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Latin Soul
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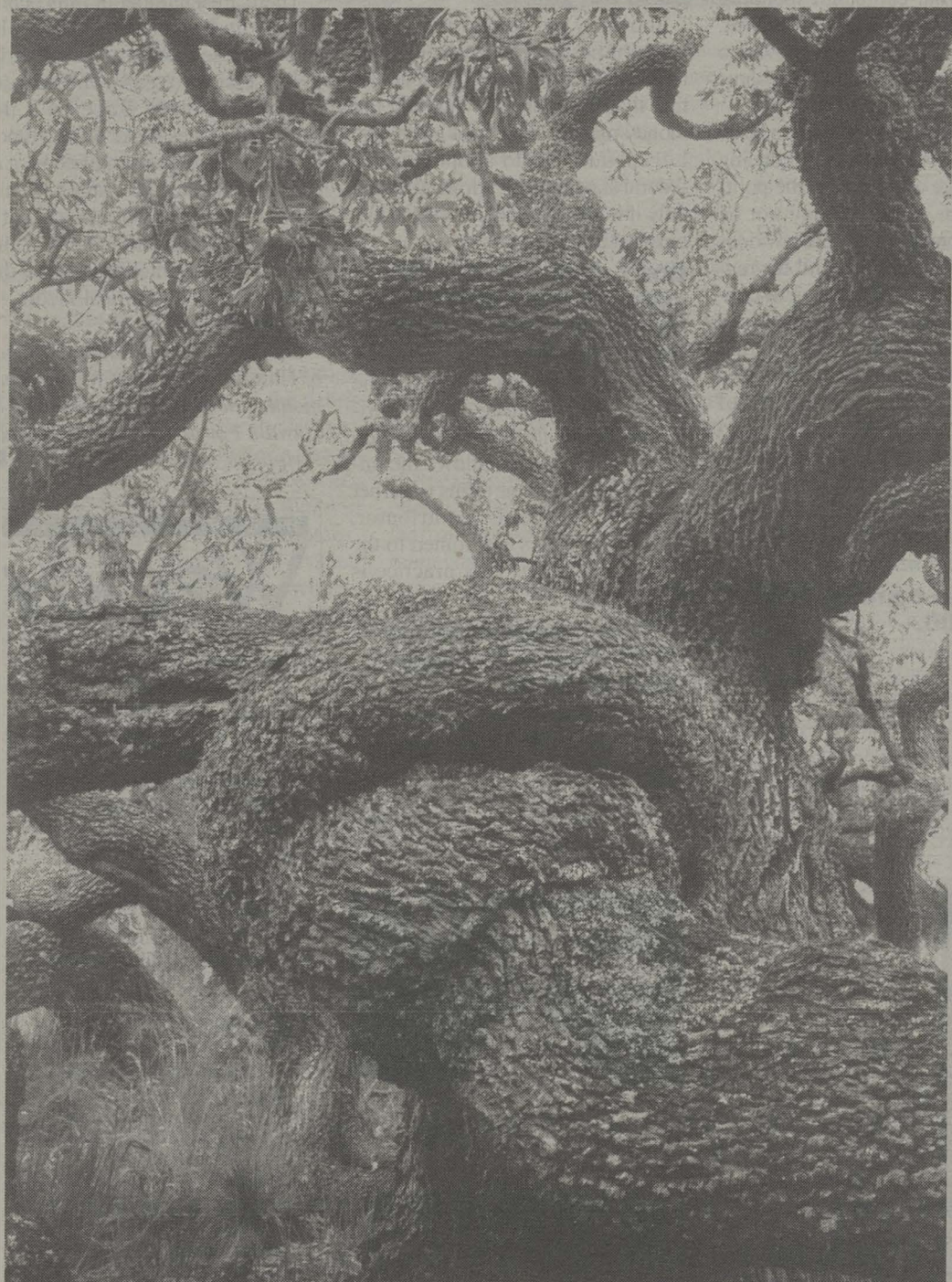
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H O N O L U L U

Weekly

Volume 2, Number 8, February 19, 1992



WAYNE LEVIN

Forests or Furniture?

Koa Controversy: By Curt Sanburn - Page 4

Campaign Loopholes

Should politicians be allowed to "sell" public policy decisions to the highest bidder? Of course not. That's why Hawaii, like most other states and the federal government, tries to prevent corruption in the political process by prohibiting anyone from giving more than \$2,000 to a candidate in any election. However, local politicians and their backers have become quite adept at finding and exploiting "loopholes" in the law in order to evade legal limits and expand campaign war chests.

D.G. "Andy" Anderson's campaign for governor in 1986 offers a good example. Anderson's campaign was boosted by a \$100,000 "loan" from his campaign chair, local businesswoman Valerie Mendes. According to records of the state Campaign Spending Commission, no interest payments on the money have been made and none of the principal has been paid back. For all practical purposes, the "loan" was really a contribution — one that was 50 times over

the legal limit.

Gov. John Waihee and Mayor Frank Fasi have argued that they should be able to collect contributions even when they aren't running. Waihee, who was first elected in 1986 and didn't run in the 1988 elections, nevertheless accepted tens of thousands of dollars in '88 from a long list of corporate donors; he then credited the money to that year's primary and general elections. This deception allowed many companies who had already reached the legal limit to continue contributing to Waihee's campaign. Fasi also used this loophole in '88 to garner funds for his current re-election campaign.

Or how about the companies and individuals associated with local developer Herbert Horita who contributed more than \$250,000 to candidates during the 1988 and 1990 elections, nearly half of which went to members of the Honolulu City Council's Planning Committee, a committee with the power to say yes or no to Horita's proposed developments.

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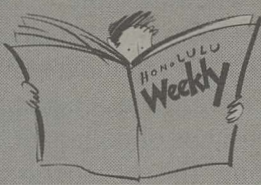
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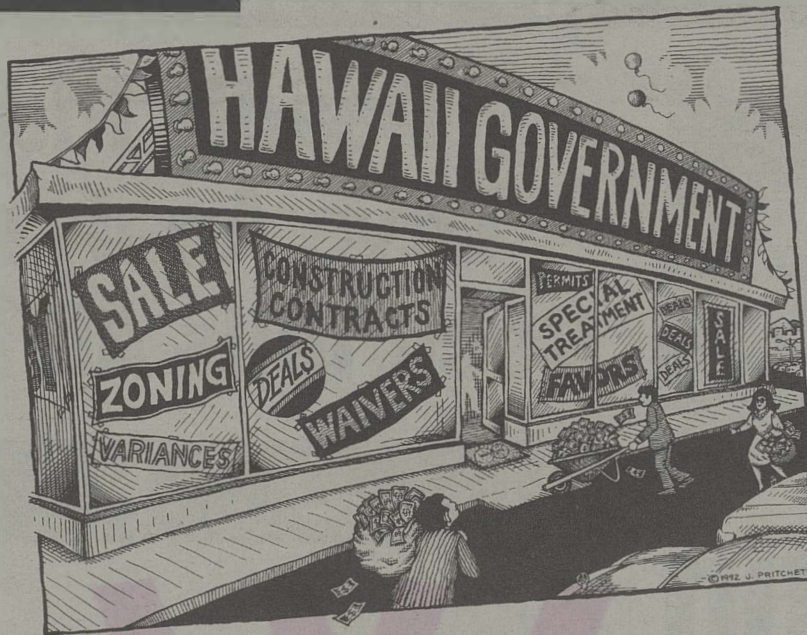
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Mauka to Makai



Bending the Campaign Donation Rules: Loophole Bonanza

Continued from Page 1

These aren't isolated examples. Instead, they reflect the prevailing belief among many of those in the political community that, in the pursuit of campaign cash, just about anything is justified.

Can anything be done to strengthen our campaign spending law (short of an overall rewrite, which the Legislature has shown no inclination to undertake)? The short answer is, "yes — plenty."

Hawaii does, after all, have a basic law on the books aimed at reducing the influence of money in the political system. While it may not be effective enough today, the law does limit contributions and call for regular reporting and disclosure of contributions. In fact, it even provides the framework for a system that would finance campaigns with public funds. There are a number of moves that could plug the most glaring holes in the existing law. The following amendments would not require radical approaches, unfairly burden candidates or introduce new layers of regimentation.

Ban cash contributions of over \$100.

Contributions involving large amounts of cash are not uncommon in local politics, and with cash contributions come the increased potential for corruption. There are no reasons legitimate contributors should object to writing a check or buying a money order; there are lots of reasons

Ian Lind

to suspect cash payments. The smart move would be to prohibit any cash contributions of more than a modest amount — say \$100.

Don't let contributions pose as "loans."

Too many candidates have evaded contribution limits by processing large checks as "loans," despite the fact that no interest is due and the money may never be paid back. The Legislature should adopt existing federal standards by allowing a loan only if it is made under business-like terms at arms-length.

Don't allow elected officials to raise funds for elections in which they aren't running.

Waihee and Fasi pioneered the practice of collecting extra contributions during the mid-term election cycle. This practice allows incumbents with four-year terms to garner up to \$6,000 from a contributor, while challengers are limited to the standard \$2,000. This practice is obviously unfair.

Ensure the disclosure of a contributor's occupation and employer.

This type of disclosure was dropped from the books a few years ago because of complaints from candidates. Without it, it's very difficult for the public to identify actual sources of funds, especially when

money comes from many different officers and employees of a single company or group of related companies. Candidates for federal office have to disclose this information — they manage to survive. Overall, the public benefit justifies the additional work for candidates.

There are a number of bills pending in the Legislature that could address these problems; it's too early in the session to sense whether real changes are likely. But even if the Legislature does shake off its stupor long enough to take some action, it is doubtful whether the changes would apply to this year's election. That's too bad, because the voters of the state — those who don't bend the law in search of political favors — continue to lose.

Ian Lind is editor and publisher of *Hawaii Monitor*, an independent monthly newsletter about politics in Hawaii. For information about subscriptions, call 955-8850.

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Marine Plastic Pollution: Tangled Up in the Blue

By Dale Moana Gilmartin

The statistics are almost beyond comprehension: The National Academy of Sciences estimates that 14 billion pounds of garbage are dumped into the world's oceans annually. Each year 3 to 4 billion tons of solid waste are produced



by the United States, of which an estimated 9 million tons are dumped at sea. Beyond this, there are numerous other sources of marine debris: municipal runoff, garbage generated by sea-going vessels, beach litter, effluent from the plastics manufacturing industry and lost or discarded fishing gear. Some of this garbage degrades or simply sinks to the bottom, but much of it circulates in the world's ocean currents as floating plastic debris. Plastic items now compose 60 to 70 percent of the debris found on the world's shorelines.

The material constitutes a deadly hazard to the residents of the world's oceans: Plastics have been found in the digestive tracts of manatees, pygmy sperm whales, rough-toothed dolphins, Cuvier's beaked whales and sperm whales. Many sea birds, including Hawaii's Laysan albatross and red-tailed tropicbird, feed plastic pellets to their young after mistaking the debris for food. Sea turtles the world over mistake plastic bags for jellyfish, a natural part of their diet. Plastic ingestion interferes with normal digestive processes and can cause deaths from intestinal blockage as well as malnutrition.

Entanglement in marine debris is an even more serious problem than ingestion. Plastic line, nets and six-pack rings can strangle mammals, drown seabirds, prevent feeding and result in ulcerous wounds that lead to gangrene and death. It is believed that 30,000 to 50,000 northern fur seals die annually from entanglement on Pribilof Island, Alaska. Hawaiian monk seals, northern elephant seals, harbor seals, fin whales, California sea otters, sea turtles and Dall's porpoises are among the well-documented victims of entanglement. Close to a million seabirds drown each year in discarded and currently fished drift nets.

Below the water the carnage continues. Air-breathing sea animals aren't the only ones suffering from the presence of debris in the ocean. Discarded or lost drift nets and

monofilament line can float for years, snaring thousands of fish and sharks. These poor animals don't die quickly of suffocation; instead, they gradually starve to death as they struggle, ever slower, to escape the nets.

The problem of marine debris in our oceans has grown in direct correlation to the industry's increasing use of plastics. The same characteristics that make plastics so appealing — low cost, durability, light weight and strength — are precisely the factors that result in the huge quantity and persistence of plastics in our oceans.

Because of the nature of global ocean currents, debris is often found far from its point of origin. Hawaii's main islands, with the exception of Niihau, are not situated to accumulate much debris on their shores. This gives the average beach-goer the impression that marine debris is a minimal problem in Hawaii. They need only go north in the chain to see otherwise. Volunteers in a recent beach clean-up on Niihau collected a shockingly large accumulation of debris. Further north it's worse: Kure Atoll's beaches are littered with a profuse array of modern civilization's detritus: glass and plastic fishing floats, bottles, huge lengths of net, monofilament and rope and plastic household items of every description from shoes to laundry baskets. Garbage at Kure literally carpets the beaches; Coast Guard personnel use a bulldozer to collect it.

The education of consumers and ocean and beach users is a way to approach the plastics problem at its source. The University of Hawaii Sea Grant College Program uses data accumulated by the annual "Get the Drift and Bag It" statewide beach clean-up to refine its educational efforts. The data from the clean-up is sent to the Center for Marine Conservation in Washington, D.C., where the quantity and composition of the debris is tabulated. CMC produces an annual report outlining this information for Hawaii by county.

Chris Woolaway, an extension agent with Sea Grant, works for increased marine awareness in the general public. She would like to see data differentiated by beach location. "(It) would be really beneficial for all of us that are in education on this particular

problem," she says, "to know in what areas they are finding particular types of debris."

Woolaway is interested in focusing Sea Grant's educational outreach efforts on specific groups: "For example, out at Makapuu you find lots of hooks, fishing lines, beer cans and broken bottles. You could target the people that are the source of this material. Although some states are doing this, unfortunately we don't have the staffing to do this kind of analysis."

On a global level, recent international legislation provides hope that sea-faring nations are willing to help solve the problem. Annex V of the International Convention for the Prevention of Pollution by Ships was signed by 34 countries, including the United States; it went into effect Dec. 31, 1988. The law prohibits at-sea dumping of all plastic materials and requires port facilities to provide "adequate refuse reception facilities."

Locally, there are a number of things the average consumer can do to help stem the plastic tide that is flooding our oceans: recycle; use paper bags or, better yet, a cloth bag that you can use repeatedly; don't release helium balloons; do cut or break plastic six-pack rings and crush floatable plastic containers; help with organized beach clean-ups; and, most importantly, work to educate others, especially children and legislators, about the hazards of plastic debris.

There are several organized volunteer clean-up campaigns sponsored by the City and County of Honolulu and the state. They include: "Keep America Beautiful" on April 25, "Litter Bugs Me" on July 18 and "Get the Drift and Bag It" on Oct. 20. Call 586-8444. The Parks and Recreation Department sponsors "Adopt a Park" and "Adopt a Beach" campaigns. Contact Robin Bond at 527-6078.

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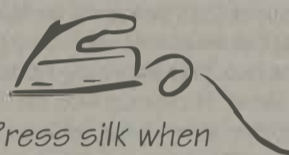


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It's poetic in the forest," says koa logger Hal Brauner. "Misty clouds, rain in the evening, real quiet, except for the birds. Just the noise of the forest, until you turn on the machines."

Brauner logs koa trees on Bishop Estate land at Honaunau, 4,000 feet up the slopes of Mauna Loa, high above the Kona coast of the Big Island. He uses a D-6 bulldozer to get through the forest to the trees and to drag them out once they've been logged.

Brauner paints a picture of the remote Honaunau forest: "Hapuu ferns, lots of ohia, tropical ash and the birds, mostly the native birds, little pretty birds, yellow, some red ones."

When he logs, he says, "There's a lot of stirred-up earth and trees coming down, sunlight comes in and the birds come in right behind us."

Thirty-five miles up the coast, the interiors of the new Ritz-Carlton Hotel at Mauna Lani glint with the luster of \$30,000 worth of harvested, dried, milled, lathed, veneered and otherwise processed koa wood. The gleaming floors, doors and wall panelling in the hotel's bar are all koa, as are the panelling in the hotel's restaurant, the elevator cabs and the banisters.

In Honolulu, koa boxes, picture frames, bowls, side tables, haircombs and hand mirrors sell for \$50 to \$700. At the Bishop Museum, koa bowls range in price from \$25 to \$500. Sears' three Oahu department stores sell thousands of pieces of solid koa furniture every year, ranging from a \$899 TV stand to \$5,000 three-piece entertainment center.

In the governor's office, in old houses, in new kitchens, in airport lobbies, in trophy shelves or in the canoe racks at the Outrigger Canoe Club, koa wood glints with precious significance.

"It's the drama of the grain," says Honolulu interior designer Jack Adams. "Koa is unique to Hawaii. And whether a Mainland buyer wants his condo to have reference to something uniquely Hawaiian or a local wants to renovate an old house in Nuuanu or Manoa, koa is the definitive Hawaiian wood."

"It's the most spectacular wood in the world," says Jon Martin of furniture makers, Martin & MacArthur. In his Kalihi showroom, Martin shows off a \$3,100 koa bench.

"It's so three-dimensional," he says of the wood. "Koa has such variety, every grain pattern there is — curly, bird's-eye, fiddleback, figured, ribbon. And all those different grain patterns come in all shades of color, as dark as walnut, as light as maple, but always with a golden hue."

Golden is an apt adjective for koa. Long considered Hawaii's prize hardwood and its most stately native timber, valued for its beauty, strength, workability and its historical and cultural associations, *Acacia koa* is also Hawaii's most embattled tree.

For while the tree's wood makes gorgeous furniture, the living koa forest marks the natural habitat for some of Hawaii's rarest birds and

plants.

"Hawaii's most endangered birds — the *aki-apolauu*, the *akepa*, and the creeper — are most dependent on the koa forest," says Big Island biologist Rick Warshauer. "They depend on the forest canopy for foraging and nesting. When you remove the canopy, an inadvertent result of logging the trees, you take their habitat away. Even if the birds don't die outright, they don't have the resources to breed and replace themselves."

"A native koa-ohia forest is a highly diverse mixture of native plants and animals. Reduce the diversity of the plants, and you automatically reduce the diversity of insects. Most forest birds depend on insects for their food supply; even nectivores feed their nestlings insect larvae. If you reduce the capacity of the land to support insects, you reduce the capacity of the land to support the birds."

Curt Sanburn

After 170 years of unbridled harvest and destruction, once common koa forests have receded to the point where those that remain must be protected if any significant vestige of a native Hawaiian forest ecosystem is to survive. But protection means slowing — or stopping — the loggers.

Recent news stories about koa supply shortages and the rapid rise in koa prices hint at the looming collapse of the koa industry. Rumors of craftsmen and suppliers hoarding the wood abound. Some woodworkers have called for an increased use of veneers to spread out the supply and an end to "solid-koa chauvinism." Others say that koa shouldn't be used for architecture, just furniture. Some environmentalists have called for a boycott.

A 1989 report by University of Hawaii-Hilo professor Dr. Sabry Shehata, prepared for the business group, Big Island Resource Conservation and Development Council (RC&D), states that about 1 million board feet of koa are logged each year from private land while another 3 million board feet are lost to natural decay. In 1988, Shehata says, 75 percent of the lumber was used locally, of which 40 percent went to the hotel construction industry. Furniture and cabinet makers took 25 percent and craftspeople used the rest. The industry generated 169 jobs and an annual income of \$4 million. Sales of koa products totalled \$16 million.

In the report, Shehata estimated that between 1970 and 1988, koa reserves on private land dropped 59 percent, from 138 million board feet to 57 million. He projected that the commercial koa industry will have to shut down in 14 years if current rates of demand, harvest and natural decay continue. More pessimistic observers say the koa supply on private land will dry up more quickly — by the end of the decade.

In 1978, the State of Hawaii terminated the last commercial koa logging operation on pub-

Plight of the Mighty Koa

WAYNE LEVIN



lic land, at Laupahoehoe on the Big Island. Pressure from environmentalists to protect native habitats has kept state lands (including about half the existing forests on the Big Island) safe from loggers — at least for now.

A notorious exception to the state's no-logging policy occurred on state-leased land at Puu Waa Waa in the mid-80s, when \$2 million worth of logs were illegally taken out of one of the state's most important native forests, a habitat for the critically endangered Hawaiian crow, the *alala*. It took the state two years to stop the logging after it had been notified repeatedly by foresters and environmentalists.

Since Laupahoehoe closed, most, if not all, of the million board feet of koa harvested annually has come from private Big Island forests controlled by a handful of landowners: Bishop Estate, McCandless Ranch, Yee Hop Ranch, Umikoa Ranch and lands currently or formerly owned by the Greenwell family in Kona.

For well over a century, landowners and leaseholders of state land steadily logged and cleared their forests to convert the acreage to more profitable cattle grazing land. The counties' property tax system didn't help, by assessing grazing land at a lower value than forested land.

On the Big Island, huge tracts of upper, middle and lower elevation forest were logged by ranchers. Koa seedlings and young trees, as well as native *mamane* forests and native shrub species, were eaten by cattle and feral goats and sheep. The forests gave way to thick, tough alien grasses which depleted watershed resources and ensured against forest recovery.

"Cattle are the great enemy of the *Koa*," botanist J.F. Rock wrote in 1913 in *The Indigenous Trees of the Hawaiian Islands*. "Above Kealahou, in South Kona, of the once beautiful *Koa* forest 90 percent of the trees are now dead, and the remaining 10 percent are in a dying condition. Their huge trunks and limbs cover the ground so thickly that it is difficult to ride through the forest, if such it can be called."

By the 1980s, according to a 1988 report by botanist Wayne Gagne, less than 10 percent of Hawaii's intact native forest remained while over 2 million acres (about 54 percent of the state's total land area) was grazing and pasture land.

Private forests suffered more exposure in the late 1960s, when changes in the state's Forest Reserve system (which was established in 1904 to protect public and private native-forest and watershed areas) gave landowners incentive to remove 98 percent of their forests from the reserve system by 1975.

"In the past 20 years, the trend has been toward more land clearing and increased [koa] harvesting," says Mike Buck, administrator of the state's Division of Forestry and Wildlife, an arm of the Department of Land and Natural Resources. "Koa mining" is the term Buck uses.

"People are taking value from their property," he says, citing the example of Sherwood Greenwell, scion of the Big Island's Greenwell

Ranch family, who cleared a tract of mauka forest in Captain Cook, sold the koa lumber and then sold the land to a Japanese golf course developer.

The biggest private players with the most active koa-cutting operations today are Bishop Estate and McCandless Ranch. Representatives of both landowners have been quoted extensively in the press on their reforestation efforts, but little mention has been made of their ongoing logging operations.

Congressional funding of \$7 million. A scaled-down offer to acquire only the pristine Kilauea property, which is already closed to logging without a permit, was rejected by Bishop Estate in 1990. The feds could acquire the property through condemnation if they wish.

Peter Simmons, manager of the 103-square-mile Mc-Candless Ranch in South Kona, won't say how much lumber comes off his ranch

with environmental groups who perceive talk of management, mitigation and reforestation as little more

than a screen for continued harvesting of koa in ecologically-sensitive areas.

The salvage of "decadent" (rotting, standing koa trees) and fallen trees is a major area of disagreement. As privately held forests shrink, loggers rely on salvage operations in areas already picked clean of the best trees and in areas where standing forests are intact.

Industry advocates call it "management." Scientists and environmentalists, on the other hand, consider dead and dying trees an essential part of the forest ecosystem. They say decaying wood provides essential habitat for the insects used as food by forest birds; it also helps replenish the soil.

"I don't argue with that," Simmons says. "It's just a question of how many bugs and how many birds. These conservationists think small — bugs, insects, birds; whereas foresters think big. When we see koa trees that are decadent, we would prefer to see their fibers used in cultural products rather than having them simply return to the soil."

Simmons recognizes the looming shortage of koa; he believes the shortage will be "severe" in five years. He guesses that annual koa production might drop by a factor of 10, from a million board feet now to 100,000 board feet.

Industry groups have moved to confront the shortage. "Reforestation" is their battle cry. Under Simmons' leadership, the groups have worked with government agencies, the Nature Conservancy, the Sierra Club, scientists, landowners and others to begin an ambitious program of reforestation and protection.

Under the federally sponsored, state-managed Forest Stewardship program, private landowners receive matching public funds for approved forestry management proposals.

The second component is the state-sponsored Natural Area Partnership program, which uses financial incentives to get landowners to grant permanent conservation easements for sensitive forests and other relatively pristine habitats.

Nobody disagrees with the laudable efforts to reforest pasture lands and "manage" existing forests, but the question remains: Where will the koa come from during the four or five decades after the current private supply is exhausted and before reforestation efforts pay off? (It takes between 50 and 90 years for a koa seedling to become a mature, harvestable tree. Canoe-quality trees can take 125 years.)

The answer from industry advocates is simple: the state.

As Simmons points out, the state controls a half-million acres of mauka forest on the Big Island alone, land that has been off-limits to loggers since 1978.

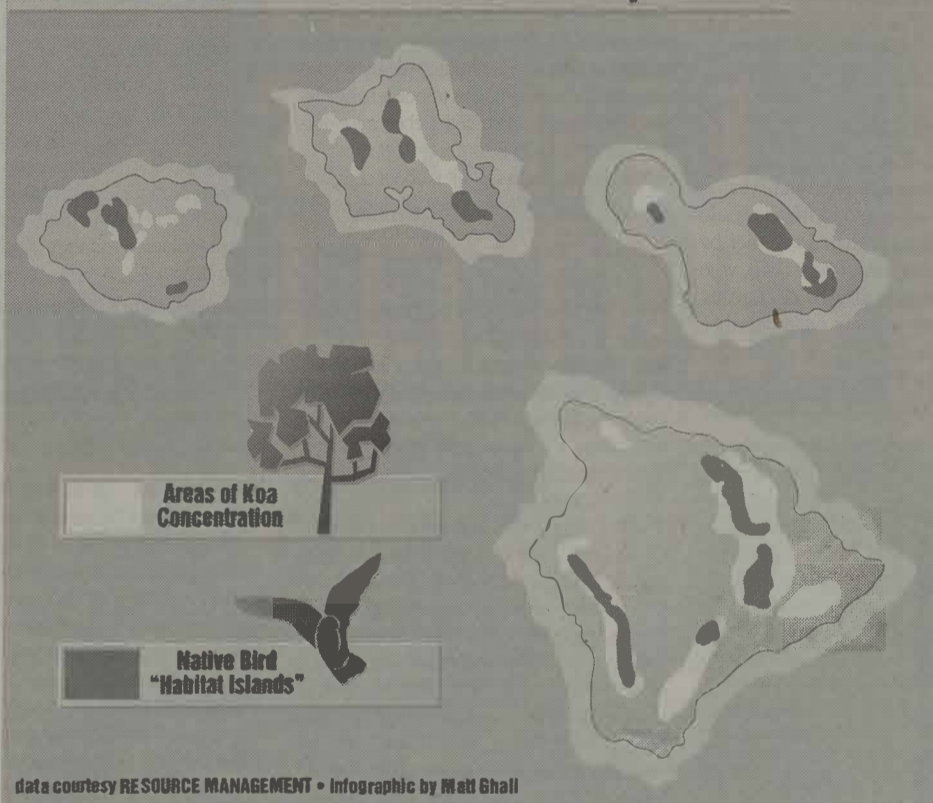
"Some state land should be managed for the industry, for koa, for the culture," Simmons

Continued on Page 11



PHOTO: FRANCO SALMOIRAGHI

Koa and Native Forest Bird Population



At its Keauhou Ranch property on Mauna Loa's eastern flank just north of Volcano, Bishop Estate has allowed clear-cutting logging operations in 100-acre increments over the last 14 years. Loggers pay the Estate a stumpage fee ranging from 35 to 60 cents per board foot of lumber. The cleared areas are replanted with koa seedlings, or "scarified" (a process through which the earth is disturbed to allow seeds to germinate).

The result of Bishop Estate's heavily touted "reforestation" efforts are dense, single-species stands of straight-growing koa trees, known as "monocultural" koa forests.

Between 1977 and 1983, scientists working for the U.S. Forest Service studied the effects of Keauhou's clearing and reforestation and found a significant reduction in bird species variety and abundance, particularly among native and endangered birds, in the monocultural plots.

A 20-year effort by the U.S. Fish and Wildlife Service to purchase Bishop Estate's 20,000 acres at Keauhou and the adjoining 3,000-acre Kilauea forest to create a National Wildlife Refuge has thus far failed, despite

lands, nor will he say how much land has been logged, but he will say that the ranch won't cut trees with a diameter of less than 20 inches.

And he will talk about the project McCandless Ranch has recently undertaken: a 600-acre selective koa harvesting and reforesting operation, an "innovative" project that was supposed to be subsidized by the federal Forest Stewardship program and administered by the state. In early 1991, the U.S. Fish and Wildlife Service asked for an environmental survey to inventory endangered plants and birds on the property and measure potential impacts of the project. At that point, the landowner backed out of the partnership. (Sources say Big Island environmentalists forced the survey when they learned that taxpayers would be subsidizing a private koa harvest.)

Simmons is president of the Hawaii Forestry Industry Association (HFIA) and chairman of the Big Island RC&D. Recently, he was also named manager of the Bishop Estate's forestry program. As a logging industry spokesman, he speaks frequently about the need for balance in forestry management. Yet he is often at loggerheads

CALENDAR

Feb. 19 - Feb. 25

Film

Criticism by Bob Green unless otherwise noted. This week introducing ☺, the Weekly's dingbat of approval, which indicates films of above average quality.

First Run

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

The Addams Family Everything about this American Gothic family comedy is first-rate except the script...

☺ **Beauty and the Beast** Disney animators imitate the classic '30s Disney animation style and raid successful elements from other animated "classics." According to Hollywood betting emporiums, it's between this one and *Silence of the Lambs* for Best Picture come the Academy Rewards.

☺ **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.

Double Trouble This is the second film of the the celebrated Barbarian brothers — identical body-builder twins on the Schwarzenegger freeway to fame. This movie is a contemporary "drama": The lads are at first on opposite sides of the law, but then they unite to whup the baddies (thereby proving that four peccs are better than two). *Double Trouble* is all pumped up with nowhere to go.

☺ **Europa, Europa** This complex film, shaded with unexpected black humor, is based on the true story of a multilingual Jewish boy who survived World War II, first by posing as an ardent Communist in Poland, then by

passing himself off as a displaced "pure" German. Among the astonishing twists is the protagonist's unlikely elevation to the status of Nazi war hero after a bungled attempt to surrender to Russian forces. Directed with rare skill by Agnieszka Holland, whose work heretofore has been powerful but monochromatically grim. *Europa* is resonant and layered with paradox — a work of a much higher order. In German and Russian with English subtitles. — *Mary Brennan*

Father of the Bride For such a wild and crazy guy, Steve Martin ages gracefully. Now he's done a Disney film about a father who is just a tad ambivalent about his daughter's emergence as a sexually active adult about to leave the nest. The movie, lightweight in the Disney way, scores points when dealing with the hideous baggage of wedding ceremonies and the social mores surrounding the Big Event. With Martin Short and Diane Keaton (the former steals the picture, while the latter does little but smile gamely).

Final Analysis A slow, dumb "thriller" — meant to be slick and stylish — about a San Francisco shrink (Richard Gere in yet another closed-off performance) who gets involved with two sisters. One (Uma Thurman) is a high neurotic, the other (Kim Basinger) is a hot number. Gere dallies with Basinger, a tryst her brutish husband (Eric Roberts) no like. Then one night Basinger, in an alcoholic fit, picks up a dumbbell and... ah, but that would be telling. This movie is little more than a hodge-podge of scenic motifs from '40s and '50s Hitchcock films, patched together by screenwriter Wesley Strick (*Cape Fear*), who leaves his characters dangling by plot threads. Basinger and Gere are very pretty together, though he seems preoccupied — perhaps with thoughts of a better movie.

Freejack Someone get Emilio Estevez a day

job, quick! This cheesy looking sci-fi potboiler is a major disappointment for those of us who treasure director Geoff Murphy's New Zealand film *Utu*. *Freejack* is just another chases-and-explosions movie. With Mick Jagger (phoning in his performance). Not recommended.

☺ **Fried Green Tomatoes at the Whistle Stop Cafe** Adapted from Fannie Flagg's novel, *Tomatoes* is a story within a story. Jessica Tandy is a chatty nursing-home resident who recounts memories of her youth to a visitor (Kathy Bates). The inner story is about a pair of women, Depression-era friends, who defy the rigid standards of the times. With Mary Stuart Masterson. — *M.B.*

Grand Canyon Writer-director Lawrence Kasdan rips off *Boyz n the Hood* and *City of Hope*, running upscale with the contents of his raid, which revolves around stratified L.A. types who ordinarily never interact. Among them are Kevin Kline and Mary McDonnell, as a white couple who can no longer buy their way out of social problems; Danny Glover and Alfre Woodard, as a black couple who "find" each other; and Steve Martin, as a hypocritical Hollywood hyphenate.

The Hand that Rocks the Cradle This thriller from the director of *Bad Influence* (the silly *noire* in which Rob Lowe poses as a calculating psychopath) is about a nanny whose calculated scheming begins to pull a happy little nuclear family apart. With Rebecca DeMornay and Annabella Sciorra. — *M.B.*

Hook Steven Spielberg's hit is about a grown-up Peter Pan who rediscovers his inner child and returns to Never-Never Land to save both himself and the requisite kidnapped children. With Dustin Hoffman as a foppish Captain Hook and Julia Roberts as a suburban, cheerleader-like Tinkerbell.

Into the Sun While researching an upcoming *Top Gun*-ish movie role, an arrogant actor (Anthony Michael Hall) meets up with the real thing — a heroic pilot (Michael Paré). With Deborah Moore (Roger's daughter) as the love interest.

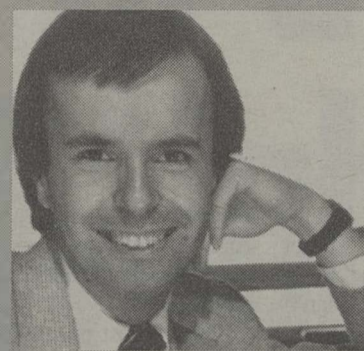
☺ **JFK** Politicos who early on dismissed this Oliver Stone opus on John Kennedy's assassination and the subsequent (Stone alleges) government cover-up are now running scared. They apparently hadn't counted on propaganda more skillful than their own.

☺ **Juice** The long-awaited directorial debut of cinematographer Ernest Dickerson (*Brother From Another Planet*, *Jungle Fever*) is not, as mainline critics assert, just another entry in the Black Movie sweepstakes. True, it's about young alienated urban blacks struggling for identity (which is to say, survival) against almost impossible odds. But *Juice* explores the central cultural issue of their lives as no other film has: namely, the importance of music for the subliterate young and its heart-breaking limitations. Rap and hip-hop are the forms under consideration here; a quartet of young Harlem men live and breathe the music until the temptations of crime make themselves deeply felt.

Kuffs Christian Slater is a laid-back Valley-Boy type whose Nicholsonian presence, as a rookie investigator who becomes the boss, throws a security force badly out of whack. — *M.B.*

The Last Boy Scout This by-the-numbers action flick has the formula down: highly visual violence every three minutes (beginning with a zonked-out footballer gunning down the defense during a Big Game); buddy-bonding (Bruce Willis smirking at Damon Wayans, who looks a little uncomfortable delivering his semi-homoerotic rejoinders); and shockingly ancient one-liners (Willis' 13-year-old daughter delivers "f-word" put-downs). Scriptor Shane Black (who received \$1.45 million for the screenplay) provides plenty of cartoon-like rough stuff. It's a hit.

Jazz Pick



(l) Bill Cunliffe,
(r) Max Morath as

rendered by New York Times artist Harry Hirschfeld. Look for Hirschfeld's trademark — the name of his daughter Nina — hidden in the drawing.

Rags to Rich's

Fans of the jazz ebones and ivories can enjoy a piano two-fer this week — performances by ragtime virtuoso Max Morath and straight-ahead jazzman Bill Cunliffe. Morath, who will play Wednesday night at the East-West Center, is considered one of today's greatest ragtime pianists. He is an authority on the genre, who, besides his extensive performing career, has written musical revues for the Smithsonian and compiled numerous volumes of sheet music. His show, *Living a Ragtime Life!*, is an upbeat vaudevillian tour of turn-of-the-century America that incorporates piano, singing, commentary and comedy.

Cunliffe, who will play Saturday night at Hawaii Public Radio and Sunday afternoon at the Beacon Restaurant, won the 1989 Thelonious Monk Piano Competition. He is known for combining Monk's rhythmic quirkiness with smooth melody to produce a style all his own. In the '80s, Cunliffe played in drummer Buddy Rich's band alongside local trumpeteer Mike Lewis, who is sponsoring Cunliffe's visit through the promotional outfit All That Jazz. Besides the two shows, Cunliffe's stay will include a number of workshops (call the number listed below for information on those).

Max Morath: Jefferson Hall, UH Manoa Campus: Wed. 2/19, 8 p.m. \$10. 944-7666

Bill Cunliffe: Sat. 2/22, 7 p.m.: KIPO Hawaii Public Radio, 738 Kahaka St. \$10. Sun. 2/23, 2 p.m.: Beacon Restaurant, 98-108 Lipoa Pl., Pearl City. Admission. 926-6541

Medicine Man Disney goes ecological — quite an irony considering the scandalous environmental record of Florida's Disneyworld. Sean Connery is a reclusive research scientist with a pony tail, who finds what might be the cure to cancer in the South American rainforests. Directed by John (*Die Hard*) McTiernan.

☺ **Mindwalk** Who says movies always have to be cinematic? Sometimes images of bright, troubled people talking about personal and — *gasp!* — worldwide woes can be enough. No doubt some self-absorbed intellectuals — the kind who like to lecture but not to be lectured to — will be somewhat put off by this triologue, featuring Liv Ullman, John Heard and Sam Waterston. But the film is about *something* — and something urgent: the future prospects of the planet. Filmed on beautiful Mont St. Michel and based on the ruminations of physicist/social activist Fritjof Capra.

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

☺ **Naked Lunch** This David Cronenberg adaptation of the William Burroughs novel is a sort of cinematic episode of the d.t.s., with a parade of talking anuses and gloppy cocker-spaniel-sized bugs. Peter Weller stars as Bill Lee, the Burroughs alter ego, an exterminator whose William Tell party trick leaves him with a dead wife. Strung out on insecticide, Bill takes it on the lam, splitting 1953 New York for a vaguely North African exile. Cronenberg pulls all the stops, illustrating his deadpan fable with all kinds of sneakily sexual hallucinations. The story doesn't quite stick, but the audacity of the special effects has got to be seen to be believed. — *M.B.*

Prince of Tides Barbra Streisand directs Nick Nolte (probably to an Oscar) in this Pat Conroy tale of a South Carolina teacher discov-

ering the secrets of his dysfunctional family. **Shining Through** This World War II spy-romance stars Melanie Griffith and Michael Douglas. Griffith is a secretary-translator who speaks impeccable German; Douglas is her macho military boss. She insists that she be dropped behind enemy lines. He resists. Intrigue ensues. The music swells. With Liam Neeson, Joely Richardson and John Gielgud. — *M.B.*

Wayne's World Wayne (Mike Myers) and Garth (Dana Carvey) spin their *Saturday Night Live* cable-access, pubescent metaloid selves into a full-length satire, helped by cult director Penelope Spheeris.

Short Run and Revival

☺ **American Madness** (1932) Director Frank Capra (*It's a Wonderful Life*) was a true American original: He combined social urgency with a knowing glance at our Political Masters, whom he wisely distrusted. His theme — as always — is the spunky individual trying to cast a moral shadow in the bright glare of a technological age. In this case, his casting (Walter Huston) is first rate, and the story, about the ironies of being the town banker, is simplistic but compelling. Especially recommended for Huston's terrific performance. *Movie Museum*, 3566 Harding Ave. Fri. 2/21 & Sun. 2/23, 8 p.m. \$5. 735-8771

☺ **Home Less Home** (1990) A "personal" documentary on the growing number of U.S. homeless. The film, by director Bill Brand, looks at the causes, as well as the effects, of the new American social order, which has consigned certain of our citizens to third-world status. This is journalism in the tradition of a Daniel Defoe, not a Twigg-Smith. *Academy Theatre*, 900 S. Beretania St.: Tue.

Tube Pick

MATT GHALI ILLUSTRATION
CONCEPT: DEREK FERRAR



JFK: Will the truth ever out?

Six Seconds in Dallas

Who really killed Jack Kennedy? Was it, as the Warren Commission concluded, Lee Harvey Oswald acting alone — or was there more than one gunman? Was it the Cubans? The Mafia? Or was it, as Oliver Stone's film *JFK* asserts, a coup conspiracy conceived by government, military and industrial leadership?

The debate over Kennedy's assassination once again has the nation obsessed; as a result, Public Television's science program *Nova* will re-air "Who Shot President Kennedy," a segment that examines the evidence on the assassination using such new techniques as computer modeling, photo enhancement and acoustic analysis. Hosted by venerable correspondent Walter Cronkite, the program, which will air Tuesday and Saturday, seeks to test the claims of both supporters and critics of the single gunman theory. "I especially wanted to focus on the critics," producer Robert Richter says, "to find out whether their theories would hold up to careful scientific analysis."

"Who Shot JFK?": KHET-Channel 11: Tue. 2/25, 8 p.m. & Sat. 2/29, 6 p.m.

February 21-22-23, 1992

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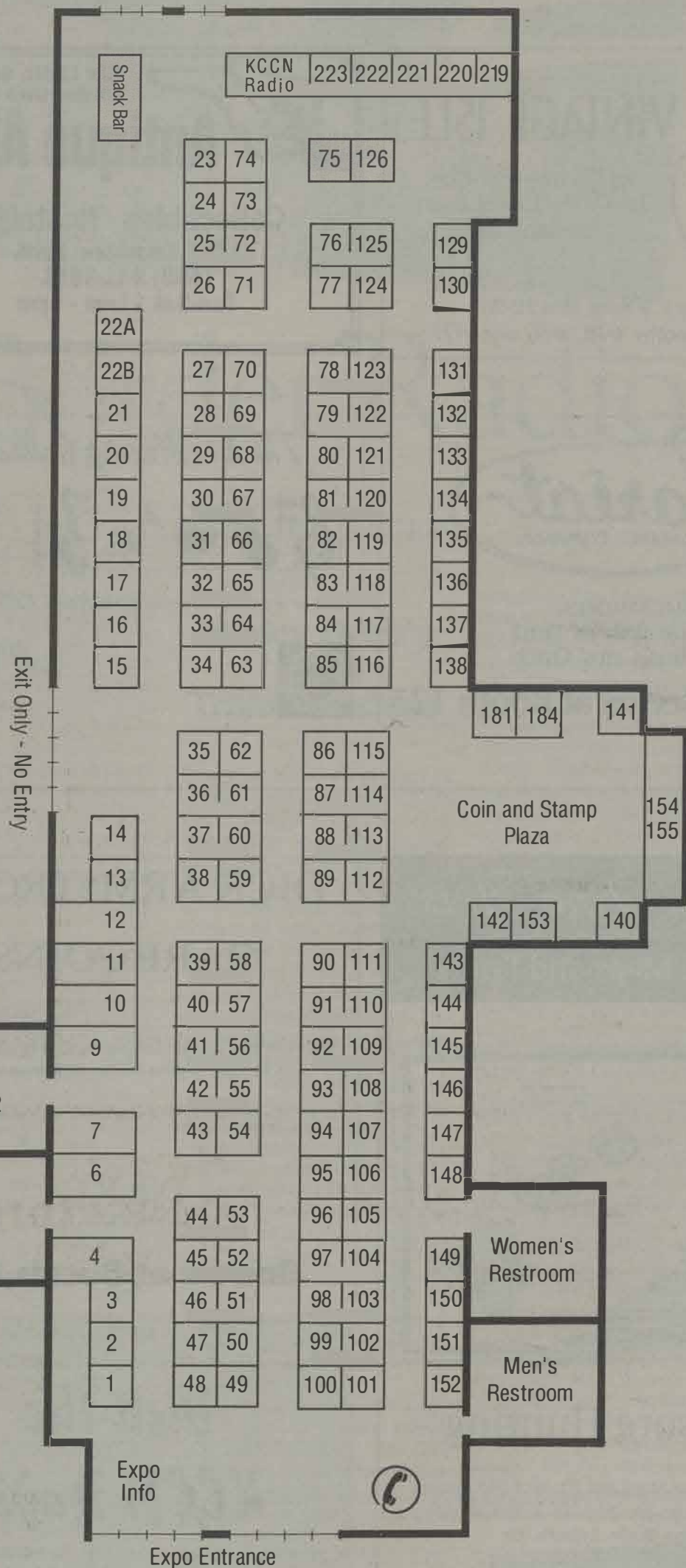
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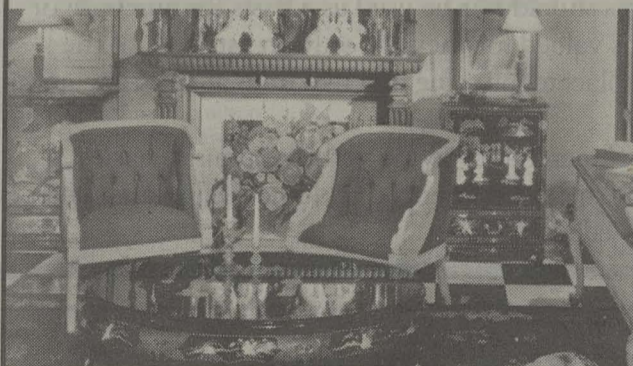


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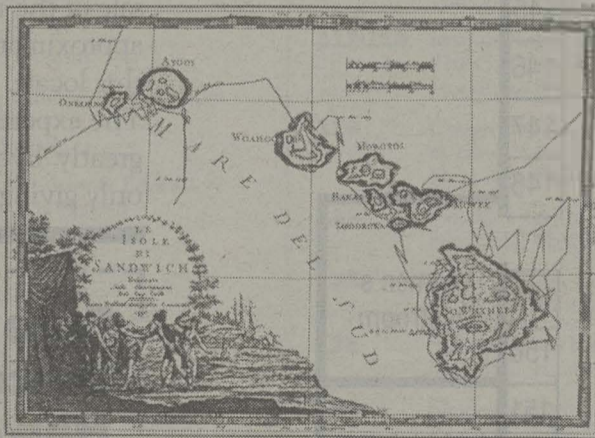
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Border Radio

By Chris Planas

Nancy Ortiz's Latin Transmissions

It's the first Sunday morning of 1992, and in the cramped, well-used confines of the KISA-1540 AM studio, Nancy Ortiz begins the year's first *Alma Latina Hispanic Radio Program* with a rap/reggae/merengue track by TropicChanga, followed by Yomo Toro, the "Jimi Hendrix" of the 10-stringed *cuatro* guitar. Between the request calls pouring in, Ortiz plays a Tex-Mex ballad by Little Joe and La Familia, then Julio Iglesias, then merengue superstar Juan Luis Guerra and 440 (pronounced "cuatro-cuarenta").

For over 15 years, Ortiz, a firm and genial locally born Puerto Rican, has hosted *Alma Latina* at KISA, a station that usually serves a predominantly Filipino audience. (*Alma Latina* means "Latin Soul") The program began in the '70s as a five-minute calendar segment on local radio personality Jimmy Carvalho's popular talk show and soon expanded to a full hour. Initially, Ortiz featured primarily *jibaro*, the percussive "country" music of Puerto Rico, which was brought to Hawaii by plantation workers around the turn of the century and continues to thrive here. But over the years, the musical spectrum of *Alma Latina* has expanded to match the tastes of Hawaii's growing and varied Hispanic community, adding such genres as *norteño*, a Mexican folk form; *cumbia*, a type of dance music played in Mexico and parts of South America; *songo*, a funky Cuban dance style with strong African roots; *merengue*, the almost frantic music of the Dominican Republic; and any of the new combinations currently evolving in Central and South America. These days, Ortiz and her co-host Danny Sanchez compile their playlists by looking at Latin music charts from major cities across the country, then trying to find as many of the recordings as possible.

"For the longest time I was playing strictly *jibaro*," Ortiz says, "but I have since changed over to playing a

lot of salsa. Now we're getting a lot of salsa mixed in with *jibaro*, Latin fusion, a little jazz. But I have to be careful about what I play, because my listeners are local Puerto Ricans, and they're geared toward Puerto Rican music. I'm trying to get them to enjoy the salsa, because there is not only the 'old' part of me, but a 'modern' part as well. A lot of folkloric music is being brought back by the younger set in a salsa form." As an example, she cites the merengue band *Conjunto Quisqueya*, which has done sophisticated interpretations of songs by old-time *jibaro* singer Jose Miguel Closs.

According to the 1990 state census, there are about 81,000 Hispanics in Hawaii, about a third of them of Puerto Rican descent. But Ortiz questions the accuracy of these figures. "Instead of people writing down exactly what they are," she explains, "they write down 'other' or 'Caucasian.'" The prevalence of intermarriage among younger generations, she says, further blurs cultural distinctions.

Ortiz's grandparents, like many of their generation, came to Hawaii as plantation workers. "The first immigrants came from Puerto Rico in 1901," she says. "We have been here for a long time, but we are a minority group."

She grew up identifying with Hawaiian culture. "I went to Radford High School," she explains, "and we didn't have very many Puerto Ricans there. My best friend was Hawaiian, and I grew up with that. I danced, and even taught, hula."

As a youngster, Ortiz took her heritage for granted. "My parents spoke the language and everything," she

remembers, "but I wasn't that interested in the cultural part until later. But my parents always listened to the music. Every Puerto Rican party we had, it was always there, so I was up with the music."

At the age of 16, Ortiz joined the United Puerto Rican Association of Hawaii; eventually she became the organization's first female president. She remains true to the community: A detailed calendar of Latin events and acknowledgements of individuals and organizations active in the local Hispanic community are interspersed between the music on her show.

And Ortiz's activity in local Latin culture doesn't stop with the radio. Through her company, *Alma Latina Productions*, Ortiz has sponsored a variety of cultural events, including performances by Ballet Folklorico De Puerto Rico as well as international music stars like Costa Brava, Willie Colon and Yomo Toro (who performed live on her show).

Listening to Ortiz talk about her activities, it becomes clear that music serves as the center of her efforts to celebrate a Puerto Rican social and cultural identity. For her, music is a way to keep in touch with a heritage that has been distanced by geography and generations.

"A few years ago," she recalls, "I took an entourage of about 28 people to Puerto Rico. We were greeted by the mayor. It was nice because I'd never been there. My Spanish is not the greatest, but I understood everything — and they understood me."

Chris Planas plays guitar for the worldbeat band *the Pagan Babies*.

The Alma Latina Hispanic Radio Program
KISA, 1540 AM
Sundays,
11 a.m. - noon.

2/25 & Wed. 2/26, 7:30 p.m. \$4. 538-1006
House Party 2 (1991) Hip-hopping its way into sequelism is this continuation of the revisionist kids-go-to-college hit of last year. With Queen Latifah and Tony! Toni! Tone! in an amazing musical turn. *Hemenuay Theatre*, UH Manoa Campus: Tue. 2/25 - Sun. 3/1, 6 & 8 p.m. \$3.50. 956-6468

☞ **The Long Walk Home** (1990) Terrific acting by Sissy Spacek and Whoopi Goldberg distinguishes this outstanding but largely overlooked movie about the mid-'50s Montgomery, Ala., boycotts catalyzed by courageous blacks. But this is not a propaganda tract. Director Richard Pearce creates an involving drama, extracting the most from his story and cast. *Hemenuay Theatre*, UH Manoa Campus: Thur. 2/20 - Sun. 2/23, 6 & 8 p.m. \$3.50. 956-6468

☞ **A Raisin in the Sun** (1961) Lorraine Hansberry's '60s play about a black family trying to break out of the Chicago ghetto and move to an all-white neighborhood is translated, rather literally, to the screen by the star-power of Sidney Poitier. However, it's the performance of Claudia McNeil (as the family matriarch) that saves the day. *Raisin* is a period piece, but the family conflict at the heart of the story keeps it somewhat fresh. *Hemenuay Theatre*, UH Manoa Campus: Wed. 2/19, 6 & 8:30 p.m. \$3.50. 956-6468

☞ **Platinum Blonde** (1931) A lively populist comedy, directed by Frank Capra and propelled by Hollywood's fascination with the new sound film. The result? Pedestrian visuals framing wise-cracking actors who spew scads of dialogue — some of it, fortunately, choice. A journalist (Robert Williams, in his last performance) falls for a socialite heiress (Jean Harlow) instead of a down-to-earth gal (Loretta Young) but soon learns of the fickleness of the affluent. This heady mixture of Capra-com, sentimentality, role-reversal casting and suppressed carnality (Harlow, smoldering in her ill-conceived role) makes for great, perverse entertainment. *Movie Museum*, 3566 Harding Ave. Thur. 2/20 & Sat. 2/22, 8 p.m. \$5. 735-8771

☞ **Shadows** (1959) A man profoundly affected by late-'40s Italian neo-realists, American actor-turned-director John Cassavetes used the European post-war-poverty film genre to forge a new wing of American film. Cassavetes often used non-professionals in key roles, integrating them with actor-ish types, and then shooting them off-the-cuff to catch the "accident" of found emotion. This is his first film, a coming-of-age comedy made for \$40,000. Cassavetes' maverick form of storytelling is a great discovery indeed. *Academy Theatre*, 900 S. Beretania St.: Sun. 2/23, 4 p.m. & Mon. 2/24, 7:30 p.m. \$4. 538-1006

☞ **A Tale of the Wind** (1988) A must for serious film buffs, a no-no for devotees of *Wayne's World*. Directors Joris Ivens and Marceline Loridan, cinema purists who believe the function of film is to be hypnotic and dream-like, essay an investigation (shot in China and elsewhere) into the effects of the wind on the fortunes of humanity and nature. *Academy Theatre*, 900 S. Beretania St.: Thur. 2/20, 1 & 7:30 p.m. & Fri. 2/21, 7:30 p.m. \$4. 538-1006

Music

Concerts

Hawaiian Concert This year's Windward Community College concert features the Makaha Sons of Ni'ihau and steel guitarist Barney Isaacs, backed up by Royal Hawaiian Band conductor Aaron Mahi on bass. Also on the program are Mililani Allen's Halau Hula 'o Mililani and Frank Hewett's Kuhai Halau o Kawaikapuokalani Pa Olapa Kahiko. The theme of the show is "E Mau Ana na Mele 'o Hawaii" ("Live on, Songs of Hawaii"). *Castle High School Theatre*, 45-386 Kaneohe Bay Dr., Kaneohe: Fri. 2/21, 7:30 p.m. \$10. 235-7433
A Joyful Noise Chamber music by the Honolulu Brass ensemble. On the program: Brahms/Brown's *Motet & Fugue in E*, Telemann/M. Schubert's *Suite*, Cheatham's *A Brass Menagerie*, Bozza's *Sonatine* and highlights from a variety of operas. *Temple Emanu-El*, 2550 Pali Hwy.: Sat. 2/22, 8 p.m. \$12. 528-2578
Nirvana Until this catchy Seattle power trio's crossover single, *Smells Like Teen Spirit*, busted the Billboard number one, "alternative" rock

— marked by full-volume psychedelic distortion, depressed antisocial poetry and a slam pit at every show — was strictly a club and college phenomena. Now all of a sudden the music industry is paying a whole lot of attention to a slew of other alternative bands like Pearl Jam, Smashing Pumpkins, Teenage Fan Club and Soundgarden. If you want to check out this Nirvana thing first hand but you don't have a ticket yet, think again: Their Pink's Garage shows sold out in record time. Of course, you could always hang around outside and deal with the scalpers. *Pink's Garage*, 955 Waimanu St.: Fri. 2/21 & Sat. 2/22, 8:30 p.m. \$16.50 (sold out). 537-1555
David Richter Richter, a resident of Florence, Italy, is an award-winning classical guitarist in the tradition of Andres Segovia. *Academy Theatre*, 900 S. Beretania St.: Sat. 2/22, 8 p.m. \$8. 538-1006

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.

19/Wednesday

Alisa Randolph & Musica É Jazz; *Black Orchid*.
Almost Famous Variety; *Coconut Willie's*.
Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Boy Toy Dance Rock; *Wave Waikiki*.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Brother Noland Hawaiian; *Monterey Bay Cannery Pearbridge*.
Ernie Shea Jazz; *Mahina Lounge*.
Hawaii Amplified Poetry Ensemble Reggae; *Anna Bannanas*.
Horizon Contemporary; *Spindrift Kabala*.
Howling Beddies Rock; *Moose McGillycuddy's Waikiki*.
In Step Variety; *Monterey Bay Cannery Ward*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*.
Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Outrigger*.
Joel Kurasaki Jazz; *Orson's*.
Jon Basebase Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Jolly Roger East*.
Kama'aina Club Hawaiian; *Beachcomber*. 11:30 a.m. - 2 p.m.
Kevin Mau Variety; *Coconut Willie's*. 12:30 - 3:30 p.m.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.
Live Paradise Variety; *Waikiki Broiler*.
Loretta Beales Trio Jazz; *Lewers Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Mass Confusion Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.
Pam Gamboa Top 40; *Paradise Lounge*.
Raga & Star Williams Jazz; *New Orleans Bistro*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.
Willie K. Contemporary Hawaiian; *Malia's Cantina*.

20/Thursday

Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Blues Bandits Blues; *Fast Eddie's*.
Bobby Dunne Band Pop, Rock; *Bandidos*.
Boy Toy Dance Rock; *Wave Waikiki*.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Brother Noland Hawaiian; *Monterey Bay Cannery Pearbridge*.
Ektara & Friends Jazz; *Cafe Sistina*.
Horizon Contemporary; *Spindrift Kabala*.
Howling Beddies Rock; *Moose McGillycuddy's Waikiki*.
In Step Variety; *Monterey Bay Cannery Ward*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*.
Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Outrigger*.
Joel Kurasaki Jazz; *Orson's*.
Jon Basebase Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Jolly Roger*

CALENDAR

LIFE IN HELL

©1992
By MATT
GROENING

BINKY'S GUIDE TO LOVE
OR "LOVE IS STILL HELL"

CHAPTER IV: LOVE PSYCHOANALYZED
WITHOUT ONCE USING THE WORD "CODEPENDENT"

LOVE SECRET #8 MAINTAINING A HEALTHY RELATIONSHIP REQUIRES THE ABILITY TO TOLERATE ANXIETY.

SOMETIMES IN THE MIDDLE OF THE NIGHT I GET THE ALMOST UNCONTROLLABLE URGE TO SMASH MY HEAD IN WITH A BLUNT OBJECT.

HEY ME TOO. LUCKILY WE HAVE A LOVE THAT IS BUILT ON TRUST AND COMMITMENT.

THE HELPLESSNESS AND DEPENDENCE WE EXPERIENCED AS BABIES INITIATES THE DESPERATE NEED TO BE LOVED THAT WE CARRY WITH US FOR THE REST OF OUR LIVES.

BUT WHEN IT COMES RIGHT DOWN TO IT, LOVE IS THE CRAVING FOR SEXUAL HIGH JINKS.

WHEN THE CRAVING IS THWARTED, THE OBJECT CRAVED STRANGELY BECOMES MORE DESIRABLE.

THE CRAVER THEN PERCEIVES THE CRAVED OBJECT AS POSSESSING QUALITIES THAT THE EGO IS LACKING, AND ALARMS GO OFF.

SEXUAL OVERESTIMATION OF THE CRAVED OBJECT INCREASES, AND THE OBJECT BECOMES A SUBSTITUTE FOR THE UNATTAINED EGO-IDEAL.

IT BECOMES IMPERATIVE FOR CARNAL TENSION TO BE RELIEVED.

WITH RECIPROCAL FEELINGS AND LUCK, RELIEF TAKES PLACE, AND THIS IS EXPERIENCED AS PLEASURE.

SATISFACTION SHOULD THEORETICALLY STIFLE LOVE, BUT THIS IS OFTEN NOT THE CASE.

THE CRAVERS ANTICIPATE THAT THE CRAVING FOR FURTHER SEXUAL HIGH JINKS WILL RETURN.

THIS MOTIVATES A SUSTAINED, CATHETIC BOND BETWEEN THE TWO SEXUAL OBJECTS.

ANXIETY AND MISGIVINGS LESSEN, ALONG WITH THE MORE URGENT CRAVINGS FOR SEXUAL HIGH JINKS.

AND THE YOUNG CRAVERS LIVE HAPPILY EVER AFTER.

HI, I NOTICE YOU'RE DRINKING DIET COKE.

ME TOO.

DON'T GET ME WRONG, BUT WOULD YOU HAVE LUNCH WITH ME SOME TIME?

I'M SORT OF SEEING SOMEONE RIGHT NOW.

DANG.

HOW ABOUT YOUR PHONE NUMBER AT LEAST?

CALL DIRECTORY ASSISTANCE.

YOU HAVE VERY PRETTY EYES.

REALLY? YOU THINK SO? REALLY?

NO LIE.

WOULD YOU CARE TO COME IN FOR A CUPPA DECAF?

YEAH, OK.

A PENNY FOR YOUR THOUGHTS.

Z

BREAKFAST IS SERVED. I HOPE YOU LIKE YOUR CORNFLAKES SOGGY.

YUM!

YOU BUY NEXT FRIDAY?

I WAS GOING TO VISIT MY SICK GRANDMOTHER, BUT I'LL CANCEL.

YOU'RE SURE YOU'RE UP FOR WATCHING ALL THESE "PLANET OF THE APES" VIDEOS?

I JUST LIKE SMUGGLING WITH YOU.

I THINK I'LL TURN IN EARLY.

I'LL BE IN AFTER LETTERMAN IS OVER. G'NIGHT.

HOW COME YOU KEEP SWITCHING CHANNELS? IT'S DRIVING ME CRAZY.

LEAVE ME ALONE.

- Live Music Venues**
- Anna Bannanas, 2440 S. Beretania St. 946-5190
 - Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677
 - Banditos, 98-151 Pali Momi St. 488-8888
 - Banyan Veranda, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111
 - Beachcomber, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
 - Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111
 - Cafe Sestina, 1314 S. King St. 526-0071
 - Captain's Room, Hawaii Prince Hotel, 100 Holomouana St. 956-1111
 - Coconut Willie's, International Marketplace 2230 Kalakaua Ave. 923-9454
 - Coffee Line, 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 Uluia St., Niu Valley. 2933-9074
 - Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002
 - Hot Rod Cafe, 1778 Ala Moana Blvd. 955-1956
 - Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711
 - Jaron's Kailua, 201A Hamakua Dr., Kailua. 262-6768
 - Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885
 - Jolly Roger East, 150 Kaulani Ave. 923-2172
 - Kahuku Ballroom, Turtle Bay Hilton, 1757-091 Kam Hwy. 293-8811
 - The Landing, 700 Bishop St. 528-4335
 - 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
 - Miramar Lounge, Miramar Hotel, 2345 Kuhio Ave. 923-1528
 - Monterey Bay Cannery Outrigger, 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 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 Hoolai St., Kailua. 262-2306
 - Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321
 - Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea. 487-9980
 - 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
 - The Shore Bldg 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 Keolu Hwy., Waialua. 637-6989
 - The Row, Restaurant Row, 500 Ala Moana Blvd. 528-2345
 - Waikiki Broiler, 200 Lewers St. 923-8836
 - Wave Waikiki, 1877 Kalakaua Ave. 941-0424

- Jimmy Borges Jazz; Paradise Lounge.
- Ka'au Crater Boys Contemporary Hawaiian; Moose McGillicuddy's University.
- 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.
- Nueva Vida Jazz; The Row.
- Pagan Babies World Dance; Anna Bannanas.
- Raga & Andrea Young Jazz; Mabina Lounge.
- Steve Frias Keyboard; Ramsay Galleries & Cafe. 6-9 p.m.
- Willie K. Contemporary Hawaiian; Malia's Cantina.
- Zig Zag Classic Rock; Fast Eddie's.
- Jim Blakemore Contemporary Hawaiian; Monterey Bay Cannery Ward.
- Joel Kurasaki Jazz; Orson's.
- Kama'aina Club Hawaiian; Beachcomber. 11:30 a.m. - 2 p.m.
- Keoa Contemporary Hawaiian; Jolly Roger East.
- Kevin Mau Variety; Coconut Willie's. 12:30 - 3:30 p.m.
- Kontrast Rock; Moose McGillicuddy's Waikiki.
- Leroy Kahaku Contemporary; Black Orchid. 5:30 - 8:30 p.m.
- Milestone Jazz; Nick's Fishmarket.
- Mondo Incognito Rock; Moose McGillicuddy's Waikiki.
- Open Jam Session Rock; Fast Eddie's.
- Pam Gamboa Top 40; Paradise Lounge.
- Picture Window Contemporary; Spindrifters Kahala.
- Raga & Derryl McKay Jazz; New Orleans Bistro.
- Russ Donnelly Folk, Country; Jolly Roger Waikiki.
- Sydetta Jazz; Lewers Lounge.
- Untouchables Dance; Nicholas Nickolas.
- Vinny Ringrose Celtic, Folk; Irish Rose Saloon.
- Wes Hamrick Classical, Jazz; Banyan Veranda.

23/Sunday

- Almost Famous Variety; Coconut Willie's.
- Augie Rey & City Lights Salsa, Dance; Nicholas Nickolas.
- Blues Bandits Blues; Anna Bannanas.
- Boy Toy Dance Rock; Wave Waikiki.
- Carol Atkinson Jazz; Orson's.
- 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. 10 a.m. - 1 p.m.
- Ho'aikane Contemporary Hawaiian; Fast Eddie's.
- Jim Blakemore Contemporary Hawaiian; Monterey Bay Cannery Ward.
- Joy Wood & Betty Loo Taylor Jazz; New Orleans Bistro.
- Kapena Contemporary Hawaiian; Malia's Cantina.
- Keoa Contemporary Hawaiian; Jolly Roger East.
- Kontrast Rock; Moose McGillicuddy's Waikiki.
- Over the Hill Gang Dixieland Jazz; Fast Eddie's. 2 - 5 p.m.
- Pagan Babies World Dance; Jaron's Kailua.
- Pam Gamboa Top 40; Paradise Lounge.
- Picture Window Contemporary; Spindrifters Kahala.
- Ray Raymond Band Variety; Sugar Bar.
- Royal Hawaiian Band Contemporary; Kapiolani Park Bandstand. 2 - 3 p.m.
- Russ Donnelly Folk, Country; Jolly Roger Waikiki.
- Sydetta Jazz; Lewers Lounge.
- Vinny Ringrose Celtic, Folk; Irish Rose Saloon.
- Wes Hamrick Classical, Jazz; Maile Room.

24/Monday

- Almost Famous Variety; Coconut Willie's.
- Bruddah Walta Contemporary Hawaiian; Malia's Cantina.
- Ernie Shea Jazz; Mabina Lounge.
- Exit 8 Contemporary Hawaiian; Monterey Bay Cannery Pearlridge.
- Good Ole Boyz Country; Pecos River Cafe.
- J.P. Smoketrain Light Rock, R & B; No Name Bar.
- Almost Famous Variety; Coconut Willie's.
- Bruddah Walta Contemporary Hawaiian; Malia's Cantina.
- Ernie Shea Jazz; Mabina Lounge.
- Exit 8 Contemporary Hawaiian; Monterey Bay Cannery Pearlridge.
- Good Ole Boyz Country; Pecos River Cafe.
- J.P. Smoketrain Light Rock, R & B; No Name Bar.

- East.
- Kama'aina Club Hawaiian; Beachcomber. 11:30 a.m. - 2 p.m.
- Kevin Mau Variety; Coconut Willie's. 12:30 - 3:30 p.m.
- 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.
- Mass Confusion Acoustic; Coconut Willie's. 4 - 8:30 p.m.
- Max Flight Contemporary; Nick's Fishmarket.
- Mojo Hand Blues; Jaron's Kailua.
- North American Bush Band Funk, Jazz, Reggae; Anna Bannanas.
- Pam Gamboa Top 40; Paradise Lounge.
- Raga & Andrea Young Jazz; Mabina Lounge.
- Rolando Sanchez & Salsa Hawaii Latin; The Row.
- Simplicity Hawaiian; Coconut Willie's.
- Warren Johnson & Gator Creek Band Country; Pecos River Cafe.
- Willie K. Contemporary Hawaiian; Malia's Cantina.

21/Friday

- Alisa Randolph & Musica É Jazz; Cafe Sestina.
- Augie Rey & City Lights Salsa, Dance; Nicholas Nickolas.
- Billy the Kid Rock; La Salsa.
- Blue Kangaroo Variety; Jolly Roger Waikiki.
- Bobby Dunne Band Pop, Rock; Banditos.
- Boy Toy Dance Rock; Wave Waikiki.
- Brado Hawaiian, Classical, Jazz; The Shore Bird. 4 - 8 p.m.
- Brother Noland Hawaiian; Monterey Bay Cannery Pearlridge.

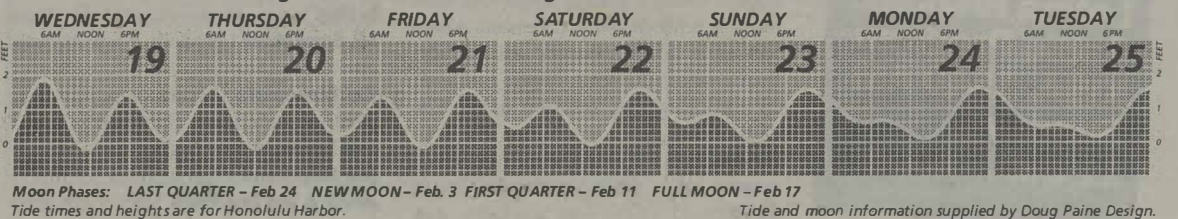
- Carol Atkinson Jazz; Orson's.
- Denise St. George Jazz, Pop; Jaron's Kailua.
- Hawaiian Spice Contemporary Hawaiian; Sugar Bar.
- Horizon Contemporary; Spindrifters Kahala.
- In Step Variety; Monterey Bay Cannery Ward.
- J.P. Smoketrain Light Rock, R & B; No Name Bar. 5 - 7:30 p.m.
- Jim Blakemore Contemporary Hawaiian; Monterey Bay Cannery Outrigger.
- Jimmy Borges Jazz; Paradise Lounge.
- Johnny Sweetbread Hawaiian; Tamarind Park. 12 p.m.
- Jon Basebase & Vince Andrada Contemporary; Horatio's.
- Jonny & the Dreamers Variety; Jolly Roger East.
- Joy Wood & Betty Loo Taylor Jazz; New Orleans Bistro.
- Ka'au Crater Boys Contemporary Hawaiian; Moose McGillicuddy's University.
- Kevin Mau Variety; Coconut Willie's. 12:30 - 3:30 p.m.
- 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.
- Mass Confusion Acoustic; Coconut Willie's. 4 - 8:30 p.m.
- Max Flight Contemporary; Nick's Fishmarket.
- Mojo Hand Blues; Silver Fox Lounge.
- Nueva Vida Jazz; Reni's.
- Olomana Contemporary; Sea Life Park.
- Our Back Porch Folk, Open Mic; Coffee Line.
- Pagan Babies World Dance; Anna Bannanas.

- nanas.
- Pandemonium Worldbeat; The Row.
- Raga & Andrea Young Jazz; Mabina Lounge.
- Royal Hawaiian Band Contemporary; Iolani Palace. 12:15 - 1:15 p.m.
- Steve Frias Keyboard; Ramsay Galleries & Cafe. 6 - 9 p.m.
- Warren Johnson & Gator Creek Band Country; Pecos River Cafe.
- Willie K. Contemporary Hawaiian; Malia's Cantina.
- Zig Zag Classic Rock; Fast Eddie's.

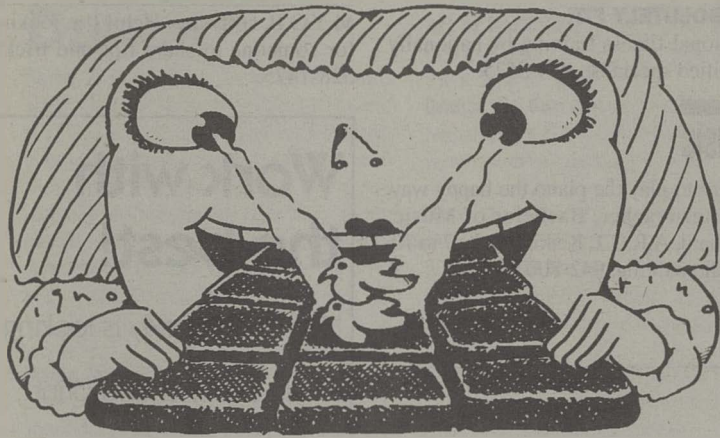
22/Saturday

- Alisa Randolph & Musica É Jazz; Cafe Sestina.
- 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.
- Bobby Dunne Band Pop, Rock; Banditos.
- Boy Toy Dance Rock; Wave Waikiki.
- Brado Hawaiian, Classical, Jazz; The Shore Bird. 4 - 8 p.m.
- Brother Noland Hawaiian; Monterey Bay Cannery Pearlridge.
- Carol Atkinson Jazz; Orson's.
- Crossover Pop, Funk, Blues; Jaron's Kailua.
- Good Ole Boyz Country; Pecos River Cafe.
- Horizon Contemporary; Spindrifters Kahala.
- Howling Beddies Rock; No Name Bar.
- In Step Variety; Monterey Bay Cannery Ward.
- Jim Blakemore Contemporary Hawaiian; Monterey Bay Cannery Outrigger.
- Jon Basebase & Vince Andrada Contemporary; Horatio's.
- Jonny & the Dreamers Variety; Jolly Roger East.

TIDES - February 19 to February 25



The Straight Dope



Illustration/Slug Signorino

Visa cards are printed with little holographic doves as forgery protection, and I've seen similar holographic images printed on things no thicker than a piece of construction paper. Soon there will be chocolate bars with holographic decorations etched on the surface (this according to Scientific American). How are these little holographic pictures made and how do they fool the eye into seeing depth where there really is none?

— Susannah Faulhaber, Alameda, California
As is often the case with technical subjects, Susannah, we are presented with an unfortunate choice: an explanation that is accurate but incomprehensible, or one that is

comprehensible but wrong. Being a journalist and therefore shameless, we naturally opt for the latter. What follows is the Ollie North explanation of holography — it might get you past a congressional committee, but don't try it on your Ph.D. board.

A reflection hologram, which is what you find on a credit card, can be thought of as an emulsion containing jillions of mirrored balls, tiny versions of the ones you see at roller rinks. Each facet of each mirrored ball contains a fraction of the whole image. As you gaze at the array of mirrored balls you see a set of facets that contains one perspective of the holographed scene. As you move your eyes to one side, a different set of facets comes into view showing the scene from a slightly different

perspective. The changing perspective creates the illusion of three dimensions.

Simple, no? OK, now for a Jack Anderson-like expose of the many lies and omissions contained in the preceding.

L&O #1. There aren't any mirrored balls. Actually each "mirrored ball" is a set of quasi-hyperboloidal interference fringes. Interference fringes reflect a percentage of the light that strikes them. Amounts to the same thing as mirrored balls, but they look a lot different, and from the standpoint of conceptual grabbiness they're strictly to puke.

L&O #2. The change of perspective isn't the only thing that creates the 3-D effect. There's also parallax shift. Your eyes, being two inches apart, look at the scene from slightly different angles, and thus see different sets of "facets." Your brain combines the two images to create one scene with the illusion of depth, just as with a stereoscopic viewer.

L&O #3. I didn't tell you anything about lasers, wavefronts or coherent light. Do I hear anybody complaining? I didn't think so. However, for those who absolutely must know, I should say that lasers are essential to creating holograms because they're the only known way to create the requisite interference fringes. Memorize the preceding sentence and mutter it under your breath next time some would-be expert (e.g., your precocious 8-year-old) starts to quiz you too closely on the subject. We may not explain everything in this column, but we give you enough to get by.

Once during our vacation last summer my daughter demanded a swim in the pool immediately after dinner. I told her to wait at least 30 minutes. Being of the age (12) that no longer accepts what I say as gospel, she insisted on an explanation. "Because my parents made me do it" was the best I could do on short notice. Was I right to insist she wait? Or was I conned by my parents? — Joe Nadeau, Oshkosh, Wisconsin

If she wants to splash in the pool, let her splash. From the 1930s through the 1950s there was a great fear that swimming after eating would lead to stomach cramps that would double you over in agony, causing you to sink like a stone. This was thought to be a leading cause of drowning. As late as 1956 the Red Cross water-safety manual devoted several pages to the topic complete with staged photo of a gasping "victim." That same year, however U. of Georgia swim coach B.W. Gabrielsen published a book called *Facts on Drowning Accidents* that revealed that swimming after eating was implicated in fewer than 1 percent of drownings. Thereafter the wait-an-hour hysteria began to subside. It's now thought stomach cramps are rare. It still isn't a good idea to do strenuous swimming right after eating lest you exhaust yourself. But a quick dip in the pool after dinner is harmless.—CECIL ADAMS

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams, Chicago Reader, 11 E. Illinois, Chicago 60611.

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Theater and Dance

Fame This updated version of the film is about the last class of students to attend N.Y.C.'s High School of Performing Arts before it moved to Lincoln Center. It addresses such "now" issues as illiteracy, drug abuse and racism. Performed by the Tri-School Ensemble Theatre Co., which is made up of students from Aiea, Leilehua, Mililani and Waiālua high schools. *Mililani High Cafetorium*, 95-1200 Meheula Pkwy: 2/21 & 22, 7:30 p.m. \$5. 623-5800

Haole Boy Starving Artists' Mark Pinkosh plays 31 characters in this one-man comedy about the "white thing" in Hawaii. The anti-prejudice play was very well-received when it played last summer, and word has it the company was flooded with requests to revive it. *Kauaiabao Fine Arts Building*, Mid-Pacific Institute, 2445 Kaala St. Opens Fri. 2/21; runs Thur. - Sat., 8 p.m.; Sun., 4 p.m. through 3/1. \$8. 942-1942

Mardi Gras Follies An annual Vegas-style revue put on by Awa Lau Wahine, a group that sounds like a hula halau but is actually an officers' wives club. Last year's show, performed at the height of Gulf War homefront hysteria, got covered by Time magazine. *Pearl Harbor Officers Club*; nightly at 6:30 p.m. through 3/7. \$22 includes buffet. 488-7757

Privates on Parade High camp is the drill in this quirky musical about British troop entertainers in Malaysia right after World War II. The film version starred Monty Python's John Cleese. Dinner and drinks are available before the show if you want 'em (thank the good folks at the Kaneohe Marine base venue). *Boondocker Theatre*, Kaneohe Marine Air Station. Opens 2/20; runs Thur. - Sun., 8 p.m. through 3/8. \$24 with dinner, \$15 without (dinner starts at 6 p.m.). 922-2227

West Side Story When you're a Crip, you're a Crip for life... or something like that. This UH production of the evergreen Bernstein and Sondheim *Romeo and Juliet* Broadway remake, set in a gang-torn New York ghetto (gee, maybe not all that much has changed since the '50s), stars UH voice prof Laurence Paxton as the doomed haole Tony and Ruth Anne Fortuno as his flame Maria. Directed by die-hard Glenn Cannon, who played Riff in the 1959 touring version. *Kennedy Theatre*, UH Manoa Campus: 2/20, 21, 22, 27, 28 & 29, 8 p.m.; Sun. 3/1, 4 p.m. \$10. 956-7655

Art

AIDS... Birth, Resurrection and Death San Francisco artist Peter Edward Maxwell's mixed-media installation illustrates the lone-

liness of being a person with AIDS surrounded by a mostly HIV-negative support group. Through 2/29. *Fanatik*, Coffeeline, 1820 University Ave. 947-1615

Apollo Oils of marine life and Hawaiian plants. Ongoing. *Restaurant Row*, 500 Ala Moana Blvd. 532-1200

Art of Recycling Mixed media with recycled materials. Through 2/21. *Honolulu Hale*, 530 S. King St. 523-4674

Bridge the Gap Acrylic pastel paintings by Nathan Lee, a Kauai artist. Symbols and geometric elements are used to depict communication and relationships between East and West. Through 2/22. *Bakkus Gallery*, 928 Nuuanu Ave. 528-4677

A Brush With Nature Island-inspired watercolors by Julie Kerns Schaper. Through 2/29. *Ho'omalubia Botanical Garden*, Kaneohe 235-6636

Corky's World Editorial cartoons by Corky Trinidad. Through 2/28. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Encounters with Paradise: Views of Hawaii and Its People, 1778 - 1941 A major exhibition of 159 paintings, watercolors and drawings depicting Hawaii, done over a period of 163 years. Not to be missed. Through 3/22. *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

lone Haney Photos with oils and/or pastels, some with collage elements. Through 4/19. *The Contemporary Museum Cafe*, 2411 Makiki Heights Dr. 526-1322

Hawaiian Design: Decorative Objects of the 1930s and 1940s Small pieces from private and Academy collections. Through 4/5. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

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

Hawaiian Prints An exhibit from the Academy's collection. Through 3/22. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Hawaii Watercolor Society 29th annual membership show. Through 3/6. *Pauahi Tower Gallery*, Bishop St. 923-6667

Innovative Printmaking Studio members show their prints. Through 3/15. *The Honolulu Printmaking Workshop*, 826-A Dillingham Blvd. 848-0402

James Rack Oils of rustic Hawaii. Through 3/12. *Cafe Che Pasta*, 1001 Bishop St. 524-0004

Landscapes Oil paintings, by Noreen Naughton, of Montecastello di Vibio in Umbria, Italy; farmlands around Waterford, Ireland; and Ho'omalubia Botanical Gardens, Hawaii. Through 3/6. *Che Pasta*, 3571 Waiālae Ave. 735-1777

Mask of Pele Collage and clay by Susan Rogers-Aregger with a lecture and demon-

stration Thurs. 2/20, 6:30 - 8:30 p.m. Through 2/29. *Arts of Paradise*, 2330 Kalakaua Ave. 924-ARTS

Modern Indonesian Art: Three Generations of Tradition & Change 1945 - 1990 Mixed media works. Through 4/5. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Myths & Issues Ceramic works and sculpture by Margaret Realica. Through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

Nudes: Fantasies & Realities 40 works on paper and three sculptures by Jack Adams. Through 3/1. *Robyn Buntin Galleries*, 900A Maunakea St. 523-5913

Northwest Print Council 47 pieces in a variety of media. Jurors write that the works in this 10th anniversary exhibition range from "realism and abstraction to funk and fantasy." Through 2/21. *Art Gallery*, UH Manoa Campus. 956-6888

Poi Palate Mixed media paintings by James Goss. Through 3/20. *Roy's Restaurant*, 6600 Kalaniana'ole Hwy. 396-7697

Seize the Day Artists' interpretations of leap year, which include rituals, role reversals, order and chaos and time. Through 2/29. *The Gallery on the Pali*, 2500 Pali Hwy. 526-1191

Selections 1991 Recent acquisitions by The Honolulu Advertiser Collection. Through 2/26. *The Honolulu Advertiser Gallery*, 605 Kapiolani Blvd. 526-1322

A Show of Heart Valentine sculptures and computer artwork by Timothy In. Through 3/31. *Designers Hawaii Corporation*, Manoa Marketplace, 2752 Woodlawn Dr. 486-3976

Spontaneous Combustion An exhibit of paintings and mixed media assemblages that artist Liam Walsh compares to "stream of consciousness writing." Through 3/14. *KCC*, 4303 Diamond Head Rd. 734-9375

Transfigured Nights Paintings by Ka-Ning Fong. Through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

Treasures from the State Archives Treaties, rare documents and artifacts highlight events in the time of the Monarchy. Through 3/11. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Views of Life in Hawaii A children's art exhibition depicting life in the Islands. Through 3/11. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Works from the Euclidian Dream Cycle Ken Bushnell's paintings and prints. Through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

Learning

Backyard Aquaculture Who cares if aquaculture has proven a commercial bust here — it's a wonderful hobby. *Windward Community College*, 45-720 Kealahala Rd., Kaneohe: Sat. 2/22, 9 - 11 a.m. \$10. 235-7433

Grave Finding If you're looking for the final resting place of a dearly departed ancestor,

this course is probably worth the time. If your name is Igor, you can call it career training. *KCC Chapel*, Kapiolani Community College Diamond Head Campus: Thur. 2/20, 7 - 8 p.m. 734-9211

Hawaiian Medicinal Plants & Herbs A "Brown Bag Lunch" session led by Aunty Nina Ralston, a resource teacher with the DQE's Hawaiian Studies Kupuna Program. *Oahu YWCA*, 1040 Richards St.: Wed. 2/19, noon - 1 p.m. \$4. 538-7061

Hawaiian Skygazing A space cadet's dream. Includes a lecture on 2/25 and a field trip on 2/29 (location to be announced, but presumably it's in this galaxy). *KCC Chapel*, Kapiolani Community College Diamond Head Campus: Lecture 2/25, 7 - 8:30 p.m.; field trip: Sat. 2/29, 5:30 - 8:30 p.m. \$20. 734-9211

The Impact & Effect of Racism Melanie Trono, director of *Hui No Ke Ola Pono*, will discuss the dynamics of health issues and how they affect Native Hawaiians, specifically women. Part of the forum series *Developing a Culturally-Sensitive Response to Violence Against Women*. *Women's Center*, 1820 University Ave.: Thurs. 2/20, 4 p.m. Free. 942-7762

Life of a Coral Reef Fish: Patterns of Survival Dr. William Walsh discusses survival tips we might pick up from the adaptations of our scaly friends. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Wed. 2/19, 7:30 p.m. \$3 donation. 923-9741

Living Foods Preparation How to live longer by eating it raw. Taught by Eliot Jay Rosen, a "nutrition educator, health chef and therapist" who has worked with such veggie biggies as Viktoras Kulvinskis and Gabriel Cousens. *Unitarian Church*, 2500 Pali Hwy.: Sun. 2/23, 2:30 - 4:30 p.m. \$20 advance, \$25 at the door. 732-9555

Original Playwrights' Workshop Pointers on developing scripts for live performances. *Diamond Head Theatre*, 4310 Diamond Head Rd.: Wednesdays, 7 p.m. \$5. 734-0274

The Polynesian Sailor A lecture by Capt. Abraham Pi'ianai'a (now a UH geography professor), with a field trip to follow on 2/29. *Hawaii Maritime Center*, Pier 7: Tue. 2/25, 6 - 7:30 p.m. Field trip: 2/29, 9 - 11 a.m. \$5 includes both. 523-6151

San Sei Bu Self Defense Street-effective self defense tactics offered by the UH Women's Center. *University YWCA*, 1820 University Ave.: Tuesdays & Thursdays 7 - 9 p.m. Free. 942-7762

Kids

Make & Take Kids are invited to cut, paste, color and glitter stuff to take home. Free with admission to the museum. *The Hawaii Children's Museum*, Dole Cannery Square, 650 Iwilei Rd.: Sat. & Sun., 2/22 & 2/23. All day. 522-0040

Marine Explorations Kids 4 to 5 years old learn about whales and dolphins through stories, songs, role playing and crafts. Don't for-

get to bring an adult. *Sea Life Park*, Makapuu Pt.: \$15. (one child, one adult) 922-2074

Story Time Tales of animals, dragons, fairies and faraway places in the Contemporary Museum's courtyard. *The Contemporary Museum*, 2411 Makiki Heights Dr.: Sat. 2/22, 10:30 a.m. Free. 526-1322

Turtle Encounters A turtle rap session on turtle biology, turtle pet care and more. Bring your pet turtles to match skills at the turtle olympics. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hgts. Dr.: Sun. 2/23, 1:30 - 3:30 p.m. \$3. 955-0100.

Whatevahs

The Adventures of Anthony Allen An African-American History Month event. Allen, a slave from Schenectady, N. Y., who escaped, took to the sea and ended up in Hawaii, where he prospered as a friend of King Kamehameha. Marc Scruggs, who has researched Allen's story since 1985, portrays him in this *Living History Days* event. *The Mission Houses Museum*, 553 S. King St.: Sat. 2/22, 11 a.m. \$3.50 for adults, \$1 for kids. 531-0481

Conversations About Artists: Hawaii's Golden Age A panel discussion featuring artists and relatives of artists from the *Encounters with Paradise* exhibit. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sun. 2/23, 2 p.m. Free. 538-3693

Epilepsy Speak Out An opportunity for people with epilepsy and their families to voice concerns. *Epilepsy Foundation of Hawaii*, 1149 Bethel St., Suite 502: Tues. 2/25, 6 p.m. Free. 523-7705

Hawaii Collectors Expo A premier art, antique and collectibles marketplace. Antique maps, atlases, globes and volumes from Jacques Cousteau's private collection will be on sale. *Blaisdell Exhibition Hall*, 777 Ward Ave.: Fri. - Sun., 2/21, 12 - 9 p.m.; 2/22, 10 a.m. - 9 p.m.; 2/23, 10 a.m. - 5 p.m. \$3. 3-day passes are \$6. 545-SHOW

Ka'ena Point from Mokuleia A six-mile hike through wonders unique to this State Natural Area Reserve, including rare plants and nesting birds. Reservations required. *Bishop Museum Parking Lot*, 1525 Bernice St.: Sat. 2/22, 8 a.m. - 2:30 p.m., hike starts at 9:30 a.m. \$9. 848-4168

Monuments to the Stars Pyramids of Egypt, ruins of Mexican cities, Stonehenge, early Polynesian voyages and the observatories on Mauna Kea are all explored in this program. Reservations suggested for evening shows. *Bishop Museum*, 1525 Bernice St.: Through March. Daily, 11 a.m. and 2 p.m.; Fridays and Saturdays, 7 p.m. \$2.50. 847-4102

Wolves & Humans: Coexistence, Competition & Conflict This exhibit features a simulated wolves' den, plus representations of wolves in folklore, myth, art and religion, video and computer programs. *Bishop Museum*, 1525 Bernice St.: Through 3/17. \$5.95 adults, \$4.95 kids. 847-3511

Koa Controversy

Continued from Page 5

says. He has a chorus of like-minded industry figures behind him.

David Matsuura, the manager of Umikoa ranch who runs the koa logging operation at Honaunau, says "We'd like to do salvage reforestation on state-owned land. We'll pay for it."

Martin of Martin & MacArthur says: "We're hoping the state will allow cutting of fallen and diseased trees. Perhaps with the price going up, it will be feasible to use helicopters to go get it so there's very little impact."

Ed Winkler, head of Winkler Wood Products, one of the state's largest koa logging and milling operations, says: "There's room for everybody on state land."

Buck, the state's affable point man

in all this, has already felt the pressure — and does not dismiss it. "The koa industry will pressure us to open more land for koa," he says, "and the state does have some responsibility here. We have to take the lead in pushing for tax changes to encourage reforestation on private land. We need to put up demonstration projects to show landowners how to harvest and reforest sensitively. And, in some cases, we may have to provide the raw material."

Buck and the Division of Forestry and Wildlife are moving forward with a demonstration koa harvesting project on state land at Kapapala, a 1,200-acre tract of land on Mauna Loa's eastern slope, adjacent to the 68,000-acre Kau forest.

Buck's plan is to selectively log,

scarify and replant koa on the property, 100 acres at a time, while monitoring avian populations. Buck says he will avoid the monocultural reforestation practiced at Keauhou ("That's not a model we'd use," he says), and he insists his operation will protect the canopy and that there will be no logging during the birds' breeding season.

Not everyone is happy with Buck's plans for Kapapala. "Kapapala is the frontline trench," says Nelson Ho, a former National Park Ranger and regional vice president of the Sierra Club's Hawaii chapter. "Buck is trying to respond to two constituencies, trying to address the ranchers who want to make more money and running into problems

with those who believe forests, especially state forests, have critical ecological uses that should not be endangered. With Kapapala, he thinks he's found an acceptable-looking procedure, but he may be merely accelerating the ultimate demise of koa on state land.

"Look how poorly private landowners have handled this resource. The state might follow suit if they get some halfway acceptable notion whereby it looks like you can have your cake and eat it."

Jim Juvic, a professor of geography at UH-Hilo, argues for a massive reforestation of pasture lands and asks, "Why initiate koa reforestation in an area that already has a nearly intact koa forest unless your real goal is just to mine the trees?"

"We're at a crossroads in Hawaii," Warshauer says. "We're down to the last stands of koa forest with a rapidly extinguishing native biota. We're deluding ourselves if we think we can plant koa forests now and harvest them in 50 years without either shifting to other species or wiping out the last koa forests in the meantime. The talk of planting koa forests for the present industry is simply veneer."

Ho says the national Sierra Club is looking into the issue of boycotting koa. "We in Hawaii are networking with the national Club to see if it's something we'd like to apply to Hawaii, but that is not club policy yet."

Ho himself says he no longer buys koa products - he prefers the forest.



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