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Weekly

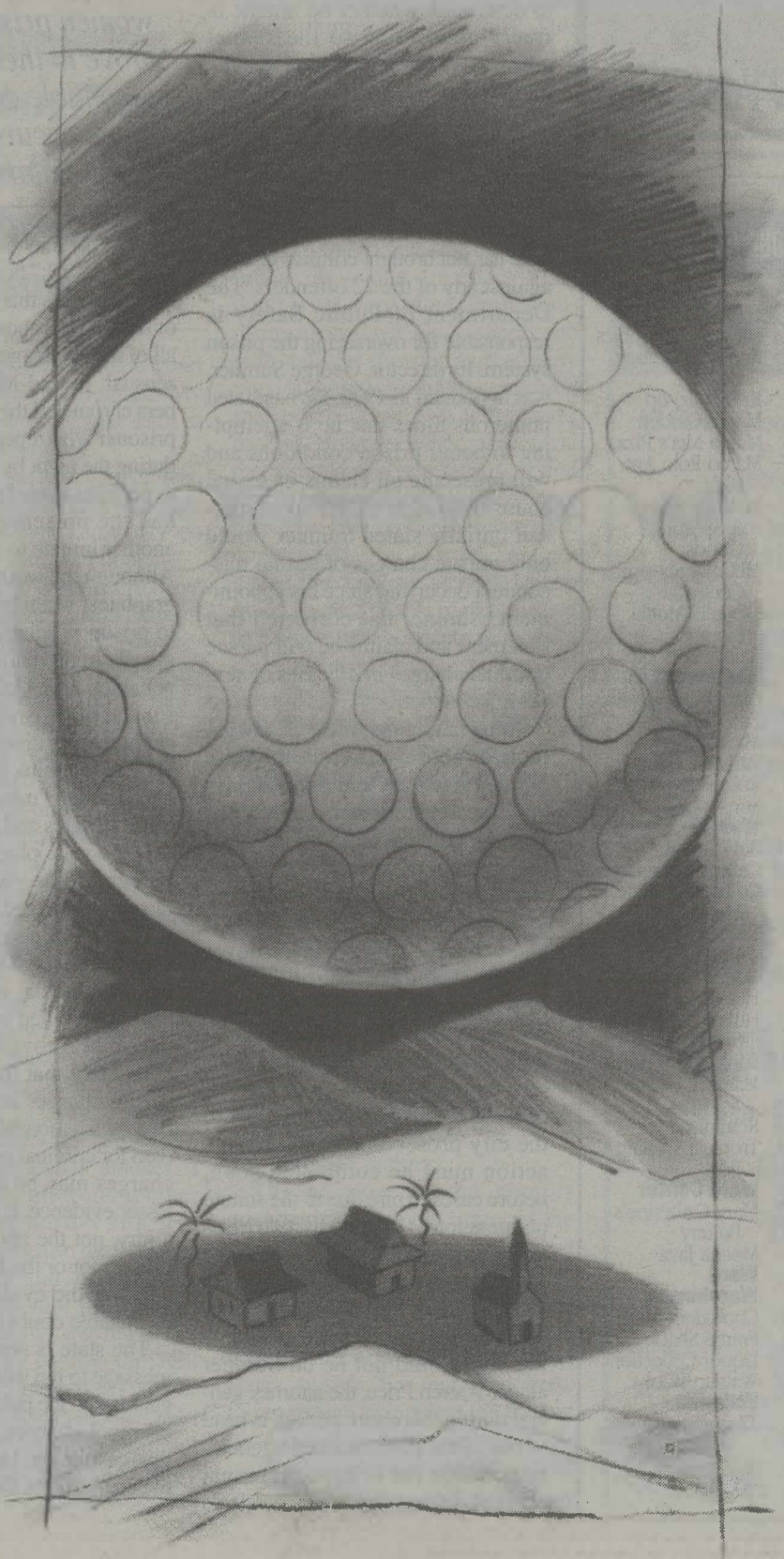
Volume 2, Number 19, May 6, 1992

ILLUSTRATION: LINDA FONG

By Naomi Sodetani

Collision Course

This is a story of golf, big money and a little town. It is a common tale, the story of, among others, Hanalei, Hana, Lanai City, Poipu, Pupukeya, Maunawili and, in this case, Waihe'e, Maui.



Less than a decade ago, golf courses in Hawaii were seen as benign, a way of preserving open space in the wake of declining large-scale agriculture. They were considered a nice amenity for a resort or an upscale neighborhood. At that time, there were less than 40 courses in the Islands. Today there are 68, with 102 more proposed or under construction. Of these, only six will be municipal; the rest will be private, semi-private or public play/daily fee (read, not cheap).

A solid believer in the economic advantages of golf, Bank of Hawaii chief economist David Ramsour calls the sport "the answer to the demise of sugar." Many of Hawaii's biggest private landowners — who trace their fortunes to the overthrow of the

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Mauka to Makai

Sex Abuse in the Women's Prison:

Cruel and Unusual Punishment

Laura Thielen

Recent news has revealed that women prisoners at the Oahu Women's Community Correctional Center claim that they were sexually assaulted or molested by prison guards or prison employees in 22 separate incidents since 1988. As a result of the charges, 13 prison guards have been fired and nine have resigned. Yet only two of the cases have been referred for criminal prosecution, and in neither case were criminal charges ultimately filed.

In Hawaii it is a crime for a guard or other prison employee to have sex with or even to fondle a prisoner. The criminal penalties are the same even if the prisoner "consents" to the conduct. As in the case of statutory rape of a minor, the law recognizes it would be difficult, if not impossible, to determine whether an inmate is freely consenting to the sexual advances of her guard. In prison the inmate has little or no control over the environment and even herself. Under such circumstances, "consent" becomes a relative term.

Based on this law, and the reasoning behind it, it is appalling that the state has not brought criminal charges against any of the 22 offenders. The Department of Public Safety is responsible for overseeing the prison system. Its director, George Sumner, was appointed in 1990. He has stated numerous times that he is attempting to better prison conditions and will prosecute all claims of sexual abuse. Although a DPS spokesperson initially stated Sumner would only pursue charges of sexual misconduct occurring since his appointment, Sumner has corrected that statement and claims he will pursue criminal charges in all cases of sexual misconduct.

To be fair, many of the 22 allegations of abuse were raised before Sumner's tenure, and Sumner says that since 1990 he has referred two cases for criminal prosecution — one to the attorney general's office and one to the city prosecutor. According to Sumner, both cases were rejected and criminal charges were never brought. But there are still 20 incidents of sexual misconduct that have yet to be referred by Sumner to prosecuting authorities. The director states he is in the process of gathering evidence and will forward the cases to the city prosecutor's office. This action must be completed soon, before cases expire due to the statute of limitations. (Reportedly, two cases already cannot be prosecuted since the statute of limitations has lapsed.)

The focus of the public inquiry into the past failure of the state to enforce the law should not be on Sumner alone. Warren Price, the attorney general during this entire period, is head of one of the governmental agencies responsible for bringing criminal charges against the guards. Price's

stated reaction to the public outcry was one of amazement. If Price was not misquoted in The Honolulu Advertiser, he expected to be praised for the fact that some of the guards were fired and others were transferred to a position away from the women prisoners. It's sad in this day to find a public official who feels such minor action is sufficient punishment for rape or sexual abuse.

The officials responsible seem to defend their failure to prosecute by arguing that sex abuse is difficult to

The state is sending a very clear message to the women prisoners, the guards and the public by not pressing criminal charges...

They are saying that women prisoners must prove to them beyond a reasonable doubt that the attack occurred and was not consensual.

prove. That may be true when the act is "consensual;" however, under these circumstances that act is still a crime of sexual misconduct. Moreover, not all of the 22 charges raised were consensual. In mid-March the newspapers chronicled the story of a woman prisoner who repeatedly was woken during the night by guards and forced to perform sexual acts for them. She had the presence of mind to ask another inmate to witness the event. Although the woman passed a polygraph test when bringing her claims to prison officials, none of the five guards involved is facing criminal penalties. Lyle Galdeira, spokesman for the DPS, stated the women's charges were dismissed because the DPS didn't think the two could produce enough "minute details when it came to dates and places."

Is the state placing an inordinate burden on the victim? Rarely can rape be confirmed by an eyewitness, yet a criminal charge is brought anyway. Is the state's response based on the idea that the word of a prisoner cannot be relied upon? That a prisoner must prove beyond a reasonable doubt that the attack occurred before charges are brought? Proof beyond a reasonable doubt is the standard for criminal conviction; criminal charges may be brought based on lesser evidence. It is then the duty of a jury, not the attorney general, the prosecutor or the DPS, to determine whether the evidence satisfies the reasonable doubt standard.

The state is sending a very clear message to the women prisoners, the guards and the public by not pressing criminal charges. They are saying that despite the law, in cases where the state deems the acts are consensual, sex with a prisoner is not a crime. They are saying that women prisoners must prove to them beyond a reasonable doubt that the attack occurred and was not consensual. As the state has not yet been convinced in 22 cases, it so far has shown it rarely believes the charges brought by women inmates. The state's actions can only discourage women from bringing future charges as it encourages guards to continue their illicit behavior without fear of significant punishment.

Sumner is currently proposing and implementing administrative changes in prison procedures that he believes will protect the women from future attack. Hiring more women guards is hopefully a solution, though it should be remembered that some of the offending guards were women. Sumner has also suggested putting the inmates into uniforms, to minimize the wearing of suggestive clothing. This action seems to ignore the fact that rape is a crime of violence, not passion. I had hoped we were beyond the "she asked for it" mentality. It might be a better idea to have the guards wear chastity belts.

Rape and sexual abuse surely count as cruel and unusual punishment, yet our government has yet to take any drastic action to stop this conduct. By drastic, I mean prosecuting the allegations to the full extent of the law. As the wardens of the inmates, we all have a responsibility to protect prisoners from sexual misconduct. Losing a few cases is surely better than not bringing any charges. Let's start taking this responsibility seriously and demand the DPS, the attorney general and the prosecutor's office press criminal charges against the guards accused.

Laura Thielen is a local attorney who, along with her mother, Rep. Cynthia Thielen, runs Hawaii's first mother-daughter law firm.

Mauka to Makai offers members of Hawaii's community an opportunity to voice their views.

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Kicking the Butts



Plenty of my patients smoke cigarettes. Most of them think they should quit, but among them are a few who just don't want to stop. They like the effects of nicotine, which acts on the central nervous system to both stimulate and relax them. Thanks to tobacco, they seem to experience less muscle tension. It helps them to get moving in the morning and keep moving throughout the day. They say that they're able to think more clearly after just a few puffs.

There is some truth to that argument. Tobacco tops the list of addictive substances, and typical symptoms of nicotine withdrawal include irritability, frustration, anxiety, restlessness and impaired concentration. A few puffs of tobacco reverses the withdrawal syndrome and clears the head — at least temporarily.

Each puff causes a rush of nicotine into the bloodstream. At the rate of a pack a day and five to 10 rushes per cigarette, that adds up to 100 to 200 rushes per day, or around 50,000 reinforcements of the addiction per year. Do you know another, less deadly, pernicious vice that provides as many or more rushes?!

So, in view of these pleasurable aspects of smoking (and of the unpleasurable aspects of stopping), why would anyone bother to quit? I assume we all know the answer. The stuff has unfortunate side effects: cancer, chronic lung disease, heart failure, stroke... the list goes on. Show me a person who debates whether smoking causes grave harm, and I'll show you someone who makes a living off the tobacco industry.

By the way, while all the details haven't been sorted out yet, "sidestream" smoke definitely does hurt other people. A non-smoking spouse of a smoker is about twice as likely to develop lung cancer as the spouse of a non-smoker. Their children are much more likely to develop ear infections, asthma, leukemia, et

Los Angeles M.D. Tom Paine looks at new methods to stop smoking

cetera. To paraphrase Supreme Court Justice Oliver Wendell Holmes, "My freedom to blow my smoke ends at the other man's lungs."

Let's say, for the sake of argument, that you're a smoker and you want to quit. Again. As you know only too well, it's easier said than done.

Over the past 50 years, people have used various ingenious and colorful methods for getting off tobacco. Perhaps the scariest is aversion therapy, which couples the act of smoking with a noxious stimulus — electric shock or some nausea-inducing agent. Equally threatening to some people is hypnosis, due to the popular misconception that it involves placing oneself under the "control" of a hypnotist. Successful hypnosis requires a willing subject and enhances self-control... but that's another column.

Most commonly, people attempt to simply "cut down" or "taper off" smoking. They make charts to monitor their craving, or budget their cigarettes (as in many popular "behavior modification" programs), or eliminate "inessential" smokes. If you're old enough to remember where you were the day JFK was shot, you probably also recall supermarket checkstand displays of cigarette holders with flow adjustments to gradually decrease the amount of smoke passing through.

Then there's "cold turkey." A few years ago, researchers studied successful ex-smokers in Britain and found that people who threw their packs away and faced the music were

more likely to succeed than those who attempted to taper off. This makes a certain amount of sense if you think of it in terms of will power: Where cold turkey requires a single sustained exercise of the will, cutting down requires many such exercises, each presenting an opportunity to backslide.

All of these methods, and untold others, have one drawback: they don't work very often. Proponents of any method will gladly supply you with statistics showing a great many participants who have remained smoke-free for one, two or even three months. However, when you look at these smokers a year later, you find that no matter what the method, more than three-quarters of them are back on the weed.

The "modern age" of smoking cessation began a couple of decades ago in Europe with a system that broke down the process into two separate components: the habit and the addiction. Since then, more and more people are delivering nicotine to their bodies by routes other than tobacco smoke. This frees them to concentrate on eliminating behaviors associated with smoking before actually depriving their bodies of nicotine.

Nicotine gum came to the USA from Scandinavia in the early 1980s. Before long, it became clear that when used alone, it works about as well as other methods — only one person in five is still smoke-free a year later. But if the gum is combined with a behavior-modification or support program, the success rate after a year tops one in three.

The nicotine in the gum is absorbed through the lining of the mouth. The idea is to chew just enough gum to release a burst of nicotine, then park the gum in your cheek until the sensations associated with that burst (a tingling or a bitter taste) subside. For many smokers, this is enough to suppress the craving for a cigarette. Some, however, are nauseated by the gum — nicotine

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- HB 2338 Requiring the use of recycled newsprint by newspapers. (Introduced by Rep. Hiraki)
- HB 2391 Requiring more thorough study of environmental impacts before permitting development. (Introduced by Rep. Hiraki)
- HB 3948 Allowing public comment on preliminary environmental assessments of development proposals. (Introduced by Rep. Wayne Metcalf)
- HB 3838 Strengthening Hawai'i's Clean Air Law. (Introduced by Rep. Hiraki)
- HB 3843 Controlling the release of ozone depleting chemicals. (Introduced by Rep. Jackie Young)
- SB 1274 Facilitating Trail Access.

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Collision Course

Continued from Page 1

monarchy and the resultant success of their sugar plantations — regard golf as a natural second crop. As large-scale agriculture wanes, more golf courses and developments will take the place of the Big Five plantations.

"But only if the communities let them," says Mary Protheroe, coordinator of the Hawaii Golf Course Action Alliance, a group formed last year to fight golf course development. Since its formation, the alliance has grown to include representatives of about 40 communities throughout the state.

Protheroe's organization has connected with a network of people with similar concerns, one that stretches across the globe, as well as through the Islands. Japanese activist Gen Morita serves as the director of overseas development for Japan's National Network Against Resort and Golf Course Development. He says the group made the state a first stop, since "Hawaii is the newest target for Japanese... It's exceptional here."

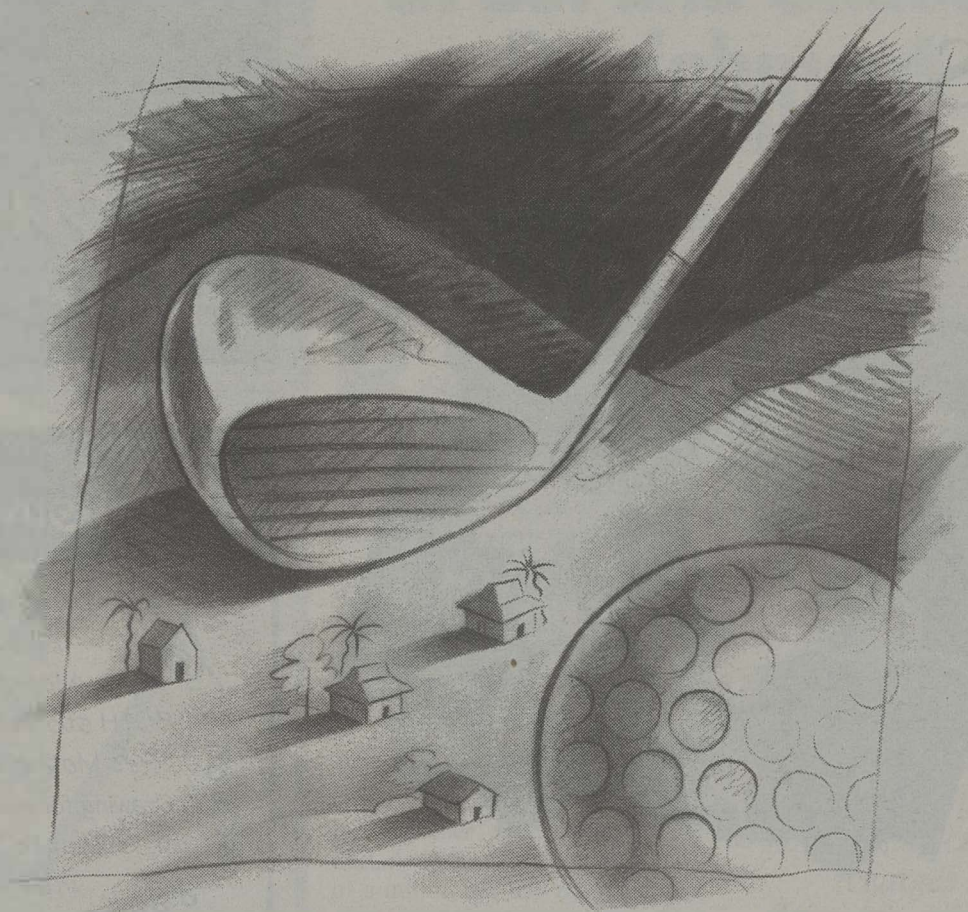
"Hawaii is at a critical point," he says. "You have to decide which way you're going. Are you going to rely on tourism and golf courses or be more agriculturally based?"

"When we look statewide, the impacts on the environment are overwhelming, much less what the social impacts on a small community might be when you put a golf course there," Protheroe says, citing the case of Waihe'e. "Here are all the destructive dynamics bearing down on one site. That's why it's so critical that we preserve what we have."

The town of Waihe'e sits on the north coast of Maui, three miles west of downtown Wailuku, bordered by thousands of acres of pineapple and macadamia fields and dwarfed by the West Maui Mountains, Mauna Kahalawai. It's a short walk from the main road of the town down to the ocean, where a massive, crescent-shaped sand dune known to be a resting place for ancient Hawaiians rises up from a rocky shoreline. When you visit Waihe'e, you sense immediately that it is a place where the land still predominates, a place where nature, not humans, sets the tone.

The town and its buildings are almost shabby, possessed of a rural, unassuming character that once was ubiquitous but today is almost obsolete. The town's population numbers 400; its current smallness belies its past. Missionary census data from 1832 indicates that this was then the most densely populated area of Maui; it was alive with an extensive series of taro fields, a large fishpond and about 10 heiaus. Today, Waihe'e remains one of the richest complexes of archaeological and cultural sites on the island. Legend has it that the god Maui used coconut-husk fibers he gathered at Waihe'e to snare the sun.

In the mid-18th century, foreign-owned agricultural businesses began to develop large tracts of land in the Islands; Waihe'e was not immune to the intrusion. By the 1860s, Waihe'e was home to laborers of the Wailuku sugar plantation, whose owners soon harnessed the area's abundant waters to quench their thirsty fields. By the 1930s, it had its own sugar mill and had developed into a thriving multi-cultural village, comprised of immigrants who toiled among the fields or at Wailuku Sugar Co.'s dairy below the dune. In the next two decades, Waihe'e lost much of its population — some to the mechanization of the sugar industry and the closing of the dairy, and some to urbanization (many residents moved to the nearby "dream cities" of Wailuku and Kahului).



The land upon which Waihe'e sits is owned primarily by Wailuku Agribusiness, a subsidiary of C. Brewer and Co., Ltd., the sixth largest private landowner in the state (its holdings statewide totalled some 88,200 acres at the end of 1990). By the mid '60s, it was apparent to even the most obtuse businessman that tourism would provide Maui's next big boom, and C. Brewer laid plans to develop Waihe'e in that direction. In 1972, the company made its first proposal for a tourism development in the town: It wanted to transform part of Waihe'e into an English village, a low-rise, "small scale" resort that would exist alongside family dwellings on the site of the old Waihe'e dairy. C. Brewer cited "conservation, recreation and open space" as the plan's dominant features but was nonetheless rebuffed immediately by the community, which quickly developed a rallying cry — "leave 'um the way it is."

In 1981, the company ventured another proposal, this time for a housing subdivision that would encompass 150 acres — much larger than the then-existing village. When the residents again reacted with hostility, the company gave up its plans to develop the area for tourism. In May of 1988, C. Brewer sold the old dairy site, a 277-acre parcel, to a local subsidiary of a large Japanese corporation, Sokan Co., Ltd., for \$10.3 million. Sokan also invested in a smaller 33-acre parcel; it divides interest in the parcel with C. Brewer.

Sokan had its own plans for the area, foremost among them a golf course and residential development. But, as its predecessor had, the company quickly discovered that the members of Waihe'e's community were willing to

fight against development they felt would encroach on their lifestyle. Numerous proposals Sokan has made to Waihe'e in the last four years have been rejected. Today, Sokan and the Waihe'e community remain locked in a collision course, an elaborate dance of wills, with each side making demands and concessions. But the dance is not one of equals — Sokan has most of the power, most of the money, lawyers with friends in all the right places, PR spin doctors to provide a steady stream of pro-development information and, above all, the luxury of time to wear down the residents — after all, Sokan owns the land. The residents of Waihe'e are beginning to see that, regardless of their desires, "leaving 'um the way it is" may not be an option. As one Waihe'e resident employed by Sokan said last month, "I don't like having a golf course, but cannot help, yeh? They're going to get it. At least it's better than a high-rise or condos..."

Sokan Co., Ltd.'s subsidiary in Waihe'e is Waihe'e Oceanfront Hawaii, Inc., which, from the first, hired two influential Honolulu lawyers, Eric Maehara and Raymond Iwamoto; Iwamoto is also an officer for Waihe'e Oceanfront. Maehara, who specializes in land-use, zoning and regulatory law, also represents a Japanese developer who wants to build a golf course in Waikane Valley and a number of other golf and resort-industry clients seeking to build in rural communities. He is a partner in the law firm of Foley, Maehara, Judge, Nip & Chang; the Nip refers to Renton Nip, chairman of the state Land Use Commission, which would later review and

approve Sokan's application to build its golf course.

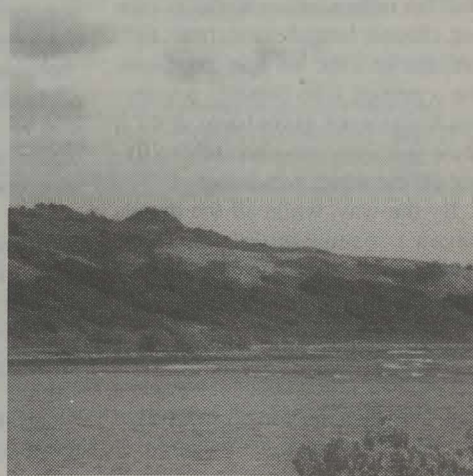
In addition to the attorneys, Sokan hired two PR specialists: Herb Lee, of Herb Lee Communications, who had assisted the developer of the Hawaiian Riviera project on the Big Island; and Maureen Bond, a woman from England, who had worked with a media production facility and PR firm in Honolulu before joining Sokan. The two began introducing themselves informally to Waihe'e's residents, and, in early 1989, they called a meeting of the entire community to outline Sokan's plans for the area: an 18 hole golf course, a clubhouse, a driving range, 300 residential lots, 100 member cottages and 50 luxury house lots. The Waihe'e residents immediately rejected Sokan's plans, fearful that the residences, cottages and estate lots would serve as an exclusive hotel complex.

Despite the fact that Sokan had offered every household in Waihe'e two happi coats and two trips to Japan, in April and May members of the Waihe'e Community Association voted against the project in four separate meetings. Sokan lawyer Iwamoto dismissed the votes, saying that he believed that the group "represented only a minority when compared to the entire Waihe'e community."

(The Waihe'e Community Association, which today has roughly 120 dues-paying members, was formed in 1972 in reaction to C. Brewer's proposed development at the dairy; in the early '80s, the association helped defeat C. Brewer's second proposal. "I don't want to see a war but for now I can only see collision coming," then-president Oliver Dukelow declared presciently in '81. "The bull has to stop here." At the time Dukelow, a taro farmer, helped draft a community plan created by residents eager to determine for themselves what form development in their area would take. The final plan urged protection for the dunes and shoreline, as well as the town's rural character, but it left room for the development of a community golf course and additional housing for Waihe'e residents. The plan was finalized in 1987 and was included in the Maui County general plan.

Ironically, the Waihe'e plan has aided Sokan's efforts: By including room for a golf course in its plan, the community has left itself open to the development of one. But the course planned by Sokan is a private and expensive one for Japanese businessmen, not the affordable community one envisioned by residents.)

One of the few who argued in favor of Sokan's project in 1989 was Milton Lai, who had succeeded Dukelow as WCA president in 1986, and who labelled himself "a devil's advocate." Lai, a police captain, asked, "Wasn't the Japanese company more considerate of community concerns than C. Brewer had ever been?"



Perhaps “considerate” is an appropriate term; according to the dictionary, the word is synonymous with “deliberate.” And deliberate is certainly the word: Around this time, Sokan began a methodical and relentless campaign to change the community’s mind. Through its high-powered attorneys and PR mavens, the company offered residents of Waihe’e such “deal sweeteners” as drainage improvements, a community center and donations of land for housing.

Even though the offers had convinced Lai and others, they hadn’t persuaded everyone. At a second April meeting — at which WCA president Lai, echoed by WCA members Elizabeth Anakalea and Eleanor Ayers, again spoke in favor of the project — the project was again rejected by a vote of 76 to 27.

August Leval took a stoic view. “I can envision people selling out because buyers will offer big money,” he said at the meeting, citing increases in land values that occurred in Lahaina after tourism development in the area. “Gradually everybody had to sell out because of the higher values. And we face the same situation if we accept this.”

Waihe’e resident Sonny Lincoln, 75, urged that the April vote be considered the community’s final verdict, but Lai, in his capacity as WCA president, ruled that another vote was needed. Lincoln replied that what was really needed was new leadership for the association.

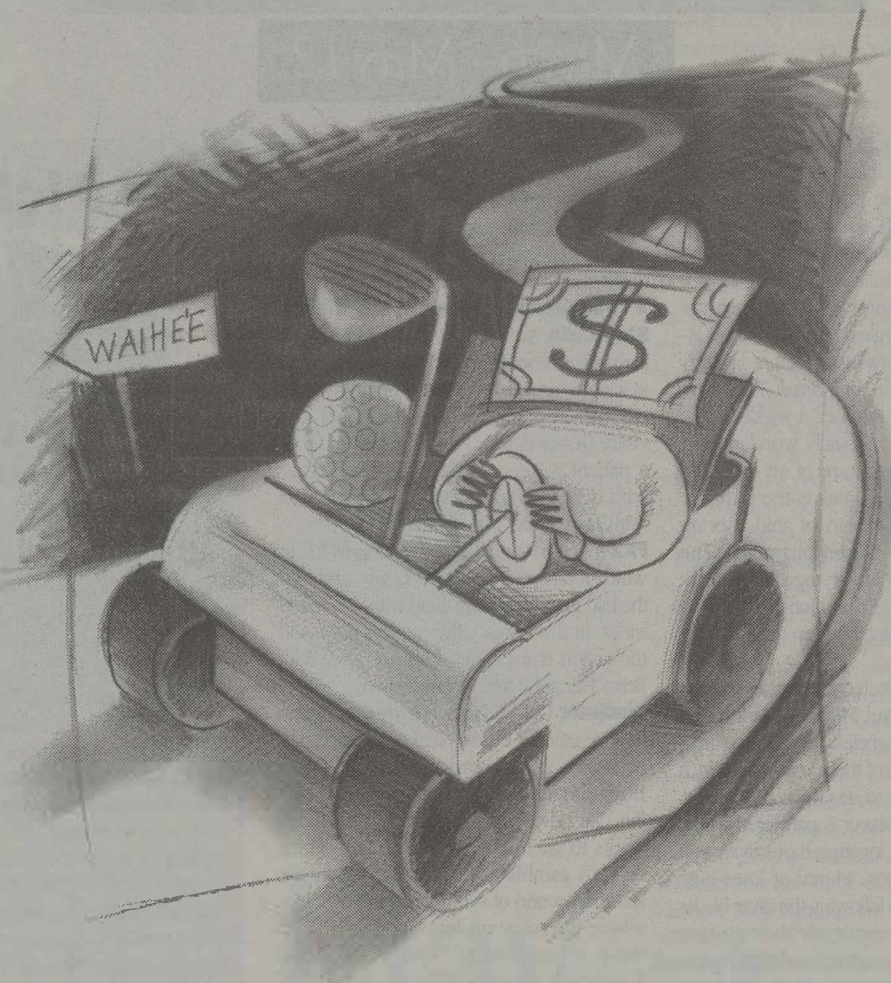
The division between Waihe’e residents who supported and opposed the project had become a public struggle.

“This is the most split I’ve ever seen Waihe’e,” said resident Glenn Reys at the time. “If we cannot stop progress, I hope we can get together as an association to control it.”

Resident Greg West took offense at the use of the term “progress.” “You’re saying we can’t stop progress. That’s not true,” he argued. “This is not progress. This is development. The community of Waihe’e can send a very loud, clear message to any other developers. We as a community can say ‘no’ to expensive housing. We can say ‘no’ to exclusive golf courses.”

But in June, just two months later, the community said “yes.” Residents voted to allow the golf course, tennis court, club house and pool, though they remained opposed to all residential proposals. Why the turnaround? Perhaps it was the arguments of Lai and WCA member Marcello Dadez, who suggested that the community make a compromise proposal to Sokan. Waihe’e needs housing for youngsters and could use the jobs, Dadez argued. “This is a unique opportunity where we will be helping our children. We will be creating the opportunity for our destiny.”

Regardless, the concession was not enough



for Sokan. Attorney Iwamoto was adamant that the 100 cottages and 50 house lots would have to be built to hold “the bottom line... Just to have an 18-hole golf course is disastrous for us. We hope to get a turnaround of the vote.”

In an effort to achieve that turnaround, Sokan launched a lobbying blitzkrieg. A communications drop box was set up at the Waihe’e Country Store. Printed materials and newsletters were distributed to the residents. One handout was titled “Concern Over Real Property Taxes”; another answered such questions as “Could Raymond Iwamoto help set up two perpetual college scholarships for one boy and one girl?” To this the newsletter answered: “Sokan has consistently asked the community to make a ‘Wish List,’ a list of benefits to the community... We have suggested affordable homes, perhaps a small playground with basketball court for Waihe’e Elementary School and expansion of Waihe’e Park be included. Certainly, college scholarships could be on this ‘Wish List.’”

To set the deal, the newsletter said, “Sokan would like to enter into an agreement that if the community will support Sokan’s Master Plan (including the cottages and house lots) and if Sokan is successful in obtaining governmental approvals for its Master Plan (including the cottages and the house lots), then Sokan will commit to provide the benefits on the ‘Wish List’ that are mutually agreed upon.”

In some circles, Sokan’s actions might be called a “buy out”; others might term them bribery; Honolulu Mayor Frank Fasi would

probably call them “impact fees.” But one thing was sure — Sokan had figured out what C. Brewer did not: You always catch more bears with honey than with vinegar.

To develop the course, Sokan needed to have the land rezoned from agricultural to urban; in March of 1990, the company had its first hearing before the state Land Use Commission. This was the first time that the company had had to validate its plans before a government body. Sokan had still not achieved its goal of community support for the cottages and residential lots, though it had enlarged its circle of good will and influence.

Throughout the course of the land use hearings, Sokan continued to court Waihe’e residents. In July of 1990, Bond, Lee and Lai established something called the Waihe’e Historical Advisory Committee. Through this committee, individual association members sympathetic to Sokan proposed that an “interpretive” historical preservation effort could be undertaken to maintain certain archaeological sites after the golf course was developed. For this maintenance/preservation effort Sokan was willing to provide \$100,000 per year for 20 years. Bond is PR/secretary of the historical committee; community association officer Ayers recently succeeded Lee in the role of chair.

Sokan asked the Land Use Commission to rezone 128 acres of agricultural land to urban and to reclassify 22 acres of the upper dunes to conservation. Although urban classification of the land was one of the steps needed to build cottages, Sokan told the commission that the

cottage portion of the plan was on hold.

In April 1990, when the zoning hearings were just commencing, The Maui News broke the story that Sokan had already begun selling memberships in the yet to be developed (or even approved) Waihe’e Country Club. Advertisements circulated in Japan claimed that club members would have use of 100 cottages and indicated that Sokan was planning to add 100 more.

Despite the evidence to the contrary, Iwamoto insisted that Sokan was “not trying to pull a fast one.” If the commission chose not to allow residential structures on the property, Iwamoto said, “Sokan will not object... and those investors who want to pull out will be able to get their money back.”

While testifying before the LUC in August, Sokan marketing consultant Ann Bouslog confirmed that Sokan’s aim for 1990, regardless of the status of land-use approvals, “was to sell 2,000 memberships... and based on information we got last year, as of 1989, they had received deposits on about 1,500.”

Iwamoto explained the financing: Sokan planned to sell 3,000 memberships in Japan to members of the company’s two private golf clubs there. The first 2,000 would be sold for the yen equivalent of about \$33,300. The next 500 would cost \$46,600 and the final 500 would cost \$66,600. After the club opened for business, Americans would get a chance to purchase any leftover memberships.

The first 3,000 sales would bring approximately \$123 million, said Iwamoto. Of this, Sokan would spend about \$87,700,000 developing the golf course; the company would then be left with a projected profit of \$35.3 million. From this amount would come money for the “soft” costs, which Iwamoto identified as the \$100,000 a year pledge to the Waihe’e Historical Advisory Committee and the establishment of a separate Waihe’e community fund. The fund would be directed entirely by local residents. The company would contribute \$30,000 when the golf course opened and an additional \$1 for every round of golf played on the course. According to the developer’s market study, the fund could generate about \$50,000 a year.

In an interview, community association member and golf course supporter Anakalea said, “Nobody ever came to this community and talked to us and offered a way to give something to our children. Some people says it’s bribery but it’s not. I trust (Sokan) is giving from the heart.”

At the first Land Use Commission hearing on Sokan’s proposal, public testimony was heard for three and a half hours. Only four people gave oral testimony in favor of the project, which at that point consisted of the golf course, the clubhouse, a pool and tennis courts. Arguments in favor focused on Sokan’s willingness to work with the community and the anticipated benefits of development money and jobs for future generations.

Testimony from 15 speakers opposing the development centered around five major areas: wetlands, the archaeological significance of the dunes, water rights, future development and shoreline access.

Speakers testifying in opposition argued that the development would endanger the fragile wetlands between the dune and the shoreline. Others voiced deep concerns centered on the dune itself and its importance as the last

Continued on Page 10

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From left to right:

The altar at Waihe’e’s St. Ann’s Church;
A beachfront memorial by Sokan’s property;
The Waihe’e dunes;
Maureen Bond;
Sonny Lincoln

CALENDAR

May 6 - May 12

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.

☺ **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, staming 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. — *Mary Brennan*

The Babe John Goodman, one of our most underrated film actors, here essays the role of "Babe" Ruth, famed baseballer whose personal life was less than a triumph. The movie reveals more than most sports-bio pics, and, under the sturdy tutelage of director Arthur Hiller, Goodman gives what is (arguably) his best screen performance to date.

Basic Instinct Oral sex (simulated) from Michael Douglas, verbal dianhea from screenwriter Joe Eszterhaus (who received nearly \$3 million for the script), soft-core porn from Sharon Stone and by-the-numbers direction from Paul Verhoeven converge in this hit about a mystery writer whose life seems to imitate her art.

☺ **Beauty and the Beast** Disney animators imitate the classic '30s Disney animation style and raid successful elements from other animated "classics."

Beethoven Beethoven is a big dog who runs roughshod over a nice little family. The family frequently stares at Beethoven in dismay. The family includes Charles Grodin. Summer must be drawing near. — *M.B.*
City of Joy Patrick Swayze-stars as a burned-

out doctor, who, for an unexplained reason, involves himself in the lives of the poor in Calcutta. The movie is ludicrously bad — imagine, if you will, Swayze philosophizing about the Dallas Cowboys in the ghettos and teaching the curry wallahs to make a cheeseburger. I was waiting for him to teach the movie's twinkling legless leper (the cutest little guy you ever saw) to dance, a la *Dirty Dancing*, or surf, a la *Point Break*. They wind up doing a combo number: a wicked *pas a deux* in a flood. The usually wonderful Art Malik stars as a caricature of an evil slum godfather; Pauline Collins is the requisite British nurse with a heart of gold, a brimming clinic and a barren pharmacy. The abysmal script was thrown together by Mark Medoff. Directed by Roland Joffe (*The Killing Fields*) — at gunpoint, one can only assume. — *Julia Steele*

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.*

☺ **Deep Cover** A good cop (Larry Fishburne of *Boyz n the Hood*) goes undercover to infiltrate a drug ring... and becomes so personally involved that he begins to lose his "real" identity. The screenplay by Michael Tolkin (*Rapture*) is far above average, and Fishburne and co-star Jeff Goldblum strike some real sparks.

Fergully... The Last Rainforest Latest in the new batch of kids' eco-movies, this animated feature about the rainforest boasts an impressive collection of voices. Crysta, Pips, the Beetle Boys and Batty live in a wondrous, threatened world. Tim Curry, Christian Slater, Grace Zabriskie and Robin Williams all do some of the talking in this adventure among the tall trees. — *M.B.*

Folks Tom Selleck, sans moustache, stars as John Aldrich, a man who must deal with his aging, eccentric, manipulative father (Don Ameche) in this comedy written by Australian Ted Kotcheff, who sometimes can work wonders with stories like these.

☺ **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 innerstory is about a pair of women, Depression-era friends, who defy the rigid standards of the times. With Mary Stuart Masterson. — *M.B.*

FX2 A flaccid sequel to the ingenious *FX*, in which a retired special effects guy captured the bad guys by fooling them with movieland tricks. In this reread, the spark is gone and the action is even more improbable. With Brian Dennehy and Bryan Brown.

Gladiator Cult director Rowdy Herrington (whose grade-Z action pictures are treasured by bright, upscale male adolescents) goes Bigtime in this story about underground boxing. Our Hero (James Marshall of *Twin Peaks*) wants to go to college and to pay off his daddy's gambling debts, so he enters the shadowy world of sub rosa ring-encounters, where the rules are less "inhibiting" than those of professional boxing. With Cuba Gooding, Jr. (*Boyz n the Hood*), Robert Loggia and Brian Dennehy (playing a vile heavy).

Ladybugs Rodney Dangerfield, with the help of a cross-dressing teenage boy, coaches a girl's soccer 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 (*Angebo* — 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 — a cautionary tale, really — has nothing new to say. But writer/director Brett Leonard pours on the computer-generated imagery, some of which is impressive.

Leaving Normal Ed Zwick (*30-Something, Glory*) directed this, his second film, about a housewife and a cocktail waitress who hit the road in search of More Meaning. The screenplay is by Ed Solomon, a TV refugee. The good news is the casting: The film stars Christine Lahti and Meg Tilly, two of our best screen actresses. It's a comedy-drama with echoes of *Thelma and Louise*.

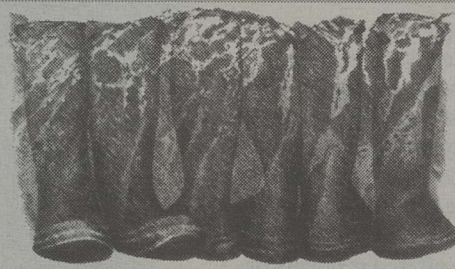
My Cousin Vinny Hollywood keeps trying to turn character actor Joe Pesci into a Star (*a la* Danny DeVito), and American audiences keep stubbornly resisting. In this comedy, specially written for Pesci by Dale Launier (*Ruthless People*), Brooklyn's own provincial-lawyer type Vinny travels to the Deep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

Passed Away A low-budget Disney quickie about a bickering, dysfunctional family reuniting for daddy's wake. A good cast (Maureen Stapleton, Jack Warden, William Peterson) in what is essentially a sophisticated and elongated sitcom.

☺ **The Player** See review in this issue.

Sleepwalker This Stephen King screenplay was "made for the scream;" it's not an adaptation. The popular old incubus story gets a new twist: The shape-changing sleepwalkers, mother and son, survive by "feeding on the life force of virtuous young women." Son does the feeding, then brings the leftovers home to Mom. Something like that, anyway. Pickings in the virtue department are getting pretty slim, so Mom and Junior are forced to head out to a podunk town where they set their sights on innocent Madchen Amick (*Twin Peaks*), who turns out not to be quite as easy a mark as they had hoped. — *M.B.*

Art Pick



Laure Ruby's *Rainwear*. The boots resemble those worn by Ho'omaluhia gardeners; the landscape is patterned after the rain-eroded gullies of the park's Ko'olau environs.

Art for the Park

With all the hulu over heiaus in Halawa Valley, attention has been diverted from the Windward portion of H-3, where construction is almost complete. The path of the freeway on the Windward side takes it right past the city's Ho'omaluhia botanical park. Nestled at the base of the Ko'olau between the Pali and Likelike highways, the park was created as a flood-control zone by the Army Corps of Engineers, which in the early '80s built a dam and a lake to drain the marshy area. The city maintains Ho'omaluhia as a sort of forest botanical preserve featuring a wide variety of plants from around the world, many of them rare or endangered. With its spectacular mountain vistas and verdant landscape, Ho'omaluhia has served as an inspiration point for many local artists, including painter Noreen Naughton. Eight years ago, Naughton gathered a group of her compatriots and put on the first *Aloha Ho'omaluhia* art exhibit to glorify the park's beauty and protest the coming of H-3. The highway came anyway, but the exhibit has continued as an annual event. This year's *Aloha Ho'omaluhia VIII* features park-inspired works by Naughton and 11 other artists, as well as poetry by local writers Joseph Stanton and Tony Quagliano (see box). The exhibit is free.

Aloha Ho'omaluhia VIII: Ho'omaluhia Botanic Garden Visitor Center, 45-680 Luluku Rd., Kaneohe: daily 9 a.m. - 4 p.m. through 5/31. Free. 235-6636

The Ride to Ho'omaluhia

as the tide rises and the rain-
waters ride the red cliffs
to fill the low land
and the bay of Kane'ohe swells
to take back the town, the roads
and the builders there
you can find peace
and safety, shade, stillness
the awe and power of sacred
protection
at ho'omaluhia
you can ride out the tide

of steel and fossil fuel
and can ride the wave of conservancy
and botanic respect
you can ride the new maps
of the artists of ho'omaluhia
tracing delicate cartographies
among the human the plant
and the otherwise natural world
you can take these rides yourself
at ho'omaluhia and everywhere
and as always
bring your own horse
— *Tony Quagliano*

Split Second "He's seen the future — now he has to kill it," screams the publicity tagline for this little time-travel action flick. This Rutger Hauer movie costars Kim Cattral in a story that tries to combine *Blade Runner* and *Freejack*. The future as depicted here looks very low budget.

Straight Talk An excruciatingly bad movie driven by a marketing prayer that all of America loves every titter and bit of cracker-barrel wisdom that falls from Dolly Parton's lips. Wrong Parton plays an Arkansas-based dance instructor named Shirley who sheds her loutish boyfriend and little-town blues and moves to Chicago. A case of mistaken identity puts her on the airwaves of a radio station, offering advice to troubled listeners. Soon, all of Chicago seems bouyed by her blunt wit and sensible counsel, and Shirley becomes a celebrity. But there's a scam afoot: The station has touted her as an experienced Ph.D. psychologist, and they must go to great lengths to keep up the ruse. This variation on Frank Capra's *Meet John Doe* probably had some spark to it in script form, before Parton cannibalized it into an attempt at a star-making vehicle. Even the hip supporting cast (John Sayles, Spalding Gray) and smart director, Barbet Kellman (*Key Exchange*), can't slow down this ego juggernaut. — *M.B.*

☺ **Thunderheart** A routine-seeming action film redeemed by plot twists, good chemistry among the performers and intelligent direction, *Thunderheart* examines how "official reality" manipulates our perceptions of guilt and innocence among American minorities. A straight-arrow FBI agent (Val Kilmer)

is assigned to investigate a killing on a Dakota Indian reservation. Who our government wants the killer to be and who the killer actually is forms the core of the story, which also cunningly reveals the worldview of the Indian culture. AmerIndian actors Graham Greene and Chief Ted Thin Elk are especially good. Thank director Michael Apted (*35 Up*) for rescuing this movie from mediocrity.

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.*

White Sands Looking like nothing more than animated pages from *Gentleman's Quarterly*, this chic thriller about arms dealers (Mickey Rourke among them), a New Mexico sheriff (Willem Dafoe posing as a crininal) and a trendied-up Mary Elizabeth

Theater Pick



A love-zapped Hepatitis (Jeremy McQuat) tries to impress Delores Pacheko (Jina Rojas) in Woody Allen's *God*..

Diabetes and Hepatitis Amongst the North Americans

The place is ancient Greece, and Diabetes, the actor, and Hepatitis, the playwright, are depressed: Hepatitis can't figure out an ending for his new play. But then a huckster appears to solve the problem with his new-fangled "god-flying machine," which will enable Zeus to appear at the end of the play and save everyone. In the meantime, *God* (the main play) becomes an asylum for renegade characters, and the Fates take a hand — Bob and Wendy Fate that is, who want to pull off one more fast one before they're off to Maui. Diabetes lurches from one fruitless plot point to another 'til finally he delivers a message to the king that answers the question, "Does God exist?" When Hepatitis' play ends, gods pop out; when Woody Allen's *God* ends, the show erupts into dazzling anarchy. Windward Community College instructor Ben Moffat co-directed *God* with Tracy James Anderson, assistant professor of drama at Chaminade University. The cast is as diverse as *God's* universe, composed of students, community members and professional actors. Moffat says he was undaunted by the limited experience of many of the student actors. The students bring vitality and exuberance, he says, and it is the director's responsibility to "come up with more ideas for them."

Part of the fun of this production is the local humor. Since Hawaii audiences wouldn't understand many New York jokes, they have been transformed into mynah ruminations like, "You're fictional, she's Portuguese. Do you know what your children would be like?" or, at the height of confusion, "Call ASK 2000, they'll know what to do."

Both Anderson and Moffat are graduates of UH's Asian theater program, and Moffat says that Asian theater techniques influenced his work on *God*; he tended to focus on the "specificity and cleanness of movement," especially while working with the play's chorus, a series of shlumps who shout out "Free passes at Don Ho!" and do a Dionysian hula. — *Karyn Koew*

God: Little Theatre, Windward Community College, 45-720 Kealahala Rd., Kaneohe: Fri. 5/8 & Sat. 5/9, 7 & 9 p.m. \$5. 235-7446



Playing as they lay: Tim Robbins and Greta Scacchi in *The Player*

Amorality Play

At a recent *sub rosa* Los Angeles screening of Robert Altman's brilliant, tricky new black comedy, *The Player*, I approached a friend of mine, a Player herself, someone with connections who leads movie projects to money and money to movie projects, to ask her what she thought of this savage, unembittered satire about movieland "morality." She cocked an eye and replied candidly: "I'll tell you what I think — I think Altman's a fucking genius. I hate him."

Genius or not, Altman has struck pay dirt in *The Player*, the best movie ever made about Hollywood. The film is a return to form — hilarity and stark reality placed cheek to jowl — that director Altman hasn't managed since the days of *Nashville*, *McCabe and Mrs. Miller* and *M*A*S*H** (the movie). "I was born to make *The Player*," Altman has said, and he's right. Probably no one save a veteran, a victim and an apostate of Hollywood could know enough, or have enough clout and savvy, to turn a tale of the world's movie capital into a satire of larger things, in the same way that *Nashville* captured the post-'60s American temper and the politics of power, greed and hustler amorality.

If *The Player* were only the best film ever made about Hollywood (and truly it is), that would be enough to recommend it. But *The Player* is more than that, and everyone connected with the film seems to know it — the stellar cast (working at reduced salaries), the 80 guest stars doing cameos and screenwriter Michael Tolkin (*Rapture, Deep Cover*). *The Player* was their chance at the Big Picture, and they haven't blown it. This movie, made independently at a cost of \$8 million, wades into the big issues but never loses its sense of humor — Altman

Bob Green

is smart enough to know that the subject is inherently comic, and he knows, as he proved with *M*A*S*H**, that the ability to laugh wards off insanity and bitterness.

The plot of *The Player* is simplicity itself: Hollywood development executive Griffin Mill (Tim Robbins, finally unleashed on the screen) is a Player, a man who can control people, movie projects and big money. One-third charmer-charlatan, one-third cold-blooded narcissist and one-third baby fat, Mill wheels and deals for a big studio. When he begins to receive anonymous threats from some writer he once treated badly, he begins to worry a little, but he takes care of it: After a confrontation with the writer in which his charisma does not work, Mill does the next best thing to cheating the guy again — he kills him. Now, the question is this, exciting to a player like Mill: Can he get away with it? Will the investigating policewoman (Whoopi Goldberg, in top form) find him out? Mill ups the odds when he begins to bed down and actually fall for the dead man's mistress (Greta Scacchi). Moreover, this complicated experience — murder, betrayal, sexual turn-on — gives Mill a terrific idea for a new movie. (Though, of course, it would have to be simplified for the American audience, those innocents who prefer *Wayne's World* and *Basic Instinct* to anything of substance.) So, despite the fact that he has apparently killed the wrong writer (someone is still stalking him) and he's now being followed by a mysterious cop (Lyle Lovett) and his job is being threatened by a new whiz-kid (Peter Gallagher), Mill pursues the new movie — and a promotion — with the zeal of someone who loves all the various kinds of power... a real Player.

As a longtime fan of Michael Tolkin's 1988 novel of the same name, I thought *The Player* was too "internal" (to use Hollywood parlance) to be turned into a movie. But Tolkin has done it. And he knows whereof he speaks: His mother was an entertainment lawyer at Paramount Studios, his father a writer for Sid Caesar. Tolkin is an insider who knows where all of the bodies are buried and who buried them. Maybe that's why the Altman-Tolkin combination could lure such luminaries as Cher, Julia Roberts, Bruce Willis, Lily Tomlin, Nick Nolte, Jack Lemmon, Susan Sarandon and Marlee Matlin into appearing as "themselves" in some highly compromising, if hilarious, situations. Altman has thrown a come-as-you-are party, and a number of irony-laden celebrities have shown up with their armor down.

Acerbic and witty, *The Player* looks like, and means to look like, a big, fluid, glossy Hollywood movie, but as it wends its way through the labyrinth of Southern California amorality, the movie gathers force, revealing, by its controversial ending, its multi-layered and esthetically resonant identity. Altman has had the ultimate revenge: He's created art disguised as typical product, what Movieland would call a romantic comedy-suspense-thriller with heart. But this is the Heart of Darkness, at which we're invited to laugh.

Finally, what further sets this movie apart is that Altman spares no one. The ending of the film, which here should not be revealed, skewers the last conspirator — the audience. For as *The Player* knows, the audience buys into just the kind of thing that this movie beautifully satirizes. Ultimately, *The Player* isn't just about Hollywood — it's about us. ■

Mastrantonio as a black-marketeer who donates her ill-gotten gains to worthy causes. Images aswirl, but the script is strictly earth-bound.

Year of the Comet Writer William Goldman (*Butch Cassidy and the Sundance Kid*, *The Princess Bride*, *Misery*) does his first original screenplay in ages — a combination battle of the sexes/road-movie comedy about the pursuit of a rare bottle of wine. Advance word is that it's heavy on whimsy and one-liners. Approach with caution.

Short Run and Revival

As You Like It (1936) A very young Laurence Olivier as Orlando, a very aloof Elizabeth Bergner as Rosalind. It's sort of a Child's Garden of Shakespeare — a little clunky and odd, but Olivier is good and he does his best to ignore (as you should) Bergner's rather overt German accent. For Olivier buffs only. *Movie Museum*, 3566 Harding Ave.: Thur. 5/7 & Sat. 5/9, 8 p.m. \$5. 735-8771

Ē Beggar's Opera (1953) Thanks to the Movie Museum for booking this rarely seen British version of the John Gay ballad-opera about a womanizing highwayman paing about with robbers, whores and double-crossers. It's one of Laurence Olivier's best film roles (he does his own singing here); he plays Captain Macheaath, the highwayman in question, whose zest for villainy is played for laughs. The conventions of action movies are sent up royally and the score, based on existing music, is cunning. A real treasure for the right audience. *Movie Museum*, 3566 Harding Ave.: Fri. 5/8 & Sun. 5/10, 8 p.m. \$5. 735-8771

Opening Night Toward the end of his career, director-writer John Cassavetes shifted his interest from troubled, alienated males to focus more evenly on the point of view of women (though not always sympathetically). This time out, Cassavetes stars, along with his favorites, wife Gena Rowlands and best friend Ben Gazzara. Thanks to the Academy for bringing this rarely screened film to our shores. *Academy Theatre*, 900 S. Beretania St.: Wed. 5/6, 7:30 p.m. \$4. 532-8701

Ē Black Lizard A knockabout Japanese Harusame-Noir film based on the infamous play by Yukio Mishima (who also appears, briefly). The title character, a notorious jewel thief, is played by celebrated female impersonator Akihiro Miwa, who is pitted against an uptight detective trapped in his anachronistic notion of Male Honor. The film looks like something knocked off by Almodovar on a drug-oriented weekend. You'll either be delighted or annoyed by the shenanigans — some find it too determinedly weird while others find it liberating. *Academy Theatre*, 900 S. Beretania St.: Thur. 5/7 - Sun. 5/10, 7:30 p.m. \$4. 532-8701

Music

Concerts

Barbershop Quartet Concert It's the '90s, and perhaps these groups should rename themselves "styling salon quartets" — that way, they could charge more. *Blaisdell Concert Hall*, 777 Ward Ave.: Fri. 5/8 & Sat. 5/9, 7:30 p.m. \$10. 262-5211

Ole! The Art of Spanish Dance Just be thankful you aren't the stage floorboards at this heel-pounding Honolulu Symphony "light side pops" show featuring spouses and Spanish hoofers Pascual Olivera and Angela del Moral. Olivera is a native of Canton, Ohio, who comes from a line of Spanish virtuosos: Growing up, he used to watch his grandfather play flamenco guitar for dancer Carmen Amaya. By the age of 12, he was in Spain, studying dance under the great masters. He was the first American to receive a professional license for Spanish dance, but later had it revoked for dancing while intoxicated (not). Returning to America, he danced both with his own company and with Jose Greco to, as the PR people say, Critical Acclaim. Del Moral grew up in Jaen, Spain, where her father managed a theater. By the age of three, she was dancing professionally. At 13, she took first prize at the International Dance Competition in Italy, and embarked on a 16-year engagement with the Ballets de Madrid.

Olivera and del Moral met on a tour of Pilar Lopez' Spanish dance troupe, and the rest, as it were, is cha-cha-cha. Backed up by the Symphony under the direction of Scott Speck, the two will perform such dance styles as Basque, Malagueña, Zapateado, Jota and Rumba. *Blaisdell Concert Hall*, 777 Ward Ave.: Thur. 5/7, 8 p.m. \$9 - \$27. 537-6191

Spring Wind Quintet Part of the Music Projects Honolulu program, a series of free concerts by Honolulu Symphony musicians designed to share chamber music "where people work and live." On the program are Piston's *Wind Quintet*, Mason's *Divertimento for Winds*, music from Gershwin's *Porgy and Bess* and Wilder's *Quintet*. *Mililani Recreation Center*, 95-281 Kaloapau St.: Tue. 5/12, 7:30 p.m. Free. 545-1959

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.

6/Wednesday

- Almost Famous** Variety; *Coconut Willie's*.
- Augie Rey & City Lights** Dance; *Nicholas Nickolas*.
- Blue Kangaroo** Variety; *Jolly Roger Waikiki*.
- Bobby Dunne Band** Pop, Rock; *Irish Rose Saloon*.
- Brado** Jawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
- Eddy Zany** Rock; *Scuttlebutt's*.
- Ernie Shea** Jazz; *Mabina Lounge*.
- Hawaiian Time** Contemporary; *Monterey Bay Cannery Pearridge*.
- Howard & Russ** Mellow Contemporary; *Bandito's*.
- Howling Boddies** Rock; *Moose McGillicuddy's Waikiki*.
- Hyena** Rock; *Moose McGillicuddy's University*.
- Jim Blakemore** Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
- Joel Kurasaki** Jazz; *Orson's*.
- Jon Basebase** Contemporary; *Horatio's*.
- Jonny & the Dreamers** Variety; *Spindrifters 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 Kahu** Contemporary; *Black Orchid*. 6 - 9 p.m.
- Loretta Ables Trio** Jazz; *Lewers Lounge*.
- Mahi Beamer** Contemporary Hawaiian; *Andrew's*.
- Mana's Co.** Contemporary Hawaiian; *Maha's Cantina*.
- Mass Confusion** Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.
- Pam Gamboa** Top 40; *Paradise Lounge*.
- Pandarus Club** Hawaiian; *Nick's Fishmarket*.
- Raga & Star Williams** Jazz; *New Orleans Bistro*.
- Rage 'n Rox** Dance Rock; *Wave Waikiki*.
- Ras Inando & New Horizon Band** Reggae; *Anna Banannas*.
- Remi & Friends** Variety; *Waikiki Broiler*.
- Shirley Walker** Variety; *Jolly Roger East*.
- The Krush** Contemporary Hawaiian; *Outrigger Reef Towers*.
- Warren Johnson & Gator Creek Band** Country; *Pecos River Cafe*.
- Wes Hamrick** Classical, Jazz; *Banyan Veranda*.

7/Thursday

- Almost Famous** Variety; *Coconut Willie's*.
- Augie Rey & City Lights** 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*.
- Brado** Jawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
- Bryan Huddy** Mellow Contemporary; *Bandito's*.
- Eddy Zany** Rock; *Scuttlebutt's*.
- Frank Leto & Pandemonium** Worldbeat; *Anna Banannas*.
- Hawaiian Time** Contemporary; *Monterey Bay Cannery Pearridge*.
- Jim Blakemore** Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
- Joel Kurasaki** Jazz; *Orson's*.

CALENDAR

Live Music Venues

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Banyan Veranda Sheraton Moana Surfside, 2333 Kalaniana'olaha Ave. 922-3111
Beachcomber Waikiki Beachcomber Hotel, 2900 Kalaniana'olaha Ave. 922-4646
Black Orchid Rest. unad. Row, 500 Ala Moana Blvd. 523-3111
Cafe Sistina 13145 King St. 526-0071
Captain's Room Hawaii Prince Hotel, 100 Honolulu St. 956-1111
Coconut Willie's (International Market place) 2230 Kalaniana'olaha Ave. 923-9454
Coffee Manoa 2851 E. Manoa Rd. 988-5113
Coffeelina 1820 University Ave. 947-1615
The Factory 1065 Kapoli Blvd. 515-0872
Fast Eddie's 520 Onawa St., Kailua. 261-8561
Hawaii Loa College 45-045 Kuan Hwy. 293-9074
Honolulu Waldorf School 3501 Ulu St., Nu'u Valley 293-9074
Horatio's Ward Warehouse, 1050 Ala Moana Blvd. 523-3002
Hot Mud Cafe 1778 Ala Moana Blvd. 955-1956
Iolani Palace King and Richard, 523-4674
Irish Rose Saloon Outrigger Reef Towers, 227 Levers St. 924-7711

Jaron's Kailua 201A Hamakua Dr. Kailua. 262-6768
Jolly Roger Waikiki. 2244 Kaunoa Ave. 923-1885
Kahuku Ballroom Turtle Bay Hilton. 1757-091 Kamihwy. 293-8811
Kapoli Park Bandstand 2805 Monseratt Ave. 523-4674
La Salsa Restaurant Row, 500 Ala Moana Blvd. 536-4828
Lewers Lounge Halekulani, 2199 Kalia Rd. 923-2311
Malia's Lounge Ala Moana Hotel, 410 Adairson Dr. 955-4811
Maile Room Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211
Mai Tai Lounge Outrigger Maile, 2211 Kuhio Ave. 923-7621
Malia's Cantina 3111 Levers St. 922-7808
Miramar Lounge Miramar Hotel, 2345 Kubio Ave. 923-4528
Monterey Bay Cannery Pearbridge, 98-1005 Moanalua Rd. 487-0988
Monterey Bay Cannery Ward 1200 Ala Moana Blvd. 536-6197
Moose McGillicuddy's 310 Levers St. 923-0751
Moose McGillicuddy's 1035 University Ave. 944-5525
New Orleans Bistro 2139 Kubio Ave. 928-4444
Nicholas Nickolas Ala Moana Hotel, 410 Adairson Dr. 955-4811
Nick's Fishmarket Waialae Gateway Hotel, 2070 Kaunoa Ave. 955-6333

No Name Bar 131 Heke St. Kailua. 261-8725
Oasis Beach 2888 Waialeale Ave. 734-3772
Orson's 5 Hood St., Kailua. 262-2906
Outrigger Reef Towers 227 Levers St. 924-8884
Paradise Lounge Hilton Hawaiian Village, 2005 Kala Rd. 949-4321
Pecos River Cafe 99-0116 Kanehameha Hwy., Aiea 867-7980
Prink's Garage 955 Waimanu St. 537-1555
Proud Peacock Waimea Falls Park. 638-8531
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Reni's 98-713 Kulaolu Pl., Pearl City. 487-5625
Rose City Diner Restaurant Row, 500 Ala Moana Blvd. 524-7673
The Row Restaurant Row, 500 Ala Moana Blvd. 528-2345
Scuttlebutt's 120 Heke St., Kailua. 262-1818
Sea Life Park Halepuna Point. 923-1531
The Shore 2169 Kalia Rd. 922-6906
Silver Fox Lounge 498 N. Hotel St. 536-9215
Spindrift Kabala 4169 Waialeale Ave. 737-7944
Steamer's 66-1445 Kanehameha Hwy., Haleiwa. 637-6085
Sugar Bar 67-069 Koolanui St., Waialua. 637-6989
Tamarind Park King and Bishop 523-4674
Waikiki Broiler 200 Levers St. 923-8826
Ward Centre 1200 Ala Moana Blvd. 536-6111
Wave Waikiki 1877 Kaula Ave. 941-0424
Wilcox Park Fort Street Mall and King. 523-4674

Jon Basebase Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Spindrift Kabala*.
Kama'aina Club Hawaiian; *Beachcomber*. 11:30 a.m. - 2 p.m.
Kashmir Rock; *Fast Eddie's*.
Kevin Mau Variety; *Coconut Willie's*. 12:30 - 3:30 p.m.
Kontrast Rock; *Moose McGillicuddy's Waikiki*.
Leroy Kahaku Contemporary; *Black Orchid*. 6 - 9 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Mana'o Co. Contemporary Hawaiian; *Malia's Cantina*.
Mass Confusion Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.
Pam Gamboa Top 40; *Paradise Lounge*.
Rage 'n Rox Dance Rock; *Wave Waikiki*.
Raga & Andrea Young Jazz; *Mabina Lounge*.
Remi & Friends Variety; *Waikiki Broiler*.
Simplicity Hawaiian; *Black Orchid*.
Shirley Walker Variety; *Jolly Roger East*.
The Krush Contemporary Hawaiian; *Outrigger Reef Towers*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
True Blue Blues; *The Row*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.

8/Friday

Alisa Randolph & Musica É Rock; *Cafe Sistina*.
Almost Famous Variety; *Coconut Willie's*.
Aloha Serenaders Hawaiian; *Ward Warehouse*. Noon - 1 p.m.
Augie Rey & City Lights Dance; *Nicholas Nickolas*.
Azure McCall & Co. Jazz; *Nick's Fishmarket*.
Billy the Kid Rock; *La Salsa*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
BMW Blues; *Scuttlebutt's*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Brother Noland Contemporary Hawaiian; *Malia's Cantina*.
Carol Atkinson Jazz; *Orson's*.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Frank Leto & Pandemonium Worldbeat; *The Row*.
Jesse Vance Boden Guitar, Flute; *Proud Peacock - Waimea Falls*. 4 - 9 p.m.
Jewels of the Jungle Folk, Jazz, Blues; *Cafe Latte*.
Jimmy Borges Jazz; *Paradise Lounge*.
Jon Basebase & Vince Andrada Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Spindrift Kabala*.
Joy Woods & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Julie & Brian Huddy Acoustic; *Coconut Willie's*. 12:30 - 3:30 p.m.
Kahala Surf Serenaders Hawaiian; *Sea Life Park*.
Kashmir Rock; *Fast Eddie's*.
Kontrast Rock; *Moose McGillicuddy's Waikiki*.
Leroy Kahaku Contemporary; *Black Orchid*. 6 - 9:30 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mahi Beamer Contemporary Hawaiian;
8 May 6, 1992 Honolulu Weekly

Andrew's.
Mass Confusion Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.
Mojo Hand Blues; *Silver Fox Lounge*.
Na Mele Rasta Reggae; *Fast Eddie's*.
Nueva Vida Jazz; *Reni's*.
One People Mellow Contemporary; *Bandito's*.
Our Back Porch Folk, Open Mic; *Coffeelina*.
Pagan Babies World Dance; *Anna Bannanas*.
Raga & Andrea Young Jazz; *Mabina Lounge*.
Rage 'n Rox Dance Rock; *Wave Waikiki*.
Remi & Friends Variety; *Waikiki Broiler*.
Robie & Troy Contemporary Hawaiian; *Moose McGillicuddy's University*.
Rolando Sanchez & Salsa Hawaii Latin; *Tamarind Park*. Noon - 1 p.m.; *Ward Warehouse*. 7 - 8 p.m.
Royal Hawaiian Band Contemporary; *Iolani Palace*. 12:15 - 1:15 p.m.
Shirley Walker Variety; *Jolly Roger East*.
Simplicity Contemporary; *Black Orchid*.
Steve Frias Keyboard; *Ramsay Galleries & Cafe*. 6 - 9 p.m.
The Krush Contemporary Hawaiian; *Outrigger Reef Towers*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
White Eisenstein Classical; *Ward Centre*.

9/Saturday

Alisa Randolph & Musica É Rock; *Cafe Sistina*.
Almost Famous Variety; *Coconut Willie's*.
Augie Rey & City Lights 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; *Reni's*.
BMW Blues; *Scuttlebutt's*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Brother Noland Contemporary Hawaiian; *Malia's Cantina*.
Carol Atkinson Jazz; *Orson's*.
Cast Offs Condradance; *Honolulu Waldorf School*.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Jesse Vance Boden Guitar, Flute; *Proud Peacock - Waimea Falls*. 4 - 9 p.m.
Jimmy Borges Jazz; *Paradise Lounge*.
Jon Basebase & Vince Andrada Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Spindrift Kabala*.
Julie & Brian Huddy Acoustic; *Coconut Willie's*. 12:30 - 3:30 p.m.
Kontrast Rock; *Moose McGillicuddy's Waikiki*.
Lee Jones & Rio Country; *Pecos River Cafe*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Nueva Vida Jazz; *The Row*.
One People Mellow Contemporary; *Bandito's*.
Pagan Babies World Dance; *Anna Bannanas*.
Pico Payne & Friends Jazz; *Miramar*

Lounge

Raga & Andrea Young Jazz; *Mabina Lounge*.
Rage 'n Rox Dance Rock; *Wave Waikiki*.
Ray Raymon Band Rock; *Sugar Bar*.
Remi & Friends Variety; *Waikiki Broiler*.
Robie & Troy Contemporary Hawaiian; *Moose McGillicuddy's University*.
Shirley Walker Variety; *Jolly Roger East*.
Simplicity Contemporary; *Black Orchid*.
Steve Frias Keyboard; *Ramsay Galleries & Cafe*. 6 - 9 p.m.
The Krush Contemporary Hawaiian; *Outrigger Reef Towers*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.

10/Sunday

Augie Rey & City Lights Dance; *Nicholas Nickolas*.
Bruddah Waia Contemporary Hawaiian; *Malia's Cantina*.
Carol Atkinson Jazz; *Orson's*.
Eddy Zany Rock; *Coconut Willie's*.
Ernie Shea Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Fresh Wood Variety; *Jolly Roger East*.
Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua*. 10 a.m. - 1 p.m.
Jesse Vance Boden Guitar, Flute; *Proud Peacock - Waimea Falls*. 4 - 9 p.m.
Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
John Norris & Trad Jazz Combo Jazz; *New Orleans Bistro*.
Julie & Brian Huddy Acoustic; *Coconut Willie's*. 12:30 - 3:30 p.m.
Loward Kaapana Hawaiian; *Scuttlebutt's*. 2 - 6 p.m.
Lee Jones & Rio Country; *Pecos River Cafe*.
Lenny & the Wipers Doo-wop; *Rose City Diner*.
Mojo Hand Blues; *Anna Bannanas*.
Mondo Incognito Rock; *Moose McGillicuddy's Waikiki*.
Over the Hiii Gang Dixieland Jazz; *Fast Eddie's*. 2 - 5 p.m.
Pagan Cafe Jazz Jam; *The Factory*. 4 - 10 p.m.
Pam Gamboa Top 40; *Paradise Lounge*.
Pandanus Club Hawaiian; *Nick's Fishmarket*.
Que Martyn Trio Jazz; *Black Orchid*. 7 - 11 p.m.
Rage 'n Rox Dance Rock; *Wave Waikiki*.
Remi & Friends Variety; *Waikiki Broiler*.
Royal Hawaiian Band Contemporary; *Kapoli Park Bandstand*. 2 - 3 p.m.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
Scott Nishida Contemporary Hawaiian; *Spindrift Kabala*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Wes Hamrick Classical, Jazz; *Maile Room*.
Zig Zag Rock; *Irish Rose Saloon*.

11/Monday

Bobby Dunne Band Pop, Rock; *Coconut Willie's*. 4:40 - 8:30 p.m.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Bruddah Waia Contemporary Hawaiian; *Malia's Cantina*.
Eddy Zany Rock; *Coconut Willie's*.
Ernie Shea Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Fresh Wood Variety; *Jolly Roger East*.
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.
Lee Jones & Rio Country; *Pecos River Cafe*.
Leroy Kahaku Contemporary; *Black Orchid*.
Mondo Incognito Rock; *Moose McGillicuddy's Waikiki*.
Nalu Contemporary Hawaiian; *Moose McGillicuddy's University*.
Pam Gamboa Top 40; *Paradise Lounge*.
Pandanus Club Hawaiian; *Nick's Fishmarket*.
Raga & Derryl McKay Jazz; *New Orleans Bistro*.
Rendezvous Dance; *Nicholas Nickolas*.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
Scott Nishida Contemporary Hawaiian; *Spindrift Kabala*.

Tommy D & the D Band Rock; *Mai Tai Lounge*.
Warren Young Contemporary; *Wilcox Park*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.
Zig Zag Rock; *Irish Rose Saloon*.

12/Tuesday

Almost Famous Variety; *Coconut Willie's*.
Augie Rey & City Lights Dance; *Nicholas Nickolas*.
Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.
Ernie Shea Jazz; *Mabina Lounge*.
Fresh Wood Variety; *Jolly Roger East*.
Hawaiian Time Contemporary; *Monterey Bay Cannery Pearbridge*.
Howard & Russ Mellow Contemporary; *Bandito's*.
Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
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*.
Local Band Night Dance Rock; *Wave Waikiki*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mana'o Co. Contemporary Hawaiian; *Malia's Cantina*.
Mass Confusion Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.
Mondo Incognito Rock; *Moose McGillicuddy's Waikiki*.
Monster Guitar Jazz; *Coffee Manoa*.
Nalu Contemporary Hawaiian; *Moose McGillicuddy's University*.
Pam Gamboa Top 40; *Paradise Lounge*.
Pandanus Club Hawaiian; *Nick's Fishmarket*.
Remi & Friends Variety; *Waikiki Broiler*.
Rolando Sanchez & Salsa Hawaii Latin; *Anna Bannanas*.
The Krush Contemporary Hawaiian; *Outrigger Reef Towers*.
Victoria Stringer Acoustic; *Fast Eddie's*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.

The Giant's Baby Former HTY director Kathleen Collins returns after a nine-year absence to guest-direct this British play by Allan Ahlberg, and she skillfully mines the charming little story for comic gold. Little Alice is bored and wants a baby brother or sister to play with, but her parents are appalled at the thought of going through all of *that* again. But Alice gets her wish: One night, giant footsteps jar the family awake, and when they run to the door, they find a huge, squalling baby (played by hefty Michael Hase). The family takes the baby in, grudgingly, and tries to meet all of his demands — an exaggeration, of course, of the voraciousness of all babies' needs. They protect him from the media's exploitation and various baddies who attempt to steal him away. Finally, just when they feel like a "real family," the giant mother returns and takes her baby back, leaving "very, very, very big money" as a tip. The HTY cast adds delightful touches to their characters, especially Ned Van Zandt, James Davenport and Sherry Ray, and Joe Dodd's storybook set is the perfect backdrop. Something nagged at my friend's three year old, though. He wanted to know why the giant mother would abandon her precious darling. The cast responded with an offhand, "maybe she had something important to do," which we found refreshingly liberal, if somewhat obscure. — *Karyn Koeur*. *McCoy Pavilion*, Ala Moana Park: Saturday 5/9, 4:30 & 6:30 p.m. \$7.50. 839-9885
God See Theater Pick on Page 6
Say It Ain't So, Joe, or The Miracle of St. Fungo A new melodrama about baseball written by Nelson Shreve. *Lanikai Community Center*. 5/8 - 10 & 15 - 17, 8 p.m. \$5. 262-8219
Street Dancing Learn how they do it in Detroit in this lecture-demonstration and performance by street dancer Darryl Thomas. *Waikiki-Kapahulu Library*. Wednesday, 5/6, 2:30 p.m. Free. 732-2777
Sweeney Todd With music and lyrics by Stephen Sondheim. The show was a long-running hit in New York, in spite of its appalling subject: A murderous barber returns to London after years in prison to get revenge on the judge who nailed him. The twist is that the judge is just as malignant as Sweeney. So who's society's real sicko? The show's answer is everyone — but MVT's production lacks the high-gloss style with which the original production seduced the audience into seeing this. The company's reverence for Broadway winners backfires in this production, which tries to mount an operatic horror show in a cozy little playhouse. It didn't hit me until I was actually sitting in MVT's boxy little theater, with the depressing gray set looming above me: Sweeney Todd was going to be right in my face. But the attempt is made ludicrous by the fact that few of the actors play to the audience, focusing instead on the hole in the ozone layer. They also fail to miniaturize their behavior to a scale the audience can appreciate. The show thus becomes an unintentionally cinematic experience — you catch a close-up, here an odd angle there. If you're lucky enough to sit stage-right, you'll see most of the action, but if you're sitting stage-left, you'll mostly see the actor's backs. Stage-left spec-


Theater and Dance

An Evening in Malaysia Dances With Dishes, or, have your culture and eat it, too. This fundraiser for the association of East-West Center alumni features a performance of ethnic dances by a troupe from the University of Malaysia: a buffet of satay, curry and other Malaysian goodies; and a silent auction of arts and crafts. Saturday 5/9, 6:30 p.m., *Imin Center-Jefferson Hall*, East-West Center, UH Manoa campus. \$30. 944-7201

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CALENDAR

LIFE IN HELL

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GROENING

BINKY'S GUIDE TO LOVE
WATCH FOR FALLING BOULDERS

CHAPTER XV:
QUESTIONS FOR THE SINGLE MAN

LOVE SECRET #18 EVEN THE UNHEALTHIEST RELATIONSHIP CAN BE SALVAGED IF THE PARTNERS HAVE A STRONG, UNDENIABLE SEXUAL CHEMISTRY

tators also sit right next to the orchestra, whose music then overpowers the performers (their voices aren't all that strong to begin with). Mark Haworth plays Sweeney humorously, with eyes glazed over as "madness;" he doesn't even bother with a British accent. Andee Gibbs as Mrs. Lovett anchors the show, fully bringing out the play's dark comedy as well as its underlying anxiety. For me, though, the musical had a numbing effect: it's such a bloodbath that you don't really come away with anything at the end. — *K.K. Manoa Valley Theatre*, 2833 E. Manoa Rd.; Wednesdays - Saturdays, 8 p.m.; Sundays, 4 p.m. through 5/31. \$24. 988-6131

The Wizard of Oz Follow the yellow brick road over the Pali rainbow to see the latest revival of this musical that just won't melt away, featuring the amateur community group, the Christ Church Players. *Christ Church*, 1300 Kailua Rd.: 5/8, 9, 15 & 16, 7:30 p.m. \$10. 262-6911

Art

Continuing

African Textiles 25 pieces representing a variety of regions from the Academy's collection. Through 5/31. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Aloha Ho'omaluhia See *Art Pick on Page 6*

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

Avagadro's Balls 3-D mixed media works by Ron Kent. Through 5/29. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Bernard Moriat Watercolors. Through 6/20. *Bakkeus Gallery*, 928 Nuuanu Ave. 528-4677

Clay Creations Clay pottery by Leslie Henker Tomomatsu. Through 5/31. *Arts of Paradise*, International Marketplace. 924-2787

College Art The annual exhibition of Oahu's best university and college students' art works. Through 5/14. *Amfac Plaza Exhibition Room*, 700 Bishop St. 956-5258

Color Prints Works by nine artists. Through 5/24. *Honolulu Printmaking Workshop*, 826-A Dillingham Blvd. 848-0402

Exotic Hawaiian Originals Handcolored black and white floral photographic images by Anna. Through 5/31. *A Little Bit of Saigon*, 1160 Maunakea St. 528-3663

Graphic Art of Marion Kom This Czechoslovakian-born artist earned high honors from the Japanese artists' association for her work bridging the gap between Western and Japanese approaches to art. Her techniques include woodblock printing, viscosity printing and photo etching. Through 5/10. *Honolulu Academy of Arts*, 900 S. Beretania St. 532-8712

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

Hawaii Loa College Student Art Show Exhibited works by Hawaii Loa students will include photography, drawings, paintings, sculpture and multi-media items. *The Gallery at Hawaii Loa*, 45-045 Kam Hwy. 233-3174

Hula Aloha "Leis galore," says the press release about Franklin Duke's exhibit, which includes male and female terra cotta figures as well as acrylics of dancers. Through 5/22. *Keiko Hatano Gallery*, 903 Waimanu St. 536-4899

Japanese Mingoi Ceramics & Paintings An exhibition with 85 examples of Japanese folk crafts from the collection of Dr. & Mrs. Robert Browne. Through 5/31. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Loti & Victor Smorgon Collection Contemporary Australian art. 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

Multi-Cultural Exhibition An exhibit in celebration of America's quintecentenary anniversary. Through 5/23. *The Gallery on the Pali*, 2500 Pali Hwy. 373-3263

Na Wai O Hawaii Oil paintings by Louisa Cooper. Through 6/21. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

Scratch on the Surface Two dozen original paintings and multi-media works by Milan

Heger. Through 6/16. *Paul Brown Gallery*, 1347 Kapiolani Blvd. 947-3971

Surrealist Images Mixed-media works by Jan Hathaway. Through 5/29. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Thrift Store Paintings Over 100 orphaned works retrieved from thrift stores, swap meets and "other repositories of the residue of popular culture." Through 5/20. *The Honolulu Advertiser Gallery*, 605 Kapiolani Blvd. 526-1322

Under One Roof Work from six photographers: Kino Cashman, Gaye Chan, Megan McConnell, Marty Nikou, Kathleen Snellback and Tami Wada. *Queen Emma Gallery*, 1301 Punchbowl St. 547-4397

Undergraduate Exhibition A multi-media exhibit of selected works by students in the UH Manoa's art department. Through 5/29. *The UH Art Gallery*, Art Building, UH Manoa. 956-6888

World War Tree: Artists Fighting to Save the Earth The show examines the worldwide reaction to the exploitation and destruction of the planet and its inhabitants. Through 5/15. *Campus Center Gallery*, UH Manoa campus. 942-5434

Who'd A Thought It: Improvisation in African-American Quiltmaking See article on Page 11.

Windows of the World Photographs by Dennis Hanschew. Through 5/14. *Hot Java*, 1984 Kalakaua Ave. 949-9211

Young Artists of Pakistan Prints by Asma Mahmud. Through 5/22. *John A. Burns Hall*, East-West Center, 1777 East-West Rd. 944-7666

Learning

Bereavement Support Group Emotional support and facilitation of the grief process. *The Queen's Medical Center*, 1301 Punchbowl St.: Mondays 3 - 4:30 p.m.; Thursdays 5:30 - 7 p.m. Free. 547-4823

Ethnic Diversity Institutional racism and what can be done about it is the topic of this volunteer recruitment meeting for Honolulu's Gay and Lesbian Community Center. Volunteers are needed to answer phones, serve on the speaker's bureau, help with the newsletter, etc. Following the lecture, there'll be "high-calorie" desserts. *Gay and Lesbian Community Center*, 1820 University Ave.: Thur. 5/7, 6:30 - 9 p.m. Free. 951-7000

Haunting the Halls of Power A "Washington Preservation Update" from historic-conservation expert Nellie Longworth covering recent developments in D.C., where the largest current preservation effort is by politicians scrambling to save their hides. *Old Archives Building*, Iolani Palace. Wed. 5/6, noon - 1 p.m. Free. 956-8570

Hawaiian Quilting Don't expect to learn to "hit" or "whoop down" your quilts (see African-American quilting article on Page 11), but you will be introduced to a unique island craft with a rich history. Poakalani Serrao instructs. *Mission Houses Museum*, 553 S. King St.: Saturdays, 9:30 a.m. - noon. \$5. 531-0481

Jewelry Making Jeweler Linette Arakawa teaches beginners how to tie and braid to make a set of pierced earrings and a necklace incorporating reproductions of antique Chinese coins. *Japanese Chamber of Commerce*, 2454 S. Beretania St.: Sat. 5/9, 9 a.m. - noon. \$49 plus \$12 materials fee. 735-4906

Nalani Eha Nalani Olds expounds on the music and dancing created by the Kalakaua ali'i and passed down to the entertainers of today. *Kaumakapili Church*, 766 N. King St.: Thur. 5/7, 7 p.m. Free. 842-8279

Peace Education Workshop A seminar for teachers interested in the Peace Education curriculum recently developed in Waianae. Through this program, students are shown that everything on earth is inter-connected and that they, through their own behavior, can make the world a better place — starting with family, friends, the community and themselves. Participants will see the 1991 video *Teaching Peace* and receive a copy of the Waianae Project Book on how to set up a Peace Education program. *Leeward Community College*, 96-045 Ala Ike Rd., Pearl City: Sat. 5/9, 9 a.m. - noon. \$15. 455-0477

Sign Language Isn't Just for Deaf People The ins, outs, ups, downs, clasps and points of American sign language with KCC American Sign Program director Jan Fried. *KCC Chapel*, Diamond Head campus. Thur. 5/7, 7 - 8 p.m. 734-9211

TIDES - May 6 to May 12



Kids

Art and Life in Colonial America A hands-on tour through life as it was lived in America 200 years ago. See miniature replicas of Paul Revere's home in Boston and the ship *Bon Homme Richard*, which was commanded by John Paul Jones in the Revolutionary War. Sorry, Washington's teeth, Jefferson's hemp plants and Franklin's kite are not included. Recommended for children ages 6 - 10. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sat. 5/9, 10 a.m. Free. 537-3000

Fishy Facts Learn about fishes through games, stories and crafts. *Sea Life Park*, Makapuu Pt.: Sat. 5/9, 9 - 11 a.m. \$15 (for one child and one adult). 259-6476

Ice Capades Old figure skaters never die, they just join this, the Big Cheese of skating extravaganzas. *Blaisdell Arena*, 777 Ward Ave.: Wed. 5/6 - Fri. 5/8, 7:30 p.m.; Sat. 5/9, 2, 4 & 8 p.m. & Sun. 5/10, 2 & 6 p.m. \$9.50 - \$16.50. 521-2911

Mother's Day Hike An opportunity for the keiki and parents to spend the day sifting through the dirt, looking for animal moms and their offspring. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun. 5/10, 1:30 - 3:30 p.m. \$3. 955-0100

Sea Jelly Overnight Spend the night at the Waikiki Aquarium and play games, go on an after-hours tour, hear a bedtime story and take a morning stroll on the beach. Minimum age 8 years. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Fri. 5/8 to Sat. 5/9, 7 p.m. - 9 a.m. \$14. 923-9741

Story Time Tales of animals, dragons, fairies and faraway places in the Contemporary Museum's courtyard. *The Contemporary*

Museum, 2411 Makiki Heights Dr.: Sat. 5/9, 10:30 a.m. Free. 526-1322

Whatever's

Annual Plant and Craft Sale Lyon Arboretum's yearly do. *McKinley High School Cafeteria*, 1039 S. King St.: Sat. 5/9, 9 a.m. - 2 p.m. Free. 988-7378

Carole Kai International Bed Race. Some folks act like most everything you do in bed is a race, but this is different. Yes indeed, beds from around the world come to compete in this prestigious event, in which the beds attach themselves to humans (awake, for a change) and roll them down a Kapiolani Park course. *Parade*: down Kalakaua Ave., 9:30 a.m.; *Bed Race*: Kapiolani Park, 3:30 p.m. Free. 735-6092

Chronic Fatigue Syndrome Support Group Drag yourself out of bed and down to the hospital. *Conference Room*, Honolulu Kaiser, 1010 Pensacola St.: Mon. 5/11, 6 p.m. Free. 735-2145

Hamil-Time Dance A benefit by the Associated Students of the University of Hawaii to raise money for UHM's Hamilton Library, Hawaii Meals on Wheels and Upward Bound. We're sure since this is a student-sponsored fundraiser, the pun in the title is based on Alexander Hamilton, the country's first Secretary of the Treasury, and not on the MTV star. *Rumors*, Ala Moana Hotel, 410 Atkinson Dr.: Thur. 5/7, 9 p.m. \$8. 956-4834

Kai Honua A guided nature walk through the historical and botanical splendor of Waimea Falls Park. *Waimea Falls Park*: Sat. 5/9, 8 a.m. - 10:30 a.m. \$3. 638-8511

Likeke A 4-mile hike on the Windward side

beneath hau and other huge trees. Lunch by the waterfall under the Pali. Led by Miles and Maureen Brubacher of the Hawaiian Trail and Mountain Club: Miles describes the course as "rugged." Leaves from *Iolani Palace* (mauka side). Sat. 5/9, 9 a.m. \$1. 261-7814

National Writers Club Meeting A meeting of the Honolulu chapter. Judith Saranchock will read two original stories. *Manoa Public Library*, 2716 Woodlawn Dr.: Thur. 5/7, 7:30 p.m. Free. 536-7901

Uzbek Cuisine What, you've never experienced the joy of eating uchuchuk, shurpa or domlama? Here's your chance to try... free — and learn how to recreate them in your very own home. Pre-registration is required. *Obia Building*, Room 118, KCC Diamond Head campus. Thur. 5/14, 6 - 9 p.m. \$20. 734-9211

Wa'ahila Ridge Hike A moderate 5-mile hike led by Lorin Gill. The emphasis here is on native plants and the impact of alien species upon them. Call the Hawaii Nature Center for time and place. \$3. 955-0100

Women's Night Literary Reading An evening of poetry and fiction by Puanani Burgess, Rebecca Lee and Judy Matsuda. *UHM Women's Center*, 1820 University Ave.: Fri. 5/8, 7:30 p.m. Free 942-7762

The Wonder of Plain Weave Show and tell with master weaver Barbara Smith Eychaner at the Hawaii Handweavers' general meeting. *Community Room*, Honolulu Academy of Arts at Linekona, 111 Victoria St.: Fri. 5/8, 10 a.m. Free. 537-3000

Collision Course

Continued from Page 5

remaining unaltered portion of a huge dune extending along the northern coast of Maui. At the time of the LUC hearing, an archaeological survey required by the state Department of Land and Natural Resources had found 88 sites in the dune and adjacent shore plain; of these only eight were scheduled to be preserved. (Sokan had redesigned its course several times — moving tees, fairways and cart paths — to accommodate concerns of the community and reviewing agencies.) Opponents of the golf course argued that insufficient archaeological testing had been undertaken to determine the full extent of the Hawaiian artifacts and burials hidden in the area. They argued that Sokan's offer to change the 22 acres of the upper dune from urban to conservation wasn't enough. Protecting "only the mauka slope and the makai crest is insufficient to protect the integrity of the dunes," said Dana Naone Hall, a member of the Maui/Lanai Burial Council. Later, she elaborated: "I cannot see a sacred site like Kalaekaho'omano heiau becoming the bookends for a golf course. This is highly sacrilegious and so inappropriate. I doubt that a proposal to surround a major burial site in Japan with a golf course would be met with approval."

Back in April '89, Sonny Lincoln had argued that the golf course could have a detrimental effect on Waihe'e's undependable water supply. Already

the water situation for the neighborhood was "in bad shape," Lincoln said. He wanted to know what the impact of the increased demand — an average of 1 million gallons per day — would be. "Right in our own backyard we have plenty of water, and the county can't even supply it," Lincoln said.

Maui county water supply director Vince Bagoyo had gone on record with his statement that new golf courses should rank low on the priority list for access to county water, to which Sokan's Iwamoto replied, "We never intended to irrigate our golf course with potable water... to tap into that (Waihe'e) aquifer" (the main supplier of Wailuku and Kahului). Iwamoto said Sokan had already made arrangements to buy water from Wailuku Agribusiness. But a critical question remained, and remains today: What source will Wailuku Ag. tap into in order to supply Sokan? And if — as is almost certain — Wailuku Ag. sells Sokan water from its lands, how will the diversion affect the taro farmers, who currently depend of the flow of the Waihe'e stream?

Another fear expressed at the hearing centered on future development. C. Brewer maintains thousands of acres of open, flat land that can be sold at any moment, and the company also has a joint interest with Sokan in a 33-acre parcel in Waihe'e — would that be turned into luxury housing?

The developer's environmental

assessment report states that no one who uses the shoreline will lose access: "Currently, a few people are often present on the Sokan property in order to go fishing. Their use of the shore areas will not be affected by the project. Access to the Round Table area will continue to be permitted by the owners. (Road access might have to be blocked for safety reasons during the course of construction.)" According to Sokan's own estimates, construction of the course, new access road, facilities and grounds will take one to two years. Is it possible that, for this duration of time, the community will be locked out of its favorite place to hang out, fish, swim, walk, gather limu or just sit and reflect? More critically, will the residents of Waihe'e be able to regain a free, close relationship with the area bordering the golf course once it's completed?

Despite the numerous community concerns voiced, in November of 1990, Sokan received state Land Use Commission approval to reclassify 98 acres from agricultural to urban. Twenty-six acres of the sand dunes were reclassified from urban to conservation.

The LUC imposed 29 conditions, including: no hotel, condominium or residential uses on the land; a conservation easement on the undeveloped portion of the dune; avoidance of the wetlands area; no construction above the 40-foot elevation contour line, with a few exceptions;

community benefit assessments to the Waihe'e Community Foundation, which included land for park uses and a new access road; \$2 million for management, restoration and education purposes to maintain the archaeological sites; a percentage of affordable golf tee times for Maui residents; infrastructure costs connected with sewage, road, preservation and data recovery for certain sites; and more archaeological work to determine the extent of the burials and subsurface features.

Every day, Hall and Leslie Kuloloio of the Maui/Lanai Burial Council visit the dune to observe the progress of subsurface testing, though they are only allowed to watch what is being excavated between 10 and 11 a.m. per day.

Hall and Kuloloio report that the Paul H. Rosendahl, PhD. Inc. field research team, hired by Sokan to excavate the area, has expanded to 36 people. The pace has also stepped up, and the staff is instructed not to talk, except in specific reference to bones. Since the Easter weekend, the field researchers have been out digging, probing and sifting six to seven days a week.

Sokan has not been able yet to break ground for its course. The project will next go before the Maui County Planning Commission as part of the first round of county approvals being sought by the developer — perhaps as early as mid-May. Then

the entire County Council will vote. Even if the Council gives a green light, Sokan still needs a permit to build in a sensitive Special Management Area.

Both sides are gearing up for those battles. Bond is moving to Maui this month. Lai was re-elected president of the WCA at a hastily convened and poorly attended WCA meeting this January.

The Maui/Lanai Burial Council has taken an unequivocal stand that the entire dune must be protected from golf course development. It has been supported in that stance by the Maui County Cultural Resources Commission, which has recognized the significance of the dune. Barely one year old, the commission was created to advise the Maui County Planning Department, and help the group make more enlightened decisions about historic preservation.

The burial council is also directly involved in the Special Management Area permit review process. But the council's scope of vision and authority are yet to be defined — perhaps the dunes at Sokan will prove an acid test.

"What happens at Waihe'e will be an important indication of how we choose to shape Hawaii's future," Hall said last month, "and a test of our ability to protect, maintain and continue what is uniquely Hawaiian about ourselves and the place where we live."

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Long-time employees Quong Jung Tom and Alice Nouchi (both 20+ years) continue the tradition that made the Coral Reef Restaurant so popular.

Mr. Tom has been cooking for 36 years since he arrived from China. He created many of the dishes of the Coral Reef as well as that of the Chinese Chuckwagon. Mongolian Beef and Bell Pepper Chicken are always in demand, not to mention the Oxtail Soup, Beef Asparagus, Stuffed Eggplant and Oyster and Shrimp Rolls.

Today, at the Chinese Chuckwagon, she says Emmy Tominbang and Mary Zankis come in for the Chili Eggplant because it's not overly spicy. Howard Dashevsky is also a regular patron. Alice recommends the Chili Green Beans and the Mapo Tofu. Delicious!



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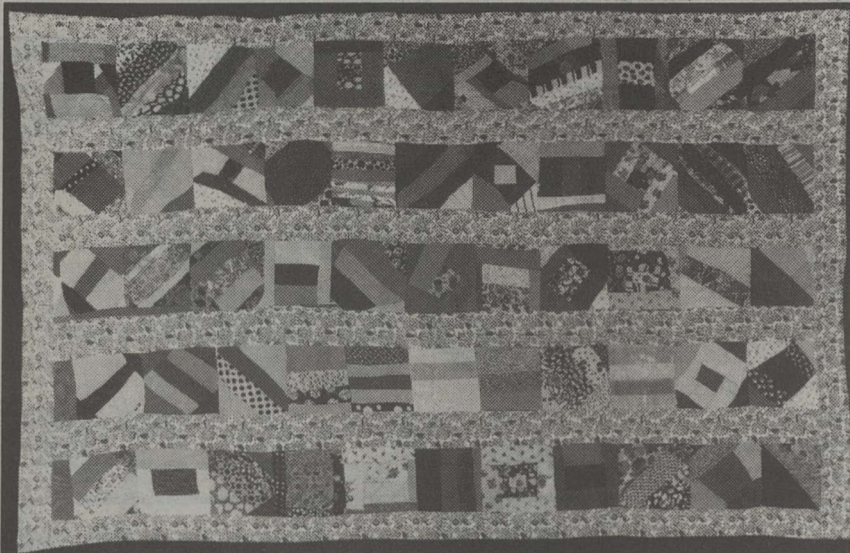


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Quilting got Soul

PHOTO: HONOLULU ACADEMY OF ARTS



"Whooping it down": improvisational quilts like this 1930s example take off where traditional patterns end.

At first glance, the walls of *Who'd A Thought It...*, the Honolulu Academy of Arts' exhibit of African-American quilting of the last 50 years, seem to be lined with a collection of "crazy quilts": Borders are uneven, squares are different sizes and the stitching is frequently irregular, with occasionally mismatched thread.

Now is the moment for the viewer to stop and glance through the beautifully presented catalog and read the explanatory paragraph posted on the gallery walls. Because in African-American quilting, the aesthetic of improvisation takes precedence: Irregular patterns are not seen as "mistakes," as they would be in the standard American or Hawaiian traditions, where each quilt is laid out according to a set design. Hence the exhibit's subtitle: *Improvisation in African-American Quilting*.

To understand and appreciate this show, you must drop all ideas of what a quilt should be. In these 28 examples from the collection of Eli Leon, whose passion for the form has made him the world's largest collector of African-American quilts, traditional design is seen as an invitation to variation and visual elaboration — much as a jazz musician might improvise chords and flourishes around a Broadway show tune. Even the language of the quilters borrows from the world of jazz. To "hit" a quilt, for example, means that the quilter is adding a clashing color deliberately. If she's "whooping it down," she's pulling together two contrasting colors. As the catalog puts it, the quilters have a "friendly attitude to fortuitous change."

The result is an art form of astonishing freshness, a form virtually untouched by commercial interests. A perusal of the photo and small biodata sheets accompanying each of the quilts shows that most of the artists, many of whom are now old, come from the poorest of backgrounds and have raised large families, working hard, long hours and devoting what spare time they had to their quilts. Many of them, with the notorious generosity of those who have little, gave their treasures to family and friends as gifts.

Many of the pieces build on an intriguing amalgam of traditional star, basket, wedding-ring and cross patterns. These motifs are liberally peppered with additions and subtractions, expansions and contractions — almost any innovation that captures the artist's fancy.

African-American quilters sew with jazz-like improvisation.

By
Nikki Ty-Tomkins

The contrast between rigidly controlled traditional quilts and these improvised pieces is highlighted by two examples of the wedding-ring pattern hung near each other. The more staid traditional quilt, with its finely stitched interlocking rings, is elegantly re-created by master quilter Willia Etta Graham. The African-American adaptation by Emma Hall vibrates with life and color; her wonderfully chosen striped pieces intrude on the wedding-ring shapes to produce an entirely new pattern.

Some of the quilters adhere more closely to traditional patterns. Arbie Williams perhaps embraces the traditional the most, though even she steps out: In *Medallion*, her startling palette of red and turquoise offsets the more formal rectangular shapes to produce a brilliant, almost tribal banner. Minnie Nobles offers the attractive *Log Cabin*, a variation on the traditional log-cabin design, rendered in checkered dishcloth over a navy blue background. The quilt has been "hit" with two tiny patches that rivet the eye... perhaps an echo of the African weaver's tradition that a small error should be made in an otherwise flawless pattern to keep its perfection from tempting the "evil eye."

Who'd A Thought It...
Honolulu Academy of Arts,
900 S. Beretania St.
Through 5/31
532-8701

Others among the artists abandon the vestiges of traditional patterns and embark on truly innovative paths. Among them is the sole male contributor, Charles Cater, whose *Triangle Strip*, with its homogeneous grey checks and black taffeta, could almost be a quilted contemporary abstract canvas. The inventiveness of Francis Shepherd's *Who'd A Thought It*, which gave the exhibition its title, is dazzling. Created by the artist when she was in her late

90s, the piece veers from quilt to mandala, with its deliberately rounded corners and concentric circles of dark, vibrant prints held at their hub by a striking "X."

In contrast to the usual image of a quilt as a patchwork of sewing scraps and salvageable bits of cast-off clothing, many of the quilters in the exhibit appear to have utilized virgin fabric. The exceptionally cohesive color schemes of such pieces as Florine Taylor's *Four Corner Block*, rendered in subtle variations of blue and ochre, mute and temper the wild irregularity of the fabric blocks. *Compound Strip*, by Cora Lee Hall Brown, consists of pieces of red-, white- and blue-striped cloth assembled randomly at right angles and wonderfully "whooped down" with improbable, pastel-striped contrasts. Wanda Jones offers *Road to Nowhere*, a rich tapestry of sloping rectangles, its lush earth tones enhanced by velvety textured cloth.

Rosie Lee Tompkins contributes some of the most spectacular quilts in the exhibit. Like many of the other artists in the show, Tompkins designed, or "pieced" her quilts, while the actual stitching was done by quilter Graham. Tompkins revels in textures. In *Checkerboard Variations*, an avalanche of gold, orange and purple squares of polyester knit, twill and broadcloth cascades across the quilt. *String* features long, irregular strips of velvet careening at crazy angles down the length of the piece.

Graham's *Tents of Armageddon Four Patch* provides a fitting finale for the show. A fusion of traditional patching and contemporary materials, it explodes in glittering shards of brocade, gold lamé and iridescent silk. The limitations of the traditional quilt have been stretched and expanded to produce a magical mutant — almost a new art form.

In the exhibit's catalog is a reminder given to quilter Wanda Jones by her mother many years ago: "It's nothing about making it a little different. It's still the same pattern. You jus' added somethin' of you own to it." A generation of African-American quilters have been addin' their own for over 50 years. Once you have walked through the *Who'd A Thought It...* display, an ordinary quilt may never look the same — you may find yourself wishing the artist had hit it with a dash of color, whooped it down or roughed up its edges a little in the bargain. ■



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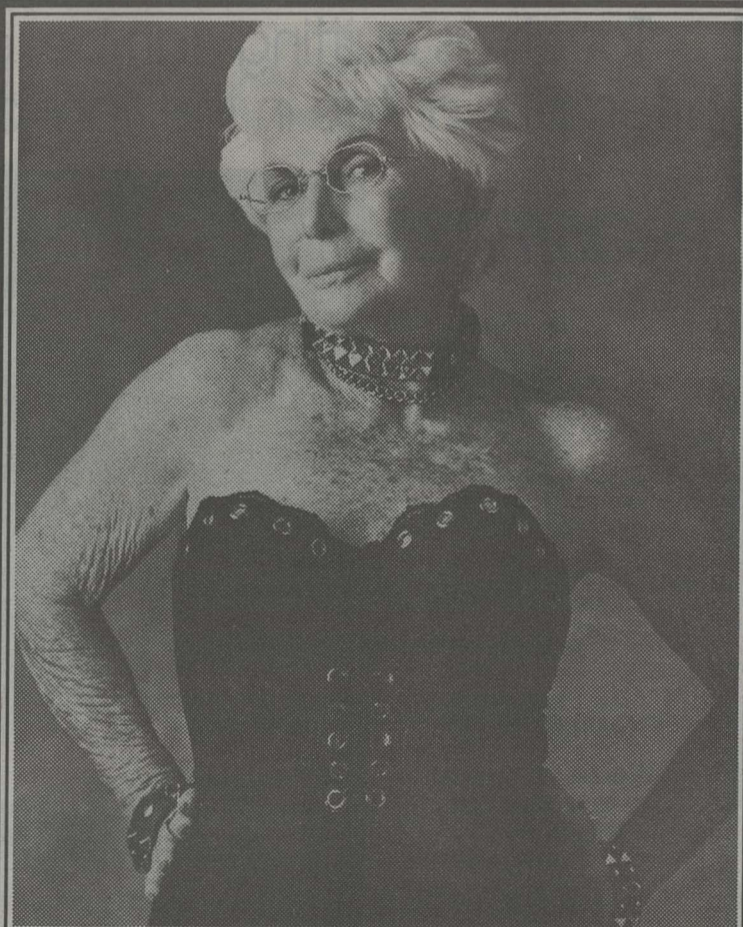
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Kicking the Butts

Continued from Page 3



gum is *not* ordinary chewing gum; if you chew a piece until the nicotine is gone, you may wish you hadn't — or you may not like the flavor, or you may have tooth or periodontal problems that prevent you from chewing gum all day. Ergo, the patch.

The nicotine patch, approved for sale in the USA in 1991, works by diffusion or "passive flow" from areas of higher to lower concentration. The patch resembles a small adhesive bandage; it releases just enough of the drug through the skin and into the bloodstream — at a steady rate for 24 hours — to prevent withdrawal symptoms. After a few weeks, which ought to be enough time to wean you off the behaviors, you begin to use progressively smaller patches for a few weeks in order to kick the nicotine habit entirely. In all, the process takes about 10 weeks.

(A caution: less than 30 percent of the total drug in each patch enters the

skin, and even a spent patch contains enough nicotine to constitute a hazard for children or pets. They require careful disposal.)

There is evidence that the patch is more successful than other methods only when used in conjunction with a behavior-modification program. Each of the present three brands — Habitrol, Nicoderm and Prostep — provides a "support kit" for smokers, distributed through physicians. One of them even offers a toll-free support hotline. The Habitrol kit contains pamphlets for the smoker and his "significant other," a relaxation/motivation audiocassette and a contract for the smoker and physician to sign. This "program in a box" concept, which may be the marketing breakthrough of the decade, appeals especially to smokers who would rather die young than face another 12-step group.

A month's supply of patches will cost you about the same as smoking one and a half packs of cigarettes per

day — about \$115 for the first month. (The gum costs less, roughly the same as a pack per day.)

The extent of the damage to your lungs from smoking is proportional to how many cigarettes you smoke over a lifetime. Physicians measure smoking in "pack years," based on the average number of packs per day consumed over several years. (One pack per day for one year, or one pack year, is the same as half a pack per day for two years — about 7,300 cigarettes.) Up 'til about 20 pack years, the body's self-healing powers can reverse any damage to the lungs. More than that and you have done irreversible harm. Fortunately, like all body organs, the lungs have reserve capacity — if you quit now, and if you've smoked for fewer than (again, on average) 40 pack years, you'll probably still be able to breathe well enough to get through a normal life span.

Source: L.A. Weekly

RAINBOW PEACE FUND

Supreme Court

Justice Clarence Thomas is fulfilling his right wing mission—e.g., his first dissenting opinion regarding the beating of a black prisoner by Louisiana guards. Thomas wrote against awarding damages, called the injuries (swollen face, loosened teeth, bruised eyes, chest & stomach) "minor."

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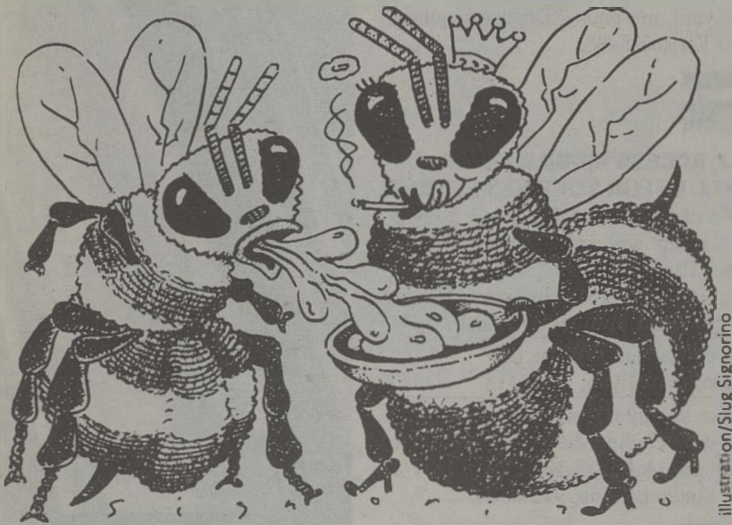
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The Straight Dope



Illustration/Slug Signorino

Is it true honey is really... bee vomit? -Lisa, Chicago

Well... yeah. This isn't something the Honey Marketing Association is going to make the centerpiece of its next ad campaign, but the fact is that honey is made from nectar the worker bees regurgitate, which of course is a polite word for vomit. Be grateful nobody told the songwriters. It's hard to wax lyrical about a Taste of Bee Barf.

The bees collect the nectar from flowers and store it in their "honey stomachs," separate from their true stomachs. On their way back to the hive they secrete enzymes into it that begin converting the stuff into honey. Once in the hive they puke up the nectar and either turn it over to other workers for further processing or dump it directly into the honeycomb. The bees then beat their tiny wings to fan air through the hive to evaporate excess water from the honey. Last they cover the honeycomb cell with wax, figuring hey, we worked like dogs, but at least now we'll be able to get a snack whenever we want. Suckers. The humans steal the honey, pack it in bottles and there you go — direct from the bees' guts to yours.

I know what you're thinking. You're thinking, gosh, Unca Cecil, what other fun facts do you know about bees? Well, in my opinion, you can never know too much about an insect's sex life. Did you know that in proportion to its body size, the genitalia of a drone bee are among the largest of any animal on earth? Mention this to the girls over bridge and you'll definitely get the conversation off Tupperware.

The size of its equipment is thought to be directly related to the drone's postcoital fate, namely death. My bee book notes, "[The genitals] are contained in the abdomen and presumably getting them out of the abdomen for the purpose of mating places such a strain on [the bee] that it dies in the process." As I understand it, the proximate cause of the drones demise is that its privates are (urk) ripped off during the act. One more reason for caution, boys, when

we are fumbling in the dark.

One last thing. Despite its status as bee stud, the drone is not itself produced as a result of sex. On the contrary, it develops from an unfertilized egg. (Fertilized eggs become either workers or queens.) My bee book drolly comments, "Thus the queen bee is capable of parthenogenesis and drone bees have no father, only a grandfather." You think your family is dysfunctional — be glad you're not a bee.

Have heard that McDonald's milk shakes contain seaweed. Can this be true? -I.M., Arlington Heights

Absolutely. But the real shocker is that every McDonald's hamburger contains chopped-up pieces of — brace yourself — dead cow. So let's not get hung up on a little seaweed.

McDonald's milk shakes, along with a great many other products, contain a seaweed extract called carrageenan, which is used as a thickener and emulsifier (it keeps the butterfat in the shake from separating out). Carrageenan comes from Irish moss, a red, bushy seaweed that grows on coastal rocks near, among other places, Carrageen, Ireland, whence the name. (You can also find it in Maine, the Canadian maritimes and various European localities.) You either collect the stuff on the beach by hand or use a special long-handled rake. Carrageenan is extracted from the moss with hot water and used in milk-based products, soft drinks (for "body"), gelatin (it's the part that jells), etc. Not all that carcinogenic and what the hell, centuries ago they used it to treat ulcers. So hold your nose and swig away.

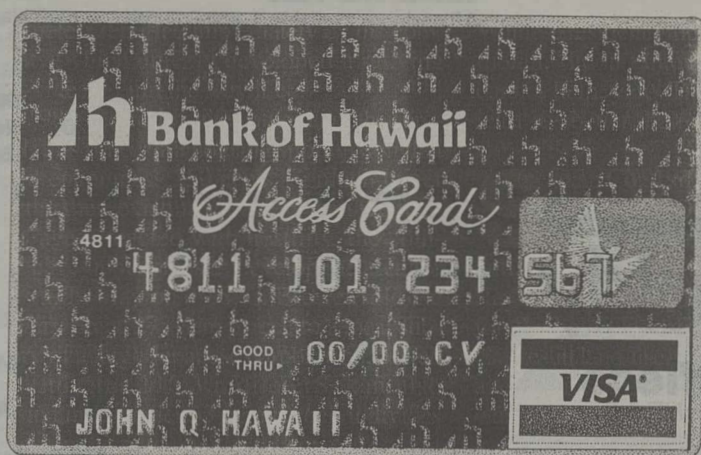
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HOW TO PLACE AN AD

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

HOW TO RESPOND TO AN AD

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

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W - White	HWP - Height/Weight Proportionate
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personals

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I'm a happy, healthy, honest SWM, 35, NS, seeking a loving long-term friendship with one warm, intelligent, sensitive woman. Ken, P. O. Box 240642, Honolulu 96824.

Mistress wanted; WNSM seeks daring, adventurous, sophisticated, FNSHWP for same time, next week relationship. If you're looking for a straight, considerate admirer for an orgasmic adventure of a lifetime, send a photo and contact information. Reply to HW Box 98. Sensitive, intelligent, attractive 29 SW Martian still desperately seeking Venusian. Battery running low, this may be my last transmission. Please acknowledge, over. Bruce, HW Box 99.

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OTHER PERSONALS

April 18, Sat. eve, we met at FUSION. We were both Asians. You sat next to me watching the show. I was with 3 friends. You were alone & smoking a lot. We both drank beer. I was reading a magazine. We exchanged one or two sentences. I can't stop thinking of you. Pls. contact me. HW Box 100.

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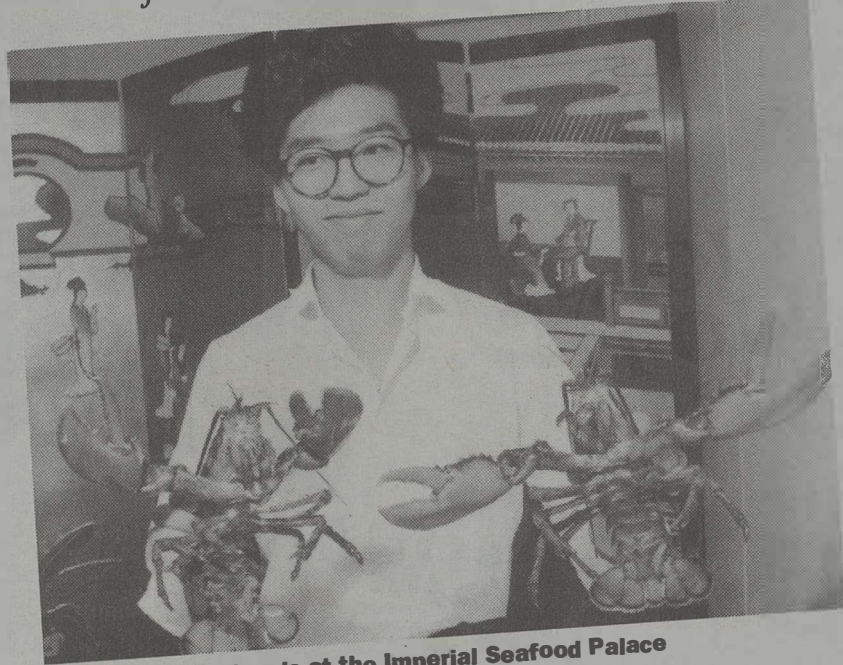
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Formica Tables

Soothe those election year nerves with a mellow meal at the Imperial Seafood Palace

PHOTO: JAMIE WELLNER

Putting it Mildly



Edward Lobsterhands at the Imperial Seafood Palace

don't have to tell you that an election year can be hell on your system. A multitude of questions, a scarcity of answers: Who has integrity, or, put another way, who has the least lack of integrity? Who's a liar? Why can't George Bush speak in complete sentences, and how did his wife get on the one-dollar bill? Who is H. Ross Perot, and are those his real ears? And what to make of the weekly rumors about Bill Clinton? What if, during his Oxford days, he really did smoke pot and roller-skate naked, wearing a Parliamentary wig and crooning the theme from *To Sir, with Love*? Decisions, decisions. What you need is a hot meal and some time to think. If you've got the time (and the money), I know the place: Imperial Seafood Palace in Moiliili.

Tucked rather inconspicuously behind Rainbow Books, Imperial Seafood is unusually open and bright for a Chinese restaurant, though there is plenty in the way of obligatory dragons and red tablecloths. A sizeable portion of the back wall consists of tanks containing lobsters, crabs and prawns, all tangled and groping like some crustacean scene from the days of yore at Hef's mansion.

While you peruse the lengthy menu (upwards of 200 items), a pot of tea will be delivered to your table. This is not the nondescript brew you may be used to, but good green tea with an earthy bite that turns bitter with time, so drink up. As you sip and ponder, notice please the background music, which consists of traditional Chinese tunes intermingled with Muzak-ed Traveling Wilburys and Stevie Wonder, as well as an occasional shot of the *Star Trek* theme. After you, Mr. Sulu.

You might well want to start things off with an appetizer or soup, and there is plenty to choose from. The appetizers run from the omnipresent egg rolls and fried gau gee (not at all greasy) to shrimp and fruit salad, marinated cold jellyfish and the ultimate palate-teaser, cold sliced boneless pig's feet. If by some fluke you too are not much of a foot-gnosher, try the deep-fried stuffed tofu (\$5.95), which consists of large hunks of bean curd stuffed with shrimp, crispy and deep golden on the outside, silky on the inside. It's quite a bit of food, so think about sharing.

Most of the dishes at Imperial

March Egerton

Seafood are Cantonese, the mildest of Chinese cuisines. Freshness is never a concern here, but spiciness — or rather the lack of it — is. If, as I do, you happen to like things a little zip-pier, stick to the dishes with a star beside them. They are where Imperial shines, and this is also an effective way of whittling the menu down to more manageable dimensions.

The only spicy soup of the bunch is hot and sour (\$4.95), and it's the one to get. In contrast to the house specialty soup, which is loaded with goodness (chicken, shrimp, carrots, peas, chopped noodles, egg, tofu, water chestnuts) but lacking in character, the hot and sour is a blast. Also well-stocked (pork, ginger, bamboo shoots, scallions and more), but with a marvelous tanginess, it is complex and thought-provoking, the *JFK* of soups. One bowl is enough for four.

As their name and the gurgling tanks suggest, Imperial is big into seafood. If money is no issue, splurge on one of the lobster or Dungeness crab dishes — hot chili, curry or black-bean sauce. For something more affordable, try the calamari with curry sauce (\$6.95) or the pepper salt prawns (\$7.95), which are delicious, though more like a snack than a meal. Try them as an appetizer, perhaps. I also recommend (as does the chef) a dish called scallop honey walnut. This little gem features fresh scallops together in a light sauce with celery, carrots, green onion, mush-

ma-po tofu, which is on the mushy side. The roast duck slices with bean sprout and jellyfish (\$5.95) is interesting though hardly habit-forming. The clear winner in this group is eggplant with garlic sauce: Peeled and sliced lengthwise, the eggplant is thrown into close quarters with bamboo shoots, shredded pork and black mushrooms, with a bit of red chili and ginger added to give it a touch of heat and just the right amount of pucker.

For the beef lover, the tenderloin steak with black-pepper sauce (\$6.50) is tender and spirited, and for the true carnivore there is liver and kidney with ginger and onion (\$5.95), but I'm afraid you're on your own there. At the other end of the spectrum, non-meat-eaters should try the cold tofu with sesame seed sauce (\$4.25), which features a dark and zingy but not overwhelming sauce made with red chili, scallions, garlic and plenty of sesame oil. Be advised that the term "vegetarian" is loosely used here — some dishes contain dried fish and oyster sauce, so make sure you ask.

There are plenty of noodle dishes at Imperial, and they also serve congee, or rice broth, a traditional favorite that is the epitome of Cantonese dullness. It's made from rice and rice flour, and served with seafood or meat and/or condiments including chili bean curds, cocktail peanuts and the irresistibly-named thousand-year-old egg, which looks, smells and tastes as if it has been through the same clandestine and sinister chemical process that gives us canned black olives. In any event, be advised that congee is the Cantonese equivalent of poi or grits, which is to say it tends to appeal mainly to those who grew up on the stuff.

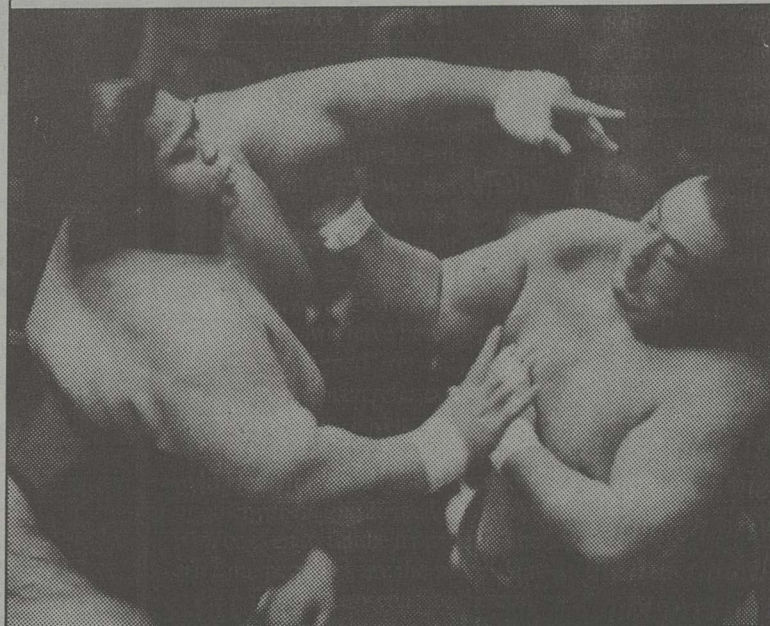
Imperial stays open late (til 2 a.m.), and after 9 p.m. they serve up a nice *shabu shabu*, or Japanese fire pot. A small combination (\$24.95) is enough for four non-sumo adults, with chicken, pork, beef, shrimp, clams, squid (lots o' squid), udon, long rice, fresh spinach and tofu — all piled on a full head's worth of iceberg lettuce. These are cooked fondue-style in a two-chambered pot of boiling chicken broth with a bit of milk. Because the items themselves are poached, the key component is the dipping sauce, which is a subtle yet delicious amalgam of peanut oil, shredded ginger, scallion, soy, sesame and vinegar. ■

rooms and walnuts, and just a hint of sweetness. Peppery it ain't, but it is delicious, what with the walnuts adding a surprisingly pleasant textural element.

Among the house specialties, the spinach with scallop sauce (\$5.75) is particularly Tsongas-like, which is to say it means well but lacks charisma, as does the slightly spicier

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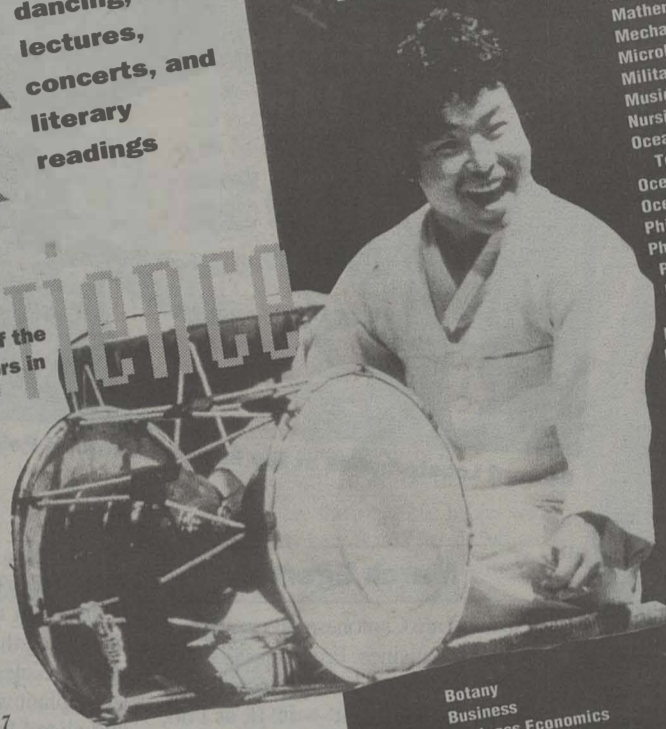
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