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Totally Fresh Air

Public Radio interviewer Terry Gross gets at the ideas behind entertainment - Page 7

H O N O L U L U

Weekly

Volume 2, Number 14, April 1, 1992

Damn the Jam

How to Skip the Gridlock

By Margaret Price - on Page 4



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Mauka to Makai

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Sex and the Professor

Questions about dating etiquette are nothing new in American society, but here's a question with a twist: Is it okay for a teacher and a student to get it on? The University of Hawaii seems obsessed by the issue these days. Some on campus maintain such relationships should be banned and argue further that such a ban would prove a bulwark against the larger problem of sexual harassment. Others argue that banning consensual relationships would merely draw attention away from the real problem of sexual harassment — genuine coercive behavior that exploits the student.

Recent incidents at UH have brought the question to the attention of the media and the public. On Feb. 24, the student newspaper Ka Leo O Hawaii reported that a graduate student had called for "stricter guidelines prohibiting teachers from being romantically involved with their students." The woman had called for the guidelines following the end of a nearly three-year relationship she'd engaged in with the chair of the UHM English Department, Steven Curry. Curry has announced he will resign the chairship effective June 30, 1992, though he will remain at the college as a professor.

On Mar. 5, in a Honolulu Star-Bulletin "Viewpoint" editorial, former UH undergraduate Nora Cobb Keller took a strong position against consensual professor-student relationships, based on her experience of a brief "affair" with a UH professor in whose class she was enrolled. Keller wrote, "When the boundaries between student and teacher are severed by romantic involvement, what is compromised is self-esteem and a healthy academic environment," and she observed that "seemingly consensual dating" ... occurs with alarming frequency at the university.

All of my adult life has been spent in a college or university setting, so I believe I'm qualified to offer my ideas on the subjects of consensual relationships — and sexual harassment, which may, in fact, be a very different matter. I've fought hard, as have many other women, to get to and to stay in school. I have a bach-

elor's and two master's degrees and am currently pursuing a Ph.D. I have taught college and university courses for 10 years.

The propriety of faculty-student sexual relationships did not really become an issue until females joined the ranks of students in large numbers. In the 1970s, the percentage of female to male students rose steadily, and today women make up the

T. M. Goto

majority of undergraduates nationwide. This spring Doris Ching, UH-Manoa vice president for student affairs, reported, "In terms of gender, while almost three-fourths of the tenured and tenurable faculty (at UHM) are male, the majority of students, both undergraduate and graduate, are female."

Opinions among members of the university community regarding faculty members who engage in sexual relations with students has ranged to the extremes.

The Freewheelers insist that any faculty member can engage in a consensual sexual relationship with any student. They deny any impropriety and insist that students are free to make their own choices, even in an instructional context. But the Freewheelers ignore the fact that undue pressure, spoken or unspoken, can be brought to bear on a student because of the power differential between student and teacher. This power differential may leave the student vulnerable, and it calls into question the definition of "consent."

The Prohibitors want to ban relationships between faculty and students outright and impose penalties on both students and instructors if the student is in any way directly under the faculty member's guidance. The Prohibitors' "solution" to the quagmire of student-faculty relationships is no solution at all. Imposing penalties would result in further harm to students. After all, it is hardly realistic to suppose that, once a sexual experience had occurred, the faculty member would resign his or her job. More likely, the student would be required to drop the class, change the adviser, etc. — even if it meant delaying graduation.

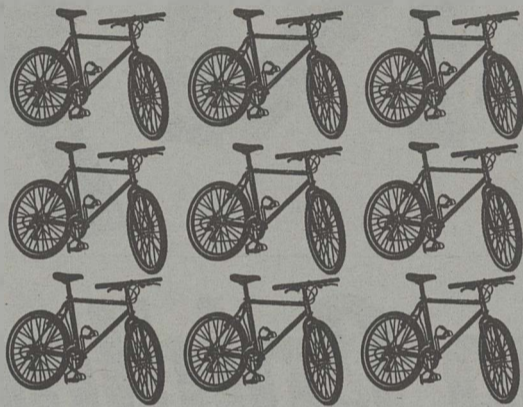
Other questions remain: Who would police the ban? Would third parties, such as other students or faculty members, be able to bring complaints? What would be considered an offense — first base, second base, third base, going all the way? With or without a condom?

I don't want to make light of the situation. Sexual harassment is illegal, yet far from rare. Students who file complaints face a bureaucratic quagmire and may be subject to retaliation. In my opinion, the university has yet to develop any kind of sufficient due process for handling complaints of sexual harassment.

'Seemingly consensual dating' may or may not be harassment in a legal sense, but the fact that students are speaking up clearly indicates it is a cause for alarm. On March 12, the "Campus Camera" section of Ka

Continued on Page 3

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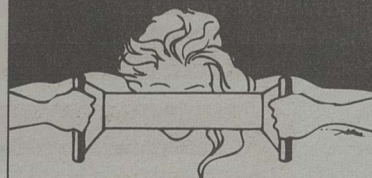
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Bad Air at the Wet Lab

Last week we featured a story on the hundreds of state employees, including many in the department of health, who are ineligible to receive medical insurance; this week we look at another potential hazard in the DOH

The hundreds of health department employees working without medical insurance may be relatively well-off compared to some chemists working in the department's chemistry wet lab. They're breathing air that could be killing them.

The lab is called the "wet lab" because chemical solvents are used in the lab's work: testing samples of eggs, milk, bottled water and vegetables from local supermarkets for pesticides and other contaminants.

Last year Brian Oshiro, a 33-year-old chemist in the wet lab who had previously been healthy, began feeling poorly. He went into the hospital, but the doctors couldn't find anything wrong with him. Two months later he was dead. The cause of death was listed as "inconclusive."

According to Jennifer Shishido of the state's Department of Occupational Safety and Health, DOSH decided to inspect the wet lab after "a fatality" occurred. Shishido refused to identify the victim but did confirm that an employee's death led them to the lab; Shishido says the victim's family asked DOSH to determine if there was a link between the death and working conditions.

When DOSH inspectors came in July of last year to test the air quality, they declared there was no correlation between the death and the working conditions. At the same time, they cited the lab for inade-

John W. White

quate training procedures — specifically, failing to inform employees about the danger of exposure to the chemicals they were working with.

"Nobody warned us of the chemical hazards involved in the analyses," says Rosa Chen, an employee in the lab. "They just told us, 'This is the procedure, go ahead and do it.'" Chen is worried because she and two of her co-workers have begun to experience fatigue, nausea, dizziness and numbness in the hands and feet. Tests Chen recently underwent at Straub Clinic detected abnormalities in her blood; the doctors recommended a surveillance program for chemical exposure.

Chemists at the lab are supposed to wear respirators and work under glass hoods equipped with fans. But, according to Chen, the respirators are not always worn because they're cumbersome and can reduce efficiency. In addition, there are often too many samples to fit under the limited number of hoods available, so many of the experiments are conducted outside the hoods — where the fumes produced by the chemical interactions are not sucked away by the fans.

In January of this year, DOSH cited the wet lab for exceeding air quality safety limits. An excessive amount of methylene chloride, a known carcinogen, had been detected in the tests conducted the previous July. Methylene chloride

isn't dissipated by a respirator; it can get into your blood and make you feel very tired.

According to Chen, although DOSH notified the lab on Jan. 10 that its air was unsafe, supervisors did not inform its employees until a week later. "On Monday (Jan. 13) another sample came in, and on Tuesday I ran the experiment," Chen says. "Nobody told me to take any precautions. Finally, on Friday the information was posted. Nobody said anything to us, they just posted it on the bulletin board. It makes me angry that they didn't care enough to tell us right away." According to Russell Charlton of DOSH, DOSH's citations required the health department only to pay a fine of \$420, not to shut down the lab.

Chen is also angry because department officials are hesitating to assume liability for the condition of Chen and her two co-workers. Her medical bills are being charged to her HMSA coverage, not Workman's Compensation, because if Workman's Comp covers them, it would be tantamount to an admission that her symptoms are work-related.

Meanwhile, back at the lab, safety meetings are being held to discuss the situation and to devise corrective actions, such as keeping samples small enough to fit under the hoods. Chen says after a safety meeting held on Jan. 21, her employers decided to cancel all tests involving solvents. ■

Sex and the Professor

Continued from Page 2

Leo presented the views of five UH students. All five generally seemed to feel that such dating is inappropriate when the student and professor have a direct instructional relationship.

But, appropriate or not, sexual activity does occur between students and faculty. It isn't really surprising; people tend to become attracted toward those they are around. Since starting college in 1976, everyone I have ever dated I met in a college or university setting. While I'm hardly a Freewheeler — I do not think it is appropriate for professors to engage in sex with students directly under their guidance — the prohibition of relations between students and faculty seems to me to be an incredibly shortsighted approach. Legislating and mandating the situation could easily result in witch hunts against faculty and students.

At present, guidelines discouraging relationships exist for medical and legal professionals, corporate supervisors, the clergy and even for UH faculty — but individual civil

action must be undertaken to obtain recourse under the law.

As the now infamous Hill-Thomas hearings indicated, sexual harassment is not confined to the classroom. The problem occurs throughout our society — between nurses and doctors, secretaries and business executives, salesclerks and managers. It occurs whenever individuals — almost always males — exercise their power over other individuals — almost always females — to make them uncomfortable or force them into situations that would never occur if the aggressor did not have some control over the other individual's livelihood. The threat may be implicit or explicit. According to UH guidelines, sexual harassment on campus ranges from actual sexual contact to posting pictures of scantily clad men or women on office walls.

The problem of identifying and curtailing legitimate sexual harassment exists nationwide. What can the university do to address it? For starters, I suggest that all campuses

in the UH system implement a one-credit course similar to one I took while an undergraduate at a Mainland university. The course, which was taken by all first-year and undergraduate transfer students, was called Freshman Orientation. University and community representatives lectured on everything from finding housing and choosing a major to robbery, rape and health issues. If UH were to implement this course, consensual sexual relationships and sexual harassment could also be covered. This would bring the problem out of the closet and into the open where it belongs, with the discussion becoming an official part of the university's curriculum. It would also empower students by teaching what harassment is, why it's wrong and what they can do to stop it.

T.M. Goto teaches English in the University of Hawaii system. ■

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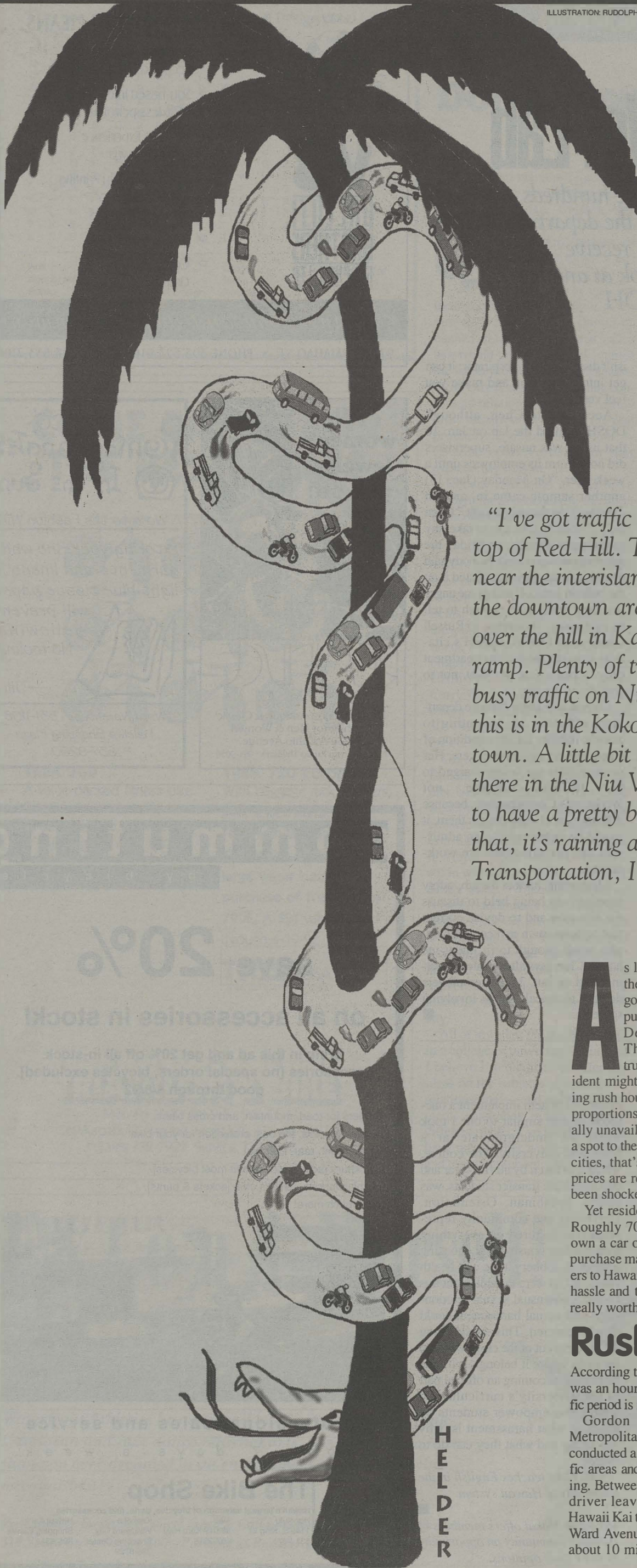


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Beating



"I've got traffic on Moanalua Freeway backed up over the top of Red Hill. The H-1 freeway is back onto the viaduct near the interisland terminal, and in the other direction from the downtown area, we've got a backlog of traffic on the H-1 over the hill in Kaimuki back to the Waiialae Avenue on-ramp. Plenty of traffic on the Pali Highway. We've got some busy traffic on Nimitz Highway and Dillingham Boulevard — this is in the Koko Head direction through Kalihi and into town. A little bit of busy traffic on Kalaniana'ole Highway out there in the Niu Valley and Kuliouou. Looks like we're going to have a pretty busy Tuesday morning out here. Besides that, it's raining and it's windy. For the state Department of Transportation, I'm Captain Irwin."

—Broadcast at 7:30 a.m. on Feb. 4, 1992.

As long as they can manage to get their cars on the road, people are going to drive," says Marilyn Kali, public information officer for the Department of Transportation. This statement appears all too true: Although a Los Angeles resident might not think so, congestion during rush hour on Oahu has reached absurd proportions. Downtown parking is virtually unavailable, unless you'd care to rent a spot to the tune of \$200 a month. (In most cities, that's rent for an apartment.) Gas prices are reaching levels we would have been shocked by in 1970.

Yet residents continue to motor along. Roughly 70 percent of Oahu's residents own a car or motorcycle. The first major purchase made by 40 percent of newcomers to Hawaii is a new car. Is all the money, hassle and time involved in owning a car really worth it?

Rush Hour

According to Kali, 10 years ago rush hour was an hour long. The morning peak traffic period is now over two-and-a-half hours.

Gordon Lum, with the Oahu Metropolitan Planning Organization, has conducted a study of Honolulu's peak traffic areas and times. The results are daunting. Between 6 and 9 a.m. on weekdays, a driver leaving from Keahole Street in Hawaii Kai takes up to 34 minutes to reach Ward Avenue downtown — a distance of about 10 miles. From Kailua, it can take

almost 40 minutes to reach the Punchbowl Street off-ramp from H-1. And from Mililani, during peak hours the trip from Kuahelani Avenue to the Punchbowl Street off-ramp can be over an hour. Delays during these times, OMPO discovered, are as long as 45 minutes. And since the OMPO drivers ended their designated routes at the edge of downtown, Joe Commuter would have to tack on an extra 10 or 15 minutes to reflect the actual time spent in transit.

There are too many vehicles on Oahu's roads. This causes all drivers personal inconveniences, and there are some farther-reaching consequences as well. Upkeep of roads, towing illegally parked cars, having the police report to accident scenes — not to mention the upcoming \$2 billion tab for our new rapid-transit system — costs the city more and more money each year. And although we are blessed with trade winds which keep the worst pollution off the Islands, that doesn't mean the chemicals disappear. Worldwide, motor vehicles are the greatest existing source of greenhouse gases and also the leading cause of ozone smog (about 75 percent). A typical car puts out *two tons* of carbon dioxide each year. And yet, says Kali, "The majority of cars on the road still have one person in them."

Unpleasant facts. Added to these are the personal effects of traffic congestion: wasted time, rising gas prices, no parking to be found, stress brought on by sitting in stalled traffic and having to do with less sleep each night in order to reach work on time.

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the Traffic

So how to deal with this multitude of problems? Believe it or not, there are a number of possible solutions to mess Oahu's traffic mess. Most of them don't require much effort — just a little more thoughtfulness. And all of them are more fun than admiring the view from an overpass of H-1 for half an hour.

More and more, ridesharing is being touted as the smart way to go. Although the term sounds ominously official, it actually refers to anything that helps reduce the number of vehicles on the road: carpooling or vanpooling, busing, biking or walking. It's efficient, it saves money, it saves gas. It cuts down on pollution. It saves wear and tear on your car. It reduces the number of highway accidents. It helps alleviate traffic congestion. It saves money on parking and, perhaps, insurance. And it's surprisingly easy to implement. Why then don't more people do it? Primarily because of simple lethargy and bullheadedness: People just don't like to give up the convenience of having their own vehicles at their disposal all the time.

Carpooling Vanpooling

The word "carpool" has unfairly negative connotations — it conjures up visions of a harassed parent ferrying five or six yelling kids to school or swimming lessons. But it actually can be fairly easy and flexible, and there are programs to serve most areas on Oahu. According to Sarah Noyle, ridesharing consultant for the planning branch of the Department of Transportation, there is almost no problem that carpooling can't accommodate. If you need to go in early or work overtime, you could drive a morning-only pool or ask to be matched with a pool which shares your unusual hours. Planning ahead on appointments allows you to join a carpool for two, three or four days a week. If you live in an out-of-the-way place, you can drive alone to a central meeting location, then carpool in from there. You can use one car owned by one driver, or rotate car use and driving. If you need to take children to day care or a local school, your carpool could make that school your meeting place, then all drive in together in one vehicle. Even if you need your car every day, the DOT suggests, you can still volunteer to be the driver of a pool (although I'm not sure human beings are capable of such altruism).

Car- or vanpoolers are allowed to use HOV ("high-occupancy vehicle") lanes during rush times. Two or more people sharing a ride qualifies you as a high-occupancy vehicle. According to the Association for Commuter Transportation, in some cases one HOV lane carries as many people as three regular traffic lanes combined.

There is a down side to HOV lanes, though — they're easy to

abuse. The few that currently exist on Oahu are often used by single drivers, who see no reason to let a perfectly good lane go to waste when there's a jam-up on the highway. HOV lanes are a controversial topic among city planners and transportation developers; they are difficult to regulate, and if they're to be effective, there must be a lot of people willing to carpool.

The community has, at least until now, been unwilling to shake its collective lethargy about carpooling. The "Beat the School Jam" campaign, for example, is an annual effort to reduce increased traffic congestion when school starts in the fall. But, according to Kali, it doesn't get as much use by the community as it should. But if traffic trends continue, eventually ridesharing must become a part of everyone's life.

The Bus

"The public transportation system in Hawaii is one of the finest," says Kali. Since I ride the bus everywhere I don't walk, I can verify this statement. Despite the temptation to bad-mouth public transport wherever you go (the New York subway is dangerous, the Boston "T" is dirty, the buses in Yugoslavia charge more for your luggage than for you, Ecuadorean buses take live chickens as passengers), Oahu's TheBus is cheap, reasonably reliable and uncrowded, and, as a friend put it, "at rush hour, at least as fast as anything else on the road." Once you untangle the mystery of the system's numbers, you'll discover that TheBus'll take you just about anywhere you need to go. There is an irritating rule, however, that you may bring no more luggage onto the bus than you can easily hold on your lap. Don't try to claim that you can hold your suitcase, hiking backpack, or two-by-fours on your lap, either; they'll throw you off.

The courtesy of bus drivers is not unimpeachable. I heard one refer to a passenger as a "#@!\$&ing haole" to the passenger's face. But there are also many drivers of TheBus who are willing to give directions, call out stops and help you find arcane locations. One, driving a #2 dreadfully overloaded with tourists who were peering at maps and guides and asking him questions as he attempted to steer 60 people in one vehicle through rush-hour Waikiki, called out cheerfully, "Here we go, folks. Hang onto something. And if you can't reach anything, hang onto each other!" Such patience deserves canonization.

TheBus is also terrifically cheap if you ride regularly, compared to public transportation in other cities. An unlimited monthly pass costs \$15, less than half the cost of a no-frills subway pass in Boston. Passes for high-school students are \$7.50. Until recently, senior citizens rode free; now there is a nominal charge of \$15 for a four-year pass.

Bicycling

Let's forget about motor vehicles for a while. A bicycle is a mode of transport that costs you less money, is easy to park and gives you exercise. Mopeds have similar advantages, and burn significantly less gas than a car or motorcycle, although they can't be taken on the freeway.

Honolulu isn't the easiest place to go two-wheeling. Only a few streets have bike lanes marked; and drivers tend to use them as passing lanes or extra parking space anyway. Some streets are designated by the city as "bike routes"; the only problem is that these are not always the most efficient for biking. Young Street, for example, is a city bike route, but is so heavily salted with stop signs that most bicyclers quite sensibly take parallel Beretania or King Streets, which are quicker — but also more dangerous. Bicyclers (not mopeds) may ride on either side of one-way streets, but be careful; the cars aren't looking for you in the left lane. Helmets are not required by law for riders of motorcycles, mopeds or bicycles; however, they are a crucial safety precaution. Four days into 1992, Honolulu had already seen four traffic deaths, including that of a motorcycle rider without a helmet.

The roads in Honolulu tend to be too narrow for safe biking; the challenge, says experienced bicycle commuter Eric Stoetzer, is to position yourself in such a way that you can avoid both moving traffic and parked cars. In many cases, he concedes, the only solution is to "ride like a madman" — but daring bike maneuvers on busy Honolulu streets are not recommended for the inexperienced. Unfortunately, there just aren't that many other options. Separate paths on which bicycles are allowed, such as the one along Date Street, generally are an obstacle course of joggers and strollers (both kinds).

To help bikers cope with these travails and actually enjoy cycling in and around Honolulu, the Hawaii Bicycling League puts out a monthly newspaper called *Spoke-N-Words* which helps keeps cyclists informed on what's happening in the world of bicycling. The league organizes a number of activities as well, including a 100-mile-long "century ride" each September and regular weekend rides around Oahu. The league also helps keep bike trails cleared. For more information, call the Bicycling League's executive director, Eve DeCoursay, at 735-5756.

Walking

If you're looking for a pretty stroll through Old Downtown Honolulu, you're not going to find it. Exhaust fumes, long stoplights and aggressive drivers are rampant. The roads are designed for cars, and the lights are timed to change at intervals to accommodate cars' travel speeds.

During rush hour, it's not unusual for a pedestrian going ewa on King Street to have to wait the maximum length of time at every stoplight between Kalakaua and Ward. And, although pedestrians have legal right of way at crosswalks, don't count on being able to enforce this right — drivers are very ungenerous about sharing the roads or their right-of-privileges.

When commuting on foot, unless you're lucky enough to work a reasonable distance from downtown, count on battling a lot of fierce drivers and sucking a lot of exhaust fumes. Walkers and bicyclers in Honolulu have recently been spotted doing That New York Thing: wearing surgical masks.

Teleworking

Actually, who said you had to travel at all? Another alternative to carpooling or getting to work under your own steam is "teleworking." This is a new concept designed to make it possible for people to work at home, or at telework stations close to their homes. The idea, as the DOT puts it, is to "move information over 'electronic highways' instead of moving people over concrete highways." With the computer and telecommunication equipment available today, people can access all the information necessary to do their jobs without having to travel into a central city.

Teleworking was started as an experiment in Mililani in July, 1989. The Bank of Hawaii, Hawaii Medical Services Association, IBM, Title Guaranty of Hawaii Inc. and Interisland Legal Services all participated, as well as six Hawaii state departments. The employees who were part of this experiment had jobs such as systems analysis, data-entry operation or education consulting — in short, jobs that could be done by computer. The results were overwhelmingly positive, for both employers and employees. The employees reported less job stress and "more happiness," as well as extra time to spend with family or friends. Employers saw lower absenteeism, higher employee concentration on work and decreased turnover, without a discernible drop in productivity.

Teleworking also creates new options for people who might otherwise find it difficult to travel far from home to work, such as parents of young children or people with disabilities. An article in *The Wall Street Journal* noted that "The Hawaii Telework Center is a 21st-century work concept... a model workplace of tomorrow."

The idea does have somewhat frightening overtones, à la 2001-HAL computers taking over the world. But in reality teleworking simply means working closer to home — possibly even at home. If you prefer, call it "being very '90s."

TSM Study

Some Oahu residents have already taken measures to avoid gridlock. Sitting on the corner of McCully and Ala Wai Boulevard the other day, within half an hour I was passed by people on mopeds, bicycles (one towing her two small children behind), roller blades, roller skates, skateboards and foot. On an official level, as well, efforts are being made to remedy Oahu's traffic problem. The city has just passed a resolution requesting that OMPO conduct a study which will examine transportation options and, hopefully, come up with a viable solution to Honolulu's traffic overload. Called the "Transportation Management Study," it will set up a program between the state, employers and land developers to coordinate alternatives designed to reduce the number of single-occupant vehicles driving into Honolulu each day. Through this plan, businesses would gather data on where their employees come from each day and would examine possibilities for ridesharing, vanpooling or teleworking. The study is still in the beginning stages, however so doing something about traffic congestion now remains in the hands of commuters, not the government.

Time and time again, solving traffic woes comes down to people putting in time and effort. Employers must take the initiative to make traffic-wise options available to their workers; drivers must be willing to explore options other than taking the car in alone every day; everyone must be more flexible. "The majority of people still believe that they have a right to drive to work — one person, one vehicle," says Kali. "There's going to have to be some kind of change in people's thinking."

The alternative to change might be more and more cities like Los Angeles: endless interconnected freeways blanketed by smog, ridiculous rush-hour congestion and the emergence of the car phone as the single most practical communication device. ■

CALENDAR

April 1 - April 7

Film

Criticism by Bob Green unless otherwise noted. ☺, the Weekly's dingbat of approval, indicates films of more than average interest.

First Run

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

The Adventures of the Great Mouse Detective Not to be confused with *The Great Santini*, *Great Scout and Cathouse Thursday*, *The Great Muppet Caper*, *The Great Man's Whiskers*, *The Great Gatsby*, *The Great Brain*, *The Great Balloon Adventure*, *Great Day in the Morning*, *Great Balls of Fire!* *The Great Texas Dynamite Chase*, *The Great Smokey Roadblock*, *The Great Rock and Roll Swindle*, *The Great White Hope* or anything else, this Disney re-issue (made in 1986) is the animated tale of the great mouse detective, a rodential Baker Street sleuth who takes up the case of the wicked Professor Ratigan (Vincent Price supplies the Prof's well-oiled voice). Don't miss it by any means unless you've got something else to do. — *Mary Brennan*

☺ **American Me** Edward James Olmos (*Stand and Deliver*) makes his directing debut with this urban drama, which spans three decades in the lives of a Hispanic-American family. Olmos begins with the Pachuco riots in Los Angeles in 1943 and steers the film through the '70s, starting as an ambitious criminal who directs gang activities even when he is behind bars. Santana (Olmos) creates the "gang of gangs," a clique known as the Mexican Mafia, which works its way into the fabric of daily life in East L.A. — *M.B.*

Article 99 Ray Liotta and Kiefer Sutherland star in this Howard Deutch film (*Pretty in Pink*), which is calling itself "a *Catch-22* for the '90s," about the chaos, bedlam and red tape at a veteran's hospital staffed by cold administrators and idealistic interns. — *M.B.*

Basic Instinct The filming of the reportedly steamy *Instinct* drew outraged pickets in the streets of San Francisco and later was nibbled and nibbled at to get from an X (plenty of sex and shots of Michael Douglas sans culottes, apparently) to an R. Douglas, a cop, investigates the murder of a rock star and lands up in the middle of a convoluted plot about a lesbian serial killer, a complicated seduction and a novelist who seems to draw her plots from life. — *M.B.*

☺ **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.

☺ **Bugsy** Warren Beatty gives an excellent performance in this overpraised but still far above average love/gangster story about Bugsy Siegel, a charming sociopath who helped invent Las Vegas. Also with Annette Bening, Elliott Gould and Joe Mantegna.

Cutting Edge Directed by former *Starsky and Hutch* star Paul Michael Glasser, the timely, or perhaps timeless, or perhaps tardy, *Cutting Edge* is one of those comedies which seems like it ought to star Kristy MacNichol. A macho hockey player is partnered with a prim figure skater; together they advance in couples competition. Plenty of knee-high shots of the camera following the silver blades around the rink; apparently the two stars aren't Ice Capades material. — *M.B.*

Double Trouble This is the second film of the celebrated Barbarian brothers — identical wrestler twins on the Schwarzenegger freeway to fame. 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.

Final Analysis Richard Gere and Kim Basinger together again for the last time. He's a shrink, and she may be a killer. Together they run barefoot through a collection of old Hitchcock motifs. Check out *Vertigo* from the video store instead.

☺ **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.*

Gladiator Cult director Rowdy Herrington (whose grade-Z action pictures are treasured by bright, upscale male adolescents) goes Big-time in this story about underground boxing, where the rules are less "inhibiting" than those of the professional sport.

The Hand that Rocks the Cradle This thriller from the director of *Bad Influence* (the silly *noir* 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.*

Ladybugs Rodney Dangerfield, with the help of a cross-dressing golden-gloved teenage boy, coaches a girl's softball team to victory. — *M.B.*

The Lawnmower Man There's this mentally defective yard man named Job, see. (Job — get it?) And he's a ward of the church, see, but the priest beats him. Then a scientist named Angelo (*Angelo* — get it?) takes Job under his wing and makes him all-powerful and smart-as-hell by amping up his neurons with smart drugs and a Virtual Reality machine. But then Job is seduced by a bimbo named Eve (do ya get it, huh, do ya?) and starts to act all funny and violent... This rather lumpy Stephen King allegory has nothing new to say. But writer/director Brett Leonard pours on the computer-generated imagery, some of which is impressive. This is a busy little "B" picture that tells its story well after the allegory is dispensed with. With Pierce Brosnan (Angelo) and Jeff Fahey (Job).

☺ **The Mambo Kings** Adapted from the Pulitzer Prize-winning novel (*The Mambo Kings Play Songs of Love*) by Oscar Hijuelos, *Mambo* stars Armand Assante and Antonio Banderas as a pair of Cuban musician brothers who come to New York hoping to capitalize on the '50s craze for Latin music. The streets aren't quite paved with gold, however, and the brothers soon find themselves caught up in a double life. By day they break their backs at blue-collar jobs; at night they take to the dreamy world of nightclubs, playing their sultry mambo and hoping to be discovered. — *M.B.*

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.

Memoirs of an Invisible Man An ambitious Chevy Chase comedy (the script has more story line and structure than usual) about a Wall Street skunk who is rendered invisible by an industrial accident... and learns to be human. This yuppie-goes-cuddly yulkefest co-stars Daryl Hannah. Directed by John Carpenter.

My Cousin Vinny Hollywood keeps trying to turn character actor Joe Pesci into a Star (*a la* Danny DeVito), and American audiences keep stubbornly resisting. In this comedy, specially written for Pesci by Dale Launier (*Ruthless People*), Brooklyn's own provincial-lawyer type Vinny travels to the Deep South to defend his cousin, who's up on murder charges. The publicists say it's a million laughs.

Noises Off Michael Frayn's brilliant stage comedy, about the on- and backstage bumbblings of a troupe of bickering British actors, has been patched together, Americanized and philosophically reduced by Disney Studios. It's still funny, despite vagaries of casting, unimaginative direction and a screenplay by someone who might feel more at home in a Vegas lounge than in the green room of the Theatre. With Michael Caine (excellent, as always); Carol Burnett (her usual excesses in check); Christopher Reeve (surprisingly funny); John Ritter (his only good film role thus far) and Denholm Elliott (as a drunken, hard-of-hearing old character actor). But be warned: The gourmet fare of Frayn's play has been replaced by Disney's fast-food film ethic.

Once Upon a Crime A broad crime-caper farce directed by SCIY's Eugene Levy with a mixed bag of performers, among them Cybill Shepherd and Richard Lewis. It's in the *A Fish Called Wanda* vein, but advance reviews have been decidedly mixed.

☺ **Shadows and Fog** In this, his 22nd film, writer-director-star Woody Allen finds fulfillment for his familiar nebbish persona — in Kafka-land. Allen's character this time out is a little clerk in some (unnamed) 1920s European city who has been enlisted to find a mysterious serial strangler loose in the late-night streets. Our hero, trapped in the labyrinths of bureaucratic "logic," finally finds salvation in the land

Theatre Pick



Shake hands with Harry Wong III, who plays Lord Mamburuz in *Li K'uei Tightens his Bolt*.

Society and directed by R. Kevin Doyle, the titular barbarian is pressed into running for prime minister against a barnyard animal in what the program's press release describes as a "boy-meets-city, boy-rules-city, boy-loses-city story." The production of the story, the release continues, "blends the conventions of Kabuki, music video, Beijing opera, vaudeville, Japanese dance, local-style theater and TV commercials." *Children of War*, directed by Emy Figueroa, is adapted from journalist Roger Rosenblatt's interviews of youthful survivors of wars in Cambodia, Vietnam, Ireland, Israel and Lebanon. Figueroa's production combines acting, dance and multi-media footage to create an enhanced "docu-drama" effect.

Rep a Trois: Kennedy Lab Theatre: performances begin Thur. 4/2 and runs through Sat. 4/19. Call for specific dates and times. \$5 per show. 956-7655.

of circus magic, where the artists' illusions are, as the head magician says, "as necessary as air." You're likely to find this odd, beautifully shot black-and-white film — a homage to German expressionist movies — either charming or annoying, depending on your tolerance for the genre. With some excellent cameos by Lily Tomlin, John Cusack, Julie Kavner and John Malkovich, and some not-so-excellent cameos by Madonna, Kate Nelligan and Kathy Bates. Allen himself has some interesting one-liners, and Mia Farrow provides the spiritual center. Music adapted from scores by Kurt Weill.

Stop or My Mom Will Shoot Sylvester Stallone is an L.A. cop; his mom is a hilarious neatrix named Tutti Bomowski (Estelle Getty of *The Golden Girls*). When Tutti drops by from Jersey unexpectedly, she turns Sylvester's sloppy life upside down. And that's not all: Tutti becomes the key witness in a drive-by shooting, and before you know it she's Sly's new partner. That's right, all that in one movie. — *M.B.*

Terminal Bliss TV heartthrob Luke Perry (*Beverly Hills 90210*) makes his starring debut as a troubled, misunderstood youth. Perry operates out of the James Dean soulful-androgynous school of post-pubescent angst — and will probably strike a nerve with the youth market. Others need not apply.

Wayne's World In the first of his three-picture contract with Paramount, Canadian comic Mike Myers and Dana Carvey, superannuated adolescent nebbishes, are lured into Big Time TV by slick huckster Rob Lowe before they right themselves and return to the world they know so well — fast-food joints, bad rock clubs and electronics stores. This is consumerism at its most rampant; the film evaporates from memory before you've left the theater. Party on.

White Men Can't Jump Written and directed by Ron Shelton, author of the irresistible *Bull Durham*, *White Men* is a high-concept film about an odd-couple team of scam operators. Whitest of the white Woody Harrelson (*Cheers*) is an unlikely hoop artist who teams up with Wesley Snipes ("I'll even take that guy as my teammate," says Snipes to potential pigeons, pointing to the grinning farmboy) in heavily wagered playground two-on-two games. — *M.B.*

Three from the Edge

Free from the onerous responsibility of earning their keep, college drama students enjoy more flexibility than their professional- and community-theater counterparts to explore "experimental" works (which they do with varying degrees of success, of course). Honolulu fans of the experimental will have an all-too-rare crack at the stuff over the next few weeks, when UH's Kennedy Lab Theatre presents **Rep a Trois**, a rotating roster of three plays directed by candidates seeking masters of fine arts.

Karen Malpede's *A Monster has Stolen the Sun*, directed by Jian Hong Kuo, is a lyrical and ritualized myth that tells of a wrestling match between a king and a pregnant woman. In *Li K'uei Tightens his Bolt*, adapted from Dave Sim's graphic novel *Cerebus: High Society* and directed by R. Kevin Doyle, the titular barbarian is pressed into running for prime minister against a barnyard animal in what the program's press release describes as a "boy-meets-city, boy-rules-city, boy-loses-city story." The production of the story, the release continues, "blends the conventions of Kabuki, music video, Beijing opera, vaudeville, Japanese dance, local-style theater and TV commercials." *Children of War*, directed by Emy Figueroa, is adapted from journalist Roger Rosenblatt's interviews of youthful survivors of wars in Cambodia, Vietnam, Ireland, Israel and Lebanon. Figueroa's production combines acting, dance and multi-media footage to create an enhanced "docu-drama" effect.

Rep a Trois: Kennedy Lab Theatre: performances begin Thur. 4/2 and runs through Sat. 4/19. Call for specific dates and times. \$5 per show. 956-7655.

Short Run and Revival

Hallelujah, I'm a Bum (1933) An odd "musical" — its dialogue scenes often done in rhyme — about a group of social-protest down-and-outers hanging around Central Park. The leader of said pack is Al Jolson, completely miscast. For Depression buffs only. *Movie Museum*, 3566 Harding Ave. Fri. 4/3 & Sun. 4/5, 8 p.m. \$5. 735-8771

☺ **The Killing of a Chinese Bookie** (1978) One of John Cassavetes' best films, this story of the mob trying to close in on a semi-chic L.A. strip bar called Crazy Horse West reveals both the director's strengths (his affection for craziness) and his weaknesses (murky, cross-purposed plot lines). With the services of his favorite actor, Ben Gazzara, writer-director Cassavetes shows himself here as a true original, never once resorting to the cliches of lazy, stylized Hollywood films. *Academy Theatre*, 900 S. Beretania St. Sun. 4/5, 4 p.m. & Mon. 4/6, 7:30 p.m. \$4. 532-8701

Man's Castle (1933) Yet another Depression melodrama, as told by rich Hollywood stars. This is a love story, featuring Loretta Young. The story's lovers do anything to stay together... first theft, then murder. Hollywood's take on the '30s Depression was ambivalence itself, but decidedly less evasive than that of our current moviemakers. Directed by cult favorite Frank Borzage. *Movie Museum*, 3566 Harding Ave. Thur. 4/2 & Sat. 4/4, 8 p.m. \$5. 735-8771

☺ **Prospero's Books** (1991) Shot in Amsterdam by the great Sacha Vierny, this tableaux-oriented depiction of *The Tempest* has, at its center, octogenarian John Gielgud doing Shakespeare as only he can. Gielgud has never looked or sounded better. He grounds director Peter Greenaway's patented outrageousness in the wonder of the Bard's words and transforms what could have been a gimmicky film into a work of art. The production design is truly imaginative, and the music score by Michael Nyman is first rate. *Hemenuway Theatre*, UH Manoa campus. Wed. 4/1 - Sun. 4/5, 6 & 8:30 p.m. \$3.50. 956-6468

☺ **Ran** (1985) Akira Kurosawa's take on *King Lear*, distinguished, as always, by stunning

Film Pick



Him, himself and he: monologist Eric Bogosian.

One-Man Orgy

Prowling the stage in various guises linked by an undercurrent of rage, monologist Eric Bogosian brings his one-man stage show, *Sex, Drugs, Rock & Roll* to the screen, peopling it with representatives of contemporary American male culture we all recognize, even if we wish we didn't. It's Take

No Prisoners with Bogosian. Fueled by a live audience, he skewers his characters' pretensions right and left. Among the borderline stereotypes Bogosian attacks are a greedy suburbanite, a slimy lawyer, a smug rock star, a subway bum, a street-tough and a slick-talking show biz type. We see excerpts from nine performances at Boston's Wilbur Theatre, expertly edited and framed by director John McNaughton — though there's little attempt to open the stage up and make *Sex, Drugs, Rock & Roll* a "movie." Yet there is real power in Bogosian's unblinking portrayals. *Sex, Drugs, Rock & Roll* evokes the moral mood and tone of urban American '80s like few other mainstream films. There's the shock of recognition here... and the suggestion that the orgy of American indulgence is not quite over. — *Bob Green*

Sex, Drugs, Rock & Roll: Academy Theatre, 900 S. Beretania St. Wed. 4/1 - Fri. 4/3, 7:30 p.m. \$4. 532-8701

Fresh Air's Terry Gross talks about her brand of talk radio

Questioning the Questioner



American culture in the '90s as brought to you by the mass media: It's image over ideas, style over substance, and anything that takes longer than 30 seconds to communicate is deemed too complicated to matter. Camera-ready celebrities spew intimacies with Johnnie, Jay, Dave, Dennis, Arsenio, Phil, Bob, Sally, Oprah and, just before they hit the pavement, Geraldo. These skewed idols fill the air with threadbare anecdotes and relentless self-hype — more often than not egged on by those who are "interviewing" them — though only until the next commercial break.

Antidotes to the nation's sound-byte-driven sopor do exist. Five days a week the words, "I'm Terry Gross and this is *Fresh Air*" herald the arrival of an hour of some of the most enlightening conversations you can listen in on without a wire-tap. *Fresh Air* is an anomaly for an era. Thoughts and perceptions take center stage on this radio program, which is broadcast out of public radio station WHYY in Philadelphia. For obvious reasons, appearance is not important; intelligence is.

Guests on *Fresh Air* are given the luxury of a substantive, uninterrupted block of time — roughly half an hour — to discuss their work, their thoughts, their childhoods, their travels, their socks — whatever they feel like. The list of people who've appeared on this relatively unknown show is stunning: Salman Rushdie, Joan Didion, John Cleese, Anthony Hopkins, Oliver Stone, Wayne Wang, Tracey Ullman, Eric Clapton, Frank Zappa, Bonnie Raitt, Peter Sellars, Ornette Coleman, Jerry Falwell, Bill Moyers, Matt Groening, Herblock... it's almost easier to ask who *hasn't* been on. Gross has done over 8,000 interviews since she began *Fresh Air* in 1975. She has been called "the best in the business" and "an original" by her peers ("You're really, really good," Dick Cavett once told her). Media reviewers have described *Fresh Air* as "the most eclectic, funky and all-around intelligent interview program on the air today," "routinely insightful, frequently hilarious and more often than not utterly mesmerizing" and "the best place for pop cultures to roost."

When I reach Gross by phone, it's the late afternoon in Philadelphia and she's preparing for the next day's interviews — she'll be talking with,

the fellow heading up the 1992 international AIDS conference and also with a Buddhist scholar (about human rights abuses in Tibet). Gross does 95 percent of her interviews long-distance through satellite uplinks.

Julia Steele

At the outset of our conversation, Gross defines *Fresh Air*: "We started off as the entertainment companion to National Public Radio's news magazines (like *All Things Considered*)... In the arts, I see our mission as being to cover the mainstream and the marginalized, the celebrated and the unknown.

"We see *Fresh Air* as a place where you can not only hear an interview with the director of a big new movie, but you can hear an interview with a poet whose new book is on a small press or a jazz musician on an independent label."

Gross, who got her start in radio in 1973 co-hosting a feminist show on WBFO in Buffalo, moved to Philadelphia and began *Fresh Air* in 1975. In those days the program was a local, live daily talk show. In 1985, a weekly half-hour version of the show debuted nationally, and in 1987 daily national hour-long broadcasts were begun. Public radio listeners across the country have responded enthusiastically to the show, which is currently carried by over 125 public radio stations and heard by an estimated 1.2 million listeners every week (In Hawaii, it can be heard on KIPO 89.3-FM/1380-AM from 11 to 11:30 a.m. and again from 2 to 3 p.m. Mondays through Fridays.) The program consists daily of two interviews conducted by Gross, reviews of new books, music or films by a roster of *Fresh Air* critics and contributors (including *Vanity Fair*'s Stephen Schiff on film and *Entertainment Weekly*'s Ken Tucker on music) and occasional guest performances by musicians. Interspersed through the talk are snazzy little jazz riffs or lovelorn guitar licks that pull the show together.

Although it is still primarily an arts and entertainment program, the show is beginning to cover political issues. "When the Gulf War started," remembers Gross, "we felt that the only show worth putting on the air would be about the war. After that, we decided to keep the show more involved in issues, both national and international. We're not trying to do

it at the expense of the arts... but it's become so difficult to follow what's happening around the world and at home. There's too many issues, it's too complicated — I mean, who really understands what's happening in Yugoslavia outside the people who've been covering it?"

"I think since we have the luxury of time at *Fresh Air*, we have a chance to really talk to one person in a focused way and take the news and put it into some sort of larger historical or cultural context... Radio is a particularly good medium to catch up on what's happening around the world because when you listen you're usually doing something else at the same time."

What does Gross seek from her guests? "If I'm talking to an expert I want to not be confused anymore, I want to go from being confused to really understanding and I want my listeners to be able to go through that process too. On the other hand if I'm talking to a film director, I'd like to walk away from the interview with a new insight about how movies are made or about how this particular person makes movies. I think you have to have a sense of what the person has to offer: Some people are very intellectual and analytical in the way they approach their work, and you can come away with a deeper understanding of their creative process and the medium itself. Other people are much more intuitive, and I feel I'm much better off going for anecdotes and for personal stories.

"I like the license interviewing gives me to ask things that I'd otherwise never dare to ask — and the license to speak to people that would otherwise never talk to me," she says with a laugh. "One of the wonderful things about journalism is that the story's already there, and you have to figure out what it is. When I was young — very young, like junior high school and high school — I thought that I wanted to be a writer. But in my first year in college I realized that I had nothing to say. I mean, there weren't stories *in me* that needed to be told. So one thing I really like about interviewing is that I'm talking to people who have stories — and by asking questions, I can help frame them."

Asked to describe her interviewing style, Gross doesn't skip a beat; clearly this is a question she's heard before. "I used to be very shy. Now

Continued on Page 11

color, imaginative battle scenes and an ever-deepening use of the movie canvas to convey a world view in some ways comparable to Shakespeare's. It may take a student of Japanese semiotics to fully appreciate Kurosawa's stately, almost abstract study of human betrayal, but virtually anyone seeing the film will know that they are in the presence of a great filmmaker. *Hemenway Theatre*, UH Manoa campus: Tue. 4/7 - Sun. 4/12, 5:30 & 8:30 p.m. \$3.50. 956-6468

Sex, Drugs, Rock & Roll See *Film Pick*. **Tora-San, My Uncle** (1990) This installment of the Japanese slapstick-and-family-shenanigan series is no. 42, making it the longest-running movie series in film history. Tora-San is asked by his sister Sakura to help guide his teenage nephew Mitsuo through the vicissitudes of teen heartbreak and recovery. Tora-San, of course, creates additional havoc. This series may not tell us much about Japanese life, but it certainly proves that slapstick is universal. *Academy Theatre*, 900 S. Beretania St.: Tue. 4/7, & Wed. 4/8, 7:30 p.m. \$4. 532-8701

Music

Concerts

Chicago Vocal Quartet In its first trip west of the continental divide, this Chicago Musical College ensemble — able to leap four centuries of vocal chamber music in a single repertoire — will sing selections from Faure, Saint-Saens, Massenet and Rossini. Accompaniment by Dalton Baldwin. *Academy Theatre*, 900 S. Beretania St.: Sat. 4/4, 8 p.m. \$18. 532-8701

Cotton Club Revue Remembering the good old days of the Harlem Renaissance (you do remember them, don't you?). This Honolulu Symphony tour-de-local-glitzsters features a jazz band, tap dancers and a roster of vocal names like Azure McCall, Star Williams, Ginai, Bill Lyman and André Branch, all in memory of that great cradle of big-band jazz. *Blaisdell Concert Hall*, 777 Ward Ave.: Fri. 4/3, 8 p.m. \$9 - \$27. 537-6191

Faure's Requiem This Lutheran Church Choir performance of Gabriel Faure's 1893 piece, conducted by Carl Crosier, features soprano Karin Brown, baritone Wayne DeMello and organist Katherine Crosier. *Lutheran Church of Honolulu*, 1730 Punahou St.: Sun. 4/5, 8 p.m. Free. 941-2566

Mojo Hand With front-man Mark Prados just out of the recovery room sporting his third (!) hip implant, Mojo is now describing itself as Honolulu's "chronically hip" band (yuk, yuk). The Hand will be playing the Falls of Clyde as a benefit for the Make A Wish Foundation. *Falls of Clyde*, Pier 7, Honolulu Harbor: Fri. 4/3, 6 p.m. \$20 advance, \$25 at the door. 524-4854

Ozzy Osbourne One of the grand old men of metal, Ozzy's career dates back to his involvement in Black Sabbath, who, you will recall, started making a living blowing amps before most of today's metal heads were old enough to draw their own pentagrams. He's touring in support of his sixth solo studio album, *No More Tears*, on which, his local press release says, "Ozzy explores the deepest, darkest recesses of real life, often inspired by his

own torments and desires." Rock 'n' roll will never die. *Blaisdell Arena*, 777 Ward Ave.: Sun. 4/5, 7:30 p.m. \$20. 521-2911

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.

1/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*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Boy Toy Dance Rock; *Wave Waikiki*.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Brother Noland Hawaiian; *Malia's Cantina*.
Dread Ashanti Reggae; *Anna Bannanas*.
Ernie Shea Jazz; *Mabina Lounge*.
Horizon Contemporary; *Spindriftier Kabala*.
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; *Spindriftier Kabala*.
Kama'aina Club Hawaiian; *Beachcomber*. 11:30 a.m. - 2 p.m.
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.
Loretta Ables 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*.
Royal Hawaiian Band Contemporary; *Fort St. Mall*. 12 p.m.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.
Zero to 60 Classic Rock; *Jolly Roger East*.

2/Thursday

Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Azure McCall & Co. Jazz; *Nick's Fishmarket*.
Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Boy Toy Dance Rock; *Wave Waikiki*.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Brother Noland Hawaiian; *Malia's Cantina*.
Ektara & Friends Jazz; *Cafe Sistina*.
Frank Leto & Pandemonium Worldbeat; *Anna Bannanas*.
In Step Variety; *Monterey Bay Cannery Ward*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*.

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CALENDAR

LIFE IN HELL

©1992 BY MATT GROENING

BINKY'S GUIDE TO LOVE
THERAPY IN DOODLE FORM

CHAPTER X: FEAR OF REJECTION

LOVE SECRET #14 MOCK HOSTILITY CAN OFTEN STOKE LOVE'S SMOLDERING EMBERS IN A LONG-TERM RELATIONSHIP

LET'S FACE IT: YOUR THOUGHTS ARE GROTESQUELY TWISTED BECAUSE YOU HAVE AN OVERWHELMING FEAR OF REJECTION.

BUT, QUITE SIMPLY, REJECTION IS NOT THAT BIG A DEAL. IT MERELY MEANS THAT SOMEONE YOU DESIRE FINDS YOU UTTERLY LACKING IN SOME BASIC WAY.

THE MYSTERY OF REJECTION IS THAT IT COULD BE BASED ON ANY NUMBER OF NEGATIVE QUALITIES THAT YOU POSSESS.

IT COULD MERELY BE AN INTELLIGENCE PROBLEM: YOU'RE SIMPLY NOT SMART ENOUGH FOR THE OBJECT OF YOUR DESIRES.

OR PERHAPS IT'S SOMETHING AS TRIVIAL AS YOUR APPEARANCE. MANY HUMANS ARE NOT ATTRACTED TO PEOPLE THEY CONSIDER "SLOPPY," "DIRTY-LOOKING," OR "DOWNRIGHT REPULSIVE."

MAYBE IT'S A PROBLEM WITH A LACK OF SENSITIVITY ON YOUR PART. ACCORDING TO SURVEYS, A MAJOR CAUSE FOR REJECTION IS THAT THE REJECTEE IS PERCEIVED TO BE A JERK.

STRANGE AS IT SOUNDS, LACK OF FINANCIAL SECURITY CAN BE A MAJOR TURN-OFF.

OF COURSE, ONE OVERRIDING CAUSE FOR REJECTION IS YOUR BASIC LACK OF SEXINESS--AN INEFFABLE QUALITY THAT SOME FOLKS GOT, OTHERS JUST DON'T.

REJECTION CAN ALSO BE BASED ON ANY COMBINATION OF REASONS, INCLUDING ALL OF THE ABOVE.

IT'S SO HUMILIATING BEING ME.

DON'T BE INSULTED, BUT I LOVE YOU.

YO, NOSE-BOY.

YO, KING PROBOSCIS.

HI, PIGGLY WIGGLY.

NO, FORTY WARTLY.

KISS?

KISS.

OH MY GOD! I'M A RABBIT!

HEH HEH DAMN.

I'M AS SMART AS DAN QUAYLE?

WHU'D SHE MEAN BY THAT?

NO MATTER HOW HARD I SCRUB, I STILL EXIST.

I JUST WISH SHE COULD SEE HOW BAD IT MAKES ME FEEL KNOWING I'M A SEXIST PIG.

I KNEW I SHOULDN'T'VE TRIED TO BORROW MONEY ON THE FIRST DATE.

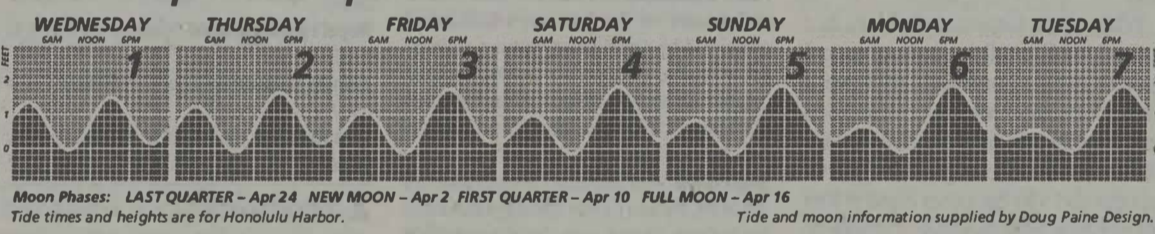
CAN I HELP IT IF I DROOL WHEN I GET EXCITED?

I'D GO OUT WITH YOU BUT YOU JUST DON'T SEEM TO LIKE YOURSELF.

- Live Music Venues**
- Anna Bannanas, 2440 S. Beretania St. 946-5190
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 - 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
 - Coffeelina, 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, 45045 Kam Hwy. 293-9074
 - Honolulu Waldorf School, 350 Ulua St., Niu Valley. 293-9074
 - 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 Kaia 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
 - 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 McGillycuddy's, 310 Lewers St. 923-0751
 - Moose McGillycuddy'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 Waialea 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
 - Remi's, 98-713 Kuahao 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 Keoluhanui St., 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

- 4-8 p.m.
- Brother Noland** Hawaiian; *Malia's Cantina.*
- Carol Atkinson** Jazz; *Orson's.*
- Crossover** Pop, Funk, Blues; *Jaron's Kailua.*
- Frank Leto & Pandemonium** Worldbeat; *The Row.*
- Hawaiian Harp**, Flute; *Ward Centre.*
- Hawaiian Time** Contemporary Hawaiian; *Monterey Bay Cannery.*
- 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.*
- Jon Basebase & Vince Andrada** Contemporary; *Horatio's.*
- Jonny & the Dreamers** Variety; *Spindrifters Kahala.*
- Joy Woode & Betty Loo Taylor** Jazz; *New Orleans Bistro.*
- Kevin Mau** Variety; *Coconut Willie's.* 12:30-3:30 p.m.
- Kontrast** Rock; *Moose McGillycuddy's Waikiki.*
- Lawai'a** Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge.*
- Leroy Kahaku** Contemporary; *Black Orchid.* 5:30-9:30 p.m.
- Live Paradise** Variety; *Waikiki Broiler.*
- Loretta Ables Trio** Jazz; *Lewers Lounge.*
- Lyn Nanni & Sunset** Contemporary Hawaiian; *Children's Music; Tamarind Park.*
- Mahi Beamer** Contemporary Hawaiian; *Andrew's.*
- Mass Confusion** Acoustic; *Coconut Willie's.* 4-8:30 p.m.
- Max Fight** Contemporary; *Nick's Fishmarket.*
- Mojo Hand** Blues; *Silver Fox Lounge.*
- Nueva Vida** Jazz; *Remi's.*
- Our Back Porch** Open Mic, Folk; *Coffeelina.*
- Pagan Babies** World Dance; *Anna Bannanas.*
- Raga & Andrea Young** Jazz; *Mahina Lounge.*
- Robi & Friends** Contemporary Hawaiian; *Moose McGillycuddy's University.*
- 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.*
- Zero to 60** Classic Rock; *Jolly Roger East.*
- 3/Friday**
- Aisa Randolph & Musica E** Jazz; *Cafe Sestina.*
- Augie Roy & City Lights** Salsa, Dance; *Nicholas Nickolas.*
- Azure McCall & Co.** Jazz; *Nick's Fishmarket.*
- Big Dog Hard** rock; *No Name Bar.*
- Billy the Kid** Rock; *La Salsa.*
- Blue Kangaroo** Variety; *Jolly Roger Waikiki.*
- BMW** Blues; *Scuttlebutts.*
- Bobby Dunne Band** Pop, Rock; *Irish Rose Saloon.*
- Boy Toy** Dance Rock; *Wave Waikiki.*
- Brado** Hawaiian, Classical, Jazz; *The Shore Bird.*
- 4/Saturday**
- Aisa Randolph & Musica E** Jazz; *Cafe Sestina.*
- American Recorder Society** Recorder Music; *The Ward Warehouse.*
- Augie Roy & City Lights** Salsa, Dance; *Nicholas Nickolas.*
- Azure McCall & Co.** Jazz; *Nick's Fishmarket.*
- Betty Loo Taylor & Derryl McKay** Jazz; *New Orleans Bistro.*
- Billy the Kid** Rock; *La Salsa.*
- Blue Kangaroo** Variety; *Jolly Roger Waikiki.*
- Blues Bandits** Blues; *Remi's.*
- BMW** Blues; *Scuttlebutts.*
- Bobby Dunne Band** Pop, Rock; *Irish Rose Saloon.*
- 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.*
- 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; *Spindrifters Kahala.*
- Jimmy Borges** Jazz; *Paradise Lounge.*
- Kontrast** Rock; *Moose McGillycuddy's Waikiki.*
- Lawai'a** Contemporary Hawaiian; *Malia's Cantina.*
- 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; *Mahina Lounge.*
- Robi & Friends** Contemporary Hawaiian; *Moose McGillycuddy's University.*
- Rolando Sanchez & Salsa Hawaii** Latin; *Fast Eddie's.*
- Steve Frias** Keyboard; *Ramsay Galleries & Cafe.* 6-9 p.m.

TIDES - April 1 to April 7



- Bar.**
- Jim Blakemore** Contemporary Hawaiian; *Monterey Bay Cannery Outrigger.*
- Joel Kurasa** Jazz; *Orson's.*
- Jon Basebase** Contemporary; *Horatio's.*
- Jonny & the Dreamers** Variety; *Spindrifters Kahala.*
- Kama'aina Club** Hawaiian; *Beachcomber.* 11:30 a.m. - 2 p.m.
- Kevin Mau** Variety; *Coconut Willie's.* 12:30-3:30 p.m.
- Kontrast** Rock; *Moose McGillycuddy's Waikiki.*
- Leroy Kahaku** Contemporary; *Black Orchid.* 5:30-8:30 p.m.
- Loretta Ables Trio** Jazz; *Lewers Lounge.*

- Mahi Beamer** Contemporary Hawaiian; *Andrew's.*
- Marty Dred & Culture Shock** Reggae; *Fast Eddie's.*
- Mass Confusion** Acoustic; *Coconut Willie's.* 4-8:30 p.m.
- Mojo Hand** Blues; *Jaron's Kailua.*
- Pam Gamboa** Top 40; *Paradise Lounge.*
- Picture Window** Contemporary Hawaiian; *Spindrifters Kahala.*
- Raga & Andrea Young** Jazz; *Mahina Lounge.*
- Simplicity** Hawaiian; *Coconut Willie's.*
- True Blues** Blues; *The Row.*
- Warren Johnson & Gator Creek Band** Country; *Pecos River Cafe.*

- Zero to 60** Classic Rock; *Jolly Roger East.*
- 3/Friday**
- Aisa Randolph & Musica E** Jazz; *Cafe Sestina.*
- Augie Roy & City Lights** Salsa, Dance; *Nicholas Nickolas.*
- Azure McCall & Co.** Jazz; *Nick's Fishmarket.*
- Big Dog Hard** rock; *No Name Bar.*
- Billy the Kid** Rock; *La Salsa.*
- Blue Kangaroo** Variety; *Jolly Roger Waikiki.*
- BMW** Blues; *Scuttlebutts.*
- Bobby Dunne Band** Pop, Rock; *Irish Rose Saloon.*
- Boy Toy** Dance Rock; *Wave Waikiki.*
- Brado** Hawaiian, Classical, Jazz; *The Shore Bird.*

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The Straight Dope



Illustration/Slug Signorino

What is it with sickness and cold temperatures? Countless times I have heard it said that winter is "cold and flu season." Mom always said to put my hat and galoshes on, or I would catch pneumonia or my death of a cold. But I'm no dope. I know disease is caused by germs, not cold. From what I can remember of high school biology (not much), germs don't like cold any more than we do — in fact it kills them. So how come people get sick more often in the winter? — Ryan Joseph, Chicago

Seems like a reasonable question, doesn't it? Too bad there isn't a reasonable answer. All the past three decades' worth of research has succeeded in doing is undermining the old wives' tale about wet feet causing colds and such without coming up with any good scientific explanations to replace them. Here's what we know so far, and it ain't much:

- The cold, wet feet, etc., don't make you more susceptible to the common cold. Several researchers, obviously graduates of the Joseph Mengele School of Medicine, had people sit in cold tubs and whatnot for extended periods to see if they'd catch more colds. By and large they didn't.
- If anything, long stretches of cold temps mean you'll catch fewer colds, presumably because the germs die off. People who "winter over" at Antarctic research stations seldom get colds except when they host germ-laden visitors from warmer climes.
- We don't have indisputable evidence that winter is "cold season." Most cold sufferers don't see a doctor, and no central record is kept of the colds doctors do hear about.
- Winter *does* seem to be flu season, but there are exceptions to the pattern. The influenza pandemic of 1918-19, which killed at least 20 million people worldwide, reached peak virulence in most of the world during the late spring and summer and topped out in the United States in October.

Still, most flu outbreaks peak in January or February. Why? Figure that out and you may be hearing from the Nobel committee. Cecil's mother's theory is that cold "lowers your resistance" to disease. Sounds plausible, but during major outbreaks the winter months typically bring an equally sharp upward spike in flu in all parts of the country. Sure, Chicago gets a little brisk in the winter. But... A?

Something besides the cold obviously is at work. Maybe even in Southern California folks keep the windows closed and stay indoors more during winter, giving them a chance to exchange more germs. If we want to get really creative we may note that if you want to catch the latest bug there's nothing like going to church, and the one time people are sure to go to church is Christmas. Hence (maybe) the January outbreaks. OK, so I'm reaching. But nobody knows for sure.

- Respiratory infections, setting aside colds and flu, seem to be more common in winter. But some think that's because of misdiagnosis. For example, what may appear to be sinusitis — runny nose, congestion and so on — in fact may be simply a result of "cold stress." Cold stress is a direct bodily response to cold (like shivering, say), not something caused by germs.

Cold stress symptoms can last several days but eventually go away by themselves; so do most respiratory infections. Since most doctors don't send out for tests, there's no telling what the real problem was. Cold stress is most pronounced when the weather changes suddenly, which is when many folks seem to get colds. Maybe they haven't got as cold, they just *are* cold, if you follow me.

Psychological (as opposed to physical) stress may also play a role. A study published last year in the *New England Journal of Medicine* reported that the more psychological stress people were under, the more likely they were to get colds. Cecil can personally attest that cold weather and sunless days can be tough on the psyche. So maybe in the interest of stress mitigation you should pop for a week in Puerto Vallarta — and while you're at it, tell that in-your-face boss of yours to take a running jump.

— CECIL ADAMS

Zero to 60 Classic Rock; *Jolly Roger East*.

5/Sunday

Almost Famous Variety; *Coconut Willie's*.
Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Boy Toy Dance Rock; *Wave Waikiki*.
Carol Atkinson Jazz; *Orson's*.
Ernie Shea Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Good Ole Boyz Country; *Pecos River Cafe*.
Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua*. 10 a.m. - 1 p.m.
Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
John Norris & Trad Jazz Combo Jazz; *New Orleans Bistro*.
Mondo Incognito Rock; *Moose McGillicuddy's Waikiki*.
Over the Hill Gang Dixieland Jazz; *Fast Eddie's*. 2 - 5 p.m.
Pam Gamboa Top 40; *Paradise Lounge*.
Pico Payne & Friends Jazz; *Miramar Lounge*.
Ras Brando & New Horizon Reggae; *No Name Bar*.
Royal Hawaiian Band Contemporary; *Kapilolani Park Bandstand*. 2 - 3 p.m.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
Scott Nishida Contemporary Hawaiian; *Spindrift Kabala*.
Shotgun Southern Boogie, Blues; *Jaron's Kailua*.
Sydette Jazz; *Lewers Lounge*.
Victoria Stringer Acoustic; *Fast Eddie's*.
Vinny Ringrose Celtic, Folk; *Irish Rose Saloon*.
Wes Hamrick Classical, Jazz; *Maile Room*.
Wild Edna Blues; *Anna Bannanas*.

6/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 Pearbridge*.
Good Ole Boyz Country; *Pecos River Cafe*.
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.
Kevin Mau Variety; *Coconut Willie's*. 12:30 - 3:30 p.m.
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*.
Otis Schaper Light Rock, R & B; *No Name Bar*.
Pam Gamboa Top 40; *Paradise Lounge*.
Raga & Derryl McKay Jazz; *New Orleans Bistro*.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
Scott Nishida Contemporary Hawaiian; *Spindrift Kabala*.
Sydette Jazz; *Lewers Lounge*.
Untouchables Dance; *Nicholas Nickolas*.
Vinny Ringrose Celtic, Folk; *Irish Rose Saloon*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.

7/Tuesday

Almost Famous Variety; *Coconut Willie's*.
Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Bruddah Walta Contemporary Hawaiian; *Malia's Cantina*.

CALENDAR

City Lights Dance; *Nicholas Nickolas*.
Clear Sky Irish, Contemporary; *China Park*.
Ernie Shea Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Ian Taylor Contemporary Hawaiian, Light Rock; *Chinatown*.
In Step Variety; *Monterey Bay Cannery Ward*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*.
Joel Kurasaki Jazz; *Orson's*.
Jonny & the Dreamers Variety; *Spindrift Kabala*.
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.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Godz, Rime Dance Rock; *Wave Waikiki*.
Lowell Mira Flamenco, Jazz Guitar; *Coffee Manoa*.
Mass Confusion Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.
Mondo Incognito Rock; *Moose McGillicuddy's Waikiki*.
Nalu Variety; *Monterey Bay Cannery Pearbridge*.
Pam Gamboa Top 40; *Paradise Lounge*.
Picture Window Contemporary Hawaiian; *Spindrift Kabala*.
Rolando Sanchez & Salsa Hawaii Latin; *Anna Bannanas*.
Victoria Stringer Acoustic; *Fast Eddie's*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.

Theater and Dance

Brown Bags to Stardom Individuals and groups from 34 schools around the state will compete for a recording contract and a cash prize in this annual two-day talent show. Past winners include pop crooner Glenn Medeiros and ultimate babe Tia Carrere (*Wayne's World*). Joining this year's batch of hopefuls will be acts from a few rungs up the Ladder of Fame, including songstress Nohelani Cypriano, Billboard-busting soul sensation Natural Selection and smoldering hunk Gerardo (*Rico Suave*). The program will be taped and televised later this month. *Blaisdell Arena*, 777 Ward Ave.: Fri. 4/3 & Sat. 4/4, 7 p.m. \$15, covers both nights. 521-2911

Fortune The 11-year-old, 7-foot-tall Chinese giant, Chang, is an orphan in boomtown Australia in the mid-19th century, doubly cursed as a immigrant and a monstrosity. He's held captive by a German photographer named Reinhardt, who uses him as the freak draw for novelty photos. Terrorized by Reinhardt, Chang's only salvation is the Irish ex-convict Kathleen, who sees his greater potential — as a money-making sideshow act. Nobody comes to the show until Kathleen puts some pizzazz into it, billing the boy as "Chang, the Mysterious Oriental Giant." The show rakes it in 'til Kathleen's former lover Duck comes back into her life and drains her of her money and pride. Chang breaks away and becomes an actor in a cheapie Chinese opera. He's about to declare his independence when Kathleen hooks him again with plans for an even bigger sideshow in Sydney. The world of *Fortune* is more existential than Australian, with a surrealistic mix of characters who go to bizarre extremes to survive. Kumu Kahua gives this unique new play by Australian Hillary Bell its world premiere performance, and director Gene Shofner

enhances the play's originality with imaginative staging and vivid visual imagery. The cast is great, especially Sylvia Horman-Alper as Kathleen, Michael Ashby as Duck and Florence Chang as Iris — and Tony Young as the Bride in the schlock Chinese opera is hilarious. — *Karyn Koeur*. *Tenney Theatre*, St. Andrew's Cathedral, Queen Emma Sq. Thur. 4/2 - Sat. 4/4, 8 p.m.; Sun. 4/5, 6:30 p.m. \$7. 737-4161

The Good Woman of Setzuan Bertolt Brecht's classic Pinko fable about moral compromise and the struggle to remain "good" in an avaricious society. The play has undergone some surgery for this production, featuring students of Mid-Pacific Institute's new School of the Arts. It's been shortened to suit the high-school milieu and garnished with a new set of original music and lyrics by Greg Pliska, resident composer at New York University's music school. Co-presented by Starving Artists. *Kawaiahao Arts Building*, Mid-Pacific Institute, 2445 Kaala St.: 4/3, 10, 11 & 17, 8 p.m.; Sundays 4/5 & 12, 4 p.m.; Sat. 4/18, 2 & 8 p.m. \$8. 973-5071

Hard Work at Play The Big City Dancers do the fly-person thing to the jazz and funk of Nueva Vida. *The Row Bar*, Restaurant Row. Sat. 4/4, 10 p.m. Free. 735-3724

Lettice and Lovage Headliners Cristine McMurdo-Wallis and Jo Pruden are perfectly cast and have a wonderful time with their characters in DHT's first-rate production of this comedy by Peter Shaffer (*Equus*, *Amadeus*). McMurdo-Wallis' grandly theatrical Lettice is a tour guide at London's Fustian House, where the only big event to occur in over 400 years was a queen almost falling down the stairs. A dedicated free spirit, Lettice begins to spin wild improvisations about events at the House. She dazzles her audience and gets big tips, but eventually she's fired by the House's personnel director, the humorless Lotte (Pruden). A few months later, though, Lotte seeks Lettice out with another job offer. To celebrate, they drink quaff, Lettice's favorite Tudor beverage (made with lovage — hence the title), and Lotte reveals that beneath her gray integrity beats the heart of a revolutionary. The women team up to act out scenes from Britain's colorful past, in a protest against the gray modern age. *Lettice and Lovage* is clearly about the decay of the British Empire, but it's also about the more general challenge of living passionately in the present. — *K.K. Diamond Head Theatre*, 520 Makapuu Ave.: Wed. 4/1 - Sat. 4/4, 8 p.m.; Sun. 4/5, 4 p.m. \$7 - \$35. 734-0274

Rep à Trois See *Theater Pick* on page 6.

The Wizard of Oz Just kick your ruby heels together, and... dang! I'm still at my desk. This production features the University of Hawaii Lab School's kindergarten through 12-grade classes (guess who plays the munchkins). *Matchbox Theatre*, UH Lab School, 1776 University Ave.: 4/3, 4, 10 & 11, 7:30 p.m. \$5. 956-7833

Art

African American Women: Achievements Against the Odds History and contributions of African-American women in the sciences, medicine and literature. *Hamilton Library*, UH Manoa campus. Through 4/10. 956-7214

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

Contemporary Japanese Architecture Models of significant buildings completed in the '70s and '80s. Through 4/17. *UH Art Gallery*, UH Manoa campus. 956-8251

Current Colors Watercolors by Dianne Lynn. Opens Wed. 4/1 and runs through 4/30. Reception **Continued on Page 12**

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Broil Your Own

He didn't care one way or the other...so long's we can eat, son, y'ear me? I'm hungry, I'm starving, let's eat right now! — and off we'd rush to eat, whereof, as saith Ecclesiastes, "It is your portion under the sun."

— Description of Dean Moriarty from Jack Kerouac's *On the Road*

No doubt about it, Dean Moriarty was an all-you-can-eat kind of guy if ever there was one. Unfortunately, for those of us who occasionally enjoy a certain open-endedness to our Ecclesiastically denoted portions, Honolulu is not a great buffet town. Sure, there are plenty of buffets around, particularly in Waikiki, but they tend to emphasize quantity over quality with a high price tag that serves as the salt in the proverbial wound.

Luckily, with many a grim rule, there is often a luminous exception — witness Yakiniku Camellia II, Hawaii's only Korean buffet, located across

from Star Market on South Beretania Street in Moiliili.

Though the yakiniku (cook-it-yourself) concept originated in Japan, it is also quite popular in Korea, and the folks at Camellia have adopted the grill-'til-you're-ill philosophy to exceptional effect. Yakiniku seems particularly brilliant in contrast to most American-style buffets: Because the food takes time to cook, you are encouraged to pace yourself and enjoy, instead of bolting everything in sight like some frenzied lab animal, only to feel ungratifyingly bloated 10 minutes later.

Entering Yakiniku Camellia, you will find a clean, well-lit place, with large booths and a small sunken gas grill in the middle of each table. First, place your beverage order — they have mixed drinks and beer and also

March Egerton

sell a Korean favorite, Jinro Soju, a 50-proof clear liquor made from sweet potatoes and meant to be downed in shots during the meal (\$8 for a 275 ml bottle). Then head for the food line.

Since Yakiniku Camellia is a Korean restaurant, the emphasis is on, not surprisingly, barbecue and kim chee. In the refrigerated compartment to your left you'll find see a huge tray of lettuce leaves, sashimi (usually ahi bought fresh that morning, served only at dinner) and squid. To your right you'll find five kinds of fresh, high quality meat, sliced, marinated and ready for the grill. Besides the ever in-

chewy) and *go ae lee* (made from a mild and mysterious purplish stalk; queries about the plant are invariably met with the same cryptic response: "It grows in the mountains.").

Also on the buffet, you can find soup (the miso is tasty) and, of course, rice (white, but no brown). There are whole cloves of garlic for grilling, as well as wasabi sauce, a hoisin-type sauce and a spicy, salty miso sauce. The latter is a key ingredient in *sang chu sam*, a favorite at Korean yakiniku eateries. To make it, place grilled meat in a lettuce leaf, pile on rice, add a little miso sauce, roll it up and attack.

In the event that you do not care for barbecue or kim chee, there is a forlorn little salad bar with lettuce, jello and canned fruit cocktail. At the

far end of the line you will also find a barely-touched tray of the blandest, whitest fried rice you are likely to see this side of Oriental Night at a North Dakota truck stop, some passably decent pot stickers and, strangest of all, a large pan of yellow corn.

Yakiniku Camellia is not cheap, but, as anyone who has ever bought

a Yugo can ruefully attest, price ain't everything. Dinner costs \$13.95, but the real bargain is lunch, which lasts until 3 p.m. and costs \$8.95; the lone difference between the two meals is the absence of sashimi at lunch. The restaurant sometimes gets crowded at night, especially during the summer, so you might want to call for a reservation. Above all, come hungry, take your time and, when you have just about hit your limit, top things off with slices of fresh oranges and pineapple. And remember, no swimming for at least an hour.

Yakiniku Camellia II is located at 2494 S. Beretania St. Ph.: 946-7595. Hours are 11 a.m. to 10 p.m., seven days a week.

PHOTO: DAVID L. MOORE



Don't try this at home: Yakiniku Camellia's Kim Chee Bar

demand kal bi (short ribs), there is *bulgogi* (beef), chicken and spicy pork (which is orange-tinted, thanks to a nice dose of red pepper). The group is rounded out with tender, unmarinated beef, which the staff refers to by the less-than-sexy name of *flap meat*, though it's really just a good cut of sirloin.

There are also plenty of fresh chopped vegetables for grilling, as well as a spicy fish poke. And then there is kim chee. Tubs of the stuff, about 15 varieties, all made on the premises. There is the familiar: cucumber, daikon, watercress, bean sprouts and won bok (some of which is very hot) and the unusual, such as *tae gu* (which is made from dried fish and is deep golden in color and very

Fresh Air

Continued from Page 7

I'm no longer shy, I'm just insecure," she says, laughing again. "It's different, you know what I mean? I can ask anything to anybody, so I guess I'm not shy any more. But I am insecure, and I think my interviewing style developed out of being a shy person. I don't regale the audience with anecdotes and compete with the guest for attention; I ask questions. Sometimes the questions come from a personal reaction, especially in arts interviews.... But I'm not talking a lot about myself even when I'm making that little personal connection to their work. My style is also based on trying to know as much about a person and their work as I can before an interview. I want to get to what makes this writer different from other writers, what makes this film director different from other directors, and to bring that out you have to know something about their work.

"I'm more insecure in my personal life than in my professional life. When

I'm in the studio with the microphone in front of me — that gives me liberties and it even gives me the liberty to fail. In my personal life I don't really feel that way. When I'm just Terry Gross, civilian, and I'm going to get my car fixed and I don't know very much about cars, I ask a bunch of stupid questions and maybe the person who's fixing my car thinks I'm stupid and neurotic... well, I walk out of there feeling stupid and neurotic. But if I'm Terry Gross, host of *Fresh Air* and I ask something that same mechanic might think is a silly question, they have a different attitude toward it like, 'she's only human.' People are so much more forgiving of what you don't know when you have some kind of professional persona."

Maybe so, but listening to the typical Gross interview, it seems there is little she doesn't know about her subject. Her questions invariably relate to specifics in her guests' lives or work. Gross clearly investigates her subjects before each interview. Media profiles have her lugging home bags laden with books, records and videos nightly. And yet, says Gross, "I feel

really lucky when I have questions ready when I sit down at the microphone. I have so little time to prepare interviews that I'm never more than a minute ahead of myself."

Perhaps because she puts so much time into preparing for them, perhaps because she seems so genuinely interested in her guests, Gross' past interviews become her anecdotes. She recalls an interview that came out very differently than planned: "I interviewed the poet Sharon Olds. I wanted to have her on the show, I liked her poems, she had a new book. I didn't know anything about her and there was virtually nothing written about her so I made the assumption that most of her poems were autobiographical, and I built the interview around asking questions about her life based on what I suspected about her from her poems. Around the second question she basically said, 'I don't like to talk about my life.' So there went my interview." Gross laughs. "But the interview turned into a discussion of how, when you're a poet and you're writing personal things, people assume that the poems are confessional. And

maybe they are, but you still want to be a private person. So how do you maintain your privacy when you're writing a personal poem? That's what we ended up talking about and it was really interesting."

Not all interviews can be manipulated so easily, however. "Nancy Reagan was very difficult. I went into that interview thinking that the hard part was going to be getting beneath her rehearsed answers — and what really surprised me was that she had no rehearsed answers for critical questions. A lot of my questions were about what the Reagan administration didn't do — I asked questions about AIDS and about the discrepancy between the Reagan's family life and the pro-family platform they all stood on, and she seemed really unprepared for that. There were times when she said 'I'm really here to talk about my book and I don't want to talk about that.'

"Now you see, in a political interview I have a different set of guidelines than in a personal interview. In a personal interview I tell someone, 'I want you to draw the line.' In a polit-

ical interview I don't do that because I think it's a politician's job to tell us the truth and it's the journalist's job to try to drag it out of them. I know Nancy Reagan wasn't elected to office, but I think by virtue of being the first lady she became a political figure. And she was certainly active behind the scenes in the Reagan-era politics. I think it's very dishonest of her to say 'I'm only here to talk about my book' when the book is a memoir of her years in the White House. It seems to me anything she did in the White House should have been fair game. Besides, she didn't write the book — Bill Novak wrote the book. So I was very persistent in that interview."

Though at times it seems Gross has talked to just about everyone, there are a few people she'd still dearly love to interview, Woody Allen and David Lynch among them. She did recently interview two people she'd been dying to talk to — Mel Brooks and Martin Scorsese, both in the same week. "We were all joking how I could retire now," she says, remembering the week with laughter. Hopefully, not too soon. ■

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Continued from Page 9

tion on Sat. 4/4, 4 - 8 p.m., with music by the Cast Offs. *The Kailua Coffee Co.*, 108 Hekili St., Suite 3. 261-4291

Hawaiian Legends Silkscreened blockprints by Dietrich Varez. Opens Mon. 4/6 and runs through 4/30. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Ko'olau Artist Association Paintings, drawings and prints. Through 4/3. *Mezzanine Gallery*, Pauahi Tower, 1001 Bishop St. 247-0709

Korean Artists Association of Hawaii Works by members. Opens Fri. 4/3, 6 p.m., and runs through 4/16. *Honolulu Hale*. 527-4674

Loti & Victor Smorgon Collection Contemporary Australian art. Opens Tues. 4/7 and runs through 5/31. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Luigi Fumagalli Abstract impressionistic oils. Ongoing. *Restaurant Row Gallery*, 500 Ala Moana Blvd. 532-1200

Ione 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

Mirrored Memories Brushstroke-enhanced photos by Hiroko Okahashi. Through 5/2. *Che Pasta*, 3571 Waialae Ave. 735-1777

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

Poetic Energy Works by Joseph Strasser. Through 5/2. *Cafe Che Pasta*, 1001 Bishop St. 524-0004

Raw Elements A viewer-participatory installation by Robert Miller. Viewers choosing to look into the "private" portion must sign a

release form. Opens Mon. 4/6, 6 - 8 p.m. and runs through 3/24 KCC, 4303 Diamond Head Rd. 734-9375

Thrift Store Paintings Over 100 orphaned works retrieved from thrift stores, swap meets and "other repositories of the residue of popular culture." Through 5/6. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

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

Saxon Bead jewelry creations by Dorothy Saxon. Through 4/18. *Bakkus Gallery*, 928 Nuuanu Ave. 528-4677

Silk & Silver Robert McCarthy's collection from Bangkok includes pre-70s weft-ikat Cambodian silks, silver tribal jewelry and silver betel/tobacco boxes from Burma, Thailand, Laos and Cambodia. Through 4/24. *John A. Burns Hall*, East-West Center, 1777 East-West Rd. 944-7666

Soleille La Fete Bold multimedia expressionist paintings. Through 4/18. *Bakkus Gallery*, 928 Nuuanu Ave. 528-4677

Spring Festival Windward Artists Guild group exhibit; mixed media. Through 4/30. *The Gallery on the Pali*, 2500 Pali Hwy. 526-1191

A View with a Room An installation sculpture by Laura Ruby with "viewing tools" to discover the exhibit's elements. Through 4/21. *Hawaii Loa College Gallery*, 45-045 Kam. Hwy. 233-3100

Weavings of Guatemala Presented by Wendy Arbeit. Fri. 4/3, 11 a.m. *Academy of Arts Center*, 1111 Victoria St. 595-2554

The Woman with the Hat Woodblock prints, 8" by 12", sandwiched between plexiglass suspended from the ceiling by Helena Wilder. Opens Fri. 4/3, 6 - 8 p.m., and runs through 4/24. *Keiko Hatano Gallery*, 903 Waimanu St. 536-4899

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

Punchbowl St.: Wednesdays 4.1 & 4/15, 5 - 6:30 p.m. Call for fee. 547-4401

Hawaiian Water Rights An installment of the Kamehameha Schools' lecture series on Hawaiian culture. *Kaumakapili Church*, 766 North King St.: Thur. 4/2, 7 p.m. Free. 832-4127

Photography at the Crossroads Andy Grundberg, director and curator of San Francisco's Friends of Photography/Ansel Adams Center, speaks on post-modern photography and beyond. *Art Building Rm. 132*, UH Manoa Campus: Sun. 4/5, 7:30 p.m. Free. 395-6724

Rejoicing in Our Sexual Selves Back off, greaseball — this one's for wynn only. To quote: "This fun and playful workshop explores the barriers to women's sexuality and focuses on its positive, fun and healthy aspects." *Working With Respect*, 1400 Kapiolani Blvd., Suite B46: Mon. 4/6, 6 - 9 p.m. \$25. 396-6151

Rubber Stamp Art: Interpreting Hawaiiana Learn to make your own rubber stamps and put an 'ohia lehua blossom where that pesky "payment overdue" mark used to go. *Leeward Community College*, 95-045 Ala Ike St., Pearl City: Sat. 4/4, 2 - 5 p.m. 455-0477

Survival on Film Local zoologist/filmmaker Paul Atkins discusses his experiences filming nature's unique designs for survival. Part of an Aquarium series on the lessons to be learned from the survival adaptations of marine life. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Wed. 4/1, 7:30 p.m. \$3 donation. 923-9741

Uchiwa A traditional collage method used to create paper fans. *Temari Center for Asian and Pacific Arts*, 1329-A 10th Ave.: Sat. 4/4, 9 a.m. - 12:30 p.m. \$20 plus supply fee. 735-1860

Why do Women of Color Need to Form a Separate Caucus? Nani Fe Paglinawan, of the Maui County Women of Color Caucus explores issues in racial and sexual discrimination. Part of a UH Women's Center forum series titled "Developing a Culturally Sensitive Approach to Violence Against Women." *UH Women's Center*, 1820 University Ave.: Thur. 4/2, 4 p.m. Free. 942-7762

bag toss, word puzzles and more, all related to books and learning. *The Ward Warehouse*, 1050 Ala Moana Blvd.: Sat. 4/4 & Sun. 4/5, 11 a.m. - 2 p.m. Free. 946-1641

Predators A close look at carnivorous creatures, including wolves, sharks and tigers, and their roles in nature. *Bishop Museum*, 1525 Bernice St.: Sat. 4/4, 9 - 11 a.m. for 6 - 8 year olds, and 12 - 2 p.m. for 9 - 11 year olds. \$9. 847-3511

Sea Turtles A chance for kids 6 - 8 years old to learn about sea creatures through games, stories, crafts and fun. *Sea Life Park*, Makapuu Pt.: Sat. 4/4, 9 - 11:30 a.m. \$12.50. 259-6476

Whatevahs

American Youth Soccer Fund-raiser Garage/bake sale, games, crafts, food, shave ice, balloons, etc., so two of the girls' teams may play in the nationals in California. *Jefferson Elementary*, 324 Kapahulu Ave.: Sat. 4/4, 8:30 a.m. - 4 p.m. *Manoa Elementary*, 3155 Manoa Rd.: Sun. 4/5, 9 a.m. - 3 p.m. Free. 988-3082

Book-Cellar Reading Series An evening of poetry and fiction by Ben Adres, Joey Char and Juliet Kono Lee. *The Book-Cellar*, 222 Merchant St.: Mon. 4/6, 8 p.m. 373-9522

Cat Show No hairballs allowed. *Neal Blaisdell*, 777 Ward Ave.: Sat. 4/4, 10 a.m. \$3. 488-2676

Creation's Star Trek Convention With Marina Sirtis (Counselor Troi from *Star Trek: The Next Generation*). The press release says Sirtis "believes that women in the 24th century should get more space and time on the show. In the *Robin Hood* scene, only the men were given weapons." Yeah, and come to think of it, why wasn't the Terminator played by Linda Hamilton? *Sheraton Princess Kaiulani Hotel*, 120 Kaiulani Ave.: Sat. & Sun., 4/4 & 4/5, 10 a.m. - 6 p.m. \$16. 923-4097

National Writers Club A discussion on

manuscript preparation plus a manuscript critique. Thick skin recommended. *Manoa Public Library*, 2716 Woodlawn Dr.: Fri. 4/3, 7:30 p.m. Free. 536-7901

Pro-Choice Rally & March Now more than ever. Held in solidarity with the NOW march planned in D.C. Music, poetry and speakers. March at noon. *Kapiolani Park Bandstand*: Sun. 4/5, 10 a.m. Free. 530-9317

Scottish Heritage Week Festivities include library talks (*Scots in Hawaii, Hawaiians in Scotland*, Manoa Library: Thurs. 4/2, 7 p.m.), music, exhibits and the 11th annual Hawaiian Highland Gathering Games featuring caber toss, stone put, hammer throw, piping and drumming, breed-dog display, medieval martial arts and more. Please call for schedule. *Bishop Museum*, 1525 Bernice St.: Games begin Sat. 4/4, 9 a.m. - 3 p.m. Free. 262-9145

A Spring Faire A benefit for the Waioli Tea Room Restoration Project, with ethnic clothes, jewelry, carved veggies, T-shirts and harp music. *Waioli Tea Room*, 3016 Oahu Ave. Sat. 4/4, 9 a.m. - 2 p.m. Free admission. 946-7367

Things We Know by Heart A poetry reading by Cathy Song. A reception follows. *Waipa Lounge*, Windward Community College, 45-720 Kealahala Rd.: Wed. 4/1, 7:30 p.m. Free. 235-0077

Visions & Expressions A fashion exhibit features the design techniques and philosophies of University of Hawaii senior designers. Pupus, cocktails and music from the Salzburg Symphony Quartet and Lauaki. *Sculpture Garden*, Honolulu Academy of Arts, 900 S. Beretania St.: Sun. 4/5, 6:30 - 8:30 p.m. \$15. 538-1006

WalkAmerica This 1992 March of Dimes fund-raising 6.7-mile walk winds through Waikiki and Ala Moana. Prizes, soup-and-sandwich lunch, entertainment. *Kapiolani Park Bandstand*: Sat. 4/4, 7 a.m. Walkers encouraged to raise at least \$25. 536-1045

Learning

Anxiety Education Meeting Know anyone who's anxious? Know anyone who isn't? See you there. *The Queen's Medical Center*, 1301

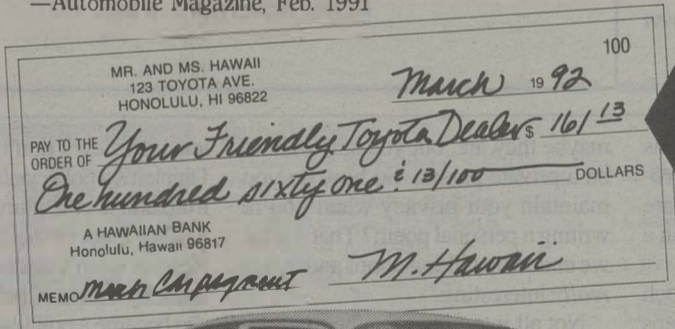
Kids

Kids Who Read Succeed A National Library Week celebration that includes finger puppet-making, origami, story-telling, Hawaiian bean-

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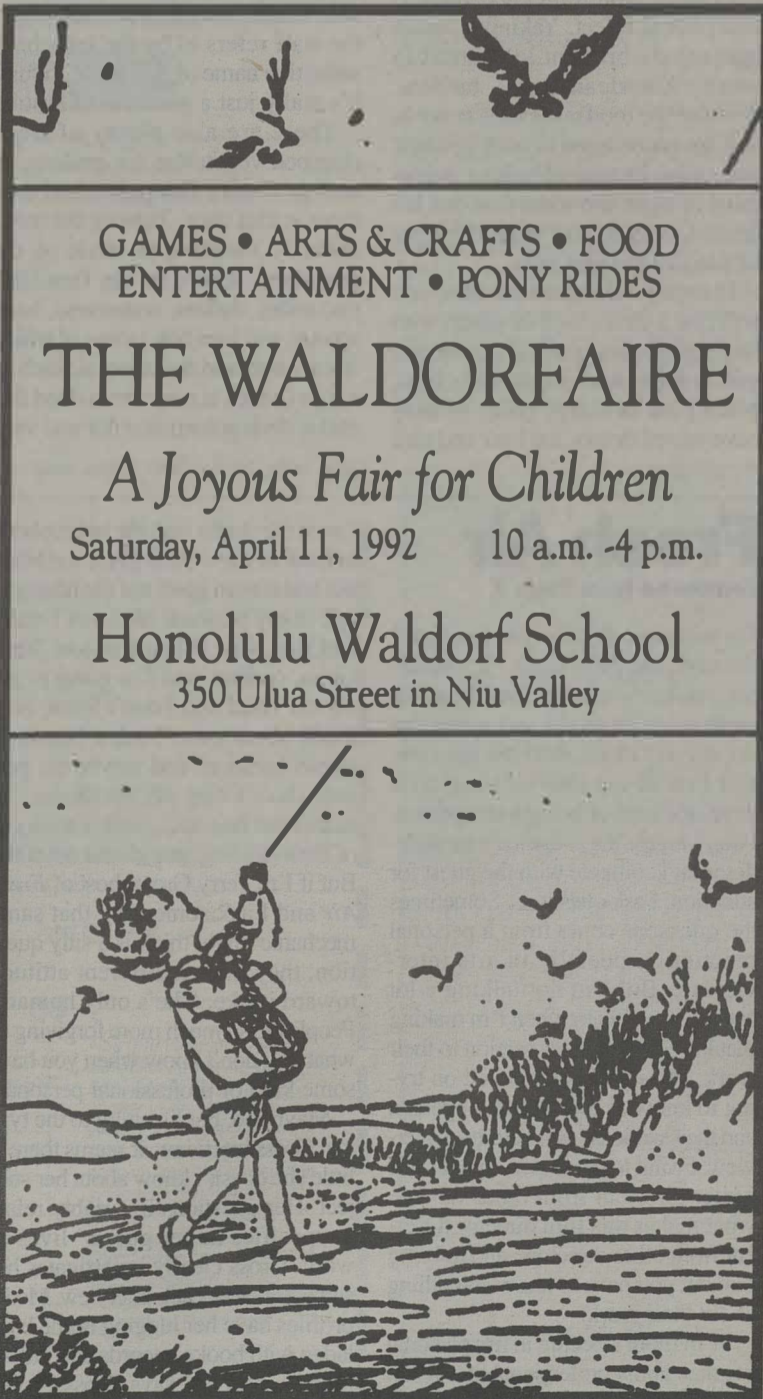
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