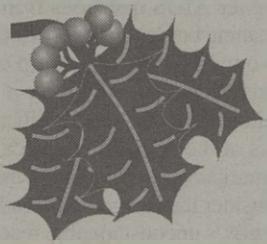


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Step 1: Hold this over your head:



Step 2: Kiss somebody!

Mele Kalikimaka from all of us at the Honolulu Weekly.

Honolulu Diary 2

7 Adela Chu

Tiny 11 Bubbles



The Story of Santa

It's a wonderful myth: A fairy-land inhabited by a flamboyantly dressed, compulsively merry father figure in a red suit, his few, vaguely referenced assistants and some implausible English and German reindeer with motiva-

tional names (in German, "Donner" is thunder, "Blitzen" is flash), all of whom combine to drop treasures down the chimneys of preschoolers who haven't been unduly rebellious during the 12 months past. Nothing in childhood equals the Santa Claus myth, and nothing ever will.

Continued on Page 3

H O N O L U L U

Weekly

Volume 1, Issue 24, December 25, 1991

Noticed anything different about the Honolulu airwaves lately? Say you're cruising down H-1 in your fine machine and you flip on the radio. George Bush gibbering. Flip the dial. Paula Abdul. Flip again. Muzak. Again. Hall and Oates. Agai... whoa, wait a minute. Was that really the Red Hot Chili Peppers you just

Radio



heard. "Have extremists commandeered the airwaves?"

You got it. Last summer, the FM side of KDEO radio, for years a country and western bulwark, was leased by a visionary, if chaotic, outfit that has transformed the station into something unique in the annals of American broadcasting: totally listener-programmed radio —

Ripping the Head off Commercial Radio

heard? You leave the dial where it is — 102.7 FM — and wonder if this is for real. Is someone really playing the Dead Kennedys' *Let's Lynch the Landlord* on commercial Honolulu radio? And The Melodians doing *Rivers of Babylon*? Next, unbelievably, comes the Village People, followed by Nirvana, Modern English, Bob Marley, Public Enemy, Social Distortion and a lot of strange but funky



Free

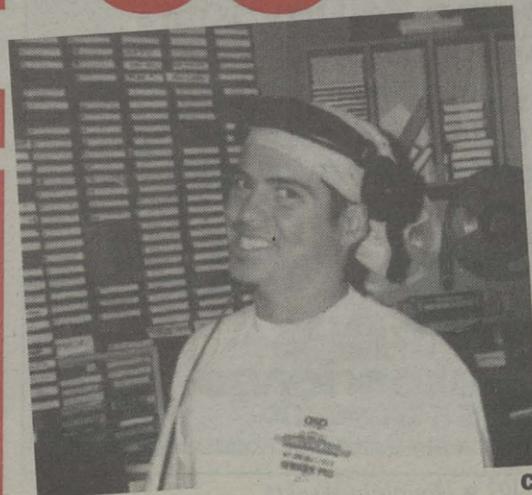
The Revolution Will Be Broadcast

JULIA STEELE

sounding stuff you've never heard before. Interspersed with the music is the omnipresent phrase, "the radio revolution," repeated over and over again, a shibboleth of the DJs, a maxim of the music directors, a slogan of the salespeople and a liturgy for the listeners. "What's going on?" you won-

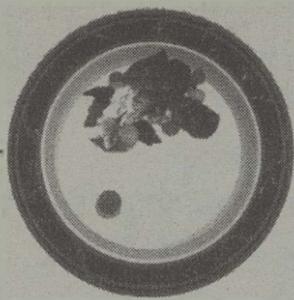
Top to bottom: Lips, Cathy, Dave O'Day

Hawaii



Radio · Free Hawaii. The station now transmits a phenomenal collection of music, concocted in an environment of barely-controlled anarchy. Listening to the station is like living a perpetual waking dream that you're in a

Continued on Page 4



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Honolulu Diary



Yellow Cabs

Visitors to Magic Island (or at least those who read handwritten kanji) tell us that thumbtacked to palm trees, stuck on bushes and taped to rocks, this message, and variations thereof, can be found in profusion. We quote: "Japanese young ladies — in this world of ours, there are a lot of playboys and other evil males running around. If you see such people, please do not go out with them. They will get you drunk, or drug you, then take you home and rape you — which can be the cause of AIDS. Even in Hawaii there are many bad males. Whites, blacks and yellow races as well, Japanese males included. I have lived in this town for many years and have seen numerous Japanese girls pay the price, but Japanese don't take legal action, do they? This is no laughing matter, so before it is too late, please be careful, and have an enjoyable vacation. (Signed) Beachboy."

On Kalakaua, with calligraphy by what appears to be a different hand, the basic message has been placed strategically: "From the citizens of Hawaii best wishes for a good tour, and the hope that all Japanese Females will act in a way which reflects pride in being a Japanese and in a way appropriate to being an adult woman."

Meanwhile, back in Tokyo, on Tetsuko Kuroyanagi's afternoon TV talk-show (much like *Oprah*) a guest, a Japanese writer now living in Hawaii, tells the millions of matinee

viewers: Young Japanese female tourists in Hawaii are called "yellow cabs" because they let you get on and off any time, any place, and they're favored because they are "clean" and (the writer says) easy. They're also called "7-11"s, according to the scribe; they are open, you see, most hours of the day.

Politically-correct fantasies

Video stores recently phoned by the Weekly all reported very brisk sales of *Fantasia*, Disney's 1941 animated feature. If you were roped into watching it this season and thought it read a little differently than in years past, you're absolutely right. In an effort to be "politically correct," Disney artists cut out parts of images from some frames and obscured or deleted others completely. Long shots featuring blacks, browns and yellows in domestic-servitude poses or wearing stereotyped clothing were nixed. All of this activity is market-driven, of course, though the irony of all the discretionary cutting is that *Fantasia* is now more contemporaneous than many of today's films, which still extol Asian and gender stereotypes. Guess we won't get our stockings stuffed with those changes for another 50 years.



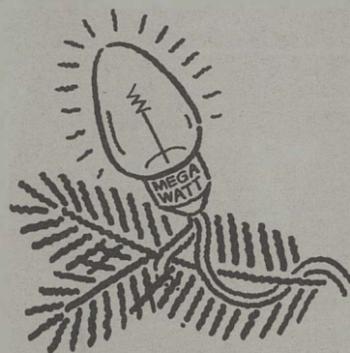
Telling Glimpses

Film critic Roger Ebert fast asleep during a recent film fest showing of award-winner *The Inland Sea...* "Contaminated Water" signs placed along the Ala Wai Canal don't work very well; many of the fishermen there speak little or no English... Channel 22 is planning to upgrade its community-service program in '92... The University of Hawaii Board of Regents will soon vote on a film/video major for the university system, with Kapiolani and Leeward Community Colleges offering "feeder" two-year programs... One of the biggest gay clubs on Kuhio is said to be in financial trouble... prices are going way up in several of Honolulu's most popular restaurants... 1992 will see beagles trained, at \$10,000 a clip, to sniff out Guamanian brown tree snakes at Honolulu Airport. The reptiles have already destroyed nine separate bird species on Guam....

Life lines

One of the most undercovered ongoing news stories in Hawaii over the last few years is how well our state's AIDS crisis (and "crisis" is the word) has been handled, and responded to, by a bevy of unsung volunteers, organizations and foundations. One of the most telling documents: *Living Now News*, a monthly 12-page newsletter published by the P(eople) W(ith) A(ids) Coalition Hawaii. A recent issue included a first-person article by a 26-year-old single mother of three, infected by the HIV virus since 1987; updates on the newest treatments; an essay on psychoneuroimmunol-

ogy; an etiquette column on how to answer AIDS questions from well-meaning but ignorant folk (like some of our Big Papers' gossip columnists); a poem written by a young man with AIDS; and a political analysis of the epidemic (a piece that is remarkably even in tone when you consider the Reagan-Bush administration's unconscionable reaction to the crisis). As the AIDS pandemic reaches into alleged "low-risk" groups in the '90s, we're lucky indeed that our gay community and others have responded so skillfully and thoroughly — and often in the face of stupefying antipathy, ignorance and/or indifference from those who don't yet know how Close To Home this unprecedented illness will soon hit.



Who's on first, watts on second

Upcoming 1992 legislation in the Isles will include a proposal from the state's Energy Division (DBED) to amend Oahu's building code on energy-efficient equipment. If the amendment passes, air-conditioners, lighting and water heaters would be replaced with newer, more "global-friendly" models; and new buildings would be designed to minimize exposure to the sun and maximize insulation, cross-ventilation and solar energy. Figures? You need figures? On a hot August midafternoon, our island currently demands about 1250 megawatts of energy. (Pay attention now: one megawatt equals 1 million 100 watt light-bulbs). If the proposal passes on all Islands, the savings in 20 years, proponents say, would give us a reduction of 280 megawatts of electrical use. Looked at on a more personal level, each household with an energy-efficient water heater could save money; the heater would, in fact, pay for itself in five years and would last about 15. Alas, energy-efficiency isn't a very glamorous idea to movers-and-shakers; it just doesn't seem to have the old conquer-the-earth charisma of a new coal-fired power plant at an industrial park.

Facts of the Week

1990 salaries of selected government officials

Governor	\$94,780
Lieutenant Governor ...	\$90,041
Mayor, Honolulu	\$84,725
Mayor, Hawaii	\$63,792
Mayor, Kauai	\$58,500
Mayor, Maui	\$80,000
Chief Justice, Supreme Court	\$80,000
Associate Justice, Supreme Court	\$78,500
President, University of Hawaii	\$95,000

Source: Hawaii State Data Book

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Merry Christmas!



The Story of Santa

Continued from Page 1

But when it ends, we offer nothing to replace it. Its end is life's first let-down. Too bad, because it's an unnecessary waste of the beautiful story behind the myth.

The *Columbia Encyclopedia* says unequivocally: "The career and qualities attributed to Santa Claus are all recently acquired." Oh? Come with me to the southwestern shores of what is now Turkey, circa 300 A.D., to the country of Lycia, a land of 10,000-foot mountains with freezing winters, scanty summer rainfall and, in the central region, no running water — only wells that frequently dried up when summer came. As one archaeologist put it: "Altogether a hard place, and it had a hardy folk." Settlement is traced back to the third millennium B.C., and Lycians were among the bravest of the Trojan allies in Homer's *Iliad*.

From Patara, the most important harbor of Lycia and once a religious center with an oracle that rivaled the one at Delphi, came a true descendant of this ancient stock, a boy named Nicholas. Educated at nearby Xanthus, the greatest city of Lycia, he traveled to Egypt and Palestine, became a Christian, was imprisoned during the Roman emperor Diocletian's persecution of the new sect, then released under Constantine. Though obviously young, Nicholas attended the Council of Nicaea in 325 A.D., where he supposedly slapped a heretic "so that his bones rattled."

One senses why Nicholas became bishop of ancient Myra, some 40 miles from Patara, at an early age — an event honored in medieval Europe by a widespread custom of electing locally each year, on Dec. 6, the Saint's feast day, a boy bishop who "served" through Christmas.

Nicholas was revered when alive

for his good works, was canonized, had a host of beneficent miracles attributed to him by later clerical biographers and became the patron saint of children, virgins, sailors, travelers, those in peril on the high seas, scholars, merchants, pawnbrokers and numerous medieval guilds of Sicily, Greece and Russia. His name probably derives from the Greek word for "people's victor." In his lifetime, he was renowned for rescuing shipwrecked sailors, travelers, prisoners, the distressed in general and, more than once, his city of Myra. Supposedly, he once com-

Dwight D. Taylor

mandeered corn from an imperial cargo fleet, averting famine for the Myrans.

Nicholas' patronage of virgins and children, however, derives not from miracles but from the simplest and kindest of stories. According to legend, he secretly threw three purses of gold by night into the house of an honorable citizen of Myra who had lost his fortune, thus providing dowries for the man's three daughters, enabling them to marry. The story appears to be the origin of the pawnbroker's symbol of three gold balls.

This evolved into a reputation for tossing bags of coins down chimneys of poor village girls in general, with the same objective. Those small mesh bags of chocolate "coins" in gold foil that appear in candy stores during the holidays, and our myth of secret gifts from Santa Claus via the chimney, are probably derived from this story. The transformation of Saint Nicholas into Father Christmas, which took place first in Germany, grew naturally from the association of Christmas with children, family and the giving of gifts.

Indeed, the day of gift-giving was originally Dec. 6, and still is in certain areas of northern Europe. So much for the encyclopedia.

In the small coastal town of Demre, which encompasses ancient Myra, a large yellow sign with the legend "Baba Noel" (Turkish for Father Christmas) directs the traveler to the fifth-century Byzantine church dedicated to St. Nicholas. Probably the oldest church in Turkey, it has four aisles and a rounded, three-window apse in which rests a small stone altar. Cloisters line one side, and the remains of St. Nicholas may originally have rested in, or under, a long niche on the other. The church is rather beautiful in structure. A sizable garden with a modern statue of Father Christmas carrying his bag of gift shelters the basilica. By the sixth century the church had become a well-known pilgrimage shrine. In 808 the invading Saracens set out to destroy the tomb, failing when the saint supposedly misdirected them to another sarcophagus. In 1087 he was less vigilant, and Italian sailors and merchants stole the body and brought it to Bari, on the southeast coast of Italy, to serve as their protector. Bari then became the pilgrimage point, and even today one finds at its charming church of St. Nicholas no ready reference to the great saint's true origins. Special services are still held beside the tomb in Myra on Dec. 6.

Santa Claus doesn't have to be a bubble that pops when a child turns five. All of the long, traditional history indicates that he was a real man — and a strong, courageous, purposeful, intelligent one, who lived for others. Any child who is ready to shed the myth is ready to receive that message. Why not give it?

San Francisco Bay Guardian

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Continued from Page 1

The Revolution will be Broadcast

By Julia Steele
Photos by Julia Steele and David L. Moore

vast, open-24-hours, record store that will play you anything you want to hear. Funk, folk, reggae, metal, rap, jazz, industrial, African, polka? No problem — as long as you fill out a ballot.

Because, as station promos regularly announce, if you don't vote for it, they don't play it. The concept behind Radio Free is simple, but radical: The listeners are the program directors. KDEO's programming is based on the same theoretical foundations as America's political system: one person, one vote. Fans of the station fill out ballots, available at voting boxes in over 200 sites around Oahu (Neighbor Island listeners can fax in their votes or call the station's toll-free number). Each ballot allows for 10 *positive* votes (10 songs you want to hear) and 10 *negative* votes (10 songs you want knocked off the airwaves). When all the votes are tabulated, the negatives are subtracted from the positives, giving the song a final score. (Note that this is different from request radio, where any song requested may be played. At Radio Free, only songs with a positive overall score make it on the air; in fact, the song that receives the most negative votes each week is "sledgehammered" — both literally and figuratively — off the air forever.) There is also space to list a "song discovery," one that currently receives no airplay but that you think could be a hit.

In theory, at least, every listener casts only one ballot per week. The ballots are tabulated to determine the station's Top 50, which is counted down every Saturday on the Hawaiian Island Music Report. The report is pure schizophrenia: The thrash histrionics of Fugazi's *The Waiting Room* segue into the pious romanticism of Depeche Mode's *Somebody* followed by the funky satire of Right Said Fred's *I'm Too Sexy* and the dense wailings of the Red Hot Chili Peppers' *Suck My Kiss*. We're not talking Billboard's Top 40 here. In fact, last week's Billboard Top 40 housed only two of the songs in Radio Free Hawaii's Top 50 — *Mind Playing Tricks on Me* by the Geto Boys (No. 39 on Billboard, No. 19 on KDEO) and *Smells Like Teen Spirit* by Nirvana (No. 17 on Billboard, No. 1 on KDEO).

For the rest of the week, Radio Free's Top 50 are "rotated" (that's "played" in non-industry lingo) every eight hours. Interspersed among the Top 50 songs are selections from the station's Top 500, which are rotated at least once a week. The "song discovery" of the week — which is selected by call-in votes during the Saturday music report — has the heaviest rotation schedule; it gets played every three hours.

Radio Free, which is housed in a nondescript one-room country shack just off H-1 in Waipahu, began its revolution on June 1, 1991. The project is the brainchild of Norm Winter, a quirky and iconoclastic cultural-marketing genius who also created the hugely successful Jelly's chain of music, book, comic and game stores and a provocative — but short-lived — newspaper called *Scrawling Wall* (both of which were built on the same mob-rule principles as Radio Free). Winter is a wild-eyed 50-year-old with cherubic red cheeks, curly grey hair topped by a ratty beret and a fervid smile. He looks about as far from the law as you can get, but everyone around the station calls him Sheriff Norm.

Winter is a quixotic radio programmer, an eccentric whose pride and joy is officiating the Hawaiian Island Music Report. His disdain for major record labels and the music-industry corporatism they represent has led him to wage war against the pop music scene for the last decade. For years, his Jelly's stores have provided malnourished adolescents with music to make Lee Coleman's palms sweat and Perry and Price gag. He's described by his employees as a visionary — albeit an erratic one.

"He's all out for a universal, musical wonderland," says KDEO jock Pinkie Passion, a tiny anarchist in high-fashion duds, with radioactive eyes and hair that defies the laws of physics.

"Sometimes he acts crazy, but his lights are on and everybody's home," says "Lips" Fujiyama, a surprisingly low-key fellow who nonetheless leads a sustained on-air riot Monday through Friday from 2 to 7 p.m.

Sitting in his office, Winter attempts to describe the voting tabulation process. He pulls out a stack of paper four inches thick, each page a printout densely packed with song titles, band names, age listings, gender classifications, et cetera. Hunched over, he begins crunching

numbers.

"There are eight demographic breakdowns," the Sheriff explains. "Females 10 to 14, males 10 to 14, females 15 to 17, males 15 to 17, females 18 to 24, males 18 to 24, females 25 and over and males 25 and over." Norm points to the most requested music from each group: For females over 25, it's *Bitches with Problems*; for males 15 to 17, it's the Red Hot Chili Peppers; for males 10 to 14, it's *Niggers With Attitude* (NWA); for females 10 to 14, it's *Color Me Badd*.

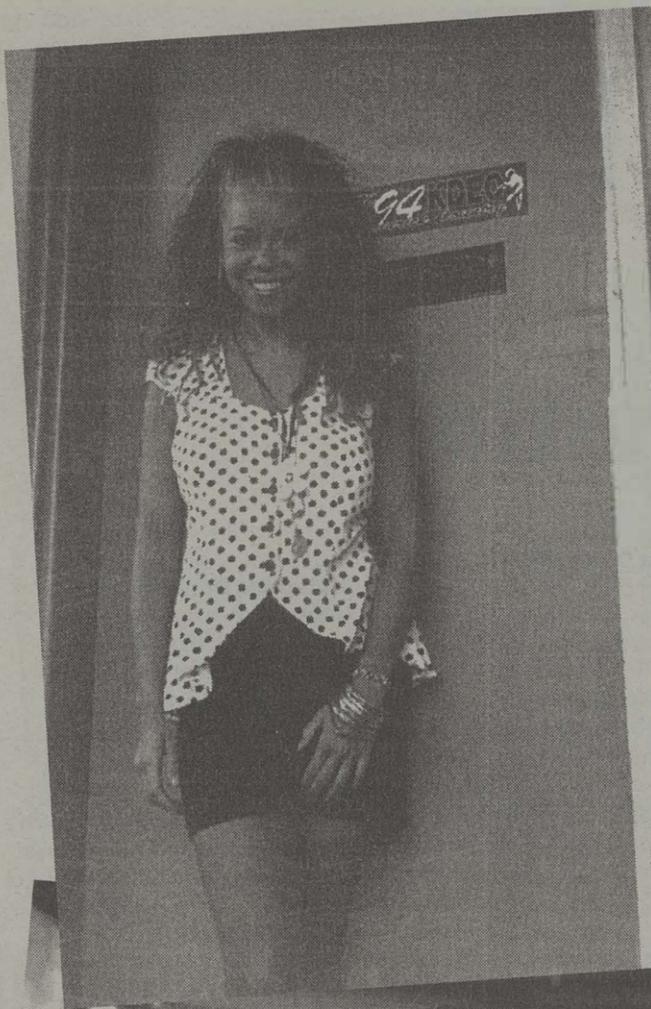
"People think teens like pop," he says, "but that's not true. They like rap, metal, thrash."

The average number of ballots received each week is currently running at about 1,800; it peaked this summer at 3,600. "I sense a little complacency with the listeners," he says. "Maybe because they're getting what they want. If we had Paula Abdul on all the time, they'd probably start voting again."

"It's hard to tell what's happening on the outside," he continues, "to tell what percentage is listening. If I moved the rotation up to three hours, I'd double my listening audience, but I can't afford to do that 'cause I'd have a riot on my hands. I just have this feeling if I stick to my guns, it'll work."

Like the political system it's modelled after, Radio Free's actual voting operation can be messy and imprecise. "The vote totals are weighed to ensure a balanced demographic representation" each ballot now reads; since the station's inception, the ballot tabulating system has evolved into a morass of mathematical manipulation, and "one person, one vote" is no longer exactly the philosophy that drives the air sound.

Winter says votes in each of the demographic groups are tabulated and then the eight groups are compared. A song that rates positively in seven groups will rate higher than a song that rates positively in four (even if the overall number of votes it has received is greater).



The actual tabulating of the ballots takes place in a small cottage on King Street where Jennifer Winter, Norm's daughter, sits typing furiously into a massive computer. Every couple of seconds she creates a new file and types in requests, like Copernicus' *They Own Everything* or Social Distortion's *Mommy's Little Monster* or Killer Pussy's *Teenage Enema Nurses in Bondage*. There are also the evergreen requests, which form a de facto Permanent Top 10: *Just Like Heaven* by The Cure, *Kiss Them for Me* by Siouxsie and the Banshees, anything by Jane's Addiction, anything by Bob Marley.

"Actually," says Jennifer, a solid-looking, intelligent woman with long brown hair, "Bob Marley gets more negative votes than anyone. But he gets such a huge number of positive votes that the negatives are outweighed." Jennifer says that a war over reggae is being waged through the ballots, a war that is largely played out along class and ethnic lines. The majority of requests for the genre come from the Leeward side, a predominantly local and

The station's fearless sound is mirrored by the personalities of the DJs. "KDEO's deejays are not plastic, we're real," says Pinkie, who hosts the Anarchy Riot every Saturday night from 7 to midnight and an only slightly more regimented Sunday afternoon show. "DJs can't come on the air here sounding like Ken dolls or Barbie dolls. We don't want to sound like computer animation."

Pinkie spent most of the last decade on the air in L.A., operating under the moniker Agent Ava. Then followed a stint as a scriptwriter at KHET, a spell as a K-Five girl and time at another radio station in town. Finally she made it to KDEO. In addition to her two shows a week, she does a multitude of production and creates Earthwatch, a daily news program on environmental concerns.

Lips also spent time in L.A. plying the radio trade. Originally from Hawaii, he got his first job in radio on the Big Island where he was quickly fired for replacing Julio Iglesias with Missing Persons; but the station relented, and he spent three years in Hilo. From '85 to '89 he was in the City of Angels at KROQ, one of Southern California's biggest (some might say most overblown) new wave stations. He returned to the Islands and short stints at The Fox and KCCN-FM (where his weekend show was rated number one) before arriving at KDEO.

Kathy Nakagawa is currently KDEO's music director. She recently gave up her middle of the day show to concentrate solely on commanding music, though she still counts down the Top 50 with Norm every Saturday. Of the station's programming she says, "First you gotta educate people about music, you have to show them that it's all the same notes, that it's all interconnected and that different music is just different interpretations. Once you start to break people's barriers about music, other barriers start to fall." Then she asks with a laugh, "Does that sound like B.S.?"

Unlike Pinkie, Kathy and Lips, most deejays at Radio Free Hawaii were recruited from Honolulu's college station, KTUH-FM, still the island's best venue for learning the pure, unfettered art of radio. Within the restrictions of the FCC (no 2 Live Crew before lunch) and show formatting (Jazz, Rock, Classical, etc.), KTUH jocks are given absolute freedom to determine the content of their shows. Former KTUHer Dave O'Day is the morning man, a hyped-up homeboy with a bandanna wrapped around his head, who rants about the radio revolution and slams "coffee bong" — 32 ounces of lukewarm caffeine-laden liquid all in one go. (Since Lion Coffee has taken over sponsorship of O'Day's coffee-guzzling minute, the segment has been renamed the "wham bam java slam," thus conforming to current mores by referring only to legal drugs.)

The real maverick of the station, however, is a garrulous Bangladeshi named Mohammed, a former KTUH ethno-shock jock, who talks incessantly (and nearly incoherently) about lynchings, Ronnie Reagan, George Bush, the meaning of democracy, the rise of Fascism and any other political, social or religious topic that he can get his hands on. "All righteeee!" Mohammed screamed one day this summer in his now trademark South Asian accent (so thick that it begat a rumor that he is a white Texan who's faking

it). "It's the fourth of July, so get out there and burn some crosses, or explode fireworks, whatever it is."

Moh's outlandish shows are KDEO's most controversial — some love them; some hate them. Either way, poeple listen. (Moh, who works days as a substitute teacher for the State Department of Education, is recognized at every school he goes to, where he is known as "Mr. Mohammed.") Moh has been on the air in the Islands since 1984, at KTUH, K-108 and now at KDEO. Fans of his infamous Sunday morning talk show on KTUH still giggle about the days of the "non-prophet Mohammed," whose show was sponsored by Ernie's Icon Shop of Waipahu and Celestial Airlines ("The airline that flies in the face of God").

As we go to press, it's unclear whether or not Moh will remain at KDEO. He was recently suspended for doing what he does best — talking. Or, well, not exactly talking — after being told one night to cool it with the talk show, he played speeches by Martin Luther King, JFK and FDR. The Sheriff — who runs the personnel department of this "radio democracy" with a firm autocratic hand — apparently didn't see the humor and took Mohammed off the air for seven days (listeners who called to find out what was up were told he "was on a leave of absence in Bangladesh"). Will Mohammed remain with the station? He hopes so. "Julie," he confides, "Norm can fire, but he can't shoot." Winter says the suspension is only temporary.

The station is still experimenting with programming and staff and, as a result, the air sound is constantly changing. Partly in response to the deejays' requests for a little more autonomy from the play lists, KDEO has instituted "unchain the deejay" segments at the end of each air shift, where the jocks actually get to choose — independently — what goes out over the air. There is also "monkey time," essentially the equivalent of all-request radio, where callers are allowed to request songs and get them played right then and there (as long as the songs haven't received more negative votes than positives). And, much to the delight of the station's hardcore fans and aspiring radio stars, KDEO now puts guest deejays on the air. Many of these novice jocks are high school students who are thrilled to play their school's Top 10 and generally raise broadcast hell for an hour at a time.

In the last Arbitron rating period, KDEO was rated the 11th most popular radio station in the state after just four months on the air. The next Arbitron ratings results will be released in January, and Winter thinks there's a good chance the station will enter the state's top 10. Nonetheless, he says, "I'm a bit frustrated that we don't seem to be moving at the pace that I wanted to — I really didn't expect us to be this slow getting off the ground. But when you have intensity like we have, it's just a matter of time before it grows and spreads. We get so many incredible letters — 15-page letters that say we're the greatest thing that ever happened. The intensity is phenomenal." ■

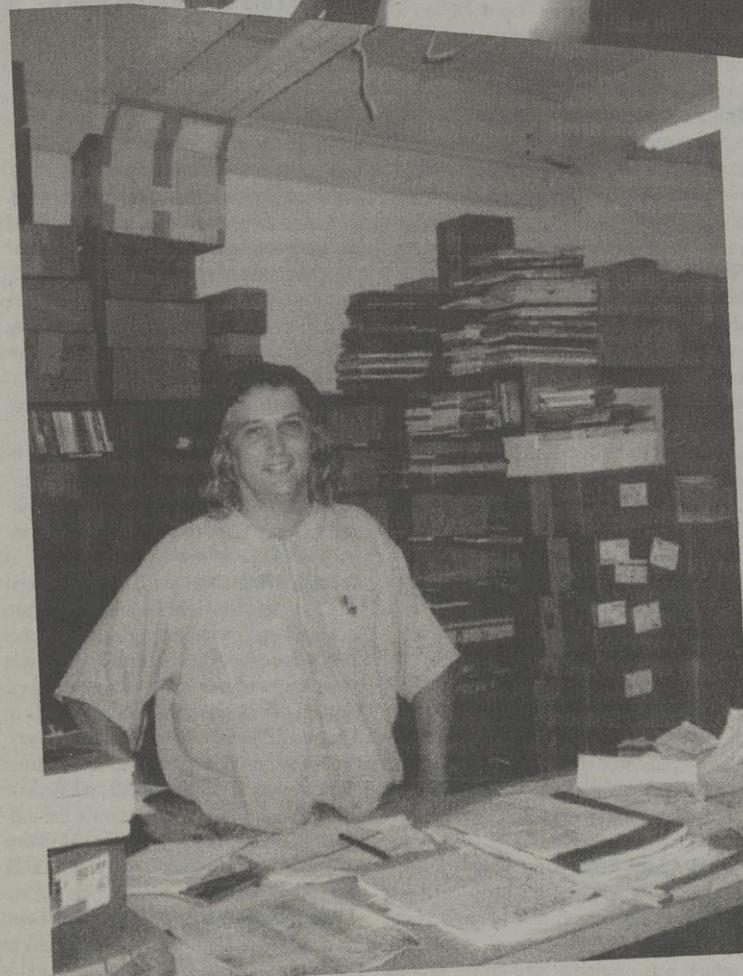


DAVID L. MOORE

increasingly impoverished area; most votes against it come from Hawaii Kai, a comparatively affluent and predominantly white suburb. Conversely, the majority of votes against heavy metal, the other consistently controversial music on the air at KDEO, come from the Leeward side; the most votes for metal come from East Oahu.

Despite the trends, though, Jennifer says it's folly to make ethnic generalizations about music. "Not all locals like reggae," she says, "and not all white people don't." She points to KDEO's new program of placing ballot boxes in the schools to illustrate the impossibility of stereotyping by age, gender, race or wealth. "In the same school, we get votes for The Cure, Metallica, Bob Marley and Mozart," she says. Currently KDEO has 15 ballot boxes in the schools. Says morning jock Dave O'Day, "We're trying to focus more on the teens. Right now, they're listening to I-94 which is just feeding them shit music. We want teens to get a little more inquisitive and realize what's out there. We want them to grab the roots of life instead of just sitting back and having a blasé attitude."

Jennifer says the largest listening audience — by far — is males 18 to 24.



Top to bottom: Pinkie Passion, Mad Mohammed, Sheriff Norm

CALENDAR

December 25-31



This is the second year in Honolulu for the non-alcoholic New Year's Eve community arts festival **First Night**, which also runs in 80 other U.S. and Canadian cities. This year's festival, which will take place at 73 locations in the downtown area on the afternoon and evening of Dec. 31, features 115 events, ranging from music and magic to marionettes and massage. To help plan your evening, we at the Weekly offer our opinion on a few intriguing events. A complete guide to First Night activities is available (with purchase of a \$5 button, required for entry to some events) at Liberty House, Foodland, Honfed and Blockbuster Video. Enjoy.

First Night Festivities

Music

Blues Bandits Sometimes hot, sometimes cool — never tepid. *Kawaiahao Church grounds: 6:30, 7:45 & 9 p.m.*
Kenny Endo and Spirit Sounds Endo, a master of Japanese *taiko* drumming, bangs his heads and leads his wind and bass ensemble in traditional and contemporary compositions. *Kalanimoku Bldg., Beretania Ave. between Punchbowl and Alapai streets: 10:15 & 11:15 p.m.*
Honolulu Symphony The Symph rings in the *Neues Jahr* with an all-Viennese program. *Blaisdell Concert Hall, 777 Ward Ave.: 6:30 & 7:45 p.m.*
Musical Playground Be any kind of musician you wish with Steve Rosenthal's handmade instruments. *Skygate, King St. between Punchbowl*

and Alapai streets: 6:30 p.m. on.
Pahinui Band A historic debut concert featuring all three of Gabby Pahinui's musical sons — Cyril, Bla and Martin — playing together publicly for the first time. This one's a must. *Kalanimoku Bldg., Beretania Ave. between Punchbowl and Alapai streets: 7 & 8:15 p.m.*

Theater and Dance

Afro-Jazz Dancers See article on Page 7. The Magnificent Procession starts 5:45 p.m. at Thomas Square and moves down Beretania and Bishop to King.
Chinese Opera A good chance to get introduced to one of the most elaborate art forms on earth. *McKinley*

High School auditorium: 7 & 9 p.m.
Iona Pear Dance Theatre Movement performances "in harmony with the earth and the times." *Blaisdell Concert Hall, 777 Ward Ave.: 10 p.m.*
Lullabye's Salon Creole vaudeville for the '90s, featuring song, dance and pantomime. *Kawaiahao Church meeting rm.: 6:45, 8:15 & 9:45 p.m.*
Na Hula O' La'i Kealoha Folk Life Festival favorites from Lanai. *Tenney Theater, St. Andrew's Cathedral: 7:45 & 10:15 p.m.*

Academy of Arts Theatre, 900 S. Beretania St.: 2:30 - 5:30 p.m.
Tradewinds Traveling Puppet Theatre This troupe from Kauai uses puppetry to tell Hawaiian legends. *Blaisdell Exhibition Hall, 777 Ward Ave.: 2:30 - 5:30 p.m.*

Plus...

Body Workers of Hawaii Melt into a New Year's massage. *Queen Emma Building, Queen Emma St., mauka of Beretania Ave.: 7 p.m. on.*
Mad Musketeers Watch for these trained fencers who will duel for their honor — and your entertainment. *Roving performances.*
Waikiki Acrobatic Troupe Gravity-defying feats to rival the Flying Nun. *Thomas Square: 7:30 & 8:30 p.m.* ■

Film

Criticism by Bob Green unless otherwise noted.

First Run

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

The Addams Family A TV-thin, but diverting, story about a potential Uncle Fester imposter who wreaks havoc on the Addams Family unit. With Anjelica Huston and Raul Julia. The family's altogether "ooky" lifestyle earned the film \$24.6 million on its opening weekend in the U.S. of A.

American Tail 2: Fievel Goes West The American streets are not "paved with cheese" as the Mousekewitz family had hoped, so 10-gallon rodent Fievel, scion of the immigrant M's, leaves New York for the roaming buffalo and romantic six-shooters of the Old Wild West. — *Mary Brennan*

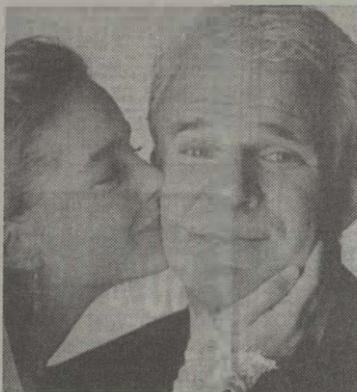
Beauty and the Beast Disney's animators imitate the classic 1930s Disney style and raid successful elements from other animated "classics." Among the performers who sing the ersatz Broadway-showtune score is Angela Lansbury, who is worlds better than anyone else. Recommended, cautiously.

Black Robe Director Bruce Beresford (*Driving Miss Daisy, Breaker Morant, Tender Mercies*) has made one of the best films of the year — and his best film by far — in *Black Robe*. Screenwriter Brian Moore adapts his own 1986 novel about a French Jesuit priest (here played by Lothaire Bluteau from *Jesus of Montreal*), who, in 1634, embarks on a 1,500-mile journey in an effort to befriend and convert native North Americans. Accompanied by a handful of friendly Algonquins (including a chief, his wife and his daughter) and a young French carpenter, the priest makes his heart-of-darkness journey — from Fort Champlain to a mission outpost — into a world where only violence can result from the clash of two cultures that feel superior to each other. *Black Robe* is not another *Dances with Wolves*; this film shows the *real thing* — two world views in tragic conflict. The Indians' view of the earth is animistic, magic; the priest's is of a vale of tears, an awful place where one awaits release into heaven. This Canadian-Australian production is magnificently photographed by Peter James, with a fine score by Georges Delerue and storytelling that

gets at the heart, and soul, of the matters at hand. Highly recommended.

Bugsy Yet another gangster movie. But this one — about the hood who conceived of and "built" Las Vegas — is different. Directed by Barry Levinson (*Avalon*), this one has resonances sorely missing from this year's earlier mob epics. With Warren Beatty as Siegel. Recommended.

The Butcher's Wife Terry Hughes, director of TV's *Golden Girls*, left the series to do this "comedy" about a psychic country girl (Demi Moore) who moves to the city with her new husband and discovers a shrink (Jeff Daniels, wasted again). Think about the worst *Golden Girls* episode you ever saw. It was better than this.



Steve Martin is *Father of the Bride*.

Cape Fear Martin Scorsese's re-working of a 1962 revenge movie, in which the director shows us the soft white underbelly of respectability and gives retribution its due. Robert De Niro and Juliette Lewis give terrific performances.

Curly Sue Vicious sentimentality about a terminally cute waif and her hobo scam-artist companion. Yet another John Hughes confection. Not recommended.

Father of the Bride Steve Martin is a father-in-law suffering through the engagement and marriage of his first-born daughter. Diane Keaton, a welcome sight, is the bride's mother. If you're wondering why the face of the daughter's fiance is so familiar, it's because he was featured for what seemed like years in a commercial about a teenage boy who takes his father's new sports car out, ostensibly to fill it up with gas. "You didn't want me to mix the old gas with the new, did you?" he says when he comes

back. — *M.B.*

For the Boys For the birds. A lumbering and anachronistic self-canonization by Bette Midler, *For the Boys* is one of those brassy-entertainer-through-the-decades movies in which everyone sports blue hair and wears face putty to indicate superannuation. The film seems loosely based on the career of Martha Raye (who's suing Midler). The first third is okay, with Midler in good form as a shady-lady, but the film disintegrates as she becomes increasingly ennobled. Directed by Mark Rydell (*The Rose*).

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.*

Hook It was evident when I got a chance to see the just-being-dismantled sets at Sony Studios (*nee* Columbia) a few months ago that Steven Spielberg's *Hook* was going to be a gargantuan production featuring larger-than-life pirate ships, docks, coastlines and mountains (The *Jolly Roger* alone cost over \$1 million). And gargantuan it is, with the biggest director and stars (Robin Williams, Julia Roberts, Dustin Hoffman, Maggie Smith) that money can buy. What (forgive me) is *Hook's* hook? Why, it's a parable for the '90s! Peter (Williams) has grown up to become a soulless corporate type. When his kids are kidnapped, Peter discovers his buried self and learns to be Peter Pan again. Some of this movie is "magical" and entertaining, but its calculations are a bit obvious, and it's far too long. We give it a seven out of 10.

JFK Oliver Stone's three-hour exploration of an alternative conspiracy theory in the John Kennedy assassination. Kevin Costner stars as an attorney obsessed with uncovering the truth; Sissy Spacek is his worried wife. Lots of other familiar faces — including, of all people, an unctuous John Candy — turn up. — *M.B.*

The Last Boy Scout It remains to be seen whether or not the titanic Bruce Willis ship of stardom has sunk entirely: After Willis' appearance in *Hudson Hawk*, a deafening bomb, the *Moonlighting* star began to look too smirksome for the big screen. The studio has high hopes, however, for this action adventure, which may get some needed juice from *In Living Color* star Damon Ivory Wayans. — *M.B.*

Little Man Tate Jodie Foster shows promise as a director in this carefully crafted "audition" film about a child prodigy. With Dianne Wiest and Harry Connick Jr. (a former child prodigy himself). Recommended.

Man in the Moon No one does rites-of-adolescence passage films like director Robert Mulligan (*To Kill a Mockingbird*). Here's another; word is that it's one of the best films of the year (which in 1991 amounts to faint praise indeed).

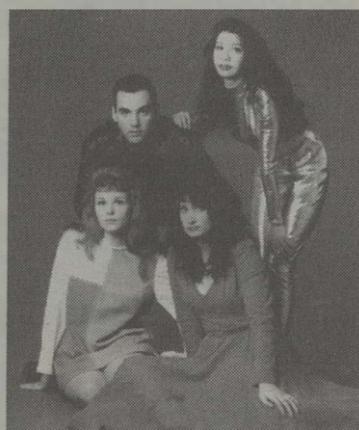
My Girl Macauley Culkin gets his first kiss and then dies of bee stings. It's a box-office sensation.

Necessary Roughness A college-football "comedy" with Scott Bakula and TV's Sinbad. You'll be seeing it on cable very soon.
Other People's Money Danny DeVito is good in this diluted version of the Broadway hit about '80s-style American greed, but the play is much better.

The People Under the Stairs Over the top in gore. This film, about people trapped in an old house by an evil couple, has clever moments, but it manages to suggest that alienated audiences need massive doses of mayhem in order to feel anything at all.
Rhapsody in August Akira Kurosawa's latest film: an autumnal rumination on family disharmony, changing values in Japan and the threat of annihilation. Stately and beautiful in a Japanese way. Richard Gere is the ostensible star, but really the mind of octogenarian Kurosawa is on display here and the film's overall tone is one of wounded dignity struggling for balance in a chaotic world. Recommended for Kurosawa buffs only.

Star Trek VI One of the best of the series. Paramount had the good sense to return to writer-director Nicholas Meyer (*Star Trek II*) for this episode which, despite a drastically reduced budget (cut by \$9 million), is a sturdy, simplistic morality play, very effectively photographed by Honolulu's Hiro Narita. The story parallels the recent breakup of the Communist (here it's Klingon) empire. This is the last of the series, they say. If that's true, the crew of the *Enterprise* have exited honorably.

What About Bob? A funny little Disney movie about a shrink (Richard Dreyfuss) who can't rid himself of a neurotic client (Bill Murray). There's not much to this film, which was originally written for Woody Allen, but Murray and Dreyfuss work well together.



Book of Love in concert at Pink's.

Short Run and Revival

Book of Days (1988) For the last several years, innovative filmmakers have used medieval times as a metaphor for our own age — a time of social upheaval and plagues. Here the metaphor is used again, forcefully and inventively. The year is 1350, and various individuals discuss their lives (as if they were being interviewed for a cinema verité documentary); a study of universal, timeless human nature emerges. The film is managed gracefully by filmmaker Meredith Monk, whose camera recreates a tapestry of human fears and ambitions in 14th-century Southern France. Recommended. *Academy Theatre, 900 S. Beretania St.: Mon. 12/30 & Tue. 12/31, 7:30 p.m. \$4. 538-1006*

Foreign Affair (1948) If they ever harbored any fondness for comedienne Jean Arthur, nostalgia buffs will have a field day at this Billy Wilder comedy. Arthur essays the role of an Iowan spinster congresswoman investigating the morale (and morals) of GIs in Occupied Berlin. Along the (dated) way, we meet up with John Lund as an Army Captain who thaws Arthur out and Marlene Dietrich as a singer who was once the mistress of a Nazi big-wig. *Movie Museum, 3566 Harding Ave.: Thur. 12/26 & Sat. 12/28, 8 p.m. \$5. 735-8771*

I Was A Male War Bride (1949) Cary Grant in drag. He's plays a French army officer who falls for Army Lt. Ann Sheridan and is forced into all sorts of shenanigans to consummate the marriage, among them female

Adela Chu



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Queen of Carnival

Liza Simon

Last year, when the organizers of First Night accepted Adela Chu's proposal to lead a procession of costumed Carnival dancers and musicians in a homage to Iemanja (the ocean goddess that Brazilians pray to on New Year's for luck), they probably had no idea how fitting her presence would be at Honolulu's most ambitious street bash, First Night. A longtime friend, in Honolulu for Adela's procession this year, sums up her unique talent. Says Seguin, a master West African drummer from Quebec, "Adela — she is the Carnival queen."

Locally, many know Adela as the teacher of Afro-Caribbean jazz dance who founded Hawaii's first version of the exuberant, exotic Brazilian Mardi Gras known as Carnival. In the minds of Seguin and others, her regal ascendancy is based on her zealous creation of Carnival in San Francisco. "She has this power to do it," Seguin asserts. "She could go to an Eskimo village and start a Carnival there if she wanted to."

In her East Manoa home, where Chu resides with her contractor/artist husband and their 4-year-old daughter, the memory of that first, 1976 Carnival in the City by the Bay brings an ear-to-ear grin to her generously mixed features. (Strangers rarely are able to guess from looking at those features that she is Panamanian born and bred, the daughter of a Jamaican mother and a Chinese father.) "We started the procession with about 300 dancers and 700 spectators. By the time we finished, there were no spectators. They had all joined us." San Francisco city officials were hip to the commercial value and the political benefits of sponsoring an ethnic cultural event. The following year, the city became the official backers of Chu's Carnival, which has since become one of the Bay area's most acclaimed bashes. Today Chu has an

open invitation to serve as honorary grand marshal for the Carnival. "You know, we didn't even have a permit that first year. We just did it!!!" she marvels.

But perhaps a queen is only as good as her last Carnival. Bright oases of glitter material in her Manoa home indicate that she is once again well into the frantic final stretch of Carnival for this year's First Night. Today at rehearsal she'll be handing out materials to dancers who will assemble costumes that were designed months ago. She is clearly delighted by the support she's received from First Night organizers. She says her proposal to them was very visual. "Imagine this," she says with illustrative theatricality, "beautiful women returning home from a ball in masks that hide their intriguing beauty. Behind them there are mischievous samba clowns doing comical skits to roving bands of Brazilian percussionists." The First Night committee didn't need any explanation of the foreign socio-cultural milieu. "They just picked up on the fact that this would be a way that people could express themselves creatively," Adela says.

Just the same, Adela does not deny that Carnival as it's practiced in America is oftentimes a paltry echo of what she grew up with. "Carnival goes for four days (in Panama)," she says. "Everyone pours into the streets. No one sleeps because you just have to stay up all night. This is the time when people get to strip off their nine-to-five mentality and become their alter egos, their heroes and heroines." She explains that there is a spiritual drive that keeps people connected to their Carnival customs year-round. "In places like Bahia, the slaves brought their deities and their drums. And they turned to both for solace." Adela points out that many Brazilians have little material wealth and derive joy from music and culture more often than their neighbors to the north.

Half-joking, Chu says she has a doctorate of Carnival. In reality, she

has a B.A. in English from Pomona College in California. But, she says, her real lessons have come from travel. "If you study the dances of people all over the world, you could be learning about every part of the body. Ballet, for example, is great. But it is not everything. If you look at something like Hindi dancing, you'll see hand and eye movements with a communication and meaning you won't see anywhere else."

In her unique self-styled course of dance study, Chu has logged the kind of experiences that would make an academic ethnomusicologist trade in a library card for an airline ticket: Tai Chi study in Berkeley, an extended gig as a salsa band leader in Amsterdam, a stint with a master of classical dance in Bali, and of course, classes and workshops in the myriad forms of Afro-Caribbean dance. Forget the image of the professional dancer that *A Chorus Line* might have stamped on your brain. Never, says Adela, did she tote a sweaty bag of leotards between cattle-call auditions. People like Anna Halprin, the avant-choreographer known for her seminal work in modern and ethnic dance, simply invited Adela to join her company after witnessing her encyclopaedic vocabulary of movement.

After visiting Brazil in 1975, Adela became convinced that she could teach Carnival culture as an art. Responding to the invitation of a friend to, "come share the sands, the sea and the beauty of Iemanja," she arrived in Rio when the city was in the midst of mass pandemonium — the first day of Carnival. Later, 300 miles away in the jungles of Bahia, the fracas turned to unmitigated content for Chu. In nightly celebrations of samba dancing in the shanty towns, Adela says she internalized the complex rhythms along with a realization: "Dance is a ritual that unites humans with each other and a higher force."

This year's Carnival rehearsal is underway at a University of Hawaii gym, and, to the unaccustomed eye, it looks like a colorful maelstrom of chaos. One moment Adela's twirling a giggling 8-year-old in playful fun, trying to evince samba clown behavior. The next moment she's conferring with her dancers, telling them to practice the choreography and watch one another so they're in sync. All the while the band (or "bateria" as it's called in Brazil) plays on. Their locomotive of rhythm is made up of complex interlocking patterns, played on the surdo drum, the cuica and other exotic looking percussion paraphernalia.

Her students take Adela's advice and work assiduously amongst themselves. They know that Adela is hoping that they will bring to the Carnival the crucial elements that transform movement into art. The students are from all walks of life, different age groups, racial backgrounds and dance training levels. But this does not bother Chu. She says they have all come here ready to dance. "To very trained dancers," says Chu, "Afro-Caribbean dancing is deceptively simple. The rhythm is something internal. And too often in this mechanized society, we don't listen to that which is inside of ourselves. We're tuned to the clock instead."

In the personal atlas of world dance Chu has drawn through the years, the Afro-Caribbean style holds a special place. "It is characterized by chest undulations," she explains. "What you see is the opening of the heart." ■

CALENDAR

impersonation. Directed cunningly by Howard Hawks, this one still has a few laughs, thanks mainly to the deftness of farceur Grant, who always made it look easy. *Movie Museum*, 3566 Harding Ave.: Fri. 12/27 & Sun. 12/29, 8 p.m. \$5. 735-8771

Sure Fire (1990) Another stubbornly idiosyncratic and rewarding independent film by auteur Jon Jost. As usual, Jost found "ordinary" people to help him tell a story about Americans independent of Hollywood schlockmeisters. As usual, his theme is freedom and the tension between social restraint and the notion of liberty. An aging American entrepreneur undertakes a new scheme to achieve the free enterprise dream (in this case, selling decent housing and clean air). He comes up against a series of people pursuing their own dreams, which, in several cases, involve the right to bear arms and to indulge their frustrations in the hunting season. Recommended. *Academy Theatre*, 900 S. Beretania St.: Fri. 12/27 & Sat. 12/28, 7:30 p.m.; Sun. 12/29, 4 p.m. \$4. 538-1006

Music

Concerts

Book of Love Sequencers at night, clubbies' delight. If you wear black on the outside because black is how you feel on the inside, then these East Coast techno-pop software virtuosos are for you. But for God's sake, don't go unless your hair is right. *Pink's Garage*, 955 Waimanu St.: Fri. 12/27 & Sat. 12/28, 8:30 p.m.; Tue 12/31, 11:30 p.m. 12/27 & 12/28: \$12.50 advance, \$15 at the door; 12/31: \$17.50 advance, \$20 door. 537-1555

Ray Charles An American music giant even before he started working for Pepsi, the 61-year-old pianist/singer has been a virtual deity to musicians in every genre, from country to jazz to rhythm and blues, since he first began performing in the 1940s (I guess that's why you'd need a half-century of sav-

ings to buy a ticket for this show). Joining Charles will be his Ray Charles Orchestra and Raelett Singers ("To be a Raelett," he used to say in the heady days before the Thomas hearings, "you have to let Ray.") *Sheraton Waikiki*, 2255 Kalakaua Ave.: Tue. 12/31, 9:30 p.m. \$75 - \$125. 922-4422

Hawaiian Times Square It might be stretching things a bit, but the Restaurant Row crowd (never ones to shy away from ambitious hyperbole) are going for the Big Apple effect anyhow. With Touch of Gold, Johnny and the Dreamers and Big Daddy, featuring Paul Flynn. *Restaurant Row*: Tue. 12/31, 6 p.m. on. Free.

Honolulu Symphony See *First Night* box on page 6.

Melveen Leed Sparkle galore at Melveen's glitzy New Year's Eve do. Dinner included. *Ala Moana Hotel*, 410 Atkinson Dr.: Tue. 12/31, 7 p.m. \$40 - \$55. 955-4811

Queen Kap'olani Birthday Concert Featuring the Royal Hawaiian Band and Kaha'i Topolinski's Ka Pa Hula Hawai'i halau. Also part of the First Night festivities. *Iolani Palace*: Tue. 12/31, 2 p.m. Free.

Seaside Zoo If you can't make it to Oakland to catch the Grateful Dead New Year's Eve, then you might as well check out this new psychedelic blues quintet, risen like a phoenix from the ashes of Melodious Thunk. Featuring Charley "Sexy Strings" Myers and new drummer Steve "Laserfoot" Saunders. *Anna Banana's*, 2440 S. Beretania St.: Tue. 12/31, 9 p.m. \$4. 946-5190

Smokey Robinson If we have to tell you who Smokey is, then you're probably not old enough to want to go see him anyway. If you're old enough to know who he is, then you know that he and his old R&B outfit, The Miracles, helped define the sound of a generation with such colossi as *Tracks of My Tears*, *Tears of a Clown* and *Second That Emotion*. This is another ultra-pricey one. *Hilton Hawaiian Village*, 2005 Kalia Rd.: Tue. 12/31, 10 p.m. \$75 - \$125. 949-4321, ext. 39

Oh, the places you'll go! — Dr. Seuss

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#1 on your reading list

GOSHEN
by Marvin Jansma

A vast and spectacular panorama of ancient Egypt unfolds in this exciting novel of pharaohs and slaves in the fertile Delta of the Nile—Goshen. Here a multitude of characters fulfill their religions, customs, place in the Egyptian Empire, and love and battle against the backdrop of Court intrigue. Not to be missed.

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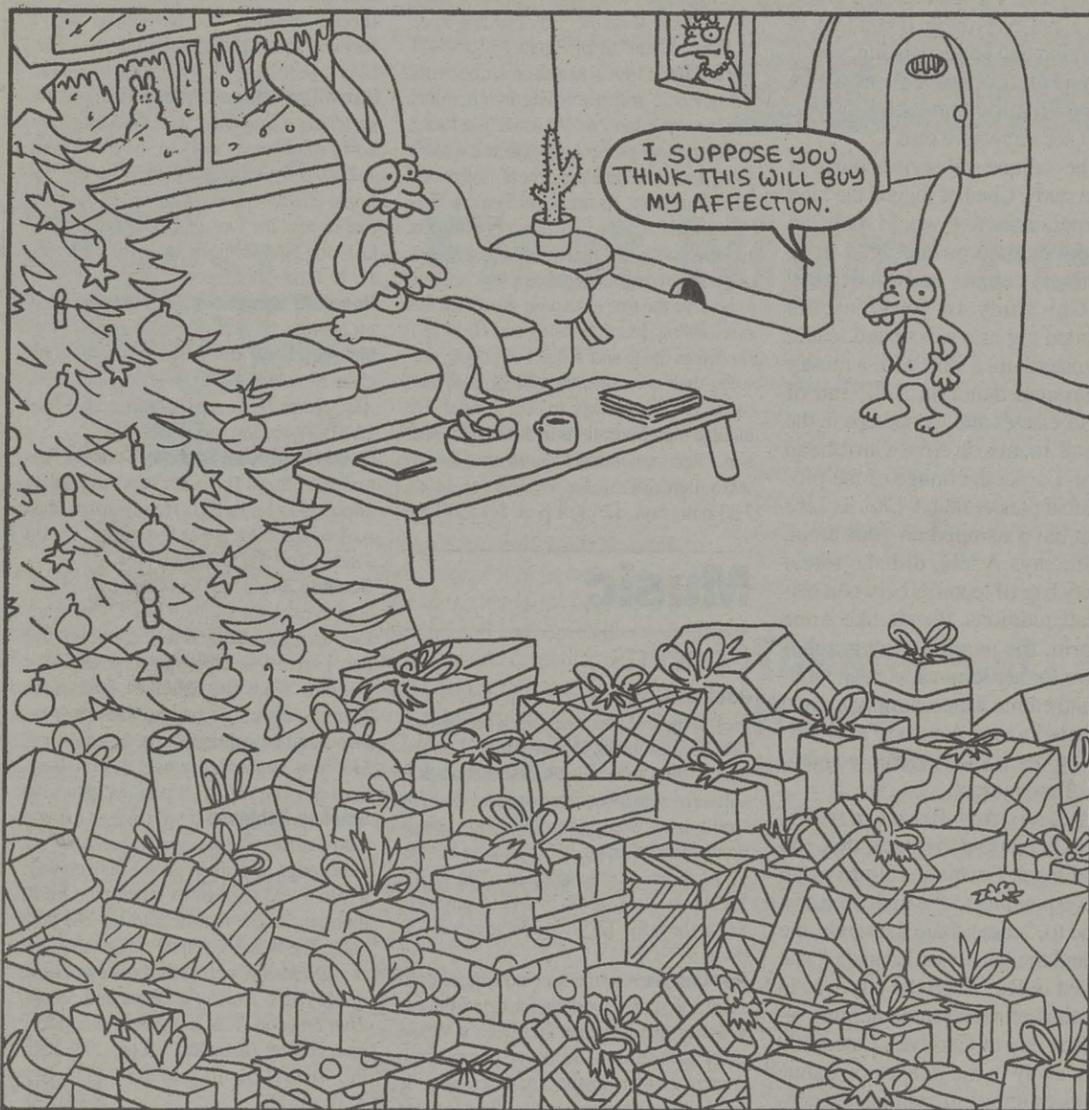
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CALENDAR

LIFE IN HELL

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Live Music Venues

- Anna Bananas**, 2440 S. Beretania St. 946-5190
Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677
Banya 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 Holoanoa St. 956-1111
Coffeehouse, 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 Kailuani 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
Malle Room, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211
Malia's Cantina, 311 Lewers St. 922-7808
Monterey Bay Cannery, Pearlridge, 2335 Kalakaua Ave. 922-5761
Monterey Bay Cannery, Pearlridge, 98-1005 Moanalua Rd. 487-0048
Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197
Moose McGillicuddy's, 310 Lewers St. 923-0751
Moose McGillicuddy's, 1035 University Dr. 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 Hoolai 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 Kuahau Pl., Pearl City. 487-3625
Scuttlebutt's, 120 Hekili St., Kailua. 262-1818
The Shore Bird, 2169 Kalia Rd. 922-6906
Silver Fox Lounge, 49 N. Hotel St. 536-9215
Spindrifters Kahala, 4169 Waialae Ave. 737-7944
Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085
Sugar Bar, 67-069 Keoluani St., 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

Malia's Cantina.
Warren Johnson & Gator Creek Band Country; **Pecos River Cafe**.
Wes Hamrick Classical, Jazz; **Banya Veranda**.

26/Thursday

Alakai Contemporary Hawaiian; **Jolly Roger East**.
Augie Rey & City Lights Salsa, Dance; **Nicholas Nickolas**.
Backstreet Blues; **Jaron's Kailua**.
Betty Loo Taylor & Rachel Gonzalez Jazz; **New Orleans Bistro**.
Blue Kangaroo Variety; **Jolly Roger Waikiki**.
Blues Bandits Blues; **The Landing**.
Brado Hawaiian, Classical, Jazz; **The Shore Bird**. 4 - 8 p.m.
Brother Noland Hawaiian; **Monterey Bay Cannery Ward**.
Cinderella Rockafella Dance Rock; **Wave Waikiki**.
Ektara & Musica É Jazz; **Cafe Sistina**.
Entourage Contemporary; **Nick's Fishmarket**.
Horizon Contemporary; **Spindrifters Kahala**.
Howling Beddies Rock; **Moose McGillicuddy's Waikiki**.
Island Irie Reggae; **Fast Eddie's**.
J.P. Smoketrain Light Rock, R & B; **No Name Bar**.
Joel Kurasaki Jazz; **Orson's**.
Jon Basebase Contemporary; **Horatio's**.
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 Pearlridge**.
No Excuse Dance; **Black Orchid**. 9 p.m.
North American Bush Band Funk, Jazz, Reggae; **Anna Bananas**.
Pam Gamboa Top 40; **Paradise Lounge**.
Raga & Andrea Young Jazz; **Mahina Lounge**.
Rolando Sanchez & the New Salza Hawaii Band Latin; **The Row**.
Simplicity Contemporary Hawaiian, Rock; **Malia's Cantina**.
Warren Johnson & Gator Creek Band Country; **Pecos River Cafe**.
Zig Zag Classic Rock; **Fast Eddie's**.

Brother Noland Hawaiian; **Monterey Bay Cannery Ward**.
Carol Atkinson Jazz; **Orson's**.
Cinderella Rockafella Dance Rock; **Wave Waikiki**.
Crossover Pop, Funk, Blues; **Jaron's Kailua**.
Hawaiian Spice Contemporary Hawaiian; **Sugar Bar**.
Horizon Contemporary; **Spindrifters Kahala**.
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**.
Kontrast Rock; **Moose McGillicuddy's Waikiki**.
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**.
Nalu Variety; **Monterey Bay Cannery Pearlridge**.
No Excuse Dance; **Black Orchid**. 10 p.m.
Nueva Vida Jazz; **Reni's**.
Pagan Babies World Dance; **Anna Bananas**.
Pandemonium Worldbeat; **The Row**.
Raga & Andrea Young Jazz; **Mahina Lounge**.
Robi & Friends Contemporary Hawaiian; **Moose McGillicuddy's University**.
Rolando Sanchez & the New Salza Hawaii Band Latin; **Nick's Fishmarket**.
Simplicity Contemporary Hawaiian, Rock; **Malia's Cantina**.
Warren Johnson & Gator Creek Band Country; **Pecos River Cafe**.
Zig Zag Classic Rock; **Fast Eddie's**.

28/Saturday

Alisa Randolph & Musica É Jazz; **Cafe Sistina**.
Augie Rey & City Lights Salsa, Dance; **Nicholas Nickolas**.
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**.
Brado Hawaiian, Classical, Jazz; **The Shore Bird**. 4 - 8 p.m.
Brother Noland Hawaiian; **Monterey Bay Cannery Ward**.
Carol Atkinson Jazz; **Orson's**.
Cinderella Rockafella Dance Rock; **Wave Waikiki**.
Good Ole Boyz Country; **Pecos River Cafe**.
Horizon Contemporary; **Spindrifters Kahala**.
Howling Beddies Rock; **No Name Bar**.
Jon Basebase & Vince Andrada Contemporary; **Horatio's**.

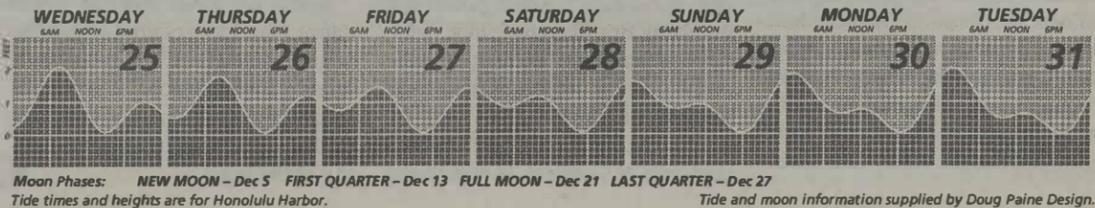
Club Acts

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

25/Wednesday

Alisa Randolph & Musica É Jazz; **Black Orchid**.
Augie Rey & City Lights Salsa, Dance; **Nicholas Nickolas**.
Blue Kangaroo Variety; **Jolly Roger Waikiki**.
Brado Hawaiian, Classical, Jazz; **The Shore Bird**. 4 - 8 p.m.
Cinderella Rockafella Dance Rock; **Wave Waikiki**.
Encourage Contemporary; **Nick's Fishmarket**.
Ernie Shea Jazz; **Mahina Lounge**.
Horizon Contemporary; **Spindrifters Kahala**.
Howling Beddies Rock; **Moose McGillicuddy's Waikiki**.
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**.
Keoa Variety; **Jolly Roger East**.
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 Pearlridge**.
Pam Gamboa Top 40; **Paradise Lounge**.
Raga & Star Williams Jazz; **New Orleans Bistro**.
Simplicity Contemporary Hawaiian, Rock;

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The Straight Dope

— people of mixed race — were widely recognized as being distinct from full-blooded African slaves. In fact, in some parts of the south, notably South Carolina and Louisiana, free mulattoes were a (relatively) privileged class, with money, prestige and sometimes slaves of their own.

After 1850, however, southern whites became obsessed with the idea of racial purity and white superiority. If you had any black blood at all, you were supposed to be out back chop-pin' cotton. White planters who got female slaves pregnant willingly



My girlfriend is half black and half white. While she was filling out a form recently I noticed when it came to the question of race she checked "black." I asked her why she didn't mark white since she is as much one as the other. She replied that in America one is considered black if the amount of black parentage is one-eighth or greater. Is or was this true? Why? Since I am a Mexican male, what will the white establishment consider our children? Not that it matters, but I'd like to know what is in store for us. — An in-love but mixed-up couple, Los Angeles

Lord knows. My advice is, if anybody asks, tell 'em the kids are Phrygian. Nobody will have any idea what you're talking about and you'll be able to divert the conversation to a less stupid topic.

These days there's not much official guidance on who's black and who's white. The Census Bureau has adopted the sensible policy of letting you be whatever you mark down on the form. You can look like Snow White and talk like George Plimpton, but if you want to be a Fiji Islander, by God you're a Fiji Islander as far as the census is concerned.

Things are only marginally more rigorous when it comes to stuff like affirmative action. A spokesman for the Small Business Administration says they'll basically take your word for what race you are, although conceivably they might ask for a birth certificate or passport in the rare event there was some question.

Unofficial standards are a different story. Experts on race relations agree that up until very recently, and to some extent even today, white America held to the "one-drop" rule: If you had one drop of black blood in you — any detectable African ancestry at all — you were black. This is an extremely peculiar attitude that may well be unique in the world; even South Africa acknowledges the existence of people of mixed race.

The one-drop rule didn't reach its full flowering until after World War I, but its roots go back to before the Civil War. Prior to 1850, mulattoes

enslaved their own children. Far from being scandalized, other southerners complained that some mulattoes remained free to pollute the gene pool.

Defeat in the Civil War only intensified these feelings. States not just in the south but throughout the union passed increasingly strict antimiscegenation laws — laws that weren't struck down by the Supreme Court until 1967. The one-drop rule was actually enacted in only seven states (Virginia passed it in 1930); more commonly the cutoff was one-eighth black. But according to historian Joel Williamson (*New People: Miscegenation and Mulattoes in the U.S.*), the one-drop rule was the de facto standard throughout the country.

Williamson relates an episode from the 1920s musical *Showboat* in which a white boy in love with a mulatto actress is accused by a Mississippi sheriff of violating the state's antimiscegenation law. Thinking fast, the white guy pricks his beloved's finger with a knife, swallows a drop of the blood, and says, hey, I'm no white man, I've got Negro blood in me. The sheriff lets him off.

So where does that leave you? Hard to say. No question the one-drop rule still prevails for a lot of white folks. But since even racists don't have the nerve to ask for proof of pedigree these days, what matters most is what you look like. The fact that you're Hispanic is the perfect smoke screen. Your kids probably won't pass for Swedish but they'll be able to declare themselves black or Hispanic as the whim moves them. Better yet, have them say it's nobody's damn business.

—CECIL ADAMS

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CALENDAR

Jimmy Borges Jazz; *Paradise Lounge*.
Keo Variety; *Jolly Roger East*.
Kontrast Rock; *Moose McGillicuddy's Waikiki*.
Live Paradise Variety; *Waikiki Broiler*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mahi 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*.
Pandemonium Worldbeat; *Jaron's Kailua*.
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*.
Simplicity Contemporary Hawaiian, Rock; *Malia's Cantina*.
Zig Zag Classic Rock; *Fast Eddie's*.

29/Sunday

Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Blues Bandits Blues; *Anna Bannanas*.
Bruddah Walta Hawaiian; *Malia's Cantina*.
Carol Atkinson Jazz; *Orson's*.
Cinderella Rockafella Dance Rock; *Wave Waikiki*.
Dread Ashanti Reggae; *No Name Bar*.
Ernie Shea Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge*.
Good Ole Boyz Country; *Pecos River Cafe*.
Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua*.
Jam Session Jazz; *Nick's Fishmarket*.

Jonny & the Dreamers Variety; *Monterey Bay Cannery Ward*.
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Keo Variety; *Jolly Roger East*.
Kontrast Rock; *Moose McGillicuddy's Waikiki*.
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*.

Continued on Page 12

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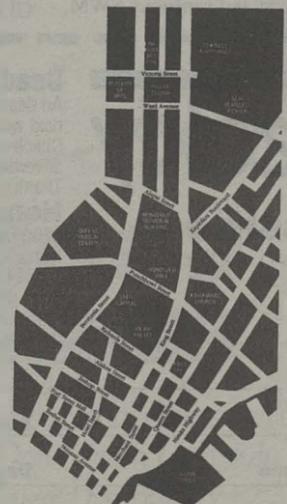
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Tiny Bubbles

Richard Field

At the Weekly, we celebrate a special occasion with a bottle of Martinelli's Sparkling Cider. So when we decided we wanted to run an article on champagne to coincide with New Year's Eve, we were dry for ideas. Luckily our restaurant critic, Alan (who knows a thing or two about liquor himself), recommended his good friend Mr. Field, who kindly consented to educate us all on the finer points of bubbly.

"(Champagne) is genial, comforting, stimulating, irradiating and divine. It refreshes, regales, cheers and transports."

—Major Benjamin Cummings Truman

Champagne is the monarch of all wines; it was created over three centuries ago and continues to be developed. But Champagne is only one of several sparkling wines produced in France. Italy, Germany, Austria and Spain also produce their own versions: spumante, schaumwein, sekt, espumoso. Sparkling wine has also been produced in the United

States for 150 years.

When we refer to Champagne, it is "le champagne," the wine of "la Champagne," the French region. This is a very important distinction. (In the United States, the term champagne is used in a generic way to describe all sparkling wine.) The controls and restrictions imposed on Champagne by the French government and the producers themselves explain the overall high quality and high prices of Champagne. A minimum of 3.7 pounds of grapes is required to produce a single bottle. The processes involved in producing Champagne are extensive and labor intensive; true Champagne can never be inexpensive.

The list that follows represents some of the best sparkling wines and Champagnes available in Honolulu for this holiday season:

Krug Grand Cuvee. This is the wine by which I judge all others — classically full, rich, well balanced and thoroughly refined. It's pure elegance in a bottle. The firm that makes *Grand Cuvee* is one of the few that still ferment wine in oak, and they use a high percentage of reserve wine in their blends. Their rose is the finest pink Champagne available, with floral aromas, yeasty overtones and reminiscent of straw-

berries. (\$85 to \$125)

Bollinger produces great wines in the old style that are rich, full, powerful, assertive and fresh. Very traditional methods are used in their creation — fermentation occurs in small oak barrels and the bottles are hand disgorged. The reserve wines are partially sparkling and are sold in magnums. Bollinger produces one of the rarest *tete de cuvee* (a French term meaning "the best"). Only 40 cases of *Vieilles Vignes Francaises* are sent to the United States per year. This wine is made from two vineyards, the only ones in Champagne that were not destroyed by Phylloxera in the late 1800s. The berries used are smaller and have less juice and pulp in proportion to the skins. The juice is richer and more concentrated, with greater color and flavor. This Champagne is the fullest and richest of all Champagnes. Bollinger produces another top wine, *R. D. (Reccemnt Degorge)*. This is aged from six to eight years. *R.D.* is from the same cuvee as Bollinger's vintage Champagne, but is given longer time to develop more character and complexity. (\$40 to \$250)

Veuve Clicquot-Ponsardin has been a highly regarded producer for many years. Their wines, medium full in style, are very good and reliable. Their top *cuvée*, known as *La Grande Dame*, is produced from their best vineyards and only the first pressings. The Gold Label vintage is consistently full, rich and toasty. (\$30 to \$112)

Louis Roederer is truly one of the great Champagne houses with a relatively modest production. Of special note is their least expensive non-vintage *Brut Premier*, a wine



that is lush and creamy with good fruit presence. This is definitely the "best buy" of the season. Of course, this firm is known primarily known for its luxury *cuvée*, *Cristal*, an impressive and luscious Champagne. (\$30 to \$155)

Moet & Chandon is famous for its *Dom Perignon*, which is to Champagne as the Rolls Royce is to automobiles. While "Dom" has been an easy target for criticism ("When you're number one," as the

saying goes....), the recent vintages have been spectacular. Dom is rich and complex, has deep flavors and pinpoint bubbles. On the other end of the spectrum is White Star, an easy drinking off-dry (slightly sweet) Champagne that is a bargain when under \$24. (\$24 to \$120)

Other Champagne firms worthy of note are **Charles Heidsieck**, **Salon** and **Taittinger**.

From California, two producers are among my favorites:

Roederer Estate, owned by the firm in Champagne, creates altogether lovely wines that beg to be compared with French Champagnes. Elegant, slightly austere with rich, lightly toasted aromas, creamy mousse and deep flavors. Beautiful. (\$18 to \$25)

Iron Horse Vineyards produces sparklers that are innovative and delightful. The *White House* is fond of showing off this "made-in-the-USA" product to royalty and heads of state and in embassies around the world. *Iron Horse Brut* is fruity, flavorful and crisp with some yeastiness. Their very highly regarded *Brut Rose* has a deep, rosy color. It is sweet and fruity in aroma with extracted flavors and a weighty dryness in flavor. A wine to serve with honey-baked ham or smoked turkey. (\$25 to \$35)

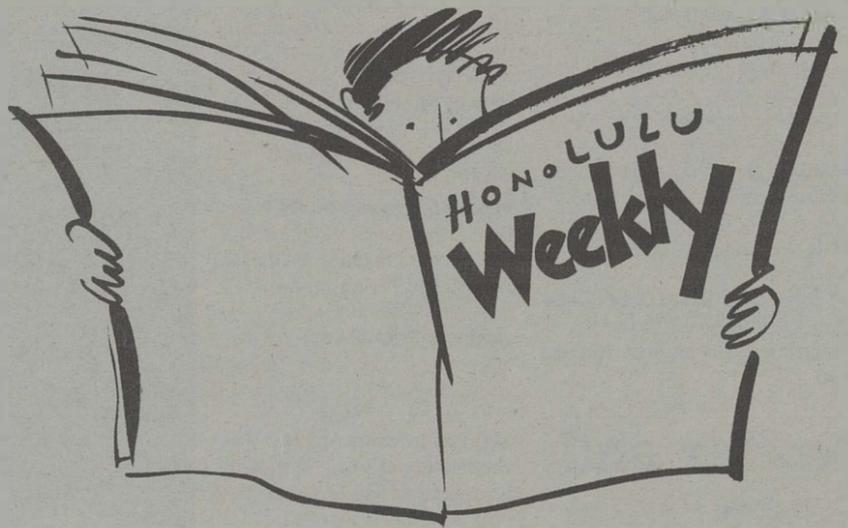
Chandon Reserve must also be mentioned for its classy style. **Mumm** in Napa is also regarded highly with three different *cuvées*. And **Schramsberg** can never be left out of the group of the best California sparklers. (\$25 to \$45)

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CALENDAR

Continued from Page 9

30/Monday

Bruddah Walita Hawaiian; *Mahia's Cantina*.
Ernie Shea Jazz; *Mahina 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*.
Jonny & the Dreamers Variety; *Monterey Bay Cannery Ward*.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.
Milestone Jazz; *Nick's Fishmarket*.
Mondo Incognito Rock; *Moose McGillycuddy's Waikiki*.
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*.
Untouchables Dance; *Nicholas Nickolas*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.

31/Tuesday

Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
City Lights Dance; *Nicholas Nickolas*.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
David Finrock Variety; *Monterey Bay Cannery Waikiki*.
Entourage Contemporary; *Nick's Fishmarket*.
Ernie Shea Jazz; *Mahina 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*.
Keoa Variety; *Jolly Roger East*.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Godz & 2 Local Bands Three progressive rock acts; *Wave Waikiki*.
Mondo Incognito Rock; *Moose McGillycuddy's Waikiki*.
Nalu Variety; *Monterey Bay Cannery Pearlridge*.
Pam Gamboa Top 40; *Paradise Lounge*.
Seaside Zoo Folk, Rock, Blues; *Anna Bananas*.
Simplicity Contemporary Hawaiian, Rock; *Mahia's Cantina*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.

Theater and Dance

Nutcracker Wes Chapman and Shawn Black, two stars of the American Ballet Theatre, take the leads in Ballet Hawaii's production of the holiday classic about toys that come to life. *Blaisdell Concert Hall*, 777 Ward Ave., Sat. 12/28, 8 p.m. & Sun. 12/29, 2 p.m. \$14 - \$22. 988-7578

Comedy

Dennis Miller Whoa, TV groovesters — it's the ultimately hip former anchor of *Saturday Night Live's* "Weekend Update," breezing through town for one night to tickle your funny bone, and then he is... *outta here!* *Pacific Beach Hotel*, 2940 Kalakaua Ave.: Fri. 12/27, 8 & 10 p.m. \$18 - \$25. 533-7755
Garry Shandling Stand-up from the Fox network talk-show host and headliner of many an HBO special. Shandling is a Tucson, Ariz., native who no doubt had plenty of uproarious opportunities to polish his jokes while an electrical engineering major in college. After grad school, he moved to L.A. where he became a TV writer. Moving to the stage himself was the next step, and the rest, as they say, is video. Dig this (from Shandling's press bio): "Shandling, who

resides in Sherman Oaks, Calif., likes to find solitude in the nearby mountains of Big Bear. He is an avid fitness enthusiast and works out regularly whether at home or on the road. He is also a vegetarian." Too funny, eh? *Sberaton Waikiki*, 2255 Kalakaua Ave.: Fri. 12/27, 8 p.m. \$20 - \$25. 524-6333

Art

Apollo Oils of marine life and Hawaiian plants. Ongoing. *Restaurant Row*, 500 Ala Moana Blvd. 532-1200
Artists of Hawaii A major show of works in various media by artists residing in Hawaii. "The enormous range of mediums and moods appeals to the eye and the mind. In the best of the pieces, art expands to embrace and elevate craft." - *Nikki Ty-Tomkins*. Through 12/29. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693
Computer Artboards/Contemporary Icons James Erickson and M. Goodwill carve, paint, collage, gold leaf and glue objects onto keyboards. Themes range from ancient cultures to false fingernails. Through 1/10/92. *Cafe Che Pasta*, 1001 Bishop St. 524-0004
Cultural Portraits of Indonesia A pictorial of Indonesia by Lindsay Heberd spanning landscapes and cultural diversities from Sumatra to Bali to Irian Jaya. A Festival of Indonesia event. *John A. Burns Hall*, East-West Center, 1777 East-West Rd. Through 2/7/92. 956-8251
Denise DeVone Paintings. Through 1/12/92. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322
Derek Glaskin Contemporary paintings. Through 12/31. *Artspace*, 1046 Nuuanu Ave. 526-0705
Diana Lehr Paintings and drawings. Through 2/2/92. *The Contemporary Museum Cafe*, 2411 Makiki Heights Dr. 526-1322
Douglas Simonson Expressionistic acrylic paintings of Hawaiian men. Through 12/31. *Artspace*, 1046 Nuuanu Ave. 526-0705
Food for Thought Snowden Hodges' style of painting of fruit and pastries has been described as "lyrical realism." Through 1/10/92. *Che Pasta*, 3571 Waiialae Ave. 735-1777
Hawaii Photographic Society Members' photos. Through 1/3/92. *Pauahi Tower*, 1001 Bishop St. 845-1287
Imported Arts and Crafts Pieces from China, Thailand, Burma, Bali and more. Ongoing. *Waterfall Gallery*, 1160A Nuuanu Ave. 521-6863
Japanese Print Show Contemporary prints by various artists. Through 1/1/92. *Robyn Buntin Galleries*, 900A Maunakea St. 523-5913
Light in Interior Spaces: The Graphic Art of Dodie Warren 18 mezzotints and four large-scale charcoal drawings. Through 1/12/92. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693
Luigi Fumagalli Abstract impressionistic oils. Ongoing. *Restaurant Row Gallery*, 500 Ala Moana Blvd. 532-1200
Molokai Journal Recent watercolors by Doug Young. Through 1/12/92. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322
New Dimensions Geometric bas-relief constructions in bright primary colors by Linda Oszejca. Through 1/7/92. *Hawaii Loa College*, 45-045 Kamehameha Hwy. 233-3174
One Hundredth Gallery Exhibition Solo show artists' retrospective in mixed media. Through 12/27. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS
Peoples from the Planet Serigraphs, prints and oils by Claryca Loring. Through 1/2/92. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191
Photos of Kenya, Tanzania & Zaire Leslie Ringe captures the wildest of Africa's wildlife. Tarzan not included. Through 1/2/92. *Par-*

adise Park, 3737 Manoa Rd. 922-0202

Roy Venters Functional pieces of furniture with primitive and whimsical themes. Through 12/31. *Artspace*, 1046 Nuuanu Ave. 526-0705

Secret Garden Mixed media works by Marcia Morse. Through 1/12/92. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Shutters to the Sea Oil pastel paintings by Russell Lowrey. Through 1/17/92. *Gateway Gallery*, 1050 Nuuanu Ave. 599-1559
Takeo Miji Miji's graduate thesis exhibition features oil paintings that refer to landscapes. Through 12/27. *Commons Gallery*, UH-Manoa campus. 737-5671

Te Ara A Papatuanuku: The Path of Mother Earth Brett Graham's master's thesis show includes Polynesian sculptures designed to illustrate a reverence for nature that the modern world has abandoned. *John A. Burns Hall*, East-West Center, 1777 East-West Rd. Through 1/3/92. 956-8251

Triple Treat Contemporary impressions in oils by Shirley Kukonu, Craig Kukonu and Michael C. Nees. Through 1/11/92. *Bakkus Gallery*, 928 Nuuanu Ave. 528-4677

Kids

It's a Small World A round-the-world tour, with stops in Asia, Europe, Africa and the Americas. Food, costumes, crafts and cultures from other countries are explored to help educate kids about the world beyond Hawaii. Reservations required. *Bishop Museum*, 1525 Bernice St. Mon., Tues., Wed. 12/30, 12/31, 1/1, 9:30 - 11:30 a.m. 9 - 11

yrs. \$30. 848-4149

Story Time Tales of animals, dragons, fairies and faraway places in the Contemporary Museum's courtyard. *The Contemporary Museum*, 2411 Makiki Heights Dr.: Sat. 12/28, 10:30 a.m. Free. 526-1322

The Skin of the Shark Native craftspeople will demonstrate how to use shark skin to make hula drums. Different methods of preparing ties and lashings will be presented, along with personal anecdotes of shark encounters. Reservations required. *Bishop Museum*, 1525 Bernice St.: Sat. 12/28, 2 - 4 p.m. \$6.50 adults, \$5 children. 848-4149

Whatevahs

Evening Tours at Iolani Palace The palace and its grounds will be decorated with lanterns in the trees. The newly refurbished Blue Room will be open and Hawaiian music will be performed on the front steps. Reservations recommended. *Iolani Palace*, corner of S. King St. and Richard St.: Thur. - Sun., 12/26 - 12/29. Free. 522-0827

Hawaii Under Martial Law 1941-1944 An exhibit exploring Hawaii's three-year period of military rule, the longest in U.S. history. *Judiciary History Center*, 417 S. King St.: Tuesdays, Wednesdays and Thursdays through 1992. Free. 548-3163

Homefront: Hawaii During the War Years Featuring photos, propaganda posters, documents and artifacts from martial-law days. *Bishop Museum*, 1525 Bernice St.: Through 2/16/92. Free. 847-3511

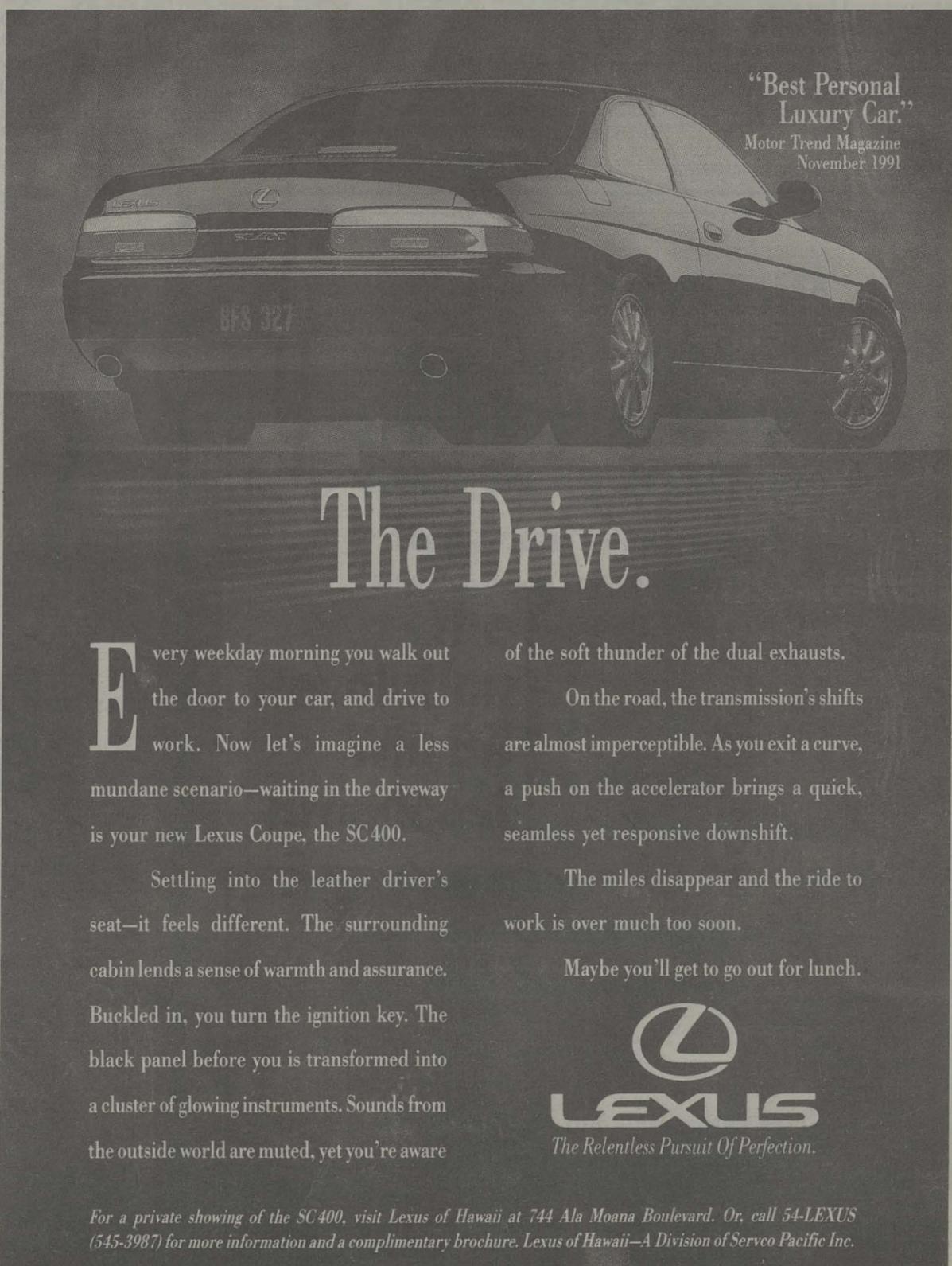
Kadomatsu Sale A kadomatsu sale to benefit the Temari Center for Asian Pacific Arts.

The kadomatsu, which is made of bamboo (symbolizing growth and strength) and pine (symbolizing long life and endurance) is displayed at the entrance to the home during the first two weeks of the new year to welcome the spirit of the season. *Temari Center for Asian and Pacific Arts*, 1329-A 10th Ave.: Mon. 12/30, 7 a.m. - 7 p.m.

Laugh at Men The latest in the *Wide Awake Too!* series of multimedia displays. Music and video tracks are combined with live performance art to attack regressive social attitudes; this time out, male supremacy gets skewered. Featuring works by director Ridley Scott (*Blade Runner*), plus taped music and videos from Sinead O'Connor, Public Enemy, Fugazi, Skinny Puppy and more. *Coffeeline*, 1820 University Ave.: Fri. 12/27, 7:30 p.m. Donation. 576-2955

Moonshadows Details the history of eclipses and provides info on the upcoming Jan. 4 partial eclipse. Reservations recommended for the evening shows. *Bishop Museum*, 1525 Bernice St.: Daily, 11 a.m. and 2 p.m., Fridays and Saturdays, 7 p.m. through 1/5/92. \$2.50. 848-8271

Sharks! Fact and Fantasy An underwater walk-through diorama with life-size models of sharks, including one the size of a compact car. The exhibit is designed to dispel myths about sharks by providing information on shark behavior, mating and eating habits and the role of sharks in Hawaiian folklore. *Bishop Museum*, 1524 Bernice St.: Daily, 9 a.m. - 5 p.m. through 1/10/92. \$5.95. 847-3511



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