

the hottest HALLOWEEN CALENDAR in town!

Masked Transit

By Pat Tummons and Julia Steele

Just when you thought you'd seen it all — the gag order, the sanitized bid report, the incessant and deceptive propaganda campaign, the ballooning price tag, the lawsuit — there's more. Recently, the House Public Works and Transportation Committee approved \$618 mil-



lion of federal money for Honolulu's rapid transit project, prompting Rep. Neil Abercrombie to crow, "I think it's a tribute to our efforts in Congress" (referring to the Hawaii delegation). More likely, the allocation of the money is actually a tribute to the power of lobbyists in the nation's capitol. Here's **Continued on Page 3**

8
Life in Hell

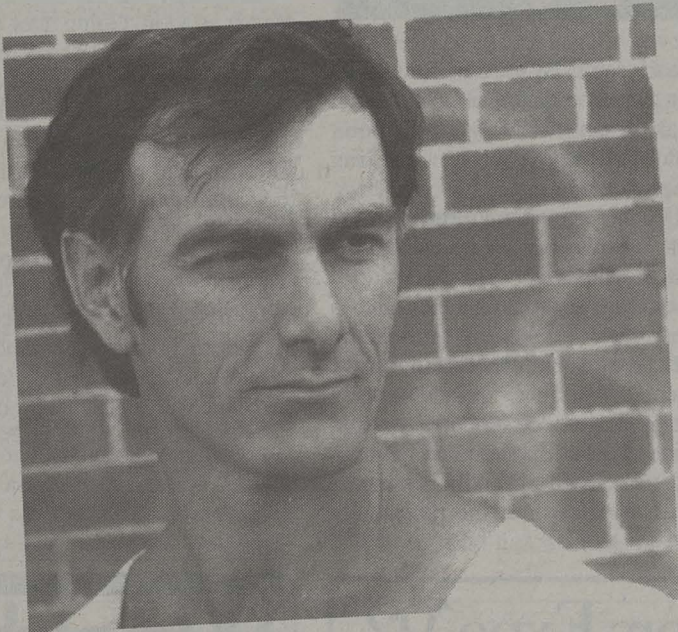
9
Straight Dope

11
Sunset Surf Shop

H O N O L U L U

Weekly

Volume 1, Issue 16, October 30, 1991



Saylesmanship

By all appearances, John Sayles has had the kind of career that most aspiring writers and filmmakers would cheerfully kill for.

His first short story won an O. Henry Award. He published his first novel, *Pride of the Bimbos*, at age 25. His directorial debut in *Return of the Secaucus 7* was a critical success and developed a strong cult following. Sure, he spent some time

and *The Howling*.

The MacArthur Foundation bestowed a no-strings-attached "genius" grant upon him. He published three more books, sold more screenplays, and made more films, some independently, some for major studios. Bruce Springsteen asked him to direct three rock videos. He created *Shannon's Deal*, a highly-regarded (though low-rated) series for NBC.

Despite that significant body of work, John Sayles is by no means a household name. He may never be. And it's probably not something that concerns him much, as long as he **Continued on Page 7**

Making Movies that Matter
by Michael Berry

How Good Are

Your Daily

Newspapers?

A Critique by the Honolulu Community Media Council

Almost everyone loves to complain about the dailies. But just how valid is the criticism of Honolulu's two newspapers? This summer, the Honolulu-Community Media Council decided to try to find out. The group undertook a study of the two most influential voices in the state: The Honolulu Advertiser and the Honolulu Star-Bulletin. The council commissioned four retired Mainland newspaper editors to analyze both papers; they computed the ratio of editorial coverage to ads and compared this ratio to national averages; they conducted a survey of close to 400 island residents involved in public policy-making or local government; and they spoke with current and former staff members of the dailies.

Not everyone was thrilled at the prospect of such an examination. The **Continued on Page 4**

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What was Halloween once? It was a pagan celebration to remember the dead and acknowledge that they might come back to visit — and do harm.

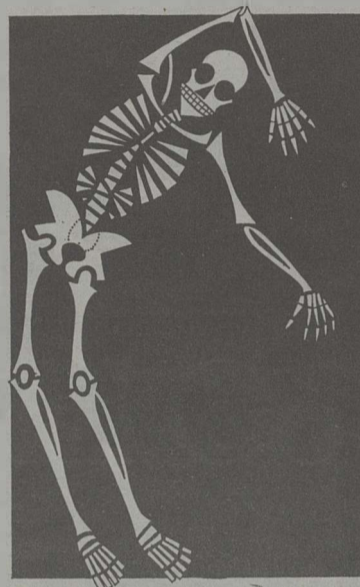
The holiday came from Europe and found its roots in the United States in the late 1800s, primarily through Irish immigrants. Clearly, though, Halloween crosses lines of culture for the fear of unseen things is universal. With time and the advent of technology, Americans have become generally less superstitious. But those elemental fears still linger enough to be indulged in slasher movies and scary novels — and in Halloween,

DeSoto Brown

which allows us to dress up and release our dark forces should we choose to.

Halloween wasn't always the big deal in Honolulu that it is today. In the 1930s, adults could attend special shows at nightclubs like the Alexander Young Hotel Roof Garden in downtown Honolulu. By the late 1940s, there were community gatherings sponsored by the city Parks Department. By 1955, the custom of trick or treating had been established here, as it had on the Mainland. The now quintessential Halloween ritual was probably created as a way for homeowners to avoid the Halloween vandalism that had become a tradition as early as the '20s. The theory seems to have been that by giving in to extortion demands from the little monsters, you could escape their wrath. (Eventually the "tricks" died out, at

The Evolution of a Hawaiian Halloween



least locally.) By the time I was making the rounds in the '60s, Halloween was observed widely, to the point that stores were holding "Spooktacular Sales."

When I grew up, I didn't want to let Halloween go. Interestingly, a lot of other baby boomers didn't seem to want to, either. We put on costumes and went to parties and discos and bars. Increasingly, we went to Waikiki to see and be seen, until Halloween became the district's biggest spontaneous event of the year. Today, Waikiki is jammed with traffic, sidewalk parades of

costumed freaks and gawking onlookers. Even downtown, super-market cashiers and bank tellers go to work in costume, and the normally staid business district takes on a masquerade festivity.

Speaking of festive events, remember the Iraj Sayah parties of the '80s? Sayah, a man with bucks to burn, threw a series of huge costume fetes each Halloween. Each year the list of invitees ballooned (the last, held in 1986, had more than 13,000) as did the size of the locales (Castle Park, Sea Life Park, the Waikiki Shell). It got to where these "parties" seemed more like crowds of wandering souls. Rumor had it that this was all an elaborate scheme by the host to get the names and phone numbers of attractive women since everyone had to fill out a form with a photo to get an invitation. Anyway, after a few years, Sayah called a halt to the whole thing by moving to the Mainland, so then it was back to the streets.

Halloween was my favorite time of year as a kid. Going door to door in a costume and then digging through the canny spoils was pretty good but the best part was the seasonal decor. After days of whining and pleading, the cardboard skeletons and rubber masks were taken out of storage. The night itself became an elaborate display of blood-spattered dummies, dry ice, all with parental acquiescence. Like my parents in the past, my indulgent co-workers today let me decorate our office with all the traditional stuff — and I still love it. I guess some things never change. ■

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HONOLULU Weekly

Vol. 1, No. 16
October 30, 1991

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Honolulu Weekly

ISSN #1057-414X

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1200 College Walk, Suite 212

Honolulu, Hawaii 96817

Telephone: 808 528-1475

Subscriptions:

\$50/six months \$75/year

Masked Transit

Continued from Page 1

what else the Weekly has learned about the selection and funding of the proposed rapid transit system for Honolulu:

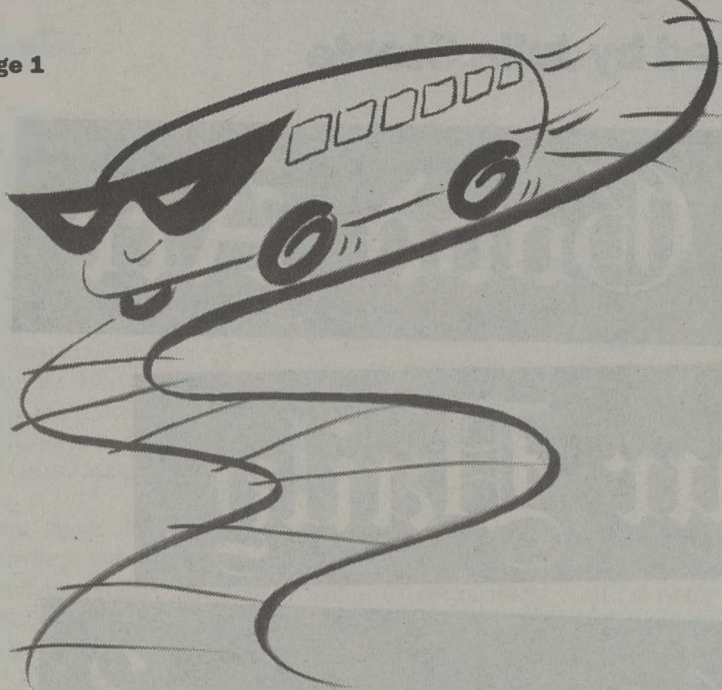
Fact One: Last year, bypassing regulations, the state hired a Washington lobbying group, the McNair Group, to help secure federal funding for the rapid transit project, at a cost of \$305,000;

Fact Two: The McNair Group has also represented Westinghouse Electric Corp. in the past — the same Westinghouse that is a partner in AEG Westinghouse, a member of the consortium selected to build the city's transit system;

Fact Three: A former employee of the state Department of Transportation was working for the McNair Group when the firm was hired by the state to lobby for transit funds;

Fact Four: AEG Westinghouse, currently on a roll in the city, late last year won a \$217 million contract to build an automated people mover system at the Honolulu airport — without ever making a bid.

Last year, Mayor Frank Fasi and Gov. John Waihee traveled to Washington to secure federal funding for the proposed transit system. While there, the two engaged the services of the McNair Group, though they failed to notify the Department of Accounting and General Services of the fact until January of 1991. In January, the Department of Transportation asked DAGS to



approve a \$305,000 after-the-fact contract with the McNair Group. (The McNair Group was not unknown to the DOT; in the past, it had, for \$200,000, helped the department win special Congressional favors.)

The McNair Group put five people on the mass transit lobbying project, at rates ranging from \$100 to \$150 an hour. Among the five were Kathy Gallegos and Olga Wilson.

Gallegos, according to *Washington Representatives*, a reference book of lobbyists, had lobbied for Westinghouse Electric Corp., which had also engaged the services of the McNair Group. Denis Dwyer, the McNair rep who is heading up the state's lobbying efforts on mass transit for the McNair Group, in a recent phone interview denied that the Group was representing Westinghouse at the time that it was engaged by the DOT, though he acknowledged the firm had represented Westinghouse in the past.

Wilson, who had worked for the

Department of Transportation until October of 1989, joined the McNair Group in October of 1990. According to DOT spokesperson Marilyn Kali, Wilson was hired by the McNair Group to help the Group "transition into" the sorts of projects that she had been working on in Honolulu. (Wilson left the McNair Group in mid-'91.)

AEG Westinghouse is doing well in Honolulu. Last

November, the DOT released an evaluation of four proposals to build a people mover system for the airport, recommending that AEG Westinghouse be exempted from bidding requirements and awarded the contract. The department advertised for proposals to build the system on July 17, 1990; held a mandatory pre-submittal conference for all interested bidders two weeks later, on Aug. 1; and set a deadline of Sept. 7, 1990, for submittal of proposals, a mere seven weeks after the first ad had appeared. With such a tight deadline, it's no surprise that only four parties submitted proposals. Only AEG Westinghouse's was judged satisfactory. In a memo to DAGS dated Dec. 13, 1990, Edward Hirata, Director of Transportation, sought authority to award a \$217.109 million contract to AEG Westinghouse for the people mover without going through the standard competitive bidding process. The request was approved on Dec. 31, 1990. ■

Letters

Dear Editor:

After reading your 8/28 issue, I had to write you about the excellent quality of your publication. The articles were perceptive and well-written. I read the daily papers here in about 5-8 minutes. I also, by habit and necessity, read the New York Times every day. Otherwise, you'd never know what's going on. Your paper fills a real gap on the local level—intelligent, articulate, and complex pieces.

Sincerely,

Peter J. Herman
Honolulu

P.S. Best of Luck!

Dear Editor:

Unaccustomed as I am to defending the Honolulu Advertiser, I feel I must do so in reaction to Dan Boylan's petty article in the Oct. 2 issue of Honolulu Weekly. The Advertiser deserves praise for reprinting the Wall Street Journal article on "Broken Promise: Hawaiians Wait in Vain—How

Everyone Got Hawaiian Homelands Except Hawaiians."

When I read the original articles in the Star-Bulletin and Advertiser, I was disappointed that there were so few quotes from the Journal's story. I wondered why neither newspaper reprinted the whole article and thus I was pleased that the Sunday paper performed this public service.

Boylan confesses he is "not a journalist by training," but as a professor and a longtime writer about the political scene, he should know the difference between an editorial—the opinion of the newspaper—and a sidebar—a secondary story giving some additional information to the main story. What he criticizes as an editorial is in reality a sidebar, giving the background of the Journal writer. It gave me facts I wanted to know about Pulitzer Prize winning reporter Susan Faludi and I could discount the disparaging remarks by noting their sources.

OK, so Boylan gets a failing grade on this article. But give us more Boylan in Honolulu Weekly, per-

haps weekly. He normally makes good sense and we need his point of view.

Sincerely yours,

Charles E. Frankel
Honolulu

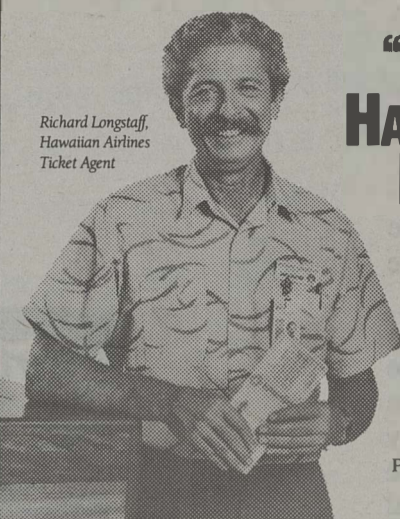
Corrections and additions

The sentence in last week's article "Rent Check" should read "The law requires the landlord to pay for ordinary wear and tear, which *doesn't* include things like cigarette burns on the couch, broken windows or large rips in the carpeting."

Catania Restaurant is located at 2671 S. King St. (949-3545).

Corrections to "Bad Effluence" (10/16): the Sand Island solids removal rate is approximately 40 percent; the ocean engineer is Edward Noda.

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Continued from Page 1

Advertiser's editor, Gerry Keir, wrote the head of the media council, Fletcher Knebel, to announce his resignation from the group as a result of the study. Advertiser editor-at-large George Chaplin expressed his displeasure at the idea of the study, but he remained on the council.

Why was the study conducted? Knebel says over the last two or three years, the council has intermittently hosted speakers who have severely criticized the local papers. In addition, Knebel says, "There was a feeling among several on the council that the Honolulu papers were not big-time papers, but they were making a lot of money." So the group decided to see if industry professionals and the community shared their concerns and criticisms.

After several months of study, the council emerged with hundreds of pages of analysis and 15 specific recommendations for changes in the city's two daily papers.

They are:

Print more news

The council's analysis of the relationship between editorial content and advertising revealed that both Hawaii newspapers carry less news in relation to advertising than the average American paper, despite the fact that the "news hole" (the amount of space reserved for hard news) in both papers has increased since 1987. Using a formula employed for the American Newspaper Publishers Association to determine advertising percentages, the council computed that the Advertiser carries 36.7 percent editorial to 63.3 percent ads. The Star-Bulletin was found to carry 38.5 percent editorial and 61.5 percent ads. The national newspaper average is 39.2 percent editorial to 60.8 percent ads. The Sunday Star-Bulletin & Advertiser had 27.7 percent edi-

torial and 72.3 percent, compared to the national average of 30.1 percent editorial and 69.9 percent ads.

Increase national and foreign coverage

The council pointed to the Advertiser's single "Global" page as a "bizarre example of the deficiency" in national and international coverage.

Ban advertising from the op-ed page

The op-ed page (located across from the editorial page) is, the council stated, "where a newspaper shows its character, sounds its voice and tells the world where it stands. Our dailies lower their voice and dignity by giving over half the op-ed page to advertising, the Star-Bulletin about half the time and the Advertiser usu-

A Critique by the Honolulu Community Media Council

Edited by Julia Steele

Hobo Hood Are

Your Daily

Newspapers?

The Honolulu Advertiser

THURSDAY, October 24, 1991

Stevens, 2 others denied bail

Magistrate told of phone threat against witness

By Ken Kobayashi
Advertiser Courts Writer

was told that Sequin, from prison, made a call to a potential witness warning about "ratting" to the police.

A deputy U.S. marshal testified that the telephone call was made in the Oahu Prison in Honolulu.

ally five mornings out of six."

Establish Washington correspondents

Both papers currently do a mediocre job covering Washington, D.C., according to the council. The group suggests full-time staff members in the nation's capitol.

Improve the design and the quality of the printing

The council called for superior printing, clearer photographs and more color.

Make investigative reporting part of the daily routine

The council accuses the dailies of "reluctance to uncover cronyism, illegal acts and corruption among the powerful." It recommends more "lean hard investigative reporting (be) part of the routine."

Encourage reporters to dig more

"Except for big spot stories and island emergencies, when both papers exhibit their best potential, an easy-going climate pervades the city (news) rooms," the council wrote, pointing out that the dailies are repeatedly scooped by out-of-town newspapers and smaller Oahu publi-

cations such as Hawaii Monitor and Environment Hawaii, both of which are staffed by only one person.

Give bonuses to reporters who scoop the rival paper

"The two editorial arms of the joint business operation show little inclination to beat the other daily to news... Competitive ardor gives an edge and a bite to news coverage," the council wrote; it recommended each paper should resolve to scoop its rival at least twice a week on major stories and award bonuses to reporters who score significant exclusives.

Name and train specialists to cover ethnic Hawaiian affairs

"In a field crying for expertise and sensitivity, the dailies have no experts," wrote the council. "Few reporters have even an elementary understanding of the issues."

Establish a newsmagazine in the Sunday paper that will run features on Hawaii

The council recommends a magazine section in the Sunday paper for "solid" features about people, places, projects and history throughout the state.

Cut back on self-promotion

The council called some past episodes of self-coverage "nauseating," citing an incident when the Star-Bulletin devoted, at the expense of hard news, entire pages to meetings in Hawaii by the Gannett board. Modesty becomes you, was the council's general advice.

Name a contentious local columnist who hungers for controversy, never fears to goad Hawaii's sacred cows

"Where's the beef?" the council wanted to know.

Cover the island's richly varied spiritual life with sensitivity

The council called current religion coverage "routine to poor."

Cover local business and finance more thoroughly and vigorously

Print more sports news and cut down on the cheerleading

The Advertiser should add more sports, said the council. "The Star-Bulletin could establish a daily sports columnist with taut writing skills and a talent for stirring the animals."

Exactly what is the Honolulu Community-Media Council?

The group was founded 21 years ago by, among others, George Chaplin, then-editor of the Advertiser; A.A. "Bud" Smyser of the Star-Bulletin; the Rev. Claude DuTeil, who is best known for his work with the "peanut butter ministry" of IHS; and the Rev. Robert Fisk, the head of the Methodist Church in the state. (The founders are all still members.) According to Fletcher Knebel, the group grew out of two concerns. At the beginning of the '70s, a war was raging between then-Mayor, Frank Fasi, and the print media, particularly The Honolulu Advertiser. Knebel says the feud was a serious concern among the council founders. The other impetus for founding the council came from a large conference at the University of Hawaii on the role of the media — one of the major recommendations from con-

ference participants was the formation of an independent body that would examine issues that failed to appear in the media.

Knebel says over the years, the council has focused on mediating disputes between aggrieved individuals and the media. The most recent mediation case the council dealt with was between KGMB and the prosecutor's office; the last big print-related case was between the Star-Bulletin and Bishop Estate/Kamehameha Schools.

As for the group's mandate, Knebel says, "We have a clause in the constitution about looking toward the improvement of journalistic programs in the state."

The group currently has 45 members, who are all involved, or have been involved, in community affairs.

Four retired newspaper editors were asked to examine the dailies over the course of one week and share their thoughts and suggestions. An encapsulated look at key points made follows.

Martin Hayden, former editor-in-chief, Detroit News

I would argue that the news hole specifically and the editorial space in general are too limited... Honolulu citizens must get good broadcast news; if they don't they must be woefully uninformed as to what is going on in the rest of the United States and the world... unlike residents of Hawaii, most Mainland readers can economically subscribe to and get same day delivery of a New York Times, Wall Street Journal, Los Angeles Times or some other nearby publication. Island readers generally can not do this...

My chief complaint about the Honolulu papers concerns their general disregard of what is going on in the federal government. I would think the Advertiser is prosperous enough to maintain a Washington reporter and, certainly, it would be easy for the Gannett chain to have a man in their large Washington set-up to concentrate on Hawaii-oriented developments. Lack of such staffing keeps Hawaii ignorant as to what its own Congressmen are doing in Washington and at the same time encourages the papers' minimal attention to Washington news... As an editor I certainly would also try to have the opinion columns centered each day in one place, probably opposite the editorial page.

Richard Leonard, former editor, Milwaukee Journal

The Advertiser and the Star-Bulletin look faded. I recall when I lived in Honolulu I wondered if the ink pumps were working properly... Some of the advertising layouts contribute to an out-of-date image. The clutter, primitive illustrations and lack of creativity are reminiscent of early Sears & Roebuck catalogs... Concerning the percentage of space given to advertising, I can't find fault with either paper at this time of declining advertising revenue. I am more concerned with story count...

I have the feeling that the Advertiser is exactly what it wants to be — a fast read in the morning... I like what is in the Advertiser now. More money might give it more space, more stories, more detail. It would certainly be more satisfying to people hungry for news in the morning. My top priority... at the Advertiser would be to establish a desk that would be a combination think-tank and investigative reporting group. This desk would concentrate full time on the Hawaii aspect of every national or international story that involved Hawaii...

The Star-Bulletin is an afternoon paper heavyweight loaded with stories that do give a feeling of completeness to anyone willing to give them the time that they deserve... However, the Star-Bulletin is not easy to read. Some pages almost defy the reader because they are either too gray or jammed too tightly with news items. These pages cry for better design — a chance to live and breathe a little.

Kenneth MacDonald, former executive editor, Des Moines Register & Tribune

I would have two primary objectives: **First** Enlarge the space for "hard" news. By hard news I mean reports of

local, national and international events, excluding editorials, sports, comic strips, syndicated features, entertainment reviews and statistical matter such as stock market tables, weather reports, TV programs, etc. I did compare the national and international coverage in Honolulu on two days with that in other papers I read regularly. Several events covered in other newspapers were not mentioned in the Honolulu papers of the same dates... Among them: Defense Intelligence Agency report on Iraqi war casualties; Nixon on tape blaming Pentagon papers release on conspiracy in his administration; Fundamentalists at national convention of Baptists winning right to control church; Defense Department report on flaw in patriot missile; closing of nuclear plant urged by Union of Concerned Scientists; OPEC rejection of Iraqi request to lift ban on oil exports; and world financial leaders nix Gorbachev's request for money aid.

Second Increase the size of the reporting staff. Both of the Honolulu newspapers, and particularly the Advertiser, could be improved greatly, in my opinion, by more coverage of local news... I am not familiar with the broadcast news coverage in Honolulu but I suspect that if residents there do not find out in their newspaper what is really going on in their city hall, their Legislature, their various boards and commissions, they will never know. One week may not be an adequate period to judge local coverage. I found what appears to be thorough reporting of routine news — police activity, trials, deaths, public meetings, etc. I found very little beyond that. This is not necessarily criticism of the Honolulu editors. I suspect they realize they need more space for news and a larger reporting staff.

J. Richard Nokes, former editor, Portland Oregonian

The Advertiser:

At the bottom of all the problems with this morning newspaper is the shortage of news space... A secondary problem is staff size... The following would be specific recommendations:

The entire package should be examined. It is possible ground zero should be the starting point. The papers presently are Tweedle Dee and Tweedle Dum in appearance. The Advertiser needs to carve out a distinct identity... I would drop the extensive teasers on the left side of page 1 and thus create space for one or two more significant news stories... The Hawaii page should be more than a page. It should be a section with greatly expanded local and

island stories and features. Because I have seen the Advertiser sold on all the outer islands, I believe the Advertiser has a duty to provide real coverage... The Global page promises much but delivers little... Business and economic news is shorted... The editorial page... lacks depth... It is mandatory that the op-ed page be improved and enlarged... Entertainment should not be overdone and that frequently seems to be the case in both newspapers... The coverage of politics and government in Hawaii seems too cozy with the establishment...

The Star-Bulletin

Many of the observations concerning the Advertiser also apply to the Star-Bulletin... The sports pages seem singularly uninteresting... The editorial page is adequate, but the manpower appears decidedly skimpy...

I commend the use of color photography. Now more should be done on color graphics... I would install a localized Sunday Star-Bulletin magazine. It should be devoted heavily to Hawaiian history, Polynesian culture, ethnic groups, island personalities — and not to national subjects. Nor should it be a dumping ground for puzzles, canned features, etc... Star-Bulletin editors are to be congratulated for recent improvements, but with the deep pockets of the Gannett organization, even more should be done to make it a major league newspaper.

I make all these expensive suggestions with the full understanding that the bottom line is important and editors can not go completely hog-wild with the budget. A wise old boss of mine once remarked that before a newspaper can be a success, it must first be a successful business.



Even so, I am afraid the readers feel they are short-changed. I am often in the Islands and when acquaintances learn I am a retired editor from the Mainland, they invariably offer me adverse comments concerning the Honolulu papers... Of course, I have no knowledge of the joint operating agreement between the two papers. It might have some bearing on quality and budget.

Comments from the community on their daily newspapers...

...Very little investigative journalism. Hawaii is going down the tubes, selling out to the big money. There are some big stories (out) there, but both newspapers shy away from them...

...The only favorable thing I can say is that the Star-Bulletin and the Advertiser are consistent and fair — failing to cover major stories in all categories of news from every corner of the planet...

...The Star-Bulletin has improved considerably under the direction of the new crop of young staff members. The news hole has been increased and maintained, and editors are doing a very good job in taking advantage of Hawaii's time zone...

...I am disappointed the media do not provide more in-depth investigative coverage in advance of a public controversy instead of in response to it...

...More analytical reporting on local news. Too often (undoubtedly due to press deadlines) controversial matters are reported in the style of one side says "x" and the other side says "y" with no follow-up by the reporter getting rebuttals from either side or, more importantly, getting views from relatively disinterested knowledgeable persons on the subject...

...Should be providing in-depth coverage of local issues. Unfortunately, this usually boils down to tear-jerker or sensational stories about personal tragedy rather than serious discussion of current events...

...I read the Advertiser from cover to cover and I love it. The Star-Bulletin is excellent...

...If Hawaii's goal is to be an East-West resource, the newspapers are woefully inadequate in covering Pacific Rim news...

...All local media lick the boots of the local establishment that feeds them money...

...Overall, the Advertiser and Star-Bulletin are excellent newspapers that serve our community in fine fashion...

...Both papers tend to be cheerleaders/apologists for the administration (whether state, city or county) rather than objective reporters of fact...

...Advertiser editorials tend to be wishy-washy and written at approximately eighth- or ninth-grade level...

...A disproportionate share of the total space is sold to advertisers...

...I question the judgment of the Advertiser when on the first two days of the failed Russian coup it played Hurricane Bob over the Soviet story...

...Native Hawaiian issues are complex and deserving of more coverage and a "beat" in the papers... Hawaii is a small and close-knit community whose people are interested and involved in what's going on. And because of that, newspapering here could be productive, rewarding and fun. Unfortunately,

Continued on Page 11

Voices of the community

The council sent out a questionnaire designed to help uncover local opinions of the dailies. Their survey garnered some intriguing responses. It achieved a 53 percent response rate, with 397 questionnaires returned out of 750 sent out (425 went to Neighborhood Board members and 325 to people involved in setting or influencing public policy). The survey asked eight questions about the dailies, five of which appear here.

In the context of what you want from a newspaper, how would you rate this one?

| | Excellent | Good | Adequate | Poor | Bad |
|---------------|-----------|------|----------|------|-----|
| Advertiser | 4 | 23 | 47 | 22 | 4 |
| Star-Bulletin | 2 | 24 | 48 | 22 | 3 |
| Sunday SB&A | 4 | 33 | 40 | 19 | 3 |

How would you rate local news coverage?

| | Excellent | Good | Adequate | Poor | Bad |
|---------------|-----------|------|----------|------|-----|
| Advertiser | 12 | 43 | 32 | 10 | 3 |
| Star-Bulletin | 8 | 40 | 35 | 14 | 2 |
| Sunday SB&A | 4 | 40 | 38 | 15 | 3 |

How would you rate national news coverage?

| | Excellent | Good | Adequate | Poor | Bad |
|---------------|-----------|------|----------|------|-----|
| Advertiser | 4 | 18 | 48 | 25 | 5 |
| Star-Bulletin | 5 | 20 | 50 | 21 | 5 |
| Sunday SB&A | 5 | 26 | 40 | 24 | 5 |

How would you rate world coverage?

| | Excellent | Good | Adequate | Poor | Bad |
|---------------|-----------|------|----------|------|-----|
| Advertiser | 4 | 16 | 35 | 35 | 10 |
| Star-Bulletin | 4 | 16 | 36 | 36 | 9 |
| Sunday SB & A | 5 | 21 | 37 | 28 | 8 |

How would you rate the newspaper's service to the community?

| | Excellent | Good | Adequate | Poor | Bad |
|---------------|-----------|------|----------|------|-----|
| Advertiser | 7 | 25 | 39 | 24 | 6 |
| Star-Bulletin | 6 | 27 | 38 | 23 | 6 |
| Sunday SB & A | 8 | 28 | 36 | 23 | 5 |

CALENDAR

Oct 30- Nov 5

All calendar information must be received by noon on Wednesday two weeks before publication. Call 528-1185

Film

Criticism by Bob Green unless otherwise noted.

First Run

Brief reviews of selected first-run films in town. Confirm theaters, dates and times.

Boyz n the Hood John Singleton's screenplay and direction breathe life into this study of the deterioration of a black neighborhood in South Central Los Angeles. Recommended.

City of Hope See John Sayles article in this issue.

Cool as Ice This is the un-awaited Vanilla Ice story in which Ice will ride around on a motorcycle with a female companion. He will wear a loud jacket the likes of which no hipster would be caught dead in. I imagine some sort of music will also be dispensed; possibly Ice will ask some girl her cup size. Enjoy. — Mary Brennan

Curly Sue Gird your loins, it's another offering from Formula King John Hughes, a McMovie maker to rival Garry Marshall. The creator of the dreadful, enormously popular *Home Alone* gives the dead horse what sounds like another beating. A little bratty girl named Curly Sue is the world's smallest con artist. With James Belushi and Kelly Lynch. — M.B.

Dead Again Wunderkind director/actor Kenneth Branagh (who did a remake of *Henry VIII* in 1990) created this stylish if muddled thriller about past lives. In 1991, Branagh is a private eye named Church, and in 1949, he's a symphony conductor made up to look like Olivier's Maxim de Winter in Hitchcock's *Rebecca*.

Deceived A bargain-basement thriller with Goldie Hawn as a woman who discovers that the man she married is not who she thought he was. So what else is new? Hawn is skillful, but the movie really isn't very good — it won't jump-start her stalled career.

Double Impact Jean-Claude Van Damme climbs up another rung of the film stardom ladder.

Ernest Scared Stupid Alice, Woody Allen's last film, grossed \$6 million in the U.S. Ernest

goes to jail, the last Jim Varney movie, made nearly \$60 million. This new one, released just in time for Halloween, will probably do equally well. Go figure.

The Fisher King A buddy movie in mythic drag, Jeff Bridges (as a disc jockey with a psycholister who goes on a killing spree) actually manages to steal the show from Robin Williams (as a bum who befriends Bridges) — it's the best acting job Bridges has ever pulled off. As for all the metaphysical huffing and puffing — well, it should pay off: *The Fisher King* should find the Holy Grail (in Hollywood called The Oscar) that is awarded to those who proffer big box-office receipts and pseudo-profundity.

Frankie and Johnny Director Garry Marshall (*Pretty Woman*) and playwright Terrence McNally open up McNally's play about a slovenly, commitment-shy waitress (here essayed by Michelle Pfeiffer) who meets and is courted by a new cook (Al Pacino) in the NYC diner where they work. Al tries to be ingratiating to both Michelle and the audience, and Pfeiffer is cast against type. Is it Pfun? Is it Pfunny? Well, yes and no. It was better as a play, but McNally's script makes even Marshall's hamhanded direction look OK. For fans of the two leads only; others need not apply.

Freddy's Dead: The Final Nightmare The 3-D finale is as slapdash and ill thought out as the rest of this rehash, which is intent on squeezing the last drop of blood from the box office.

The Hitman A Chuck Norris thing. This time everyone's favorite death dispenser stars as a peace officer who "goes undercover to take on the Mob." Lordy, what will they think of next? Directed by Chuck's brother Aaron. — D.F.

House Party II Sequel to the popular, energetic black teen comedy about a pair of rappers (Kid N Play) and their misadventures on the way to house party. — M.B.

Late for Dinner W.D. Richter's wobbly little comedy emerges a fey winner after a slow and uncertain start. Two friends, frozen for 29 years, return to Santa Fe to stake a claim to what is left of their 1962 relationships. Warning: whimsy ahead.

Lionheart An earlier, lesser martial arts effort by heartthrob Jean-Claude "Bam-Bam" Van Damme.

Little Man Tate Jodie Foster's directorial debut — touted by the mainstream press as proof that women are having a better time of it in Hollywood these days — is a careful, well-crafted movie that never really gets inside its (autobiographical) subject: the child prodigy in a working-class world of ordinary people. Foster also acts in the film (as the child's mother); but the performances of Dianne Wiest and (former child prodigy) Harry Connick Jr. are what make this movie happen. Recommended.

Necessary Roughness An honest coach

struggles to make competitors of his loony college football players. It's almost too zany for words. In fact, get your gutbusting prevention girdle on before we go over the details. OK: The freshman quarterback is 34, the running backs are dyslexic lunatics, the field goal kicker is a gril — oh, no, wait a minute, that's a typo, the field goal kicker is a girl — and the wide receiver thinks helmets are for sissies. And really, unfortunately, that's all we have time for today. — M.B.

101 Dalmations The Disney empire has made a fresh \$50 million on the re-issue of this (beautifully done) animated feature. Recommended.

Other People's Money Danny DeVito stars as a money-grubbing corporate raider who is hoisted on his own petard. Gregory Peck is the upstanding CEO of a small New England utility; he sees the DeVito plot begin to hatch and sets his own counter-scheme in motion. With Piper Laurie and Penelope Ann Miller. — M.B.

Paradise Don Johnson and Melanie Griffith together again for the first time. Between Johnson's pouty narcissism and Griffith's bad-little-girl voice, this melodrama — about a marriage saved by the love of a child — is not all it should be. The two performers are often good, but when they lapse into repose they look and sound like showbiz carries.

Ricochet When someone speaks disparagingly of "Hollywood" movies, they tend to mean tasteless, incoherent, violent exploitations pandering to the lowest common denominator. This film — starring Denzel Washington as a cop turned politician whose life goes haywire when he's framed by a psychopath (John Lithgow) — is exhibit "A." How Washington and Lithgow got involved in this film is a mystery; if you harbor any respect for them, maybe you don't want to think about it.

Robin Hood The movie that robs from the poor (the audience) and gives to the rich (guess who).

Shattered Wolfgang Peterson the director (*Das Boot*) is betrayed by Wolfgang Peterson the scriptwriter. *Shattered* is slickly put together, fussily edited and haunted by Hitchcock's shifting-identity piece, *Vertigo*. Like *Vertigo*, *Shattered* is set in San Francisco, has a scene shot in the redwoods and aims to examine what violence does to the Self. The Honolulu audience had this one sussed in about 20 minutes and when the "revelation" came, we sighed with disappointment. Stay home and rent *Vertigo*.

Suburban Commando Hulk Hogan rents a room from Shelley Duvall. If that isn't shocking enough, the Hulkster, everyone's favorite ex-steroid user, turns out to be an outer-space alien being pursued by a bounty-hunter.

The Super Oscar-winner Joe Pesci, sporting a handsome guy's toupee, stars in this comedy-drama about a slumlord sentenced to live in one of his own run-down projects.

Terminator 2 Recommended. The real stars of this visceral production are the computer imagists who whipped up the visuals.

Two Evil Eyes Horror directors George Romero (*Night of the Living Dead*) and Dario Argento (*Dawn of the Dead*) unite (if that's the word) to co-direct this new horror-thriller. It's got an R rating, which probably means the ooze and goo are nonstop.

Short Run & Revival

Apocalypse 3:16 (1963) Local filmmaker Martin Charlot's experimental narrative is the story of Tom, a Hawaiian artist in search of a spiritual center. He meets an elderly man with a metaphysical presence, then begins a slide into the dark side. "The film jumps dangerously between exterior and interior, behavior and motivation, material and spiritual," writes an Academy reviewer, "in a way that subverts these distinctions and leads the viewer to approach the causal links of the storytelling chain in a new way." — D.F. Academy Theatre, 900 S. Beretania St.: Wed. 10/30, 7:30 p.m. \$4. 538-1006

Cross My Heart (1990) Grand prize winner in two 1990 European film festivals, this French film cunningly explores the secret bonds of childhood friendship. When a young boy's single mother dies, his band of 12-year-old friends unite to keep him within their circle, convincing (nearly) everyone that the mother is still alive so that Martin

will not be sent away. The hoax works... but how long will it last? In the tradition of Truffaut's *400 Blows* and Jack Clayton's *Our Mother's House*, this charming film manages to be deeply resonant. Recommended. Academy Theatre, 900 S. Beretania St.: Fri. 11/1, & Sat. 11/2, 7:30 p.m.; Sun 11/3, 4 p.m. \$4. 538-1006

Dying Young Hurry, hurry, hurry! Your last chance to see *Dying Young* before it's retitled for the rest of the world. *Choice of Love* is the new monicker the disappointed studio is using to try to pump some life into this moribund tale in which Julia Roberts (playing yet another bought young thing) nurses terminal Campbell Scott (a denizen of the upper class) — and, and... falls in love with him! But Scott's daddy no like. And so on. Misdirected by Joel Schumacher. *Hemeway Theatre*, UH Manoa Campus: Wed. 10/30 - Sun. 11/3, 6 & 8 p.m. \$3.50. 956-6468

The Films of Yoko Ono (1966-82) A series of experimental films of varying lengths by Ono, these once-radical forays into cinematic byways now look almost like period pieces.

gud and Martin Sheen. This film is being put on for free by the Clean Air Team and the Jhamandas Watumull Fund to commemorate the first anniversary of Gandhi's statue in Kapiolani Park. *Cinerama Theater*, King and Kalakaua: Wed. 10/30, 1 p.m. Tickets will be given out on the sidewalk in front of the theater starting at 11 a.m. Doors open at noon. 944-0804

Iron & Silk (1990) Mark Salzman plays himself in this autobiographical story of an American who goes to China to teach English and study martial arts. Salzman is a bit stiff as an actor, but his winning spirit invites forgiveness. The real stars here are Pan Qingfu, Salzman's real-life martial-arts master, and the Chinese actors who play his English students. Directed by Shirley Sun (*The Great Wall*). *UH Foreign Film Society*, Physical Science Building, rm. 217, UH Manoa campus: Fri. 11/1 & Sat. 11/2, 7 & 9 p.m. \$4.50.

Mad Love Karl "Poppa" Freund directed this horror tale with European star Peter Lorre in his first American film. Lorre, who gave one of the best film performances ever in

Music Pick



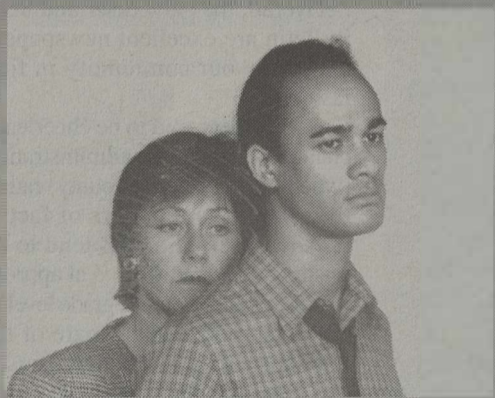
The North American Bush Band (among others) will sing a song for peace at the Ho'omaluhia festival.

All We Are Saying...

Sick of fights at concerts? You should do just fine this Friday at **Ho'omaluhia (To Make Peace)**, a free music festival at Andrews Amphitheatre in honor of national Peace and Justice Week. On the program are a variety of musicians representing a wide spectrum of genres: reggae from *Hawaii Amplified Poetry Ensemble*, jazz and funk from the *North American Bush Band*, New England traditional from *The Cast Offs*, classical from the *Honolulu Symphony String Quartet*, a cappella vocal music from *Testimony* and folk from assorted musicians of *Our Back Porch*.

Ho'omaluhia Peace Concert: Andrews Amphitheatre, UH Manoa campus: Fri. 11/1, 7 p.m. Free. 956-6944

Theater Pick



Guy Deacon and Kate Wilson in the Aussie epic *The Blind Giant Is Dancing*.

Waltzing Giant

If it's an epic theater experience you crave, you're in luck — UH drama prof

Dr. Dennis "Mr. Epic" Carroll (*The Oresteia*) is bringing another one to UH's Kennedy Theatre, starting Friday. It's *The Blind Giant Is Dancing*, an award-winning political drama by Australian playwright Stephen Sewell. The three-hour play offers an alternative Australian present: An idealistic socialist rises to power (suffering, along the way, a slight side effect: the utter loss of his morals) and attempts to build a new equality-based Oz freed from the economic whims of other nations (goodness, could that mean us?). Political correctness aside, this one's also got "sexually explicit" and "powerfully violent" scenes. Sounds bonzer — throw another Fascist on the barbie for me, mate.

The Blind Giant is Dancing: Kennedy Theatre, UH Manoa campus: Opens Fri, Nov. 1, 7:30 p.m. Runs Nov. 2, 7, 8, & 9, 7:30 p.m. & Nov. 10, 2 p.m. \$8. 956-7655

(Above and below) Scenes from *City of Hope*.

Saylesmanship

can continue to do the projects that interest him, as personal and as quirky as they might be.

Eating Italian, Sayles is affable and relaxed, despite being at the tail end of a frantic book tour organized by Harper Collins, the publisher of his latest novel, *Los Gusanos*. Accompanied by Maggie Renzi, his long-time producer, co-star and significant other, he's happy to chat while snacking on calamari and focaccia.

City of Hope reunites the two with four stars from their previous movies, *Brother From Another Planet*'s Joe Morton, Vincent Spano from *Baby, It's You*, *Matewan*'s Chris Cooper and David Strathairn of *Eight Men Out*. It also features Tony Lo Bianco, Jace Alexander, Miriam Colon and, as Sayles puts it, "a cast of dozens."

Sayles says, "It's set in a small Eastern city (the fictional Hudson City, New Jersey) and is about melting-pot politics, the way American politics are as much practical as ideological; as much about race, ethnicity, family, real estate and neighborhoods as they are about Democrats and Republicans."

According to its director, *City of Hope* features "one character who's trying to break out, and one trying to break in." Spano plays the son of a contractor (Lo Bianco) who's hooked heavily into the city's patronage system. When the younger man quits his no-show construction job, he starts to "realize how hard it is to get out of that system once you have all those bonds, bonds you may not have made yourself but were there before you grew up."

Morton plays the would-be insider, a professor who becomes the city's first black councilmember. He discovers that "it's not his own personal sense of honor and duty that's being questioned, but that he's being asked to be a politician like all the ones before him, to take the side of his constituents even when he knows something might be wrong."

These are just two of the many plot threads that weave throughout

City of Hope
is currently
playing at the
Varsity Theatre

the film. Sayles says, "The movie is like a knot, a whole bunch of story strands that eventually bind together." The visual style of the movie is similarly Byzantine, featuring many shots that start with one character, catch another on the fly, and head off in a totally different direction.

Municipal wheeling-and-dealing may be the overt subject of *City of Hope*, but virtually all Sayles' work, whether for the screen or the page, has dealt with political issues on some level. Asked whether this may work to his disadvantage at the box office, since mainstream audiences are often believed to be skittish of anything that might make them think too hard, Sayles professes not to be concerned.

"Haskell Wexler (the legendary cinematographer), who worked with us on *Matewan*, always talks about how all movies are political. It's just that the ones which look at life in a way that is not mainstream are the one that get called 'political.' So if you really think about it, a movie like *Adventures in Babysitting* is an extremely political movie. It

has all kinds of attitudes about what cities are, who black people are, who's frightening, what's a pleasant situation, what's not."

Unlike Sayles' last film, *Eight Men Out*, *City of Hope* is an independent production, shot in Cincinnati to avoid the costs and hassles of filming in New Jersey, where there are always traffic jams or airplanes drowning out the dialogue.

Will he ever direct another picture for a major studio? Sayles says, "I really don't know. I don't think I'll work without assurance that I'll have final cut and casting control. On *Eight Men Out*, the studio and I had agreed about the cast before we made the final deal to do the film. And once I told them in the contract that this movie would be two hours or under, that I couldn't hand them a five-hour masterpiece and complain about them cutting it, then they felt comfortable enough to leave me alone."

Do the folks who run the major studios understand what Sayles is up to? "I don't think they think about me much," he says. "Some people say, 'Why doesn't he make a real movie?', but others say, 'I know what he's doing, but that's not what we're doing.' I'm always running into low-to-mid-level studio people who say, 'I really like your movies. I wish we could make one someday.' That's the way it goes."

Sayles has plenty of projects to keep himself occupied even if the majors never come knocking again. He's adapted Michael Dorris' *Yellow Rafi in Blue Water* into two screenplays and hopes eventually to get financing for filming them. For *Silence of the Lambs* director Jonathan Demme, he's currently writing a screenplay about the sinking of the *USS Indianapolis* during World War II.

Also in the works is a still-untitled screenplay for a film Sayles plans to start shooting in Louisiana next month. "It's about the relationship between two women," he says, "one who's paralyzed and the other who's her caretaker. It's going to be a comedy, we hope."

Source: SF Weekly

ern" scare film. Director James Whale (1931's *Frankenstein*) manages to both honor and parody the (largely) 19th-century conventions of the horror story. We know these conventions; we are thoroughly familiar with them. Yet Whale and his cast — Boris Karloff, Charles Laughton, Raymond Massey, Eva Moore — make this travelers-see-refuge-in-a-mysterious-mansion movie work, in terms of both scares and laughs. An entertaining little cult classic. Recommended. *Movie Museum*, 3566 Harding Ave.: Wed. 10/30, 8 p.m. \$5. 735-8771

Music

Concerts

Autumn Voices Soprano Vicki Gorman leads the Galliard String Quartet in a tribute to the American composer Samuel Barber. On the program are Barber's *Dover Beach* and *String Quartet*, plus Haydn's *Quartet in G minor*. *Lutheran Church of Honolulu*, 1730 Punahou St.: Mon. 11/4, 8 p.m. \$12. 528-2578

Elvin Bishop With over 20 years of performing and a dozen albums under his hand-tooled belt, Bishop is one of those rock 'n' roll diehards who have aged gracefully yet kept the music fresh. After picking up the rudiments of blues- and country-flavored rock as a youth in Tulsa, Okla., Bishop moved to Chicago to attend college on a National Merit Scholarship. He wound up majoring in The Boogie as a guitarist for The Paul Butterfield Blues Band. In the late '60s, he beat it to San Francisco, where he has since resided as one of that town's many hip-grinding institutions. *Pink's Garage*, 955 Waimanu St.: Wed. 10/30, 8 p.m. \$10 advance, \$12.50 at the door. Two drink minimum. 537-1555

Halloween Midnight Concert Featuring local hard-rock acts Gioni and the Noize. *Pink's Garage*, 955 Waimanu St.: Thur. 10/31, midnight. Call for prices. 537-1555

Ho'omaluhia Peace Concert See Music Pick.

Mozart Vesper Service This Honolulu Symphony/Lutheran Church tribute to Mozart in honor of the 200th anniversary of his death features the rarely performed *Vesperae de Domenica* and *Ave verum corpus*. *St. Peter's Episcopal Church*, 1317 Queen Emma St.: Sat. 11/2, 8 p.m. Free. 941-2566

Tuba Concerto This installment of the Honolulu Symphony's Great Performances series features the Symphony's 20-year-old Principle Tuba, Anthony Kniffen, soloing in John Williams' *Tuba Concerto*. Also on the program is Mahler's *Symphony No. 5*. *Blaisdell Concert Hall*, 777 Ward Ave.: Sun 11/3, 4 p.m. & Tue., 11/5, 8 p.m. \$9 - \$25. 537-6191

Dave Wakling and Dubtet Mosh it up, mon. This hot-off-the-presses L.A. outfit features several members of the now-defunct Untouchables. *Pink's Garage*, 955 Waimanu St.: Fri. 11/1 & Sat. 11/2, 8 p.m. \$12.50 advance, \$15 at the door. Two drink minimum. 537-1555

Club Acts

Band schedules are subject to change. Please call venues for latest information. Consult the Live Music Venues list for locations and phone numbers.

30/Wednesday

Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Eden Dance Rock; *Wave Waikiki*.
Entourage Contemporary; *Nick's Fish-market*.
Ernie Shea Jazz; *Mabina Lounge*.
Fiji Reggae, Contemporary; *Fast Eddie's*.
Hawaii Amplified Poetry Ensemble Reggae; *Anna Bannanas*.
Horizon Contemporary; *Spindrift Kabala*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*.
Joel Kurasaki Jazz; *Orson's*.
Jon Basebase Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Monterey Bay Cannery Ward*.
Kawika Finrock Variety; *Monterey Bay Cannery Outrigger*.
Keoa Variety; *Jolly Roger East*.
Kontrast Rock; *Moose McGillycuddy's Waikiki*.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.
Live Paradise Variety; *Waikiki Broiler*.

Loretta Ables Trio Jazz; *Lewers Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Nalu Variety; *Monterey Bay Cannery Pearl-ridge*.
No Excuse Dance; *Black Orchid*. 9 p.m.
Pam Gamboa Top 40; *Paradise Lounge*.
Raga & Star Williams Jazz; *New Orleans Bistro*.
True Colors Hawaiian; *Hot Rod Cafe*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.
Willie K. Contemporary Hawaiian; *Malia's Cantina*.

31/Thursday

Alakai Contemporary Hawaiian; *Jolly Roger East*.
Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Backstreet Blues; *Jaron's Kailua*. 8 p.m.
Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Blues Bandits Blues; *The Landing*.
Brother Noland Hawaiian; *Monterey Bay Cannery Ward*.
Eden Dance Rock; *Wave Waikiki*.
Entourage Contemporary; *Nick's Fish-market*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*.
Joel Kurasaki Jazz; *Orson's*.
Jon Basebase Contemporary; *Horatio's*.
Kawika Finrock Variety; *Monterey Bay Cannery Outrigger*.
Keoa Variety; *Jolly Roger East*.
Kontrast Rock; *Moose McGillycuddy's Waikiki*.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.
Live Paradise Variety; *Waikiki Broiler*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Mojo Hand Blues; *Scuttlebutt's*.
Nalu Variety; *Monterey Bay Cannery Pearl-ridge*.
No Excuse Dance; *Black Orchid*. 9 p.m.
North American Bush Band Funk, Jazz, Reggae; *Anna Bannanas*.
Pagan Babies World Dance; *Jaron's Kailua*. 9:30 p.m.
Pam Gamboa Top 40; *Paradise Lounge*.
Raga & Andrea Young Jazz; *Mabina Lounge*.
Rolando Sanchez & the New Salza Hawaii Band Latin; *The Row*.
Simplicity Contemporary Hawaiian; *Malia's Cantina*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Zig Zag Classic Rock; *Fast Eddie's*.

1/Friday

Alakai Contemporary Hawaiian; *Jolly Roger East*.
Alisa Randolph & Musica É Jazz; *Cafe Sestina*.
Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Backstreet Blues; *Jaron's Kailua*.
Billy the Kid Rock; *Jaron's Kailua*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Blues Bandits Jazz, Blues; *The Landing*. 5:30 - 8:30 p.m.
Brother Noland Hawaiian; *Monterey Bay Cannery Ward*.
Carol Atkinson Jazz; *Orson's*.
Crush Variety; *Hot Rod Cafe*.
Eden Dance Rock; *Wave Waikiki*.
Fiji Reggae, Contemporary; *Fast Eddie's*. 9 p.m.
Hawaiian Spice Contemporary Hawaiian; *Sugar Bar*.
Island Heart Contemporary Hawaiian; *Hot Rod Cafe*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*. 5 - 7:30 p.m.
Jimmy Borges Jazz; *Paradise Lounge*.
Jon Basebase & Vince Andrada Contemporary; *Horatio's*.
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Kawika Finrock Variety; *Monterey Bay Cannery Outrigger*.
Keoa Variety; *Jolly Roger East*.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 9:30 p.m.
Live Paradise Variety; *Waikiki Broiler*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Godz Rock; *No Name Bar*. 9:30 p.m.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Mojo Hand Blues; *Silver Fox Lounge*.

CALENDAR

LIFE IN HELL

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Nalu Variety; *Monterey Bay Cannery Pearlridge.*
No Excuse Dance; *Black Orchid.* 10 p.m.
Nueva Vida Jazz; *Reni's.*
Pagan Babies World Dance; *Anna Bannanas.*
Pandemonium Worldbeat; *The Row.*
Raga & Andrea Young Jazz; *Mabina Lounge.*
Robi & Friends Contemporary Hawaiian; *Moose McGillicuddy's University.*
Rolando Sanchez & the New Salza Hawaii Band Latin; *Nick's Fishmarket.*
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe.*
Willie K. Contemporary Hawaiian; *Malia's Cantina.*
Zig Zag Classic Rock; *Fast Eddie's.* 12 a.m.

2/Saturday

Alisa Randolph & Musica É Jazz; *Cafe Sistina.*
Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas.*
Backstreet Blues; *Jaron's Kailua.*
Betty Loo Taylor & Derryl McKay Jazz;

New Orleans Bistro.
Billy the Kid Rock; *La Salsa.*
Blue Kangaroo Variety; *Jolly Roger Waikiki.*
Blues Bandits Blues; *Reni's.*
Brother Noland Hawaiian; *Monterey Bay Cannery Ward.*
Brotherhood & 2 Local Boys Pop; *Hot Rod Cafe.*
Carol Atkinson Jazz; *Orson's.*
Crush Variety; *Hot Rod Cafe.*
Eden Dance Rock; *Wave Waikiki.*
FMS Classic Rock; *Fast Eddie's.*
Good Ole Boyz Country; *Pecos River Cafe.*
Horizon Contemporary; *Spindrift Kabala.*
Howling Beddies Rock; *No Name Bar.*
Jon Basebase & Vince Andradá Contemporary; *Horatio's.*
Jimmy Borges Jazz; *Paradise Lounge.*
Kapena Contemporary Hawaiian; *Steamer's Cannery Outrigger.*
Kawika Finrock Variety; *Monterey Bay Cannery Ward.*
Keoa Variety; *Jolly Roger East.*
Live Paradise Variety; *Waikiki Broiler.*
Loretta Ables Trio Jazz; *Lewers Lounge.*
Mahl Beamer Contemporary Hawaiian; *Andrew's.*

Mojo Hand Blues; *Silver Fox Lounge.*
Nalu Variety; *Monterey Bay Cannery Pearlridge.*
No Excuse Dance; *Black Orchid.*
Nueva Vida Jazz; *The Row.*
Pagan Babies World Dance; *Anna Bannanas.*
Raga & Andrea Young Jazz; *Mabina Lounge.*
Robi & Friends Contemporary Hawaiian; *Moose McGillicuddy's University.*
Rolando Sanchez & the New Salza Hawaii Band Latin; *Nick's Fishmarket.*
Willie K. Contemporary Hawaiian; *Malia's Cantina.*

3/Sunday

Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas.*
Carol Atkinson Jazz; *Orson's.*
Cool Breeze Country, Hawaiian; *Sugar Bar.*
Crush Variety; *Hot Rod Cafe.*
Dread Ashanti Reggae; *No Name Bar.*
Eden Dance Rock; *Wave Waikiki.*
Ernie Shea Jazz; *Mabina Lounge.*
Exit 8 Contemporary Hawaiian; *Monterey*

Live Music Venues

Anna Bannanas, 2440 S. Beretania St. 946-5190
Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677
Banyan Veranda, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111
Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111
Cafe Sistina, 1314 S. King St. 526-0071
Captain's Room | Hawaii Prince Hotel, 100 Holomoana St. 956-1111
Coffeeline, 1820 University Ave. 947-1615
Coffee Manoa, 2851 E. Manoa Rd. 988-5113
Fast Eddie's, 52 Oneawa St. Kailua. 261-8561
Hawaii Loa College, 45-045 Kam Hwy. 293-9074
Honolulu Waldorf School, 350 Ulu St. Niu Valley. 2933-9074
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002
Hot Rod Cafe, 1778 Ala Moana Blvd. 955-1956
Jaron's Kailua, 201A Hamakua Dr. Kailua. 262-6768
Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885

Jolly Roger East, 150 Kailua Ave. 923-2172
La Salsa, Restaurant Row, 500 Ala Moana Blvd. 536-4828
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811
Maile Room, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211
Malia's Cantina, 311 Lewers St. 922-7808
Monterey Bay Cannery Outrigger, 2335 Kalakaua Ave. 922-5761
Monterey Bay Cannery Pearlridge, 98-1005 Moanalu Rd. 887-0098
Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197
Moose McGillicuddy's, 310 Lewers St. 923-0751
Moose McGillicuddy's, 1035 University Ave. 944-5525
New Orleans Bistro, 2139 Kuhio Ave. 926-4444
Nicholas Nickolas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466
Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333
No Name Bar, 131 Hekili St. Kailua. 261-8725

Oasis Niteclub, 2888 Waialae Ave. 734-3772
Orson's, 5 Hoolali St., Kailua. 262-2306
Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321
Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea. 487-7980
Pink's Garage, 955 Waimanu St. 537-1555
Ramsay Galleries & Cafe, 1128 Smith St. 537-ARTS
Reni's, 98-713 Kuahao Pl., Pearl City. 487-3625
Scuttlebutt's, 120 Hekili St., Kailua. 262-1818
Silver Fox Lounge, 49 N. Hotel St. 536-9215
Spindrift Kabala, 4169 Waialae Ave. 737-7944
Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085
Sugar Bar, 67-069 Keolu Hwy., Waialua. 637-6989
The Landing, 700 Bishop St. 528-4335
The Row, Restaurant Row, 500 Ala Moana Blvd. 528-2345
Waikiki Broiler, 200 Lewers St. 923-8836
Wave Waikiki, 1877 Kalakaua Ave. 941-0424

Bay Cannery Pearlridge.

Good Ole Boyz Country; *Pecos River Cafe.*
Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua.*
Jam Session Jazz; *Nick's Fishmarket.*
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro.*
Kapena Contemporary Hawaiian; *Malia's Cantina.*
Keoa Variety; *Jolly Roger East.*
Maxine-Karen Johnson Mixed viola; *Ramsay Galleries & Cafe.* 11 a.m. - 2 p.m.
Over the Hill Gang Dixieland Jazz; *Fast Eddie's.* 2 - 5 p.m.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki.*
Pam Gamboa Top 40; *Paradise Lounge.*
Picture Window Contemporary; *Spindrift Kabala.*
Sydetta Jazz; *Lewers Lounge.*
Wes Hamrick Classical, Jazz; *Maile Room.*

4/Monday

Ernie Shea Jazz; *Mabina Lounge.*
Good Ole Boyz Country; *Pecos River Cafe.*
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge.*
J.P. Smoketrain Light Rock, R & B; *No Name Bar.*
Joel Kurasaki Jazz; *Orson's.*
Kapena Contemporary Hawaiian; *Malia's Cantina.*
Kawika Finrock Variety; *Monterey Bay Cannery Outrigger.*
Keoa Variety; *Jolly Roger East.*
Leroy Kahaku Contemporary; *Black Orchid.* 5:30 - 8:30 p.m.
Milestone Jazz; *Nick's Fishmarket.*
Open Jam Session Rock; *Fast Eddie's.*
Pam Gamboa Top 40; *Paradise Lounge.*
Picture Window Contemporary; *Spindrift Kabala.*
Raga & Derryl McKay Jazz; *New Orleans Bistro.*
Russ Donnelly Folk, Country; *Jolly Roger Waikiki.*
Sydetta Jazz; *Lewers Lounge.*
Terry Gibb Rock, R & B; *Jaron's Kailua.*
Untouchables Dance; *Nicholas Nickolas.*
Wes Hamrick Classical, Jazz; *Banyan Veranda.*

5/Tuesday

Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro.*
Blue Kangaroo Variety; *Jolly Roger Waikiki.*
City Lights Dance; *Nicholas Nickolas.*
Cool Breeze Jazz; *Coffee Manoa.*
Crush Variety; *Hot Rod Cafe.*
Entourage Contemporary; *Nick's Fishmarket.*
Ernie Shea Jazz; *Mabina Lounge.*
Horizon Contemporary; *Spindrift Kabala.*
J.P. Smoketrain Light Rock, R & B; *No Name Bar.*
Joel Kurasaki Jazz; *Orson's.*
Jonny & the Dreamers Variety; *Monterey Bay Cannery Ward.*
Kawika Finrock Variety; *Monterey Bay Cannery Outrigger.*
Keoa Variety; *Jolly Roger East.*
Leroy Kahaku Contemporary; *Black Orchid.* 5:30 - 8:30 p.m.
Live Paradise Variety; *Waikiki Broiler.*
Local Band Night Three progressive rock acts; *Wave Waikiki.*
Loretta Ables Trio Jazz; *Lewers Lounge.*
Nalu Variety; *Monterey Bay Cannery Pearlridge.*
Pam Gamboa Top 40; *Paradise Lounge.*
Simplicity Contemporary Hawaiian; *Malia's Cantina.*
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe.*
Wes Hamrick Classical, Jazz; *Banyan Veranda.*

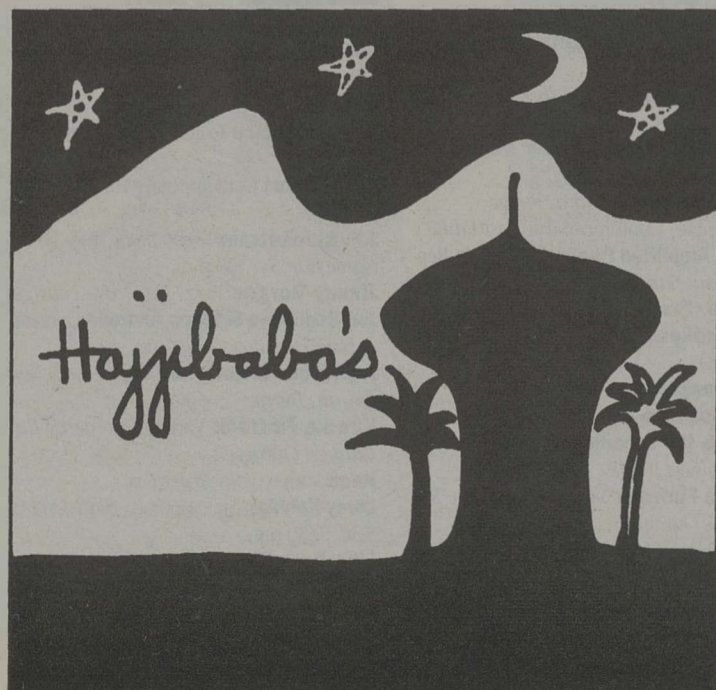
Theater and Dance

Beehive An off-Broadway "romp" through 42 girl group songs of the '60s starring The Jive Sisters (Shari Lynn and Annie MacLachlan) and directed by Lawrence Blake, a former soloist with the Joffrey Ballet. This Windward Theatre Guild production of *Beehive* marks the reopening of Kaneohe Marine Air Station's long-dormant Boondocker Dinner Theatre. Dinner and drinks are available before the show if you want 'em (thank the good folks at the Marine Morale Welfare and Recreation Department). *Boondocker Theatre*, Kaneohe Marine Air Station: Opens Thur. 10/31, runs Thursdays - Sundays, 8 p.m. through 11/17. \$24 with dinner, \$15 without. 922-2227

The Blind Giant is Dancing See *Theater Pick.*

Fallen Angels This Noel Coward comedy tells the story of two friends — happily married women, both — who once had flings with the same man. Things get sticky when the man shows up just when — wouldn't you know it — both women's husbands are out of town. You can probably flush out the rest. Co-directed by Diamond Head's Jim Hutchinson and the inimitable Terence Knapp. *Diamond Head Theatre*, 520 Makapuu Ave.: Opens Fri. 11/1, runs Wednesdays - Saturdays, 8 p.m.; Sundays, 4 p.m. through 11/17. \$7 - \$25. 734-0247

Holding Back the Ocean This original play by Starving Artists' Godfrey Hamilton starts its run at home following critically endorsed tours to London and San Francisco. Essentially a one-man piece (company director Mark Pinkosh is the one man) about a gay love affair between a haole and a Hawaiian



Hajjibaba's MOROCCAN CUISINE

Honolulu's newest and most unusual international restaurant. Owners Glenn Chu and Moroccan born Christopher Hajji roll out a magic carpet nightly to indulge diners with delectable cuisine served with authentic flair and genuine hospitality. A sensuous experience awaits guests who are led to carpeted dining areas complete with plush sofas, gigantic floor cushions and hassock-style chairs. Kick off your shoes, relax and select from a la carte items to lavish feasts. Service is discreetly attentive and informative. Belly dancers further enhance this memorable experience.

The Weekly Eater
★★★★
Star-Bulletin

Feast nightly 6 - 10 pm

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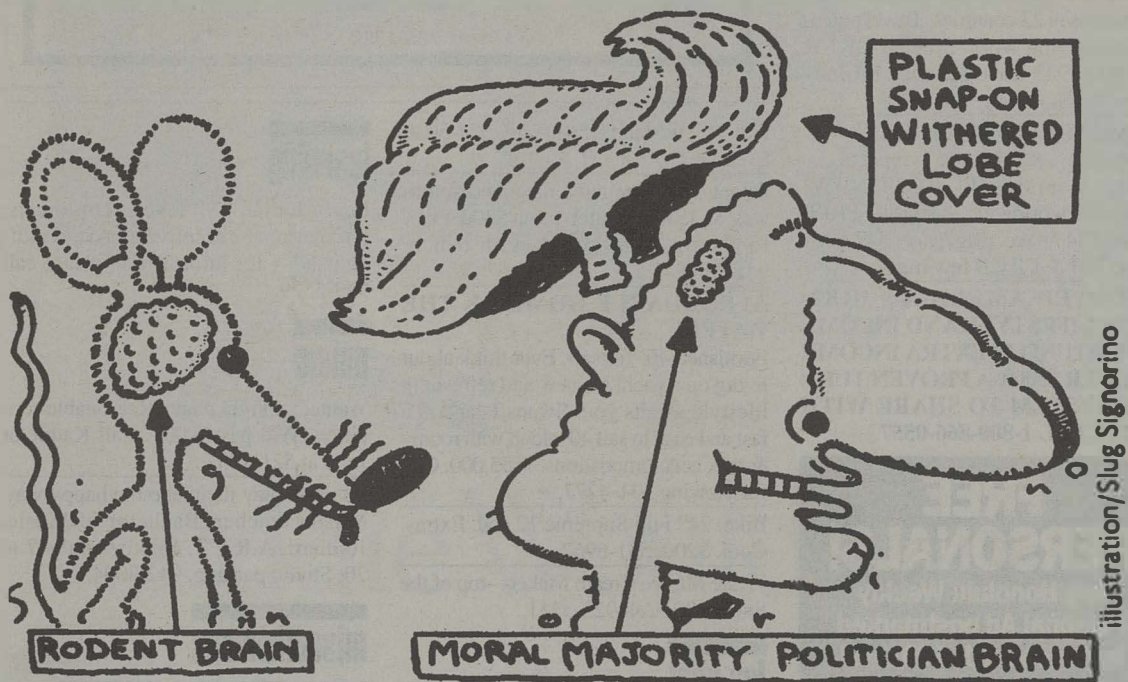
The Straight Dope

cent, and similar numbers have been mentioned by various lesser known parties.

Whatever the source, such figures have no scientific basis except in the most limited sense. Serious brain researchers say that while we perhaps don't use our brains as efficiently as we might, there's no evidence we have vast unused abilities.

Admittedly no one has ever tested all the tens of billions of neurons in a given brain. You've certainly got a few spares; otherwise no one would recover from a stroke. But attempts to map

unused neurons, it's possible we have untapped potential. Studies with rats suggest that just as muscles grow stronger with exercise, so does the brain. Rats raised in stimulating environments had thicker cerebral cortexes, larger neurons, more connections between neurons, more glial (support) cells, and so on. In other words, good books, snappy conversation and a regular dose of the Straight Dope may make you smarter. But don't get your hopes up. Skeptics say what the rat studies prove is not that an enriched environment will make you smarter but only that a deprived one will make you dumber.



have often heard it said humans "use only 10 percent of our brains." (Why people make a point of saying this to me I'm not sure.) But for all the times I've run across this statement, no one has ever cited a source nor explained precisely what it means. Does it mean only 10 percent of the neurons ever fire at all, leaving the other 90 percent to atrophy? This would explain quite a bit about politics and college athletics, but it doesn't seem appropriate for most functioning adults. As someone with an above average number of active brain cells, perhaps you can unravel these mysteries. -Eugene Dillenburg, Chicago

The 10 percent statistic has been attributed to pioneering psychologist and philosopher William James (1842-1910). I haven't been able to confirm that he gave a specific percentage, but he did say "we are making use of only a small part of our possible mental and physical resources" (*The Energies of Men*, 1908). Anthropologist Margaret Mead supposedly said we use 6 per-

cent of the cerebral cortex, the center of the higher mental functions, have not found large areas that don't do anything. The general view is that the brain is too small (just three pounds), uses too many resources (20 percent of body oxygen utilization though it accounts for just 2 percent of weight) and has too much to do for 90 percent of it to be completely comatose.

Obviously not all of the brain is in use at once. At any given time only about 5 percent of the neurons are active, the only sense in which the old saw is even close to true. (Good thing, too, or you'd have the equivalent of a grand mal seizure, a mental electrical storm in which all the neurons fire continually.) The parts of the brain are highly specialized, and some areas are more active than others depending on the task at hand. But all the parts do something, and it seems safe to say that over time you use pretty much all of your brain, just as most people use all their muscles to at least some degree.

In fact, muscles are a useful analogy. While we probably don't have much extra capacity in the sense of

But wait, you say. What about memory? Obviously we accumulate memories; obviously the brain is also finite and has some limit to its capacity. What percentage of memory capacity do we use? We don't know enough even to hazard a guess. Old people find it harder to learn, but that's probably more due to deterioration and mental rigidity (which may or may not have some neurological basis) than to a lack of capacity.

Some popular beliefs about brains do have a basis in fact. Though the question is still disputed, it's possible that after age 30 you do lose 100,000 brain cells a day (or at least some large number). Studies suggest that between early adulthood and age 90 the cortex loses between 10 and 30 percent of its neurons. The remaining neurons develop more cross connections with other cells, presumably to help pick up the load. Booze probably snuffs a few brain cells, too — at any rate, it kills nerve cells in rats. I can believe it. I can still remember a great deal, of course. But Lord, the things I've forgot.

— CECIL ADAMS

and the horrible extremes of homophobia, *Ocean* also incorporates traditional hula, performed by Na Wai Eha O Puna's Ryan Keola Brown. Starving Artists recommends this one for ages 17 and above only. *Kavaiaha Theatre*, Mid-Pacific Institute. Fridays and Saturdays, 8 p.m.; Sundays, 6:30 p.m. through 11/10. \$12. 942-1942

Art

TIDES - October 30 to November 5



Adventures Paintings, collages and mixed media pieces by Ute Kersting. Through 11/23. *Che Pasta*, 3571 Waiialae Ave. 735-1777

Alex Katz Small oil paintings on board and masonite. Through 11/17. *Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Basically Black: The Dark Side of Art The press release says the only guideline is "the limited palette of basic black." Through 11/2. *Gateway Gallery*, 1050 Nuuanu Ave. 599-1559

Bits & Pieces Ceramics by the Mad Potter of Palolo, Stephen Murin. Runs through 11/12. *The Gallery on the Pali*, 2500 Pali Hwy. 595-4047

Bob McWilliams Ceramic teapots, wall pieces and sculpture. Through 11/1. *Koa Gallery*, KCC. 734-9255

Chuck Close Color Polaroids. Through 11/17. *Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Expressive Modes Recent and retrospective works by Anthony Kim. Through

11/30. *A Little Bit of Saigon*, 1160 Maunakea St. 528-3663

New Moon Rising Acrylic and oil pastel paintings of local scenes by Eddie Yoon. Opens Fri., 11/1 and runs through 11/30. *Bakkus Gallery*, 928 Nuuanu Ave. 528-4677

Hawaii Imported Arts and Crafts Pieces from China, Thailand, Burma, Bali and more. Ongoing. *Waterfall Gallery*, 1160A Nuuanu Ave. 521-6863

Hawaii paintings Monet-like landscapes of Oahu by Dennis Morton, including paintings of Kaneohe Bay, Kailua Beach and Mauna Kea. Opens 11/1 and runs through 11/30. *Robyn Buntin Galleries*, 900A Maunakea St. 523-5913

I'll show you yours if you'll show me mine! A slide lecture improvisation duet by Peter Chamberlain and David Hamilton. Wed. 10/30, 7:30 p.m. *Art Bldg.*, UH Manoa campus. 956-8251

Innocence & Experience Nicholas Africano's paintings, sculptures and works on paper. Through 11/10. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Jarun Thammakul Oil paintings. Through 11/30. *Moratin Gallery*, 3 N. Pauahi St. 521-9669

Jason Izumi Impressionistic landscapes and florals, acrylics on watercolor paper. Through 11/15. *Juniper Arts Gallery and Framing*, 404 Ward Ave. 599-4800

Julie Halpern Paintings. Through 12/1. *The Contemporary Museum Cafe*, 2411 Makiki Heights Dr. 526-1322

Masks! Designs from wearable masks of rag paper to wall-mounted ceramic masks. A masked ball follows the opening. Through 11/2. *Gateway Gallery*, 1050 Nuuanu Ave. 599-1559

Masks of Pele Collages with clay, hand-dyed paper and crumpled textures by Susan Rogers-Aregger. Through 10/31. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Marcus Leo Recent paintings of landscapes and local folks. Through 11/23. *Cafe Cbe Pasta*, 1001 Bishop St. 524-0004

Manoa Watercolors Paintings by John LaRue. Runs through 11/12. *The Gallery on the Pali*, 2500 Pali Hwy. 595-4047

Oaxacan Figuras The Mexican folk art of carving animals evolved from fathers carving toys for their kids. This show includes Pink-faced coyote musicians, orange giraffes, polka-dotted turkeys, red armadillos, miniature cows and mermaids. Opens 11/1 and runs through 11/30. *Robyn Buntin Galleries*, 900A Maunakea St. 523-5913

Paintings Landscape paintings by Jack Delaney and Chinese brush paintings by Cai Tian Xiong. Through 11/1. *Robyn Buntin Galleries*, 900 Maunakea St. 523-5913

Photos of Kenya, Tanzania & Zaire Leslie Ringe captures the wildest of Africa's wildlife. Tarzan not included. Through 1/2/92. *Paradise Park*, 3737 Manoa Rd. 922-0202

Pote Sangawongse Oil paintings. Through 11/30. *Moratin Gallery*, 3 N. Pauahi St. 521-9669

Sanit Khewhok Oil paintings. Khewhok's imaginary constructions contain some objects that are identifiable and others that are more abstract. Unusual juxtapositions are created to suggest a mystical reality "beneath the skin." Opens Tues. 11/5 and runs through 11/27. *Koa Gallery*, KCC. 734-9255

Subterfuge Birgitta Leitner's uses organic elements, such as seed pods, to express alienation and isolation within a framework of fusion/fragmentation in her abstract oil paintings. Opens Fri. 11/1, 6 - 8 p.m., and runs through 11/22. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899

The Art of Recyclosis A bottle-cap/pull-tab baby sea turtle swimming to heaven is just

one of Chauncey Carter's transformations of trash into art. Ongoing. *Something Good Cafe*, 301B Hahani St., Kailua. 262-8792

Thirty Years of The Honolulu Advertiser Gallery Mixed media works from over 100 artists previously shown at the Gallery. Through 12/4. *The Honolulu Advertiser Gallery*, 605 Kapiolani Blvd. 526-1322

UH Grad Students' Exhibit UH grad artists show works in painting, printmaking, sculpture, fiber, ceramics and glass at their annual exhibit. Opens Sun. 11/3, 4 - 6 p.m., and runs through 12/13. *Art Dept. Gallery*, UH Manoa campus. 956-8251

UH Student Photos 14 students from Art 407, an independent-study class, show their varied works. Through 11/1. *Art Dept. Commons Gallery*, UH Manoa campus. 956-7615

Ukiyo-E Japanese woodblock prints by masters Yoshitoshi, Hasui and Yoshida. Opens 11/1 and runs through 11/30. *Robyn Buntin Galleries*, 900A Maunakea St. 523-5913

Yvonne Cheng: Works on Paper Cheng takes a new direction in collage by layering Japanese rice and Thai mulberry papers in muted colors. Through 11/24. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Joining Hands for Quality Tourism A conference for travel industry and heritage-interpretation professionals. Sample topics include community-based tourism development and eco-tourism. There will also be a roundtable discussion on the negative impact of tourism on indigenous cultures. *Sheraton Waikiki*: Sun. 11/3 - Fri. 11/8. \$500. Daily rates also available. 956-9660

Superstitions A spooky Planetarium show with witches, werewolves and horseshoes, explaining the origins of superstitious beliefs and their relationship to the heavens. *Bishop Museum*, 1525 Bernice St.: Daily at 11 a.m. & 2 p.m., Fri. and Sat. at 7 p.m. Reservations for evening shows required. \$2.50. 848-4102

Whatevahs Chopsticks and China VI A fundraiser for The Outdoor Circle. Workshops include haku-making, ikebana, food styling, creative table settings and trashless entertaining (that's entertaining without trash, not entertaining without booze). *McCoy Pavilion*, Ala Moana Park: Sat. 11/2, 9 a.m. - 5 p.m. \$15. 943-9658

9th Annual Temari Trash & Treasure Craft Fair Crafts include traditional Japanese textiles, paper, cards, wood, iron works and clothing at this fundraiser for Temari, Center for Asian and Pacific Arts. *McKinley High School*, 1039 S. King St.: Sun. 11/3, 9 a.m. - 2 p.m. Free. 735-1860

Pro-Choice Rallies Demonstrate in support of reproductive freedom. These rallies are also targeted toward the Nov. 4 hearing in Honolulu of a case that challenges Guam's statute that outlaws abortions. *State Capitol Rotunda*: Sun. 11/3, 1 p.m. *Downtown Post Office Bldg.*, S. King and Richards: Mon. 11/4, 12 p.m. 545-1722 or 530-9317

See our special Halloween Calendar on Page 12

Robyn Buntin Galleries

Monday-Saturday, 9-5 p.m.
Open Sundays, 10³⁰ - 3³⁰
Maunakea and Nimitz
523-5913

Dennis Morton

Classifieds

To place an ad, call 528-1475.

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HOW TO PLACE AN AD

Mail or bring your ad, with payment, to: *Honolulu Weekly Classifieds*, 1200 College Walk, Suite 212, Honolulu, HI 96817. Ads for the following week's paper must be placed by 4:30 p.m. Wednesday. We don't print street addresses or phone numbers in personal ads but you can rent a weekly ad number for \$10 or use your own post office box number. Your replies will be forwarded to you once a week. Orders must include an address and daytime phone number. No anonymous advertisements will be accepted. *Honolulu Weekly* reserves the right to reject any ad.

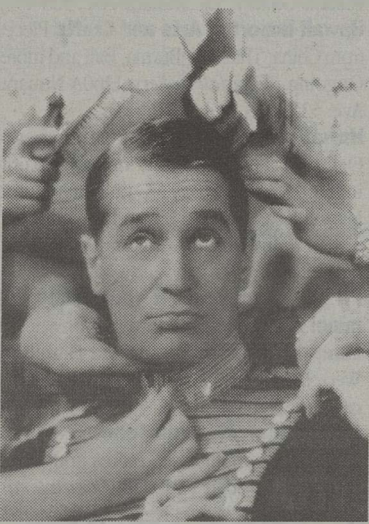
HOW TO RESPOND TO AN AD

Try to answer right away, preferably with a handwritten note. Explain what attracted you to the ad, reveal a little of yourself and include information on how you can be contacted. Usually a first name and phone number will suffice. For ads with numbers, write the ad number in the lower left-hand corner of the envelope and send it to *Honolulu Weekly*, 1200 College Walk, Ste. 212, Honolulu, HI 96817. Replies must reach our office by Tuesday at 5 pm to be forwarded by the end of the week. Ad numbers are valid for 6 weeks after publication. For ads with post office box numbers, send your letter directly to the post office box number in the ad. We will not be responsible for forwarding post office box number replies sent to our office. *Honolulu Weekly* will not forward solicitations or circulars of any nature to personal advertisers.

MAKING CONTACT

Telephone conversations are a good way to decide if you want to arrange an in-person meeting. Hold your first meeting in a public place during daytime hours, for a period of time with a definite beginning and end. Then, if you hear angels singing, you can arrange a second meeting; if you don't, you can say goodbye gracefully.

"Give your love life a hand — with a Honolulu Weekly Personal"



personals

Handsome, 31, 5'6", HWP, professional, seeks: 22-30, SJF, attractive, NS, no drugs, HWP, fun, creative, sensitive, meek and positive. To share: movies, beach, humor, biking, social occasions, and clever conversations. Please send photo with intro. letter to HW Box 37. SWM 33 5'10" moderately attractive professional seeks SWF 23-35. Cheers, jazz, Northern Exposure. Long-term goal: marriage and kids, but won't let that stand in the road of fun. Pls be charming and a nonsmoker. Reply to HW Box 35.

Omnivorous, slender, attractive 31 y/o SWF, pagan, seeks D/D free SWM. Interests: Cinema, Asian & industrial music, William Blake, hiking, coffee. Prefer witty person 31-40, light social drinker involved in arts or sciences. Send photo and charming letter. Reply to HW Box 34.

| Key | |
|-----------------|-----------------------------------|
| S - Single | B - Black |
| G - Gay | J - Japanese |
| D - Divorced | C - Chinese |
| F - Female | H - Hawaiian |
| M - Male | L - Local |
| W - White | P - Filipino |
| NS - Non Smoker | HWP - Height/Weight Proportionate |

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Ad deadline is Wednesday at 4:30 p.m. for the next week's issue. Prepayment is required. Check or Money Orders accepted. Prepaid advertising is NON-REFUNDABLE. Thank you for your order.

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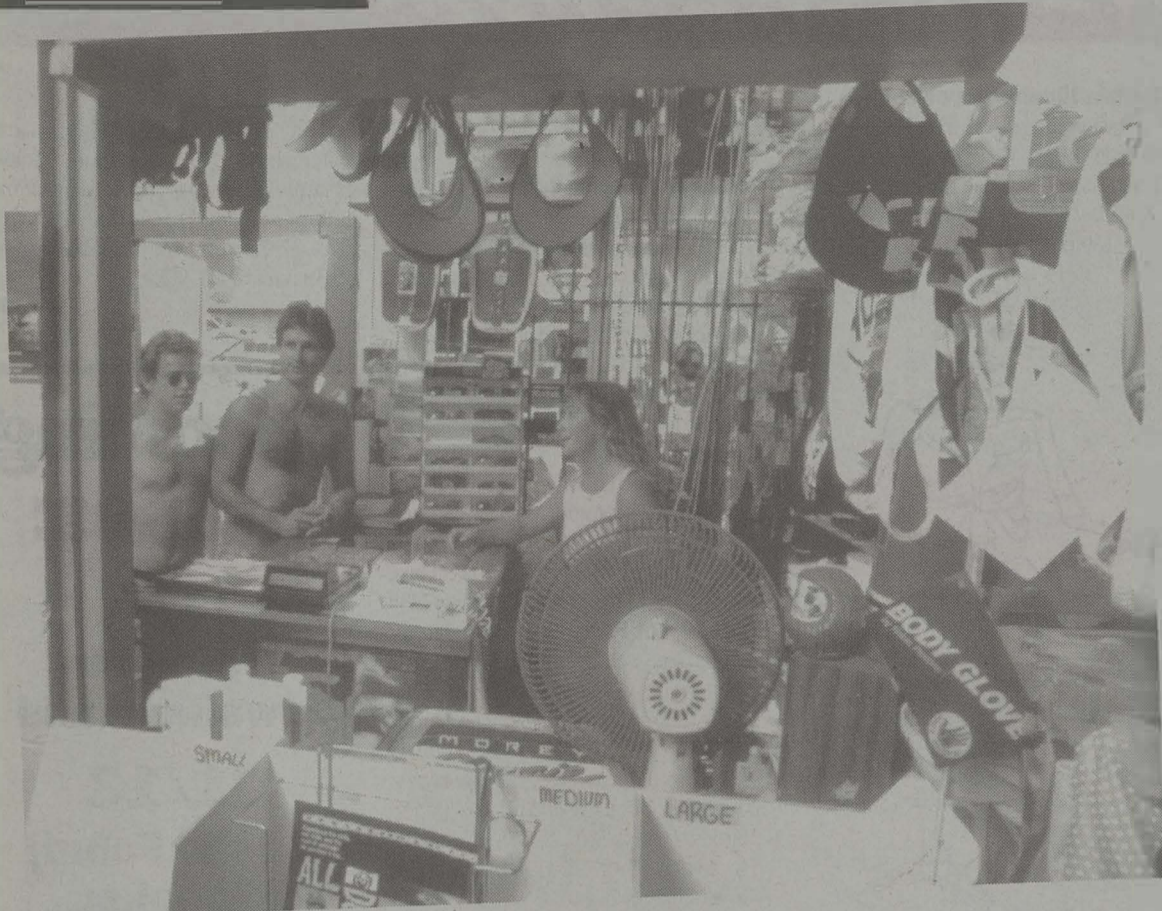
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23

30

38

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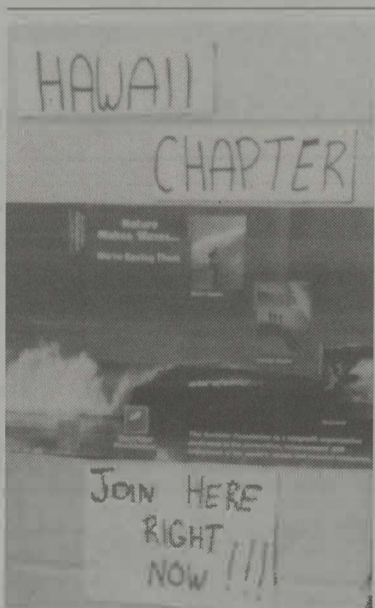


Eddie Would Go

So you're going *mano a mano* with filthy 12-foot Sunset barrels on a classic day, right, and you split your baggies. What are you gonna do? Well, if you're like Tom Curren, Tom Carroll, Johnny Boy Gomes, Marvin Foster or just about any other surf star you've ever heard of, you head for the Sunset Beach Surf Shop just down Kam Highway toward Waimea.

At 220 square feet, the 10-year-old shop may be the smallest surf store in existence — which seems strange, since it's the only surf outlet within walking distance of the North Shore breaks that are the metaphysical hub of the surfing universe. The shop is crammed from crest to trough

**Story Derek Ferrar
Photography
Mark Williford**



with boards, trunks, wetsuits, bikinis, sunglasses, wax, T-shirts, resin, magazines, leashes and all manner of other things bitchin'.

"It's just total chaos," says shop owner Karen Gallagher of the November-to-March surf season. "We've got tourists buying T-shirts, the top 30 pros and the best Hawaiian surfers running in and out and the top photographers from every surf magazine in the world dropping off film. It's like a *gremmie's* dream come true." (Trevor Cralle's *Surfin'ary* defines a *gremmie* as: "Any kid under 15 who is stoked out of his or her gourd on surfing.")

Incidentally, Gallagher is no kook herself: For the last three years running, she's placed fifth at the Suntek women's pro at Sunset.

How Good Are Your Daily Newspapers?

Continued from Page 5



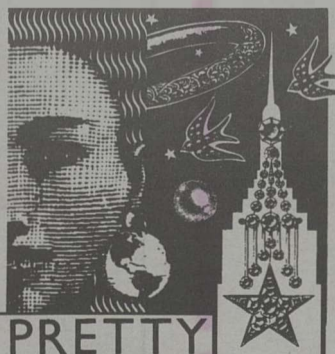
the newspapers here are not good, and newspapering here is — I would guess — somewhere near an all-time low as far as enjoyment, morale and talent are concerned. Why? Many reasons, of course, mostly feeding upon each other. Basic, though, are the complacency and greed created by monopoly, and the willingness to become an active partner in, rather than a disinterested observer of, The Establishment...

...and finally, the dailies on themselves — some comments from former and current editorial staff members...

...These are mediocre papers and the basic cause of the mediocrity is money. It takes money to produce good newspapers and here they're unwilling to spend enough of the tons that they make...

...Editorial people make good money with good benefits, so it's a comfortable existence. There's not much training or leadership at the top, very little challenge...

...Reporters coming here from good Mainland newspapers are appalled at the lack of drive here...

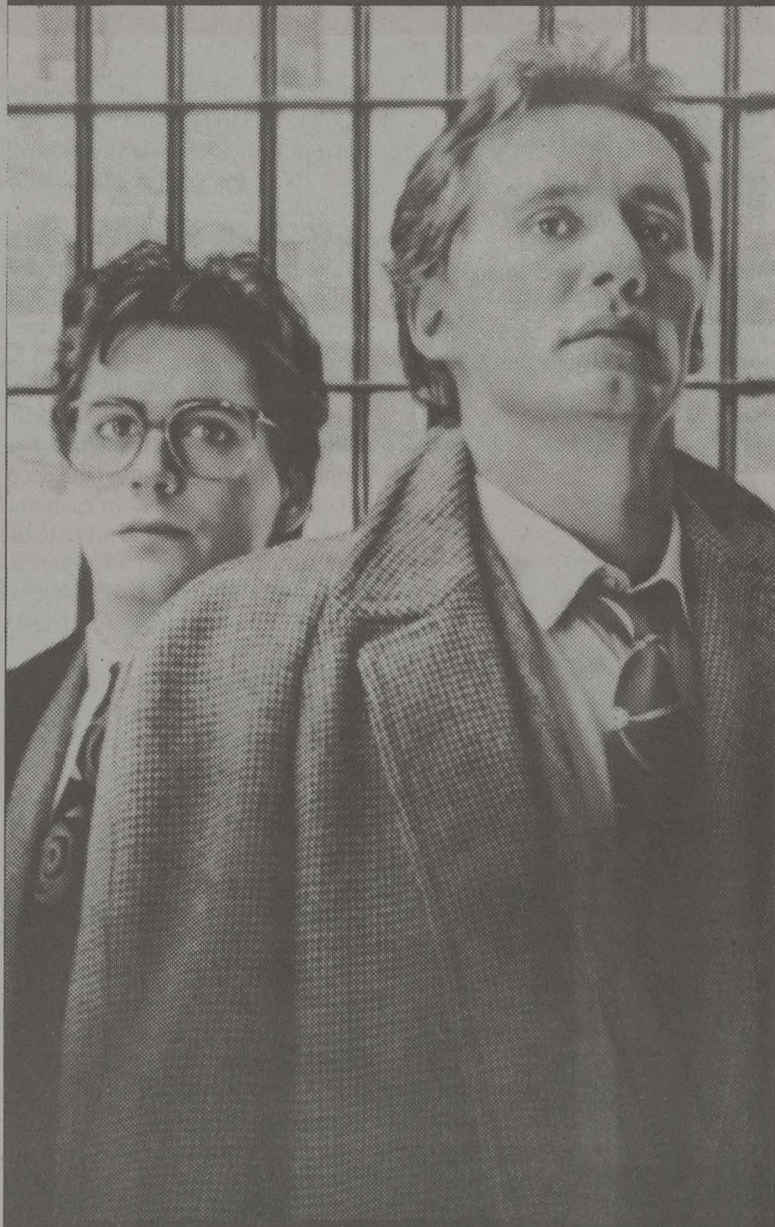


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the hottest HALLOWEEN CALENDAR in town!

Spooky Doings

Anna Bannanas' Bash Featuring a mid-night costume contest with a prize of \$100 in Anna's gift certificates, plus T-shirts and hats. With the North American



Bush Band to keep everyone howling. **Anna Bannanas**, 2440 S. Beretania St.: Thur. 10/31, 9 p.m. \$4. 946-5190

Bishop Museum's Halloween Tricks 'n' Treats 1991 A make-believe, keiki-size neighborhood built by UH architecture students awaits trick-or-treaters 10 yrs. and under. 200 carved pumpkins will be on display and the *Sharks after Dark* exhibit will be open. **Bishop Museum**, 1525 Bernice St.: Thur. 10/31, 5:30 - 8:30 p.m. Free. 847-3511

Exotic Masquerade Party on the Ocean Get wicked on the waves. A risqué party aboard the 70' *Hokunani* for "alternative lifestyle" swingers. Costume contest categories include: most

exotic/original, most elaborate, most outrageous, most risqué. Music by Raz. **Fisherman's Wharf**, 1009 Ala Moana Blvd.: Wed. 10/30, \$40 per person, \$70 couple. 923-7529

Fast Eddie's Halloween Party Music by the Barkin' Spiders. \$1,000 in cash and prizes for a costume contest with three categories - best overall, scariest and most original. **Fast Eddie's**, 52 Oneawa St., Kailua: Thur. 10/31, 8 p.m. 'til everyone crawls away. \$5. 262-8561

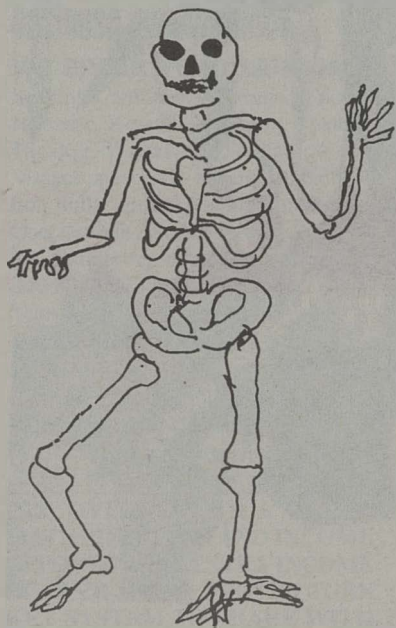
Halloween Beneath the Wave Featuring creepy creatures from the deep, no doubt. Over \$1,300 in cash and prizes, with \$500 cash and prizes to the best "under the sea" costume. Music by Eden. **Wave Waikiki**, 1877 Kalakaua Ave.: Thur. 10/31, 9 p.m. \$10 advance. 941-0424

Haunted House Seven chambers of horror, plus food and games. Presented by the Hawaii Jaycees to benefit the March of Dimes. **Dole Cannery Square**, 650 Iwilei Rd.: Wed. 10/30, 6 - 11 p.m., Thur. 10/31, 3 - 11 p.m. \$2 advance, \$3 at door. 536-1045

Hula's Tabloid Halloween Party A scandalous party with shocking headlines and photos on a triple-page tabloid spread. Over \$1,000 in cash and prizes with \$400 for the best "tabloid theme" costume. **Hula's Bar & Lei Stand**, 2103 Kuhio Ave.: Thur. 10/31, 8 p.m. - 2 a.m. \$10 advance. 923-0669

It's Not a Haunted House A carnival with dart throwing, a fishing pond, face painting, bean bag tic-tac-toe and, of course, candy. **First Baptist Church of Honolulu**, 1313 Pensacola St.: Thur. 10/31, 6:30 - 9 p.m. Free. 521-4708

Kahala Hilton's Halloween Costume contest grand prize is a two-night stay at Kahala Hilton. Music by Kit Samson and The Sound Advice in the Maile Lounge. **Kahala Hilton**, 5000 Kahala Ave.: Thur. 10/31, 9 p.m. 734-2211



Let's Get Ugly This Restaurant Row do features keiki and adult costume contests with music by Alaka'i and The Score. Some proceeds benefit Easter Seals. **Restaurant Row**, 500 Ala Moana Blvd.: Thur. 10/31, 6 - 10 p.m. Free. 533-3619

Market City Halloween Spooktacular An alternative to trick-or-treating in the streets, this event features a foggy pumpkin patch with a witch, a fortune teller and other surprises. Proceeds benefit

Child & Family Service. **Market City Mall**, 2919 Kapiolani Blvd.: Thur. 10/31 5:30 - 8:30 p.m. \$2. 734-0282

McCully Shopping Center KPOI radio will broadcast live from 5:30 - 9:30 a.m. The costume contest theme is, "Show us how scary you look when you wake up!" Free Safe-Glo necklaces available for tricksters. **McCully Shopping Center**, corner of McCully St. and Kapiolani Blvd.: Thur. 10/31, 5:30 - 9:30 a.m. Free. 599-1551

Monster Mash Rub bones with scary sophomores. This UH party features dancing, movies and, yes... a haunted house. **Campus Center Ballroom**, UH Manoa Campus: Wed. 10/30 & Thur. 10/31, 6 p.m. - midnight. \$4. 956-7235

Parking Lot Party Get this — Jaron's Kailua has a Bobbing for Body Parts booth with prizes depending on what part you get. Prizes also for the Horror Trivia Quiz. Best Costume winner receives \$100 and a weekend getaway. Music by Backstreet and the Pagan Babies. **Jaron's Kailua**, 201A Hamakua Dr., Kailua: Thur. 10/31, 8 p.m. - 2 a.m. Cover charge. 262-6768

Pink Cadillac Homemade Horror Video Contest with a \$600 car stereo as grand prize. \$1,000 in cold cash for the best costume. Other categories include most original, most horrifying and sexiest. **Pink Cadillac**, 478 Ena Rd.: Thur. 10/31, 9 p.m. \$8 and \$10 (under 21) 942-5282

Pink's Garage Midnight Rock Bash with The Noize and Giomi. Miller Beer Specials and \$200 cash for best costume. **Pink's Garage**, 955 Waimanu St.: Thur. 10/31, 9 p.m. \$5 advance, \$7 at door. 537-1555

Safe Halloween Here's a chance to experience a 7.5 earthquake on an animated stage. Dinosaurs, treats, games, costume contest and prizes. Part of the entrance fee goes to UNICEF. **Paradise Park**, 3737 Manoa Rd.: Thur. 10/31, 3:30 - 8:30 p.m. \$2.95. 988-0200

Upcoming Stories:

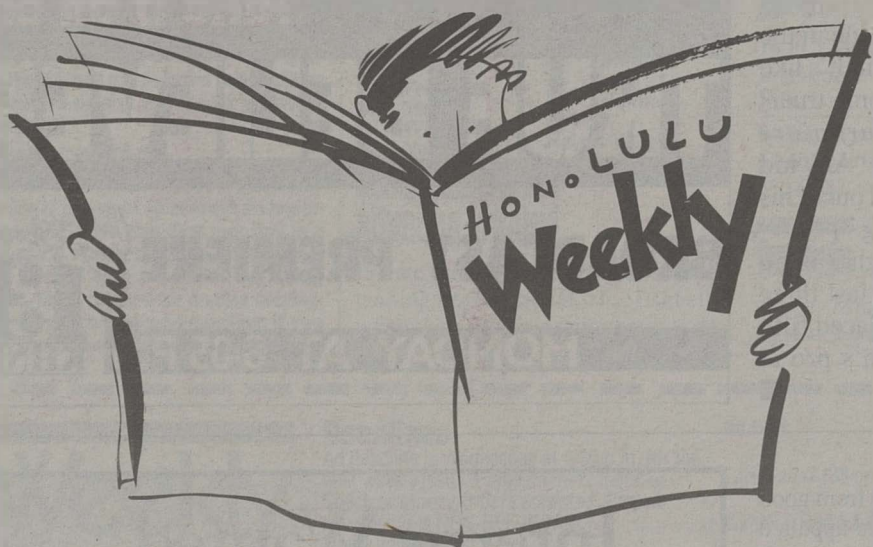
11/6

Trouble in
Jawaiian Land

11/13

Susan Faludi
Speaks:
An interview
with the Wall
Street Journal
Reporter

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