struggles and triumphs of the community at Waiahole will not have been an isolated bit of history but will teach other rural areas how a community can prevail when its people are organized, brave and united.



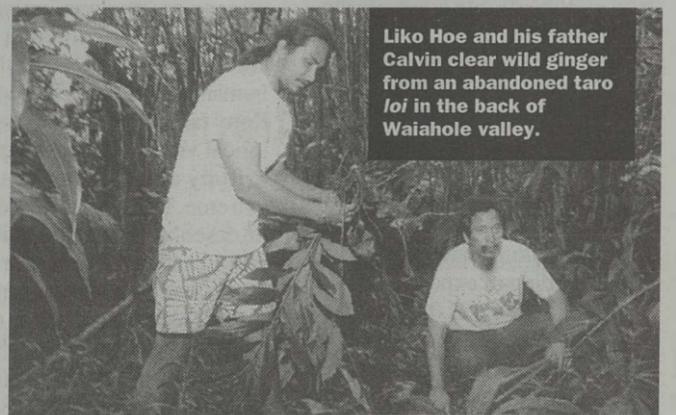
James Todd, Glenn Merchant and Keala Vicens clean the taro corms.



A reluctant leader: WWCA president and farmer David Chinen



Paul Reppun and his daughter, Kealohi, Thursday night at the Waiahole Poi Factory



Liko Hoe and his father Calvin clear wild ginger from an abandoned taro lo'i in the back of Waiahole valley.

Making poi

In the rain-veiled Waiahole valley on a recent Tuesday morning, Charlie and Paul Reppun and a few friends harvest a portion of a taro patch, or *loi*. The harvesters wade about in the mud and water, going from one half-submerged mature plant to the next, grabbing the *huli*, or stalk, and stomping their toes down into the mud, hearing the satisfying crunch as the main corm and its keikis loosen from hairy, mud-clinging roots. They pull out and break apart the corms, break off and discard the *huli*, roughly clean the corms of clinging mud and finally throw the heavy black corms into 25-pound buckets.

Thursday afternoon, Reppun loads his truck with 14 50-pound burlap bags of harvested taro and takes it down the road to the Waiahole Poi Factory, which is basically a large commercial kitchen with a few pieces of big equipment scattered around a 15-foot-long steel washing tank.

With help from a handful of people from the Waiahole community who work for pay, the taro is steamed for four hours, rough-cleaned of its loose muddy skin, sprayed and rinsed, fine-cleaned, ground, mixed with water and, finally, plopped into bags as ready-to-eat poi. The tedious process takes six workers about six hours, but friends float in and out through the evening, and time passes quickly.

That Thursday, John Kilby drops by the Poi Factory, ostensibly to get his poi (four pounds) but also to hang out, help out with the cleaning of the

corms, doing his work gratis in exchange for the camaraderie and conversation.

The burly, hapa retired fireman notes, "What we have here is a total community and comradeship."

"And stimulating conversation!" Reppun interjects.

"These are people who work hard and see the fruits of their labor. These people have meaningful lives."

Kilby scrapes at the skin of a wet corm with a spoon until its glistening, translucent, dun-colored surface blushes with stains of pink and indigo — until there is nothing in his big hands but a solid hunk of pure food. He splits the corm in half to inspect it for rot. The dense meat of the broken corm is blemish free; it has the texture and look of heavy, doughy bread, of breathtaking nourishment. There are hundreds of words in the Hawaiian language for this staff of life, for its parts, for the various stages and kinds and colors of poi.

The weekly meeting

The evening of Dec. 20, 1994: The Waiahole Waikane Community Association holds its weekly steering committee meeting at Waiahole Elementary School in the valley.

There are about eight people present, and a few kids, seated in tiny children's chairs around low yellow tables. The mood of the group is distracted and familiar, like an extended family that gets together weekly out of habit. The WWCA has been

meeting like this once a week for the past 20 years, laden with the responsibility of the organization's four-part game plan laid out in 1976: Stop the evictions. Expand agriculture. Secure long-term leases. Protect the integrity of the community.

Earlier that day, word had filtered through the community that the Waiahole Ditch Co. (WIC), a subsidiary of Amfac, had quietly begun the return of over 12 million gallons of water per day to Waiahole Stream, water that previously had been dumped, unused, into Leeward gulches by WIC since the shutdown of the thirsty sugar cane fields. The return of water to the stream was in compliance with a mediated, temporary Dec. 13 agreement reached between lawyers for the WWCA and WIC. The agreement is good through June, by which time long-term decisions about the fate of Windward water will be made by the state's Water Commission.

The restoral of water to any stream previously diverted is unprecedented in Hawaii's history, but to this ever-vigilant and somewhat jaded crew of community defenders, it is just one more battle won — and, of course, only temporarily.

"There's never a dull moment in these valleys," says lifetime Waiahole resident Hannah Salas as the group settles down, gossiping about the almost imperceptible rise in the stream.

Farmer David Chinen, WWCA's president, gets to the first order of business, the status of the long-term leases being worked out between the

state, which has owned most of the valley since 1977, and the WWCA, which represents, collectively, the valley's 100-plus households, including tenant farmers, residents and small landowners.

Chinen gives a report on the latest delays to the lease signing. The state's pesky lawyer, Dickson Lee, made wording changes to the 55-year lease package after WWCA's lawyer, George Cooper, had signed off on it. Chinen told the group he called state Sen. Mike McCartney to complain about Dickson Lee's obstructionism. McCartney, he reported, replied, "Eh, you guys been fighting 17 years. What's one more month?"

Charlie Reppun, the valley's resident water expert, reports the recent goings-on at the Water Commission meeting regarding the mediated agreement to return water to Waiahole Stream. He announces that a formal celebration will take place the following Saturday, Christmas Eve, at 9 a.m., at the mouth of the stream near the highway bridge. The press will be there, he says, and folks will clean up the stream's mouth. The meeting adjourns to doughnuts and coffee.

The Hoe family: fighting to farm

Our goal is self-sufficiency — that's the kind of economics I'm interested in," says Calvin Hoe, standing next to his wife, Charlene, outside the Waiahole Poi Factory, which, at the corner of Kamehameha Highway and Waia-

hole Valley Road, functions as a kind of "downtown" for the rural community. Friends drive by, headed up the valley, and the Hoes wave or nod to them.

"You have to work hard," Calvin says, "and to me, being Hawaiian, Hawaiians should eat more taro, so I'm going to grow more taro."

Calvin and his family are poised to become direct beneficiaries of the decision to return 12 million gallons a day of water to Waiahole Stream. For years they had been holding on to their share of a 30-acre Waiahole farm, without adequate water for productive taro farming. Now, with the invigorated stream running near their property, they will be able to divert a part of the stream and run it through the old taro lo'i they're busy clearing and restoring. The Hoes' plan is to produce taro and sell it to the Waiahole Poi Co.

In the late 1960s Calvin Hoe taught physical education and Hawaiian culture at Kamehameha Schools, where he says he found himself teaching the kids "how the Hawaiians used to do things, from books. It all sounded kind of stupid. That's why I got out of teaching — I wanted to do things."

He quit teaching, and he and Charlene, whom he met at Macalester College in Minnesota, opened an art gallery in the old Poi Factory building at Waiahole in 1971.

In 1977 they joined up with the Reppun and Fraiola families, securing the lease to the 30-acre Waiahole parcel, which they informally sub-

divided into five plots for farming.

While the Hoes continue to live in nearby Hakipuu, their three sons — Kala, Liko and Kawai — are clearing some old taro loi on the land. Kala, the oldest son, is fluent in the Hawaiian language and teaches the language part time at Kamehameha Schools. Recently, Kala's brother Liko testified before the Water Commission on the Waiahole water case.

"There will always be the struggles," says Charlene Hoe. "That's why you have to prepare the next generation.

"Everyone keeps saying we must protect our ecosystems, our water, our *ahupuaa* [land division], but there is always an economic reason for the destruction of those things; and it's not going to go away, especially when it comes to water. They want our water. They're powerful. But so are we."

Da leases

David Chinen, president of the Waiahole Waikane Community Association since 1978, is a reluctant leader. The farmer and former Air Force man didn't want to be a leader, he says, "I just wanted to do my thing: get my two kids through college. I didn't want to get political, that's just the way it was."

Chinen's Okinawan father was one of the original tenant farmers in Waikane valley, where Chinen, now 50, was born and raised. He took over from his ill father in 1978 and now farms three parcels totaling 16 acres in the area.

Chinen's proudest achievement as WWCA president has been shepherding the community's lease negotiations with the state through 17 arduous years of bureaucratic confusion, turf wars, community divisiveness and obstructionism.

"My first priority was always to get the people secure on the land," Chinen says. Now the Waiahole community is on the brink of signing 55-year leases for 60 residential tenant households and 40 agricultural households. Chinen refuses to discuss the terms of the leases but says they are "reasonable for both ag and residential tenants."

The leases were approved, with minor quibbles, by the WWCA steering committee and presented to the general membership. A series of smaller informational meetings is planned at which leaseholders can ask the lawyers specific questions. Chinen now predicts the leases will be finalized and signed in February.

In the midst of the lease negotiations, the WWCA faced its toughest challenge, and it came from golf-crazy Japan. Two separate Japanese developers bought chunks of Waikane valley in the late 1980s. One of them, Pan Pacific/Azabu, offered the community a gift basket of community programs in exchange for the WWCA's sup-

port for an 18-hole golf course on 500 acres of pasture land just mauka of Kamehameha Highway. A majority of the WWCA's membership endorsed the plan; but a vocal minority, led by the Reppuns, split off over the decision and formed CRWW, Concerned Residents of Waiahole/Waikane. CRWW fought the golf course on environmental and community-impact grounds, and asked the city to adopt a Heeia-to-Kualoa master plan before any large-scale developments slated for the area were approved.

But they didn't have to wait that long: Japan's economic downturn beginning in 1990 skidded both golf-course projects right off the table. The 500 acres on which Pan Pacific planned a golf course are now held by the bankrupt developer's Tokyo-based creditors.

Wounds from the split healed, more or less, after the WWCA and CRWW came together to fight (successfully) the other Japanese-backed golf-course proposal in the back of Waikane valley, and CRWW subsequently was dissolved. As Chinen says, "I'm sure there are people who have strong feelings, but it's in the past. We have to move forward."

"The struggles" remembered

At Joe and Pat Royos' place on Waiahole Valley Road, the "lanai," a free-standing tent with two picnic tables underneath, is front and center between the house and the road, a good vantage point for observing the non-traffic on the road and various doings in adjoining yards. Cars occasionally do pass; they honk and Joe and/or Pat acknowledge each one.

Off on one side of the big lot, the noisy chicken yard stretches along the road. Little A-frame roosts line up in neat rows, with staked roosters perched on top of them or strutting around them. Behind the big ramshackle house are a pig pen (five pigs at last count, on call for luau fundraisers) and an orchard where the Royos family grows plumeria and bananas for commercial sale.

Two other veterans of "the struggles," Hannah Salas, born and raised in the valley, and Albert Badiyo Jr., who came to the valley in 1956 and now grows ti plants on his 1 1/2 acres midway up the valley, join Joe, 56, and Pat, 49, to reminisce about the 20-year effort to defend the Waiahole/Waikane community from "them": government officials, landowners, developers, bankers and all the others who have foolishly underestimated this seemingly loose group of Pidgin-speaking, slipper-wearing farmers and other "poor" people who comprise the Waiahole/Waikane community.

"For us," Hannah Salas says, "farming is security, but

it's not the kind of security that the big boys promise and get rich from. People here ... it's like if there's a fire at your house, we all rush over to help you put it out. If you don't have something to eat, people send over something to eat. It's no big deal, but that doesn't happen out there in all those condominiums." Salas waves her hand toward the rain-shrouded Koolau pali, the natural wall that separates her valley from greater Honolulu.

Joe Royos takes up the point and offers an example of the horrors of modern urban life. "You know, in Kahaluu," he says, pointing south across the road toward the low ridge that separates Waiahole from the relative urban sprawl of Kahaluu, "one old lady went died, but next door they never know until one month later! So, you see how cold that place is?"

"Our community and lifestyle are important," Royos continues. "That's why we worked so hard to protect it. That's why we get the four positions that guide us," he says and recites the four positions like a mantra: "Stop the evictions, expand agriculture, secure long-term leases, protect the integrity of the community."

The legend of the Waiahole/Waikane struggles includes the apocryphal notion that after two years of legal battling and crude intimidation, the farmers were armed and prepared to resist the 1977 court-ordered evictions at whatever cost. The "explosive" (to quote a Jan. 7, 1977, *Star-Bulletin* article) stand-off was defused when then-Gov. George Ariyoshi made good on the state's policy of opposing urban development in the two valleys and, on Feb. 26, 1977 (three days before the evictions were supposed to take place), directed the Hawaii Housing Authority to buy the land beneath most of the Waiahole community from the landowner, Elizabeth Marks.

Asked whether the farmers were prepared for an armed confrontation with the police, Salas, Badiyo and the Royoses deny it.

"The only thing we were armed with was knowledge," Salas says.

"We linked arms," says Joe Royos. "We were unified."

"And that is stronger than firepower," Al Badiyo adds. "United we stand; united we are strong!"

Looking back, Salas says, "You know, I wasn't involved until she [Salas nods toward Pat Royos] got me involved. I just started answering the phones."

"We never know nothing," says Pat Royos. "We didn't even know how to hold signs or what to put on them." They smile at the thought of such innocence, shaking their heads.

"At first our signs were like, you know, 'Please save the land!' and, like, 'We don't want to move!' — stupid stuff like that." The laughter intensifies. "Oh boy, were we ignorant. At first it was 'Please' but then it was 'Hell no!'"

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(SUNG TO THE TUNE OF: "A BICYCLE BUILT FOR TWO")

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 you. — Waste-ful spend-ing
 of our tax rev-e-nue. — It won't be enough to
 trim-ya, we real-ly need to skin-ya; — Let's
 save a bunch in this budget crunch and completely abolish you.

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With the help of organizers from the Ethnic Studies Department at the University of Hawaii and members of the Revolutionary Communist Party (RCP), the farmers began to get organized.

"They were the ones who taught us how to expose what really goes on," Salas says of the RCP and others who came to the community's aid.

"They educated us about tactics; they taught us what to do. We learned a lot from them: how to protest and demonstrate, passive resistance, that kind of thing. But we always had a boundary line of nonviolence. People like Bob Nakata, Martin Charlot and Calvin Hoe made sure of that.

"What really upset us," Salas continues, "was that the big boys and the newspapers insinuated that we were becoming communist radicals. At that time Bobbie Fernandez [then president of WWCA] said to us, 'You know, we have gone through all the processes of law, and all we got was "The law is the law." And if they are calling us communists, then comrades, we're going to fight!'"

"After that we didn't much care what people called us—communists, radicals, whatever."

Al Badiyo, a big man flush with memories, is passionate and interrupts Salas' defiant tale: "We fought for what we thought was right," Badiyo says. "We fought for our community."

John Reppun: community planning advocate

The H-3 freeway. A deep-draft harbor, industrial parks and shopping centers at Kahaluu. Hotels and golf courses at Kualoa. Suburbs in Waiahole and Waikane valleys. Thirty-six holes of golf in Waikane valley. Golf courses and condominiums at Heeia. Bayfront commercial development at Waiahole and Waikane.

Over the past 20 years, these are some of the development schemes that the Windward side has confronted. Most of them never happened, and today the Windward side, from Kaneohe to the North Shore, is still the largely Edenic greensward that John Reppun remembers from his youth.

Reppun, 42, and two of his five brothers — Charlie, 47, and Paul, 44 — are highly visible community leaders on the Windward side. Born on Molokai and Lanai to a doctor and his wife and raised in Kahaluu, the three Reppun brothers' home base is a scenic, 30-acre leased farm in Waiahole valley that they share with two other families.

John Reppun sits in an office at the Key Project in Kahaluu, where he runs the community development program, at a desk covered with a pile of big, colorful, laminated maps of his home territory: Kahaluu to Kahana on the Windward side. Each map covers the same geographical territory and displays color-coded overlays that variously show prime and unique agricultural areas, land tenure, state and local land-use designations, water resources, forest areas, historical ahupuaa divisions, historic sites (ancient Hawaiian fishponds, taro loi and irrigation systems, or *auwai*) and the system of modern water ditches, wells and tunnels that beehive the mauka lands. Reppun is a font of information as he pours through the maps, pointing out the intricate interrelationships

and larger implications that the information on these maps, taken as a whole, illustrate.

"The battle, for generations," Reppun says, "has been to exclude people from information. On the other hand, the battle — our battle — has been getting information to the people. I trust that if people have enough information, they will see the picture clearly."

Reppun says these maps were the result of getting wind that the Office of State Planning was doing similar mapping for the Leeward side, for the agribusinesses that were poised to take up the slack, in land and water, left by sugar's demise.

"We sort of guilt-tripped them into this quick and dirty planning effort on the Windward side," Reppun says. The mapping cost \$10,000.

Exposed in his youth to community activism by his parents, Reppun says he got personally motivated when he came home from college and saw how the Oahu landscape was just "disappearing" under concrete.

"I realized that a lot of the land on the Windward side was idle farming land, pasture land, owned by big landowners, and I realized they were just waiting for the time to develop. I wasn't really conscious of farming in our community, I was just conscious of the green space, the open space. What was missing, I realized, was the economic activity of small farms. People were headed out of farming, and landowners were moving into development. Something needed to happen to put that land back to good use as farm land."

John Reppun's first appearance as a community activist was during the Waiahole/Waikane struggle. In the wake of that watershed upheaval, several community groups — including the Kahaluu Coalition, Hui Koolau, Hui Malama Aina and others — debated joining forces as a neighborhood board when the City and County of Honolulu instituted neighborhood boards islandwide in 1978. Reppun was on and off the new Kahaluu board for years after. He left the board after it successfully shepherded a revised development plan through the City Council that brought the area's zoning back into synch with the existing community and erased the nightmarish, industrial future envisioned by the 1957 Oahu Master Plan (e.g., an oil refinery in Valley of the Temples; a deep-draft harbor in Kaneohe Bay, industry and warehousing bayfront at Kahaluu).

"I had a sense of responsibility for the character of the community. Other people like Bob Nakata, Joe Harper, Gloria Padeken and Randy Kalahiki had it, too. We got up on a soapbox and started talking. We had a newspaper. We developed a good network that people could step into and work effectively.

"The community did its own planning and gained the respect of — and became a resource for — government planners and officials," Reppun continues, rapid fire, as he fleshes out his version of communitarianism.

"We're well enough informed that we're able to make the arguments and synthesize the information," Reppun continues. "It has gotten so that it doesn't matter who our councilman is, whether Toraki Matsumoto, David Kahanu or Steve Holmes.

"As long as our representatives keep their offices wide open, as accessible information centers, the community can run itself. If our city or state legislators close down and stop providing access to information, they'll get voted out. It's that simple." ■



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CALENDAR

Jan. 25 - 31

"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.

Disclosure Zeitgeistmeister Michael Crichton has his thumb firmly placed on the pulse of the country and presses hard, very hard, tackling the vagaries of the gender war with all the subtlety of a stampee of t-rexes. But what is interesting about *Disclosure* is that it really isn't about sexual harassment at all. As in other Crichton plots, high-minded arguments are merely introductions to high-tech plot engines. —David K. Choo **Waikiki No. 3**

Drop Zone A Wesley Snipes thriller (with Gary Busey doing his sociopathic-villain schtick yet again) that has to do with spies, parachutists, making the "free world" safe and plenny beautiful babes. **Kahala 8-Plex, Pearlridge 4-Plex**

☼ **Dumb and Dumber** The title roles are played, respectively, by Jeff Daniels and Jim Carrey (*The Mask*), who is hotter than hot. It's slapstick, filled with puns and not in any way threatening. **Pearlridge 4-Plex, Kapolani, Milliani 5-Plex, Keolu Center Cinemas**

Far from Home: The Adventures of Yellow Dog Boy meets dog. Boy loses dog. Boy gets dog. It's not Disney but you'd never know it. **Kahala 8-Plex, Pearlridge West, Enchanted Lake Cinema**

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**

Higher Learning Rebounding from the disastrous *Poetic Justice*, writer/director John Singleton uses a college campus as a metaphor for our fragmented, racist culture. At Columbus University, tensions are already high enough when, to add to the problem, skinhead sophomores appear. With Omar Epps, Laurence Fishburne and Ice Cube. **Marina Twins, Pearlridge 4-Plex, Kailua Theatre**

House Guest Sinbad tries the Pauly Shore/Disney approach to movie stardom. Disney has fashioned a likable if bland vehicle for Sinbad, hoping to call the comic's loyal fans into the theaters, as in their Tim Allen success.

Keolu Center Cinemas, Kuhio Twins, Pearlridge West, Laie Cinemas, Nanakuli Cinemas ☼ **Immortal Beloved** See review on Page 11. **Waikiki Twins**

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 (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. —D.K.C. **Pearlridge West**

I.Q. Quantum-triangle comedy/love story with Meg Ryan, Tim Robbins and (as Albert Einstein) Walter Matthau. **Pearlridge West**

Junior New Schwarzenegger confection in which a newly face-lifted Arnold plays a man who becomes pregnant. Co-starring Danny DeVito and Emma Thompson, among others. Directed by Ivan Reitman. **Kuhio Twins**

Legends of the Fall If you're a sucker for one of those big-empty-sky American myth-making movies about generalism, good and bad brothers, disruptive beautiful love objects, Montana patriarchy and big shoot-outs, this is the one for you. Call it *East of Eden* meets *A River Runs Through It* on the Ponderosa. **Aikahi Twins, Koko Marina Twins, Milliani 5-Plex, Waikiki Twins**

☼ **The Lion King** Disney's newest animated feature, a little darker than most. Music by Tim Rice and Elton John. **Pearlridge West**

☼ **Little Women** Director Gillian Armstrong (*My Brilliant Career*) skillfully guides a PC version of the Alcott classic onto the screen. Some of it is wonderful, but casting compromises for box-office oomph falsify the narrative. Winona Ryder's presence made the movie financially possible, but she's wrong for the part she's chosen. Susan Sarandon, as usual, is wonderful. Recommended. **Kahala 8-Plex, Milliani 5-Plex, Keolu Center Cinemas**

A Low Dirty Shame Keenen Ivory Wayans wrote and directed this shoot-out comedy. This is a Disney spinoff, made by its "adult" branch, Caravan Pictures. **Pearlridge West**

☼ **Murder in the First** See review on Page 11. **Kahala 8-Plex, Aikahi Twins, Pearlridge West**

☼ **Nell** Yes, this film with plenty of acting is an Oscar vehicle for Foster, but director Michael Apted (*Coal Miner's Daughter*) takes his hot rod to the high road. In *Nell*, a film about a 20-something recluse hidden from the outside world, there are no *Rain Man*-type high jinks, nor does it get too preachy with important messages flying around like so many Academy Award nominations. *Nell* is about Nell — and Foster's performance, graceful and articulate, sets the stage where different doesn't mean disabled. —D.K.C. **Varsity Twins, Pearlridge West**

Film Pick

Red Rock West
Noir — and more

Caged

Red Rock West, a classy little nouveau-noir thriller, is a perfect vehicle for Nicolas Cage, herein playing a good-hearted if hangdog-faced loner stumbling and then falling headlong into an angular, spooky murder/betrayal scenario playing itself out in a dusty little contempo Western town. This thing, clever and more than that, was directed and co-written by the hotter-than-hot John Dahl with such sure-footedness that it's charged with genuine wit. Terrific character acting (Dennis Hopper, Laura Flynn Boyle and the great J.T. Walsh) keeps this human and twitching. This gem of a sleeper, shadowy and nuanced, also provides a pivotal cameo done to a fare-thee-well by country music's Dwight Yoakam and is the stuff of a movie buff's daydreams. A diamond-hard classic. —Bob Green

Red Rock West (1993): Academy Theatre, Honolulu Academy of the Arts, 900 S. Beretania St: Wed 1/25 - Mon 1/30, 7:30 p.m.; Sun 1/29, 4 p.m. \$4. 532-8768

☼ **Nobody's Fool** Paul Newman gives a terrific performance as an aging boulder coming to terms with himself, family and time in a rural New York town. The stellar cast includes the late Jessica Tandy, Bruce Willis and an effective Melanie Griffith. Written and directed by Robert Benton, adapted from the novel by Richard Russo. **Kahala 8-Plex, Keolu Center Cinemas**

☼ **Pulp Fiction** This film is a kind of "celebration" (albeit ironic) of criminal life, post-modernist filmmaking that makes a virtue out of self-consciousness and the audience's knowledge of genre movies. *Pulp Fiction* is a good, good movie, but it's quite brutal. **Kahala 8-Plex, Pearlridge West**

☼ **Ready to Wear** Any Robert Altman film is worth seeing, and this one, an all-out attack on powermongers in the fashion industry, doesn't approach the vicious, it gets it in a death lock. As usual, the Altman assemblage is terrific: Tim Robbins, Julia Roberts, Sophia Loren, Marcello Mastroianni and on and on — at least 15 more stars. Cautiously recommended. **Varsity Twins**

Richie Rich Cute but dull, if you know what I mean. Macaulay Culkin stars as a billionaire kiddie. **Kahala 8-Plex, Pearlridge West, Laie Cinemas**

☼ **Rudyard Kipling's The Jungle Book** While romance is what sets this film into motion and kick-starts it from time to time, adventure — Saturday-matinee, catch-me-if-you-can fun — is what beats in its heart. When it has a full head of steam, *Rudyard Kipling's The Jungle Book* is a throwback, a swashbuckling time warp to an era when men were men and women were bored. If you can bite the PC

bullet for a bit and weather some rough spots, you might enjoy the ride. —D.K.C. **Cinerama, Pearlridge 4-Plex, Nanakuli Cinemas, Milliani 5-Plex, Enchanted Lake Cinema, Kam Drive-In, Koko 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. **Kam Drive-In**

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. **Pearlridge West**

☼ **Street Fighter** Jean-Claude Van Damme climbs another rung to superstardom status. His nemesis in this one is the late Raul Julia. Fast and loose. **Kuhio Twins, Pearlridge West, Milliani 5-Plex, Kam Drive-In**

Tales from the Crypt Presents Demon Knight Goo and gore writ large upon the silver screen, as the schlock-shock TV series, emceed by the animatronic crypt keeper, creeps into theaters, dispensing slime, of all sorts, everywhere. The plot line: Residents of a mysterious boarding house are terrorized by otherworldly types. **Kahala 8-Plex, Pearlridge West, Kam Drive-In, Enchanted Lake Cinema**

☼ **To Live** Zhang Yimou's instant Chinese generational classic, which was premiered at the Hawaii International Film Festival and is now doing big business on the Mainland. Starring Gong Li. Highly recommended. **Marina Twins**

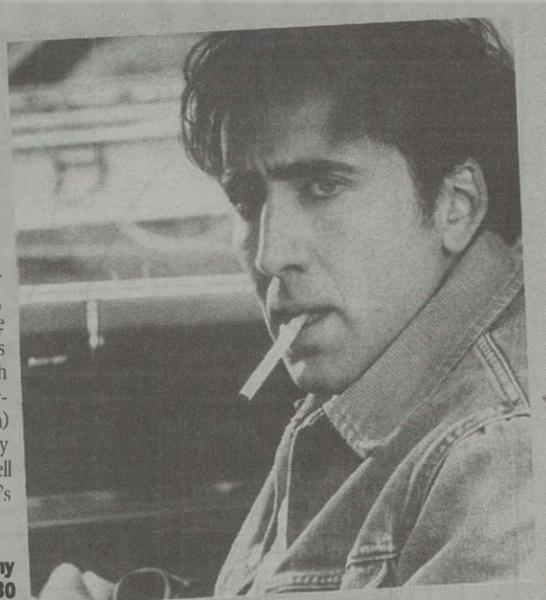
Short Runs & Revivals

☼ **Hombre** (1967) On the occasion of Paul Newman's 70th birthday, the Movie Museum presents this "thoughtful" western, in which Newman skillfully essays the role of a white man reared by Indians. Directed by Martin Ritt. Recommended. **Movie Museum**

☼ **Hud** (1963) The ultimate Paul Newman role: a cad so charming that the audience, implicated, will forgive him (almost) anything. It's a contempo western that has to do with the unprincipled (Old Blue Eyes) and the declination of honor in the modern west. With Patricia Neal. Highly recommended. **Movie Museum**

☼ **Red Rock West** (1993) See *Film Pick* on this page. **Academy Theatre**

☼ **Today's Avant Garde** Margaret Leng Tan, pianist and the first woman to graduate with a doctorate in music from Juilliard, makes a personal appearance at the Honolulu Art Academy Theatre, performing accompaniment (music by Satie and Cage) to three short films: Duchamp's *Anemic Cinema* (1926), Clair's *Entr'acte* (1924) and Matter's *Works of Calder* (1950). **Academy Theatre**



Concerts

Entr'acte: Music for Cinema by John Cage & Erik Satie Tan will perform John Cage's *Music for Marcel Duchamp, In a Landscape* and *In the Name of the Holocaust*, as well as Erik Satie's *Cinéma, Gnossienne Nos. 4 and 5, Je te veux* and "Airs à faire" from *Pièces froides* as accompaniment to and interludes between three short films. **Academy Art Theatre, 900 S. Beretania St.: Tue 1/31, 8 p.m. \$10. 532-8768**

Leopold La Fosse Internationally acclaimed violinist La Fosse, will give a free performance of chamber works including Franck's *Sonata in A Major. Bishop Memorial Chapel, Kamehameha Schools, 1887 Makuakane St.: Mon 1/30, 7:30 p.m. Free. 842-8380, 842-8356*

Quartet Sine Nomine The prize-winning string quartet will play Beethoven, *Quartet No. 2 in G Major, Op. 18, No. 2*; Korngold, *Quartet No. 3 in D Major, Op. 34*; and Mendelssohn, *Quartet in A Major, Op. 13. Orvis Auditorium, Music Department, UH Manoa campus: Sat 1/28, 8 p.m. \$18. 956-8242*

The Scene

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

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Life Explodes, Wave Waikiki 941-0424, ext. 3

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Jim Moffitt & Grant Mack, Hanatei Bistro 396-0777

Comedy
Frank DeLima, The Polynesian Palace 923-SHOW
Tito & David, Banyan Court 922-3111

Contemporary
Freshwood, Aloha Bar 922-5353
IBM Express, Coconut Willy's 923-9454
Jon & Steve, Shark's Cafe 947-4275
Mango, Banditos 488-8888
Joanne Miles, Sloppy Joe's 528-0007

Guitar
Winston Tan, The Ship's Tavern 922-3111

Hawaiian
Mahi Beamer, Andrew's 591-8677
Jonah Cummings, Duke's Canoe Club 923-0711
Island Rhythms, Hawaiian Regent Hotel 922-6611
Keoki Johnson, Sand Bar, Sberaton Waikiki 922-4422
Willie K, Sloppy Joe's 528-0007

Aloha Pick

Spiny Norman:
Paying their respects

End notes

Who can resist Ike Turner's Vagina? The group, a.k.a. Floyd Dixon, will be one of a dozen or so local bands gathering this Friday and Saturday to mourn, musically, the loss of yet another choice venue: The CD Cafe closes its doors for the last time this weekend. Bowing to allegedly cranky neighbors and the cult of striped spandex, the Bishop Estate has reportedly refused to renew the cafe's lease, clearing the way for a block-size gym. What does this mean to the average citizen?

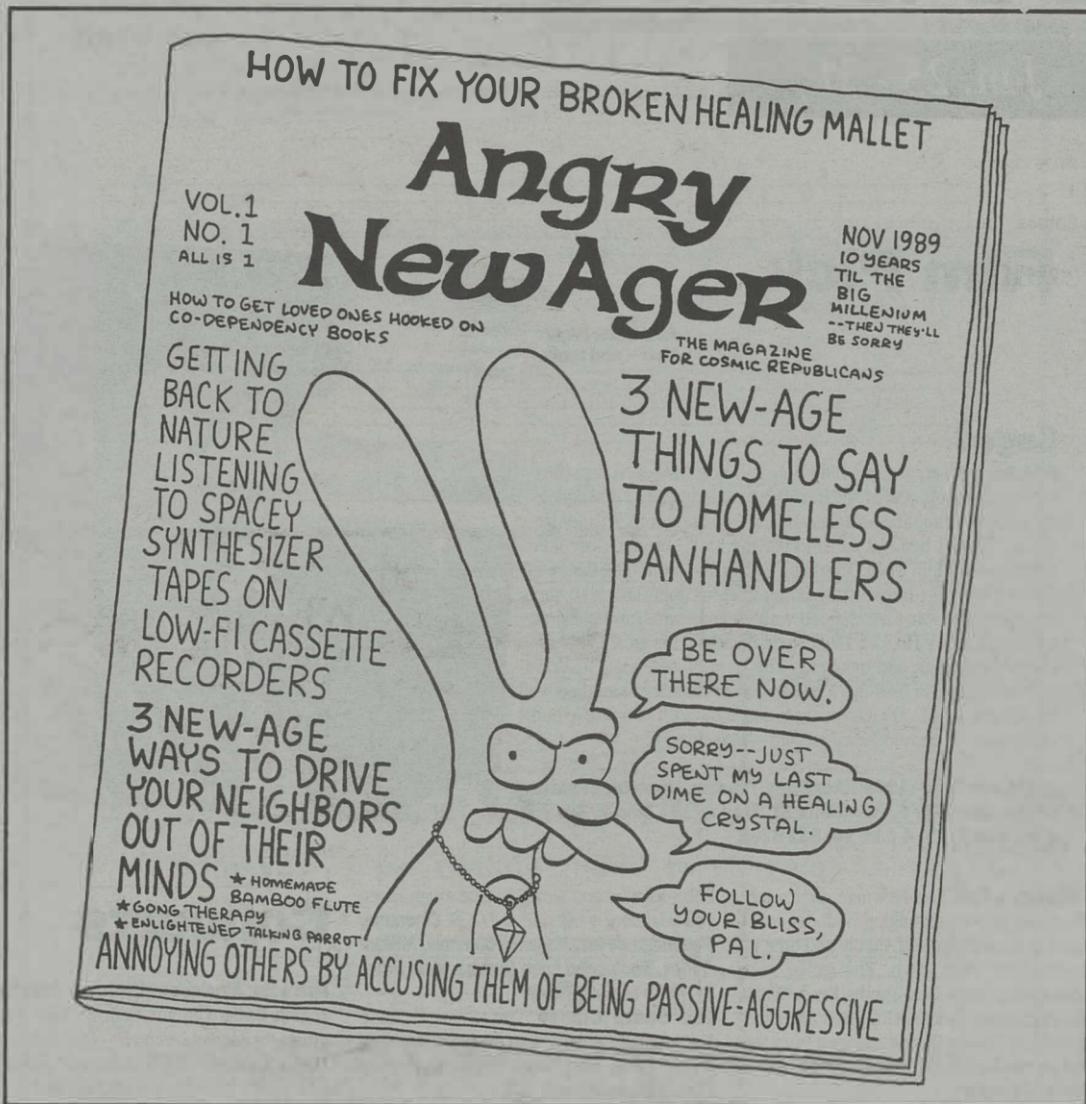
Well, nothing. Gyms are neat, gyms are clean, gyms are (usually) quiet. For the rest of us, the loss of the CD Cafe means the loss of a space devoted to young artists and musicians. Oh, well. Here, at least, is your chance to say mahalo to proprietor Laura Wong for a year well spent. Among the bands scheduled to perform are Brick, The Tantra Monsters, Gene Pool, Spiny Norman, Broken Man, Drive and the Tone-Deaf Teens. Music starts both days at 6 p.m. There will be a \$3 cover charge to help defray costs of closing a place on three weeks' notice. Aloha. —Stewart Dawrs

CD Cafe, 647 Auahi St.: Fri 1/27 & Sat 1/28, 6 p.m. \$3. 537-1921



LIFE IN
HELL

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Club Scene Into the night

The CD Cafe is closing, did you hear? Since I've only been there about 12 times — as opposed to some of my friends who have been there, oh, say, 200 times — I don't feel I have any right to eulogize its passing. We will miss you, CD Cafe.

I hate to mention anything I've done or observed there, simply because of the nervous looks I'm getting from people. Nonetheless, it was a Friday night. *El Toupé* was playing. We arrived late and caught just the last few songs. They were fully epic, but then I love any band with a horn section. The final song — which went on forever and should have gone on longer, it was so good — consisted mostly of the chant "soul power." At first I thought they were saying "solar power," which made me laugh and almost choke on my turkey sandwich. Eric from the *Dambuilders* suggested they could be chanting "soba power." Now *that* would be an alternative.

I was confronted four times during the evening with the word "tertiary." I called the *Exactones*' set from a few weeks ago "tertiary" because there was so much activity in the room that night, the band was tertiary to what was going on around them. (If I had found them third-rate, I would have called them third-rate.) But please, never confuse me with a music critic. I'm not. My main concerns always fall within the purview of such matters as trying to find parking, who said what and the things people did. These are always *primary* to whatever is billed as the main event.

And I am remiss for not saying on the first go-round how impressed I was by *Exactones* frontman *Tryan*. His musicianship was great, but his hair was phenomenal — definitely one of the top three examples of good hair I've witnessed in my lifetime. When I mentioned this to an acquaintance, she described him as "perfect, in that effortless, Jackie Kennedy way."

The last time I went to the *Hanohano Room* atop the Sheraton Waikiki, I think Gerald Ford was president. Those two wacky girls from *Compadres* suggested a while

back that I check it out again. It has changed nary a whit. My friend Cecily and I sat at the bar surrounded by a swank waitstaff, drinks with top-of-the-line swizzle sticks and patrons who looked very much like older Ford salesmen on their incentive trips and Japanese couples too old to be hipsters but too young to be staying at the Halekulani.

The *Hanohano Room's* ambiance and view put one in the mind of such movies as *Towering Inferno* and *Earthquake*, except no one was very well dressed in *Earthquake*. This ascension was part of our never-ending quest for the perfect Absolut Citron and tonic with two lemons, a drink that should be beautiful, powerful and without regret, just like vampires. (So far, Dave's concoction at the *Wave* holds the title.) We ordered. Our bartender, Gomez, looked as if he could tell a few stories. I asked him how long he'd been working at this particular watering hole. "Since 1971," he said. "Probably around the time the two of you were born." Ouch. He was very close. "When did the hotel open?" I asked. "Late 1971," he retorted. That would mean ... I wondered aloud if he had seen the *Brady Bunch* come through the Sheraton since, ostensibly, this was where they stayed during the Hawaii episode. "No. All I remember was Charlie's Angels," he answered.

Abe Weinstein and *Ginai* were performing on stage back in the dining room. From the vantage point of the bar, they looked filmic, as if we were viewing them through a memory or a dream. When Cecily and I got up to leave, we ran into my oldest friend, Erik, who had just started working at the *Hanohano Room* a few weeks prior. Erik's the kind of friend who can say stuff like "Remember when we used to build forts out of all the furniture in your living room?" I should have pointed out Gomez to Erik and said, "Hey, Erik, see that guy? He was here serving cocktails to Cheryl Ladd when we were building forts out of all the furniture in my living room."

Matt Uiaialelei

Have you
always dreamed
of playing
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CALENDAR

Kahalia w/Karla & Halau Ke, Poolside, Sberaton Waikiki 922-4422
Sam Kapu, Sloppy Joe's 528-0007
Butch O'Sullivan, Lobby Bar, Sberaton Waikiki 922-4422
Elaine Spencer Trio, Banyan Court 922-3111

Jazz
Loretta Ables, Lewers Lounge, Halekulani 923-2311
Azure McCall & Tennyson Stephens, Duc's Bistro 531-6325
Joy Wood & Betty Loo Taylor, Cupid's Lounge, Outrigger Prince Kubio 922-0811

Piano
Carol Atkinson, Mabina Lounge 955-4811
Les Peetz, Michel's 923-6552
Rhonda, W.C. Peacock 922-3111
Ernie Shea, Mabina Lounge 955-4811
Ginny Tiu, Banyan Court 922-3111

Rock
Contact High, Java Java Cafe 732-2670
El Toupé, Anna Bannanas 946-5190
Zig Zag, Leslie's Place 845-5752

World
Heartical Crew, Rhythm House 531-7038

26/Thursday

Alternative
Life Explodes, Wave Waikiki 941-0424, ext. 3
Nuclear Barbie, Moose McGillycuddy's Waikiki 923-0751
Scott Williams, Sharks Cafe 947-4275

Classical
Pumehana Davis, Banyan Court 922-3111

Comedy
Frank DeLima, The Polynesian Palace 923-SHOW

Contemporary
Sean Carillo, Sloppy Joe's 528-0007
Roslyn Freitas, Hanatei Bistro 396-0777
IBM Express, Coconut Willy's 923-9454
Johnson & Johnson, Sloppy Joe's 528-0007
Tito & David, Banyan Court, Sberaton Moana Surf rider 922-3111

Guitar
Douglas Frank, Java Java Cafe 732-2670
Winston Tan, The Ship's Tavern 922-3111

Hawaiian
Mahi Beamer, Andrew's 591-8677
Jonah Cummings, Duke's Canoe Club 923-0711
Keoki Johnson, Sand Bar, Sberaton Waikiki 922-4422
Henry Kapon, Poolside, Sberaton Waikiki 922-4422
Puuhonua Trio, Banyan Court, Sberaton Moana Surf rider 922-3111
Leon Siu, Lobby Bar, Sberaton Waikiki 922-4422

Jazz
Loretta Ables, Lewers Lounge, Halekulani 923-2311
Azure McCall & Tennyson Stephens, Duc's Bistro 531-6325
The Vibe, CD Cafe 537-1921

Piano
Don Conover, Rose and Crown Pub 923-5833
Bob Nelson, W.C. Peacock 922-3111
Ernie Shea, Mabina Lounge 955-4811
Ginny Tiu, Banyan Court 922-3111
Johnny Todd, Mabina Lounge 955-4811

Rock
Higher Ground, The Pier Bar 536-2166
North American Bush Band, Anna Bannanas 946-5190
Zig Zag, Leslie's Place 845-5752

27/Friday

Alternative
Beat Poets, No Name Bar 261-8725
Elizabeth Hortonsphere, CD Cafe 537-1921
Life Explodes, Wave Waikiki 941-0424, ext. 3
Surf Psycho Sexy, Shark's Cafe 947-4275

Classical
Pumehana Davis, Banyan Court 922-3111
"Pre-Bach to Barbershop," Ward's Rafters 734-0397

Comedy
Frank DeLima, The Polynesian Palace 923-SHOW
Bo Irvine, Fast Eddie's 261-8561
Bob Zany, Honolulu Comedy Club WACKY-98

Contemporary
"Hot I-94 Nite," Rhythm House 531-7038
Joe Kingston & Co., Pizza Bob's 532-4600
Roddy Lopez, Banyan Court, Sberaton Moana Surf rider 922-3111

Pacific Street Band, Oasis Niteclub 734-3772
Mike Piranha, Sloppy Joe's 528-0007
Shirley Walker Band, Coconut Willy's 923-9454
Scott Williams, Sloppy Joe's 528-0007

Guitar
Winston Tan, The Ship's Tavern 922-3111
Hawaiian
Mahl Beamer, Andrew's 591-8677
Island Rhythms, Rex's Restaurant 623-2544
Keoki Johnson, Sand Bar, Sberaton Waikiki 922-4422
Kapena, Hawaiian Hut 941-6205
Henry Kapon, Duke's Canoe Club 923-0711
Lihau, Banyan Court, Sberaton Moana Surf rider 922-3111
Mix Blend, Leeward Bowl Bar 832-7171
O Waila, Moose McGillycuddy's University 944-5525
Pau Hana Bash, Poolside, Sberaton Waikiki 922-4422
Kahale Richardson, Lobby Bar, Sberaton Waikiki 922-4422
Roadhouse Band, Waianae Bowl Bar 668-8778
Tropical Knights, The Captain's Table 922-2511, ext. 6900
Haumea Warrington, Duke's Canoe Club 923-0711

Jazz
Loretta Ables, Lewers Lounge, Halekulani 923-2311
Jimmy Borges & Betty Loo Taylor, Cafe Picasso, Alana Waikiki 941-7275
Azure McCall & Tennyson Stephens, Duc's Bistro 531-6325
The Greg Pal Trio, Hanatei Bistro 396-0777

Piano
Bob Nelson, W.C. Peacock 922-3111
Ernie Shea, Mabina Lounge 955-4811
Ginny Tiu, Banyan Court 922-3111
Johnny Todd, Mabina Lounge 955-4811

Rock
Higher Ground, Pearl Harbor Officer's Club 624-5600
North American Bush Band, Anna Bannanas 946-5190
Rave, Leslie's Place 845-5752
The Swinging Johnsons, Shark's Cafe 947-4275

Comedy
Bob Zany, Honolulu Comedy Club WACKY-98

Contemporary
Sean Carillo, Sloppy Joe's 528-0007
Joe Kingston & Co., Pizza Bob's Restaurant Row 532-4600
Partners in Pan, Banyan Court, Sberaton Moana Surf rider 922-3111
Shirley Walker Band, Coconut Willy's 923-9454

Guitar
Winston Tan, The Ship's Tavern 922-3111

Hawaiian
Mahi Beamer, Andrew's 591-8677
Hawaiian Paradise, Banyan Court 922-3111
Hu la Halau O Kealakahi, Lobby Bar, Sberaton Waikiki 922-4422
Island Rhythms, Rex's Restaurant 623-2544
Sam Kapu, Sloppy Joe's 528-0007
Mix Blend, Leeward Bowl Bar 832-7171
Pacific Blu, Duke's Canoe Club 923-0711
Roadhouse Band, Waianae Bowl Bar 668-8778
Ryan Tang, Sand Bar, Sberaton Waikiki 922-4422
Tropical Knights, The Captain's Table 922-2511

Jazz
Loretta Ables, Lewers Lounge, Halekulani 923-2311
Gabe Baltazar, Abe Weinstein & Friends, Hanobano Room, Sberaton Waikiki 922-4422
Jimmy Borges & Betty Loo Taylor, Cafe Picasso, Alana Waikiki 941-7275
Azure McCall & Tennyson Stephens, Duc's Bistro 531-6325
The Greg Pal Trio, Hanatei Bistro 396-0777

Piano
Bob Nelson, W.C. Peacock 922-3111

Alternative
Beat Poets, No Name Bar 261-8725
Drive, CD Cafe 537-1921
Genepool, CD Cafe 537-1921
Life Explodes, Wave Waikiki 941-0424, ext. 3
Surf Psycho Sexy, Moose McGillycuddy's Waikiki 923-0751

Classical
Pumehana Davis, Banyan Court 922-3111

Comedy
Frank DeLima, The Polynesian Palace 923-SHOW
Bob Zany, Honolulu Comedy Club WACKY-98

Contemporary
Sean Carillo, Sloppy Joe's 528-0007
Joe Kingston & Co., Pizza Bob's Restaurant Row 532-4600
Partners in Pan, Banyan Court, Sberaton Moana Surf rider 922-3111
Shirley Walker Band, Coconut Willy's 923-9454

Guitar
Winston Tan, The Ship's Tavern 922-3111

Hawaiian
Mahi Beamer, Andrew's 591-8677
Hawaiian Paradise, Banyan Court 922-3111
Hu la Halau O Kealakahi, Lobby Bar, Sberaton Waikiki 922-4422
Island Rhythms, Rex's Restaurant 623-2544
Sam Kapu, Sloppy Joe's 528-0007
Mix Blend, Leeward Bowl Bar 832-7171
Pacific Blu, Duke's Canoe Club 923-0711
Roadhouse Band, Waianae Bowl Bar 668-8778
Ryan Tang, Sand Bar, Sberaton Waikiki 922-4422
Tropical Knights, The Captain's Table 922-2511

Ernie Shea, Mabina Lounge 955-4811
Ginny Tiu, Banyan Court, Sberaton Moana Surf rider 922-3111
Johnny Todd, Mabina Lounge 955-4811
Rock
Big Dog, Sloppy Joe's 528-0007
Chris Bovard & The Swinging Johnsons, Shark's Cafe 947-4275
Rave, Leslie's Place 845-5752

World
Pagan Babies, Anna Bannanas 946-5190

29/Sunday

Alternative
Life Explodes, Wave Waikiki 941-0424, ext. 3
Scott Williams, Shark's Cafe 947-4275

Classical
Charlene Ide & Grant Mack, Hanatei Bistro 396-0777

Comedy
Bob Zany, Honolulu Comedy Club WACKY-98

Contemporary
Baird Brittingham, Sloppy Joe's 528-0007
Freshwood, Aloha Bar 922-5353
IBM Express, Coconut Willy's 923-9454
Johnson & Johnson, Sloppy Joe's 528-0007
Partners in Pan, Banyan Court, Sberaton Moana Surf rider 922-3111

Guitar
Lee Eisenstein, Lobby Bar, Hawaiian Regent Hotel 922-6611

Hawaiian
Banyan Serenaders, Banyan Court, Sberaton Moana Surf rider 922-3111
Jonah Cummings, Duke's Canoe Club 923-0711
Hoolono, Java Java Cafe 732-2670
Kanilau w/ Noe & Halau Na, Poolside, Sberaton Waikiki 922-4422
Henry Kapon, Duke's Canoe Club 923-0711
Na Kiai A Ke Aii, Lobby Bar, Sberaton Waikiki 922-4422

Rock
Puuhonua Trio, Banyan Court, Sberaton Moana Surf rider 922-3111
Ryan Tang, Sand Bar, Sberaton Waikiki 922-4422

Jazz
Jazz Jam Session, Cafe Sistina 596-0061
Azure McCall & Danny Othok, Ward's Rafters 734-0397
Paradox w/ Azure McCall, Oasis Niteclub 734-3772

Piano
Carol Atkinson, Mabina Lounge 955-4811
Bob Nelson, W.C. Peacock 922-3111
Tennyson Stephens, Banyan Court, Sberaton Moana Surf rider 922-3111
Ruben Yap, Mabina Lounge 955-4811

Rock
Elmer's Band, Leslie's Place 845-5752
Sofa Kings, Anna Bannanas 946-5190

World
The Heartical Crew, Sloppy Joe's 528-0007

30/Monday

Alternative
Nuclear Barbie, Moose McGillycuddy's Waikiki 923-0751
Scott Williams & Friends, Sloppy Joe's 528-0007

Classical
Sharon Lum, Banyan Court, Sberaton Moana Surf rider 922-3111

Comedy
Bob Zany, Honolulu Comedy Club WACKY-98

Contemporary
Kimo Bicoy, Banyan Court, Sberaton Moana Surf rider 922-3111
Frank & Rocky, Sloppy Joe's 528-0007
IBM Express, Coconut Willy's 923-9454

Guitar
Lee Eisenstein, Lobby Bar, Hawaiian Regent Hotel 922-6611
Winston Tan, The Ship's Tavern 922-3111

Hawaiian
Jonah Cummings, Duke's Canoe Club 923-0711
Hoonanea, Banyan Court, Sberaton Moana Surf rider 922-3111
Keoki Johnson, Sand Bar, Sberaton Waikiki 922-4422
Jonny Kamai, Sloppy Joe's 528-0007
Kuipo Kumukahi w/ Kahale & Halau Na, Poolside, Sberaton Waikiki 922-4422
Ryan Tang, Lobby Bar, Sberaton Waikiki 922-4422

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THIS MODERN WORLD

by TOM TOMORROW

AMERICANS WORSHIP POLLS AND STATISTICS...NEVER DOUBTING FOR A MOMENT THAT A FEW THOUSAND INTERVIEWS CAN BE USED TO ACCURATELY EXTRAPOLATE THE INNERMOST SECRETS OF A NATION OF 253 MILLION PEOPLE...

HEY HONEY-WANT SOME COTTAGE CHEESE? 56% OF AMERICANS CAN'T LIVE WITHOUT IT!

NO THANKS! LIKE 83.5% OF OUR FELLOW CITIZENS, I DON'T HAVE TIME FOR BREAKFAST!

...SO IT IS NO SURPRISE THAT THE RESULTS OF THE NEW SEX SURVEY HAVE BEEN SO QUICKLY EMBRACED BY RATIONAL THINKERS EVERYWHERE...

...INCLUDING THE EDITORS OF CERTAIN NEWSMAGAZINES...

...WHO SEEMED SUSPICIOUSLY PLEASED TO REPORT THAT BORING SEX IS THE NORM...

ACCORDING TO THE STUDY, ONLY 54% OF AMERICAN MEN--AND 19% OF WOMEN--EVEN GIVE A PASSING THOUGHT TO SEX ON ANY GIVEN DAY...

SEX? SWEATY, PANTING, SHUDDERING SEX?!

NOPE, CAN'T SAY I THINK ABOUT THAT MUCH!

I'M MUCH TOO BUSY KNITTING MACRAME ANIMALS TO THINK ABOUT THAT SORT OF THING!

FACT OR FICTION, THESE NUMBERS WILL BE BANDIED ABOUT ON NEWS PROGRAMS AND TALK SHOWS FOR YEARS--OR AT LEAST UNTIL THE NEXT POLL IS RELEASED...

WHY--IT SAYS HERE THAT 94% OF AMERICANS HAVE HAD SEX WITH THEIR KITCHEN APPLIANCES!

WELL, IF IT SAYS SO IN A SURVEY THEN IT MUST BE TRUE!

TIDES - January 25 to January 31



Moon Phases: LAST QUARTER - Jan 23 NEW MOON - Jan 1 & 30 FIRST QUARTER - Jan 8 FULL MOON - Jan 16
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

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VANESSA CHONG—Executive director, ACLU
DAN FOLEY—Civil Rights Attorney
VAL TAVAI—Board Member, Gay & Lesbian Community Center

Sunday, January 29, 1995 6:30PM
Paki Hale (Winstedt House) Kapiolani Park
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Free—Open to the public—Bring your friends
Refreshments will be served

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All That Jazz Big Band, *The Ilikai Hotel* 949-3811
Bill Cox & Friends, *Jaron's Kailua* 262-6768
Azure McCall & Tennyson Stephens, *Duc's Bistro* 531-6325

Piano
Carol Atkinson, *Mabina Lounge* 955-4811
Don Conover, *W.C. Peacock* 922-3111
Rich Crandall, *Hanatei Bistro* 396-0777
Randy Hongo, *Banyan Court, Sberaton Moana Surfride* 922-3111
Ruben Yap, *Mabina Lounge* 955-4811

Rock
Elmer's Band, *Leslie's Place* 845-5752
Elizabeth Hortonsphere & Spiny Norman, *Anna Bannanas* 946-5190

31/Tuesday

Alternative
Armenian Radio, *Village Espresso* 523-2326
Spiny Norman, *Anna Bannanas* 946-5190

Classical
Pumehana Davis, *Banyan Court* 922-3111
Onjin & Grant Mack, *Hanatei Bistro* 396-0777

Comedy
Frank DeLima, *The Polynesian Palace* 923-SHOW
Bob Zany, *Honolulu Comedy Club* WACKY-98

Contemporary
Tito Berinobis, *Lobby Bar, Sberaton Waikiki* 922-4422
Kimo Bicoy, *Banyan Court, Sberaton Moana Surfride* 922-3111
Baird Brittingham, *Sloppy Joe's* 528-0007
Brother to Brother, *Sloppy Joe's* 528-0007
Freshwood, *Aloha Bar* 922-5353
IBM Express, *Coconut Willy's* 923-9454

Hawaiian
Tito Berinobis, *Lobby Bar, Sberaton Waikiki* 922-4422
Moe Keale w/ Healani & Halau Ke, *Poolside, Sberaton Waikiki* 922-4422
Butch O'Sullivan, *Sand Bar, Sberaton Waikiki* 922-4422
Puuhonua Trio, *Banyan Court, Sberaton Moana Surfride* 922-3111

Jazz
Loretta Ables, *Lewers Lounge, Halekulani* 923-2311
Bill Cox & Friends, *Jaron's Kailua* 262-6768
Azure McCall & Tennyson Stephens, *Duc's Bistro* 531-6325
Vernon Sakata & Friends, *Java Java Cafe* 732-2670

Piano
Carol Atkinson, *Mabina Lounge* 955-4811
Randy Hongo, *Banyan Court* 922-3111
Rhonda, *W.C. Peacock* 922-3111
Ruben Yap, *Mabina Lounge* 955-4811

Rock
Elmer's Band, *Leslie's Place* 845-5752
Spiny Norman & Elizabeth Hortonsphere, *Anna Bannanas* 946-5190
The Swinging Johnsons, *Sloppy Joe's* 528-0007

Theater and Dance

The Conquest of the South Pole The "Late Night Theatre" season presents German playwright Manfred Karge's "violently humorous" work directed by Harry Wong III. Set in a contemporary small German town, the story revolves around four young and chronically unemployed friends. In an effort to escape their bleak surroundings, they pass the time by acting out the story of Roald Amundsen's historic expedition to the South Pole. *Kennedy Theatre*, UH Manoa campus. Sat 1/28; Fri & Sat 2/3, 4, 10 & 11, 10:30 p.m. \$5. 956-7655

Falsettos Set in contemporary New York. *Falsettos* explores the relationships among the hero and his wife, son, male lover and their psychiatrist. A traditional family-values story but different. *Diamond Head Theatre*, 520 Makapuu Ave. Wed - Sat 1/25 - 2/12, 8 p.m.; matinees on Sundays, 4 p.m. \$10 and up. 734-0274

Kim Paik-Bong Troupe A run of exclusive performances by this modern-dance troupe from Korea. Ticket price includes admission to the Cultural Center. *Hale Aloha Theater*, Polynesian Cultural Center, Laie: Daily through 1/27, 5 p.m. \$13.95. 293-3333

Paniolo Spurs Victoria Nalani Kneubuhl's latest play, commissioned by Honolulu Theatre for Youth, lassoes together the unique history of the Hawaiian cowboy, women's self-determination, conservatism, mysticism and hula into a surprisingly tight and bewitching story. From the polished cooperation of the actors to the crisp efficiency of Pamela Sterling's loving direction, you feel a gentle caring, a thrilling involvement with the land, the history, the people of Hawaii — *Leroy Thompson. Richardson Theatre*, Fort Shafter. Sat 1/28, 4:30 & 7:30 p.m. \$9 adults, \$7.50 teens, \$5 kids. 839-9885

Park Your Car in Harvard Yard Sometimes comic, often maudlin, this Israel Horowitz two-character play pitting a dying schoolteacher against his housekeeper (rather, a vengeful former student posing as a caretaker) offers some very nice dramatic moments — but just moments. This battle of wits languishes for lack of ammunition. Perhaps the script is weak or the characters just not dynamic enough (or maybe the set is too overpowering), but the conflict between old Mr. Brackish and the desolate Kathleen never rises above silliness, and the histories confessed near the play's end seem contrived and simply perverse. Whatever — the characters ring true and occasionally poke your heart with sympathetic moments of human failings and flashes of nobility. So, see it — especially if a friend buys your ticket — *L.T. Manoa Valley Theatre*, 2833 E. Manoa Rd. Wed - Sat through 2/5, 8 p.m.; matinee Sun 1/29, 4 p.m. \$22, \$20. 988-6131

Talk-Story Written by Jeannie Barroga, the play centers on Dee, a Filipina-American news reporter who has a strong inherited inclination to "talk story." When she writes a series of articles based on the stories of her immigrant father, we learn about the struggles facing Filipinos when they came to America and the prejudices they still face. *Kumu Kabua*, 46 Merchant St. Thur - Sat through 2/4, 8 p.m.; matinees Sun 1/28 & 2/5, 2 p.m. 536-4441

Galleries

Opening

Homeless: Hollywood to Hawaii Works by Janet Holdaway. Opens Tue 1/31, runs through 2/18. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191

Printmaking East/West The Honolulu Printmaking Workshop presents this traveling exhibit of prints from Hawaii and the Mainland. Opens Fri 1/27, runs through 2/25. *Gallery Iolani*, Windward Community College, 45-720 Kealahala Rd. 235-0077

Continuing

Compilation Works by Aiko Kameya, Jason Teraoka, Ka'ning Fong, James Kuroda and Sanit Khewhok. Through 2/3. *Cafe Che Pasta*, 1001 Bishop St. 524-0004

Contemporary East European Ceramics Organized by the Council for Creative Projects in New York. Through 2/17. *Art Gallery*, UH Manoa campus. 956-6888

From Grass to Glass — The Search for a Hawaiian Sense of Place An exhibit of Hawaiian regional architecture. Through 2/19. *Gentry Pacific Design Center*, 560 N. Nimitz Hwy. 599-8271

Hawaii, New York, Hawaii Works by New York-based Hawaii artists Todd Akita, Dexter Doi, Kazu Fukuda, Hal Lum and Noe Tanigawa. Through 2/1. *Koa Gallery*, Kapiolani Community College, Diamond Head campus. 734-9255

Images of Paradise Paintings by Harinani Orme to honor Queen Emma and King Kamehameha IV. Through 2/5. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

Julie Korn-Schapor and Scottie Flamm Works by the artists. Through 2/4. *Pauahi Tower*, 1001 Bishop St.

Michaela Miller Works by the artist. Through 1/31. *Livingston Galleries*, 51-666 Kamehameha Hwy. 237-7165

Pa'a Mau: Symbol of Sovereignty Works by Kate Stewart. Through 1/29. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191

Shutter at the Thought: Flesh & Bones, Places, Ideas and Faces Black-and-white photographs by Christopher Stagnaro. Through 1/28. *CD Cafe*, 647 Auahi St. 537-1921

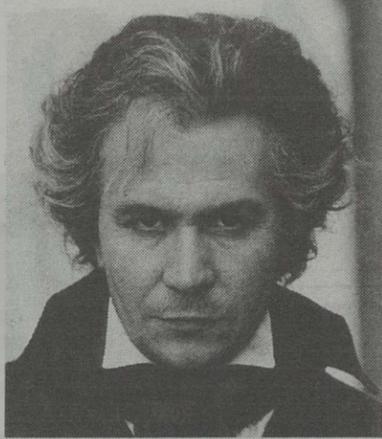
A Vision Beyond View Watercolors by Warren Yap. Through 1/31. *Ramsay Galleries*, 1128 Smith St. 537-ARTS

Wave Forms Works by Mark Chai. Through 3/3. *HPU Art Gallery*, Hawaii Loa campus, 45-045 Kamehameha Hwy. 544-0202

Film

Beethoven biopic: sumptuous music, serviceable plot

Citizen Ludwig



Dah, dah, dah, dah: Oldman plays Beethoven

BOB GREEN

The real star of *Immortal Beloved*, a cleverly written, well-directed bio-film by Bernard Rose (*Paper House*, *Candy Man* and the music video *Frankie Goes to Hollywood*) is musical director Sir Georg Solti, who has enlisted the London Symphony orchestra (and various guest artists) for all the Beethoven music pulsing almost continuously throughout the story line. The result is a kind of fluidity to an otherwise fragmented (and uneven) plot. The sumptuous music renders the story almost seamless, and its passion endows the imagery with psychological resonance.

In case you've been present in a movie theater when leading character actor Gary Oldman has chewed his way through the scenery in such turkeys as *Bram Stoker's Dracula*, you needn't worry. Someone (Oldman? Rose?) has held Oldman

in check. The movie certainly indulges in penny-dreadful Freud (but so did *Citizen Kane*, the not-so-secret influence here), but it doesn't reduce Beethoven to the level of a rock-star lout, as many feared director/writer Rose (bud) might. Rose has "borrowed" from the best here: The story frame is right out of *Kane* and *Lawrence of Arabia*: We investigate the life of the great man after his death (scene) to discover in our linear investigation the "secret" that allegedly died with him. Rose might have consulted *Kane* a little more closely, particularly the line at the end: "I guess no one thing can explain a man." In this case, it is the identity of Beethoven's immortal beloved, the woman whom he loved in vain for a great deal of his adult life.

On the other hand, this investigation is beautifully photographed — and has an excellent if eclectic cast: Isabella Rossellini, Marco Hofschneider (*Europa, Europa*), Johanna Ter Steege and, as Metternich, none other than Barry Humphries, better known to

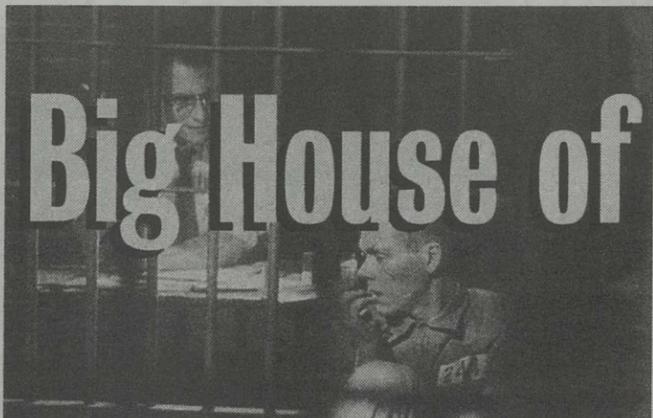
most of us as Dame Edna Everidge. And, even more important, this gives Solti and crew a chance to play Beethoven at every turn — literally climaxing with the premiere of the Ninth Symphony, with attendant imagery here approaching the daring.

The film does offer too-pat "explanations" of what inspired Beethoven's work in a way we have seen in many earlier bios of great composers, but as long as these work to catalyze our hearing the music, we can forgive the filmmakers anything — not that there's much to forgive. *Immortal Beloved* is an honorable film about a fascinating figure whose music is as amazing as it was when its composer died in 1827.

In the catalyst/letter, Beethoven had written to his beloved: "I can live only completely with you or not at all." In the case of this movie, that's not so; the CD might be more nearly sublime without the film director's conceits, but as it stands now, *Immortal Beloved* is one of the most intriguing films in town. ■

With MTV-style flashbacks, herky-jerky camera work and a lot of acting the makers of *Murder in the First* sacrifice substance for style.

The Big House of Style



Getting to know you: Stampill (Slater) questions his client.

DAVID K. CHOO

Murder in the First is one of those films based on or "inspired" by a true story. (What exactly is the difference?) A lot of times these important movies end with a postscript that puts a cathartic exclamation point to the whole experience. This little tidbit of information tells us what eventually happened to the main characters, how their exploits started the demise of some evil institution or paved the way for other heroes who already have their own movies and holidays. In *Murder ...* the postscript involves the infamous island prison of Alcatraz and how it was closed more than two decades after the struggles and demise of our hero. It's deep.

The film is set in San Francisco in 1941 when the rest of the world was battling fascism in far away Europe and Asia. Or was it that far away?

Henri Young (Kevin Bacon) is a small-time hood, convicted of stealing \$5 from a grocery store. He tries and fails to escape from Alcatraz, and for having the gall to even attempt to break out of the world's most feared prison, he is brutally tortured and thrown into solitary confinement — for three years. Immediately upon being released from his hell hole, Young murders a fellow inmate. As Henri nears his day in court, his case seems open and shut — a two-time loser and a roomful of witnesses. Enter James Stampill (Christian Slater), an idealistic young attorney who on his first case as a public defender decides to employ a novel defense for his client: He will put Alcatraz on trial.

The dramatic nugget, the burning question of *Murder in the First*, is, Can Young, who has been physically and psychologically tortured, re-enter the human race and save not only himself but other prisoners who could suffer the same fate? The answer, according to the postscript,

is an emphatic yes. However, remember, that's according to the postscript. The two hours of filmmaking may convince you otherwise. *Murder in the First* has a motherlode of stylized movie stuff: MTV-style flashbacks, herky-jerky camera work that looks like the camera person had an attention deficit disorder and intense acting — which all camouflage a script that is short on subtlety and substance.

Despite the efforts of Slater and Bacon, the relationship between Stampill and his client never delves below the surface. It's basically an exercise in male bonding. They play cards; Young teaches Stampill about baseball; the attorney buys his client a hooker; they laugh; they cry. Throw in a keg and you have a frat party. At no time do you feel like you're inside of these men's heads, and you start wondering what the point of it all is. But then, just in time, it all starts to make sense. Thank God for postscripts. ■

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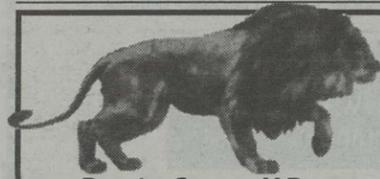


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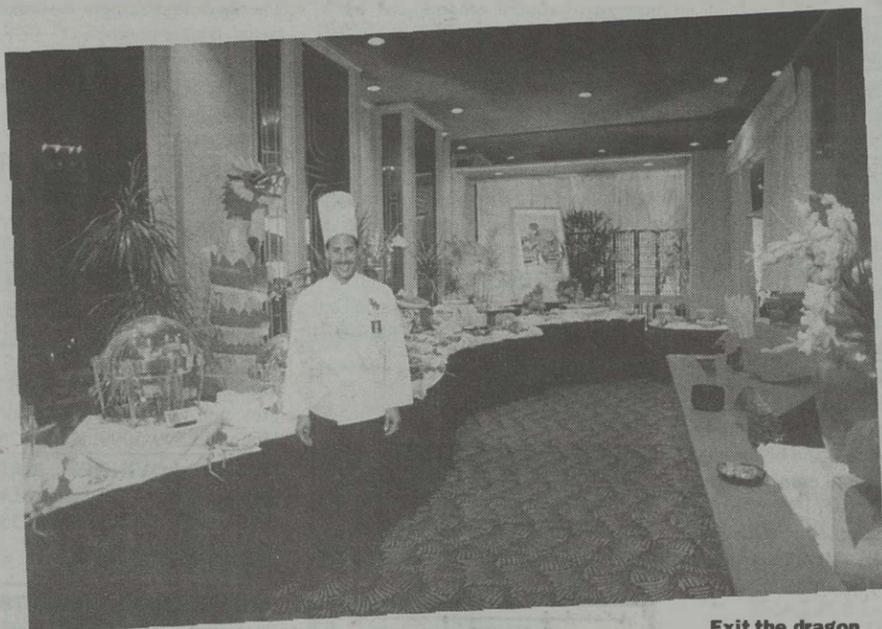
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Food

How now, Ciao Mein? Our muumuued reviewer dishes out a mixed notice.



Exit the dragon

Auntie Momona Does Brunch

SCHOFIELD WHEELER III

It's always a memorable event, dear eater, taking opinionated Auntie Momona to a highly touted Honolulu brunch. When she's fully abloom in her Sunday finery, fresh from services at Kaumakapili Church, her 200-plus pounds fetchingly draped in an industrial-strength muumuu and her regal head topped with a très chic feathered lauhala hat — well, she's something of an event herself. Even the most reticent of strangers greet her because they seem to sense they'll receive an effusive response: "Oh, aloha kakahiaka. How you, honey, this fine day?" And, in fact, that's exactly what she did say to the pleasant if harried young woman who checked our reservations at Ciao Mein one recent Sunday morning.

Auntie, you see, is a buffet buff, and she had earlier told me she had heard good things about this Mein chance. As its punster name asserts, this is an eatery that tries, eclectically, to combine the best of both Italian and Chinese cuisines.

After our arrival, neither of us was particularly thrilled when the hostess silkily told us to wait outside while a roomful of empty tables, with spotless white linen, beckoned. We were further disturbed when a local hospital exec, a friend of Auntie's, was seated immediately ... with his party of 12.

Soon, however, we were loosed upon the food. Auntie made a bee-line for the dessert table, where she discovered an especially good linzer-torte (which, I confess, she placed on her plate alongside a pile of fresh salmon she had found elsewhere). I confined myself to the torte — exquisite — and some predictable cheesecake.

I take here a moment to explain Auntie's idiosyncratic method of rating restaurants. The very best she will give an establishment is "two poi fingah," from the folk belief that the best poi is held perfectly for eating with the index and middle fingers of one hand. Auntie's other ratings mean, to varying degrees, that the place under inspection has not fully realized its potential. "One poi fingah," indicating that the poi is too thick and only one finger is needed to eat it, means that the restaurant is not quite as good as it could be. "Three poi fingah" refers to poi that has become runny or weak. She uses it for restaurants where portions are too small, flavors too bland or human endeavor uninspired.

Enter the dragon: On our second swoop along the main entree table, we encountered a smoke screen that didn't allow us full vision of the restaurant's other charms. All we could see, at first, was sesame-oil-scented smoke billowing out, it seemed, from the table itself. Auntie hotfooted it to the wok station, facing off the minor wok magistrate directly. He pointed, rather mysteriously, to a large plastic dragon looming over the chafing dishes, yet this creature emitted no smoke from its mechanized jaws. We and the smoke finally relented, and all then went wellish. (Doubtless, this special effect has been abandoned, or fixed, by the time you read this. Anyway, here's hoping.)

Here's some good news: Auntie found Ciao Mein's entrees both imaginative and tasty but thought they could have used some warming up, another condition easily remedied. Moreover, Auntie went thumbs up for the impressive array of desserts, many of them, she opined, unusual for a Honolulu brunch ensemble. All those desserts are created on the premises and represent a real peak experience

on any Sunday morning. A wide selection of breads, muffins and exotic pastries — again, done in house — is another Ciao Mein strong suit.

Auntie also approved of the service (attentive but not intrusive or abusive), the decor and the seating options. One could sit in a sunny area by the pool deck or choose a dark, cocktail-lounge-type alcove. And there were also wall banquettes, center-floor tables and, finally, the viewing station we chose, a table by a window overlooking the contemporary wilds of Kalakaua Avenue.

The prices, at \$22.95 for grown-ups and \$8.95 for keiki, are in the reasonable-to-moderate range of the floating world of Honolulu Sunday brunches, not a bad deal at all.

Auntie's rating of Ciao Mein's Sunday brunch, therefore, is "one poi fingah" because its imaginative themes, good food and good ideas are not yet completely in sync. The step from "Oh, no" to ono is a tiny one here, Auntie says, easily accomplished by a little more focused human attention.

Mostly satisfied but a little testy, Auntie Momona pushed up from the table, with me in tow, and, Aloha Parade floatlike, made way for the exit, where a bright Sunday afternoon loomed. As she passed our hostess, Auntie threw a big smile at the lady — and then said, with dead-on inflection: "Good things heah ... but kill the dragon, honey. This ain't no theme park."

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The Straight Dope



ILLUSTRATION: SUG BOONCHING

Why don't humans have blue or green hair? Insects have these hues, birds are so plumaged, and even the mandrill baboon has blue pigmentation on the face. We humans have blue or green eyes, so the ability to produce the colors in question is present. So why, oh why, must we resort to artificial means to achieve blue or green hair? And I don't mean the sort of "blue rinse" fashionable for ladies of a certain age. I mean royal blue, sky blue, even Wedgewood blue. As for green, I rather fancy a shimmering Kelly green. —Al in Beantown

Al, if you were in high school now, you would be on the cutting edge. There are two lines of thought on why green, blue, etc., don't naturally occur. The first is that all kids born with such hair due to random mutation were spontaneously murdered by their parents, obviously a highly retro point of view. The second is that green and blue confer no reproductive advantage, a contention that, at the risk of sounding a little retro myself, is not going to get any argument from me.

Beyond that it is difficult to say anything definite. As one member of the Straight Dope Science Advisory Board plaintively notes, "Why don't humans have beaks?" However, the SDSAB has come up with the following thoughts:

(1) In animals bright colors are a means of sexual display. For this purpose we humans have thong bikinis and bicep tattoos or, more seriously, enlarged mammary glands and (potentially) long head hair of whatever color. Hair color, it is widely thought, originally served the purely practical purpose of shielding us from the sun, which is why peoples indigenous to northern climates tend to be blond (less of the protective pigment melanin) while those living farther south tend to be brunettes. That does leave us with the difficulty of explaining red hair, but we'll leave that to another day and, with luck, another columnist.

(2) Hair-color variation may be more complicated than you think. Mark Lomas of Cambridge, England (Cecil has been fooling around on the Internet again), offers the following illustrative tidbit: A disproportionate number of the cats found run over by cars on British roads are white. Why? Turns out white cats are usually deaf and are saved from otherwise certain extinction only by the humans who breed them. Lomas' point is that the genetic change nec-

essary to obtain blue or green hair in humans might have disastrous side effects that would prevent the trait from being passed on.

But there may be more to it. Lomas notes that green and blue hair in humans is not merely rare, it's unheard of. That suggests that adding another shade to the usual human hair-color palette might require simultaneous changes to multiple genes or a succession of mutations spanning several generations, both highly unlikely events. Darn.

What is quanza/kwanza/kwaanza? From a two-minute discussion at a party, I gather it is some sort of multiday African-American celebration around Christmas time, but exactly what is being celebrated, or even how it is spelled, did not make it through the din. Surely you can help on both counts. —J. McCurdy, Western Springs, Ill.

It's Kwanzaa, white eyes. It's a seven-day celebration of African heritage extending from Dec. 26 through Jan. 1. Started by L.A. black activist Maulana Ron Karenga in 1966 in the aftermath of the Watts riots, Kwanzaa is modeled on African harvest festivals (the name means "first fruits" in Swahili). December is a little late for the harvest, of course, and the timing suggests that the celebration's supposed to be an alternative to Christmas. Not true, supporters say; most celebrators, largely middle-class African Americans (plus a lot of African Canadians, African Caribbeans and even African Africans), observe both Christmas and Kwanzaa. Each day of Kwanzaa is devoted to one of seven principles: *umoja* (unity), *kujichagulia* (self-determination), *ujima* (collective work and responsibility), *ujamaa* (cooperative economics), *nia* (purpose), *kuumba* (creativity) and *imani* (faith). There are various family rites and, on Dec. 31, a feast called *karamu*, often a major social event. The big challenge in the eyes of many: keeping Kwanzaa noncommercial. I note that a 1989 article on the subject in *Essence* concludes with a lavish photo spread of folks decked out in fancy Kwanzaa duds, suggesting that for a jaded few the celebration has an eighth principle: moola.

Cecil Adams

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