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WEEKLY

FREE

Volume 2, Number 41, October 7, 1992

The Talking Island Festival celebrates the art of storytelling



Worlds of Words

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Disaster at FEMA

Shortly after its founding in 1979, FEMA became the Reaganaut catchall for right-wing kookery, part of a massive paranoid planning apparatus designed to put down urban insurgency.

By James Ridgeway

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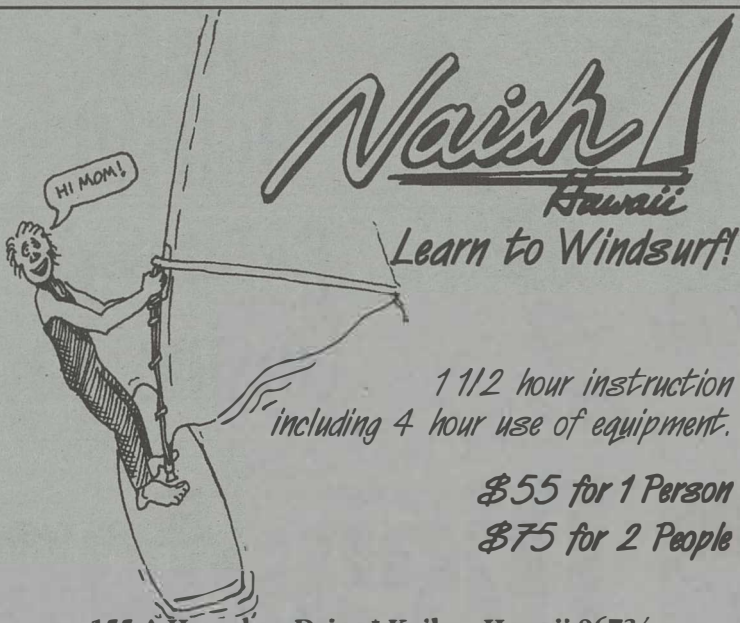
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Letters

Taking exception with the experts

Regarding Julia Steele's article on the Honolulu Community-Media Council's evaluation of local television news ("And That's the Way It Is," *HW*, 9/16): I must concur with Kent Baker's assessment of the self-professed Mainland experts — who really cares what a bunch of burned-out Mainland news directors think of our local newscasts anyway? As a frequent traveler to the Mainland, I have the opportunity to view many newscasts in various-sized metropolitan areas. I can think of no Mainland newscast I've seen that is substantially better than what we have here in Honolulu (though I have seen worse). I think we are fortunate to have television stations that produce a decidedly local-style newscast that we, as local people, can relate to. I happen to appreciate and enjoy the unique, comfortable, down home, accurate news anchoring and sports reporting of Joe Moore, Dan Cooke, Leslie Wilcox, Howard Dashefsky, Rob Fukuzaki, Robert Kekaula and others. For sure they may not be national material, but these are people who know Hawaii, and we know them, and we like them.

Larry Heim

Twinkle, twinkle, little Weekly

While reading through your article highlighting "The Arts of Fall" (*HW*, 9/16), I once again had the opportunity to thank my lucky stars for the *Honolulu Weekly*. While I have been able to collect a fair percentage of issues over the past 15 months at my neighborhood distribution point (also my favorite ice cream parlor!), I have missed several. Honestly, I only picked it up this time to double-check that Kapena was playing at Malia's on Sunday. Imagine my distress at having almost missed the preliminary note about the Spin Doctors possibly coming to town (please?!). Enclosed is a check. Please sign me up. Your subscription rate is a small price to pay for cultural (and, for the most part, intellectual) peace of mind. And, of course, there's always Life in Hell.

Rob McElvaney

Bribeless band list

Thanks for the great music listing column — so complete, and you don't even have to pay "bribe money."
Bruce Greenwood
Chuck's in Mililani

Bad signs

I understand that political candidates must find some way, preferably cost-free, to advertise their names to potential voters. And sign-waving is the way to go in Hawaii. But please, can't they stand back at least one foot from the curb? And not stick their heads out into traffic? Or wave in your face as you try to make a right-hand turn? These selfish idiots are blocking crosswalks, sidewalks and major thoroughfares. They're lucky some madman doesn't finally snap and go ballistic by running them down. Maybe then they'd realize there are other people around, like pedestrians, joggers, children and drivers.

Most of them don't even pay attention to the people they are supposed to connect with. They yawn, talk among themselves and sometimes give you dirty looks while they wave with limp-wristed, lackluster apathy. One guy actually had his head turned to his friend, and he was yawning as he stuck his hand in front of my field of vision. Then the hand passed in front of the next victim behind me. It's all automatic, robotic, empty movement... like most of the politicians themselves.

Carol Banks Weber

The *Honolulu Weekly* welcomes your letters. Write to: Editor, *Honolulu Weekly*, 1200 College Walk, Suite 212, Honolulu, HI 96817. You must include your name, address and telephone number (only your name will be printed). Letters may be edited for length. Please limit your letters to 200 words maximum if you do not want to see them cut.

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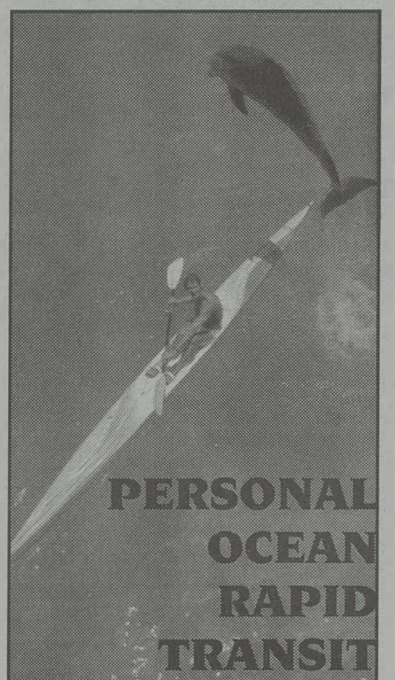
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Disaster at FEMA

The storm of rage against the Federal Emergency Management Agency that followed Hurricanes Andrew and Iniki is nothing new to the arm of the government in charge of disaster relief. Similar charges of incompetence were leveled at the agency in 1989 after Hurricane Hugo and the San Francisco earthquake and, most recently, after the Los Angeles riots. If FEMA has been slow to respond to the victims of Andrew and Iniki, that's in large part because under Reagan and Bush, the agency has become a slime pit of contract cronyism.

Shortly after its founding in 1979, FEMA became the Reagan catch-all for right-wing kookery, part of a massive paranoid planning apparatus designed to put down urban insurgency. While the staff of the agency is well respected, the top management is regarded, in the words of a House Appropriations Committee report released just two months ago, as a "turkey farm" for Bush-favored nincompoops. FEMA currently has the highest per capita ratio of political appointees of any federal agency: Whereas the average number of presidential appointees requiring Senate approval is one for every 2,993 staffers, FEMA has one for every 314 workers; while the average number of senior executive political appointees is one for every 262 employees, at FEMA it is one for every 50.

"The current director (Wallace Stickney)... is considered to be weak, reluctant to interact with agency personnel and uninterested in the substantive programs of FEMA, preferring instead to participate in external public relations activities," the House report notes. "In fact, shortly after his arrival in August, 1990, the director executed a memorandum delegating his authority as director to his deputy, presumably in order to distance himself from the day-to-day management of the agency." Stickney is a former New Hampshire director of transportation and a friend of ex-White House Chief of Staff John Sununu.

The report depicts a state of "organizational chaos" at FEMA, which has a budget of \$1.57 billion (including \$800 million in emergency funds allocated for this year's many natural disasters). Many of the disasters on the minds of the leadership seem to be either political or social; one top official reportedly threatened a gay employee, denying him the right to attend a scientific mission unless he named all the other gays he knew in FEMA. The report suggests that, instead of hurricane and earthquake relief, the top brass expends its concern on creating express elevators to the executive suite and providing the security guards with "more professional uniforms."

In response, FEMA declared the report "does great injustice to those it accuses with its repetition of innuendo, implied conclusions and in-

Top management is regarded... as a "turkey farm" for Bush-favored nincompoops

some cases... downright gossip and hallway speculation."

Domestic counterinsurgency was a long-standing preoccupation of both Ronald Reagan and his top aide Edwin Meese from their earliest days of fighting antiwar protesters in the late 1960s. The prospect of domestic protest, not foreign opposition, led the Reagan administration to set up elaborate counterinsurgency operations at home. Always fearful of the exist-

James Ridgeway

ing bureaucracy and such "liberals" as then-FBI chief William Webster or then-Attorney General William French Smith, they hit on the idea of using FEMA as headquarters for a new national police, thinking it could employ state national guards and irregular posses drawn from their fringes. FEMA used the fire-fighting academy in rural Emmitsburg, Maryland, as a training school for urban counterinsurgency.

Instead of searching out a qualified leader to build the federal disaster relief program into a unified and workable unit, the Reagan administration turned to "General" Louis Giuffrida, a former military policeman and longtime associate of Reagan's.

During the late 1960s, Giuffrida provided Reagan with advice on terrorism, and in 1971 he set up the California Specialized Training Institute at San Luis Obispo, where California trained the first SWAT

team. Giuffrida's SWAT was officially baptized live on TV in 1978, when it rained so many bullets into the Symbionese Liberation Army's suburban L.A. hideout that the place caught fire, killing Patty Hearst's kidnapers and burning the house to the ground.

Meese and Giuffrida engaged in early urban counterinsurgency efforts. One scheme, code-named Cable Splicer, was a strategy for using the military and National Guard to quell civil disturbances. Another of their ideas, Project Safer California, sought to manage political protest by suspending due process and authorizing mass arrests, mass trials and preventive detention. Project Search envisioned a national data bank of arrest records.

When Reagan was elected, Meese brought Giuffrida to Washington to run FEMA. Once in office, Giuffrida rewrote executive orders to give FEMA authority over all other federal agencies in times of national crisis - and, in the process, downgrading concern for hurricanes and earthquakes in order to lay plans for handling "civil disturbances." The National Emergency Training Center in Emmitsburg was placed under the direction of Fred Villella, Giuffrida's chief of staff at San Luis Obispo.

Then *The Spotlight*, the far-right weekly, revealed a top secret Giuffrida master plan that, among other things, proposed imprisoning illegal immigrants and political dissidents on military bases in times of national emergency. At least 100,000 people were to be held in New York, Pennsylvania, Virginia and Arkansas, according to *The Spotlight*.

FEMA denied the report, claiming, "These are scenarios. They have nothing to do with reality." But later the administration proposed remarkably similar plans for placing illegal aliens in detention camps to await deportation hearings.

Next, Jack Anderson revealed that Giuffrida had set himself up as a potential military dictator by rewriting the Constitution. His plan, in the form of "stand-by" legislation submitted to Congress, would suspend the Bill of Rights, allow the government to confiscate real estate or personal property, nationalize industries, freeze wages and prices and outlaw strikes.

As part of its emergency planning, FEMA helped recruit and train 3,000 people in the National Defense Executive Reserve to run the country in the event of a national emergency. These unknown and unaccountable individuals - their names were kept secret - were to run the country from FEMA's secret underground White House, the "Special Facility" buried in the foothills of the Blue Ridge Mountains near Berryville, Virginia.

FEMA's counterinsurgency projects have remained muffled in a cloud of great secrecy. The agency slaps a top secret stamp on one-third

See Page 7

Today, FEMA is the sad detritus of 40 years of American civil-defense planning


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HONOLULU Weekly

In 1946, when Hawaiian storyteller Makia Malo was 12 years old, he contracted Hansen's disease and was sent to the leprosy facility at Kalaupapa. At 37, blind from the disease, he ventured back into the world. Unable to read braille because of "sock-and-glove syndrome," which numbs sensation in the hands and feet, he nonetheless graduated from college by studying with audio cassettes. Supporting himself financially proved too difficult, however, and he eventually wound up on welfare.

But Malo's fortunes turned when, struggling with an urge to hide, he ventured one day into a workshop taught by storyteller Jeff Gere, founder of the Talking Island Festival — the annual day-long tale-weaving celebration scheduled for Ala Moana Park's McCoy Pavilion this Saturday. "Jeff asked me how long I'd been telling stories," Malo recalls, "and I told him I'd never done stories. I thought a story was *Goldilocks and the Three Bears*. But then I just shared my experiences, with punchlines. I learned just by doing it."

Malo was a natural. With Gere's encouragement, he was soon holding audiences at places like Bishop Museum and the Summer Fun Programs rapt with his tales of growing up in Papakolea — mud-sledding down Punchbowl and sneaking food from the Chinese cemeteries — and his stories of life in Kalaupapa, where, he says, "we got three square meals, and you could go fishing any time of day or night. But underlying all this, we were the *opala*, the rubbish, that society swept under the carpet." Malo now earns his living as a professional storyteller and travels widely, most recently to the Expo in Sevilla, Spain. He will be among the more than 25 storytellers at Saturday's festival.

Gere started the Talking Island Festival in 1989 as, he says, "a forum to celebrate storytelling." His own entry into the art came in 1979, when he heard a storyteller perform an Irish myth and was hooked. For years an expatriate who toured Europe with a theater troupe, Gere says he decided to settle in Hawaii because he wanted to be in America, "but I didn't want to live in the Mainland world." He started telling stories full time in schools and became president of Oahu's storytelling association.

Gere had no budget for the first Talking Island Festival, but he contacted all the storytellers he knew. So many showed up that they filled five stages for an entire day, and over 1,000 people attended. Now in its fourth year, the festival is sponsored by the city's Department of Parks and Recreation and several private organizations. According to Gere, attendance has roughly doubled every year.

This year's festival will feature four stages, each dedicated to a particular category: Stories in Music and Dance, Hawaii and Pacific Spoken Tales, Oral Histories and Children's Storytelling (see box). Performances range from the goofy kids' skits of Cacaroach Theatah to Emil Wolfgramm's "Tales from Tonga" to Bernie Lono's "Family History of Temple-Keepers" to percussionist Seguin's recollections of traveling worldwide as a Sun Drummer.

Hawaii's storytellers, some of whom will be making a rare public

appearance, are most heavily represented, but there will also be two special guests: Native American shaman and storyteller Johnny Moses, who will relate tales from the Northwest tribes, and Alaskan storyteller Martha Barron, who will share the legends and experiences of the Athabascan people.

Arguably the world's oldest profession, storytelling has sparked the human imagination for millennia. Storyteller Robin Moore writes in his book, *Awakening the Hidden Storyteller*, that when our ancestors looked into the fire and then discovered that they could also imagine the flames in their mind's eye, it was "a great evolutionary leap." Anthropologist Alexander Marshak goes even further, suggesting in *The Roots of Civilization* that the ability to see the world in storylike images is an innate trait that is passed on genetically.

"Everyone tells stories all the time," says Gere. "It's as simple as asking someone, 'What did you do today?' A story is just the highlights of a day, a week, a trip or a culture, but with all the boring parts taken out." In his storytelling workshops, Gere tells people they don't have to remember the words of the story — they just need to see the sequence of images in their mind's eye. "Their job is just to tell those images that they see as vividly as they can," he says. "After awhile, your tongue just finds a groove."

There is little doubt that in Hawaii's pre-contact oral society, the ability to tell a story was a vital skill. John Lake, one of Hawaii's most respected authorities on *oli* (unaccompanied chant), says that the Hawaiian word for storytelling, *mo'olelo*, suggests the art's cultural importance. By its dictionary definition, the word includes every imaginable kind of oral record: story, tale, myth, history, tradition, literature, legend, journal, log, yam, fable, essay or chronicle. But Lake goes deeper; "*Olelo*," he says, means "to speak," and "*mo'o*" means "lizard," suggesting that stories resemble the long tail of a lizard as they extend from generation to generation.

"A lot of stories told by the elders have a purpose in back of them," Lake says. "The traditional way of telling a story is that there's always a moral lesson."

Part of a storyteller's job, says festival organizer Gere, is to recognize when a story is yours to tell, whether it comes from memory, imagination, life experience, cultural traditions or storybooks. "The same stories are completely different when they're told by a different person," says Gere. "A great story in one mouth is bland in another. The most successful stories are suited for the person like a good shirt."

And, of course, there are as many kinds of storytelling as there are storytellers. Each artist has his or her own favorite tale and method of delivery, bringing a wealth of subjects

Talking Story

BY KARYN KOEUR



Native American storyteller and shaman, Johnny Moses.



Hawaiian storyteller, Makia Malo.

and techniques to an event like the Talking Island Festival. A big part of the festival's fun is "grazing" from stage to stage, sampling each performance. So you can do a little of your sampling in advance, several Talking Island performers were interviewed on their experiences and

relationship to the art of storytelling in general. Here is what they said:

"The traditional way of telling a story is that there's always a moral lesson."

To Waimea Valley archaeologist Rudy Mitchell, a great story awakens people to what's going on in the spiritual world all around them.

"A sensitive person can sense spiritual beings that are around," says Mitchell, who, as Waimea Falls Park's historian, has been

documenting the valley's archaeological sites — including the Hale O Lono *heiau* — for over 15 years. "But when they act, you get startled." Mitchell's Talking Island presentation will be a rare departure for him, since he'll be talking about the spiritual phenomena he's experienced in Waimea. "I'm 65

years old, and I don't have too many years left, and I thought I'd better tell people what's going on in the spiritual world around them," he says.

Mitchell has gathered stories about the valley's mystical occurrences from old residents. "These are true stories," he says. "You can talk about legends written in a book, but not many people tell their personal experiences."

One of the most striking of Mitchell's own experiences happened when he was clearing a jungle area for a Hawaiian games site. Suddenly, a large boulder blocked his way. "I tried to dig it up with the tractor, but it wouldn't budge," he says. "It just wouldn't do it. So I looked up and said, 'I'm not trying to destroy anything — I'm just making a game site for children.' I looked down, and right between my legs was an *ulu maika*, a game stone. I picked it up and said, 'Thank you. This will be an *ulu maika* course.'"

To Waianae historian Agnes Cope, a great story records an elder's recollections for future generations.

Cope has dedicated herself to being the oral historian of the Waianae Coast. "The majority of the people already know me," Cope says of the elders she has interviewed. "I tell them, what we're going to do is just go into conversation, and you tell me anything about your life, growing up as a little boy or little girl. So they talk

about a time they got sick, or the kind of Hawaiian herbs they used, or that they walked three miles to school."

It's gotten to the point, Cope says, that sometimes when people in Waianae ask elder relatives to share their stories, the elders reply that they "only want to tell Auntie Aggie."

In the '70s, Cope published a book based on her interviews. At last year's Talking Island Festival, Cope shared stories from the book, but this year she's bringing along Glenn Kila and Aika Silva to talk about their discovery of *heiau* on the Waianae Coast. The men, Cope says, are very knowledgeable about Hawaiian traditions: "If bones wash up on shore," she says, "Glenn and Aika are the ones that pick them up and *kanu* (bury) them."

To chanter John Lake, a great story has high drama and passionate love scenes.

One of the highlights of last year's Talking Island Festival was Lake's account of his experiences as principal chanter at the well-publicized unification ceremony held at Ka'u on the Big Island in the summer of 1991. The ceremony sought to bring Hawaiians together in fulfillment of a prophecy dating from the time of Kamehameha I.

"What we shared," Lake says, "were personal stories of things that took place while the events were unfolding, like seeing omens and

portents that gave a blessing to the events."

This year, Lake and his 11-member troupe will chant the story of Kalola, a high chiefess of Maui, enacting through dance and chanting some of the most dramatic episodes of her life — especially her great love affairs, which occurred as wars and conflicts swirled around her.

"As the chanter is chanting, I will be paraphrasing in the English language," Lake says, "so more people can understand the beautiful lines." He says the poetry of the chant is evocative: "You can't help but feel the romance of a one-night affair."

To kupuna Leilehua Omphroy, a great story teaches children Hawaiian values.

A retired schoolteacher, Omphroy is part of the Kupuna Program, which invites elders into public schools to talk about their experiences growing up in Hawaii. Omphroy has written a series of booklets for the kupuna to use in the classroom, stressing, she says, Hawaiian values like cooperation, sharing, and hospitality.

This year's Talking Island Festival will feature more than 25 artists and simultaneous performances on four different stages, each dedicated to a particular category of storytelling. The details are as follows:

TALKING ISLAND FESTIVAL McCoy Pavilion, Ala Moana Beach Park Sat., Oct. 10 Noon - 9 p.m. Free 522-7029

McCoy Auditorium (Stories in Music and Dance)

12:30 p.m.: Hawaii Sun Drummers
1 p.m.: Johnny Moses tells tales of the Northwest Native American tribes.
2 p.m.: Julie McBane and Robert Girasolli present new stories in mime.
3 p.m.: Makia Malo tells stories.
4 p.m.: Nyla Fujii and Yuki Shiroma present stories accompanied by dance.
5 p.m.: *Maui, the Demigod* — a restaging of the Kumu Kahua production featuring a cast of 10.
7 p.m.: John Lake and his troupe.

Ewa Lanai Stage (Hawaii and Pacific Spoken Tales)

2 p.m.: Emil Wolfgramm tells tales from Tonga.
3 p.m.: "One Puka Puka" — experiences of Japanese-American soldiers in Europe during World War II.
4 p.m.: Rudy Mitchell tells stories from Oahu's Waimea Valley.
5 p.m.: Woody Fern tells tales of the Hawaiian monarchy.
6 p.m.: Suzanne Shoemaker talks about traveling to Sevilla, Spain, with Hawaii artists.
7 p.m.: Darrell Lum and Eric Chock share selected favorites.

At the festival, Omphroy will tell two new stories about the *menehune*. "The little people were first, and then the big Tahitians came and ran them up into the mountains," Omphroy says of the *menehune*, who, although popularly portrayed as a sort of mythical

"A story is just the highlights of a day, a week, a trip or a culture, but with all the boring parts taken out."

leprechaun, are considered by some historians to represent the earliest human inhabitants of Hawaii. "People say the *menehunes* are still around, but I don't know — nobody's caught one!"

The *menehune* stories, Omphroy says, have morals, such as the importance of humility. Even though her stories come from the Hawaiian tradition, she says, the values they teach are universal.

"Everyone has personal values," she says. "I don't think you can impose things on children, but you can plant the seed, and then it's up to them how it grows."

Omphroy says she never puts her stories down on paper. "People say, 'you've got to write the script.' But if I were to write the script, I'd lose the vitality and it would become mechanical. I believe that you have to

follow the child, and not make them follow your written script. Because if you lose them, you're just wasting your time."

To pidgin storyteller Darrell Lum, a great story reveals as much about the teller as the tale.

Lum, a fiction writer and playwright, says that being a bad oral historian is what makes him a good storyteller, since he's more interested in the underlying truth of the stories he knows than in preserving their every detail. "I often end up writing about how the story is told or what the person was doing or wearing," he says. "That tells us more about what's going on than the story itself."

Lum says he finds much of his material in family stories, which he then fictionalizes so his relatives won't think, "Here comes that nephew, talk stink about us" every time he's around.

Using pidgin in his stories, Lum says, is "sort of a politically laden device. Pidgin has been blamed for all the ills of the educational system. As recently as 1987, the Board of Education tried to ban pidgin in the classroom." But, for Lum, pidgin is "a creole — it's my first language. So the anti-pidgin movement is saying to me, 'stamp out your native language.'"

To Native Alaskan storyteller Martha Barron, a great story brings to life the legends of her people.

In the mid-'80s, groups of Native Alaskan elders began gathering annually to exchange stories. "We knew our stories, but we didn't know all of them — and we only knew parts of some," says Barron, one of the group's organizers. Now 52, Barron was nurtured as a storyteller from an early age by her grandfather, Chief No Blanket.

Barron uses a lot of Native Alaskan stories about animals in her repertoire, including *The Hunter*, *The Caribou* and *The Wolf*, the moral of which, she says is, "never make fun of someone just because he's different from you."

Barron never writes her stories down. She says she has an unusual ability to remember something and just tell it how it happened. "My memory goes back to when I was 15 months old," she says. "I shock a lot of people who knew something happened years and years ago. I can tell them exactly how it happened, who was there, and what was said. But I don't often remember why it happened."

She says storytelling transports her to another time and place: "When I tell a story, I'm there. I'm 4 years old, or 12 years old, and back in that world again. I can feel the wind and water. The audience is there, but I don't see them. I'm in my own little world."

The art of storytelling may seem quaint to a generation that relies on TV for its cultural values. But with "57 channels and nothing on," as the song goes, there may be more need than ever for the moral and spiritual inspiration that storytelling can provide. Talking Island founder Gere says that people like TV because it's about stories — but there's always a sales pitch.

"In our age," Gere says, "when we're inundated with carefully couched presentations, there's such a need to see people stand up and do something beautiful right in front of you. It's not the show, not the razzmatazz — it's the human soul shining through."

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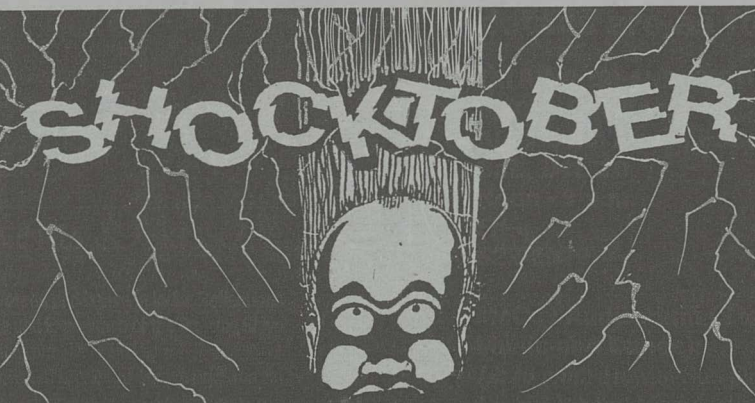
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Fashion

MAI-SCHERELLE
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RENOWNED FASHION DESIGNER REVEALS HER "SECRETS"

Hawaii's finest fashion designers and couturiers can charge thousands of dollars for a single creation. But now one of them is sharing her secrets—by teaching the fundamentals of fashion design to people who sew. Mai-Scherelle has earned local and national recognition designing formal gowns for beauty pageant contestants, many of whom have won first prize in evening gown competitions. She has been involved with pageants such as

Miss Hawaii USA, Miss Hawaii Teen USA, Miss Hawaii and Mrs. Hawaii. She was part of the team that helped Miss Hawaii Carolyn Sapp become Miss America 1992.

Mai-Scherelle participates in several fashion shows a year, impressing audiences with her elegant style. After three years of intensive training in dressmaking and tailoring in Honolulu with Jayne Miho, she spent three years in Paris studying fashion design and pattern making at Cours International with Jeoffrin Byrs and at Esmod Cours Guerre Lavigne. During that time she also taught at Cours International. She returned to Hawaii in 1980 to share her newly expanded knowledge.

Passionately committed to expanding the fashion industry in Hawaii, Mai-Scherelle says, "It is my hope and dream to train many new designers and couturiers, to help create a strong new industry. New jobs will increase productivity and help the economy of Hawaii. We have the people and the resources in our islands to create an international market."

Mai-Scherelle creates exclusive custom designs for men as well as women. "Men should look as fashionable and stylish as women," she says. "Why should they wear conservative styles that have been around for centuries?"

She believes that people should feel special about themselves, and one way to do it is by means of the look they create with their clothing. If they make their own clothing, all the better. "Dressing up is fun," she says, "if you look good, you feel good."

Besides designing for an exclusive clientele, Mai-Scherelle also offers design classes to beginners and advanced students at her studio on Auahi Street across from the Ward Centre. She will offer her next weekend and evening classes in fashion design and pattern making on **October 13, 16 and 17.**

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Disaster at FEMA

From Page 3

of its classified documents (the Pentagon marks only 1 percent of its classified materials as top secret).

While secrecy undoubtedly was used to cover up incompetence and political maneuvering at the agency, what eventually laid Giuffrida low was simple corruption, methodically uncovered by Al Gore back in the mid-1980s, when he was still chair of the House Investigations and Oversight subcommittee. Calling for Giuffrida's ouster in the fall of 1984, the subcommittee cited evidence of multiple billing for services, forged invoice signatures and misrepresentation of contract expenses.

Another House subcommittee charged FEMA with spending \$90,000 for a training manual at the urging of top Republican Party officials. The manual was so flawed it had to be withdrawn, yet, according to a FEMA staff member at the time, Vilella, the Giuffrida underling who gave the contract, said it must go through over staff objections because the contractors "were good Republicans" (Vilella has denied saying this). Vilella himself was forced to resign as associate director in August 1984 when accused of spending \$170,000 to renovate apartments at FEMA's National Emergency Training Center for his

own use.

In October, 1985, FEMA got in the newspapers with a questionable deal to conduct a mock evacuation of the Shoreham nuclear plant on Long Island. The FEMA official who let the contract turned out to be close friends with the man who was managing the work for the contractor.

More recently, after the Loma Prieta earthquake struck California, FEMA dispatched Leo Bosner, an emergency medical services specialist, to the area. Bosner was no sooner there than he was called back to Washington, having been told, according to Bosner, that he was a "troublemaker."

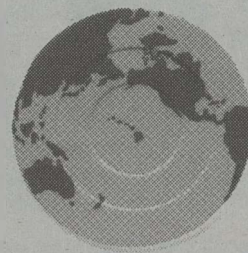
Bosner was a troublemaker because he had written an article questioning FEMA's ability to handle an "Armenian-style" earthquake. He said the agency was not prepared because of political squabbling "combined with the deemphasis on across-the-board disaster preparedness in favor of nuclear defense planning." When Bosner complained about his recall from California, he was suspended for insubordination. When that charge was dropped, FEMA sent him to a shrink, who spent two hours asking him about his service in Vietnam (where he was a paratrooper and was awarded a Purple Heart),

his ambitions and nuclear civil defense.

Bosner won't quit. He's now a union head, and a keen supporter of the FEMA field staff - a good many of whom are Vietnam era vets - all of them united apparently in their detestation of the Bush political appointees among the top brass.

It seems today that FEMA is the sad detritus of 40 years of American civil-defense planning, from admonitions to "duck and cover" to concentration camps for dissidents. Today, it is an agency that can't respond effectively to natural disasters but does provide work for an echelon of Bush cronies whose politics are less right-wing than self-serving. In response to a question about the importance of FEMA's career employees to the agency, director Stickney is quoted in the House report as saying, "The only thing that is important is what the White House thinks of this agency."

Additional reporting by Tiarra Mukherjee; research assistance by the National Security Archive.
Source: *Village Voice*



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Music Pick



Jump on the Kanikapila train with Kapena: (left to right) Kelly-boy DeLima and the Tatofi brothers, Teimoni and Tiviani.

Reliable fun

One of life's offerings you can always count on is **Kanikapila** ("let's play music"), Peter Moon's two-day festival of Hawaiian music and dance that has taken place at the University of Hawaii's lovely Andrews

Amphitheatre every autumn for the last 22 years. This year, there will be a few unusual twists. For one thing, this weekend's festival will for the first time feature a split bill, with Kapena playing Saturday night and Frank DeLima and Na Kolohe playing Sunday (all other acts will play both nights). For another, Palani Vaughan and the King's Own will be making their first Kanikapila appearance in a decade. And for another, brothers Tony Conjugacion (on leave from the Broadway cast of *Miss Saigon*, where he's known as Tony Avanti) and Brother Noland will be debuting songs from their new album, the first they've done together. Also on the bill: music from the Makaha Sons of Ni'ihau (with special guest Moe Keale) and the Peter Moon Band, and hula from Chinky Mahoe's Halau Hula o Kawai'i'ula and Healani Yoon's Ladies of Ke'ala o ka Laua'e.

Kanikapila: Andrews Amphitheatre, UH Manoa campus: Sat. 10/10 & Sun. 10/11, 7 p.m. \$12 advance (\$8 for UH Manoa students), \$14 at the door (\$10 UH students). 956-7235

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.

☺ **Behold Hawaii** After more than a decade's delay, this IMAX confection about Hawaii has made it to our shores and, despite the fact that it is a hokey melodrama (dream sequence during a dubious thunderstorm, etc.), this damned thing — about a young Hawaiian rediscovering his roots — is drop-dead gorgeous and ethnographically compelling. Certainly, it is not a film to be dismissed in a moment of severe sophistication; it is a clear reminder of why we should honor and respect Hawaiian culture, and, for all of its faults, the IMAX imagery reinforces the notion of the sacred aina. Highly recommended. (Waikiki IMAX)

☺ **Blade Runner** The "director's cut" of the famous sci-fi flick about replicants on the loose in Los Angeles in the year 2019. This, the version that the studio *didn't* release, is, director Ridley Scott claims, truer to his vision. With Harrison Ford, Daryl Hannah, Sean Young, Edward James Olmos and Rutger Hauer (who plays a most interesting replicant). Simplified from the novel by Philip K. Dick.

☺ **Bob Roberts** Tim Robbins goes to directorial bat for the first time... and hits a home run in this deeply satirical and very funny movie about a folksinging right-winger who exploits the innocence, ignorance and apathy of American rubes as he sails to political prominence. Done as a British documentary, the film illustrates — as few recent movies have — how an entire empire has managed to amuse itself into stupefaction. Robbins also wrote the script and (with his brother) the "folk" songs (including the memorable "Drugs Stink" and "The Times Are Changing Back"). He also stars as the politico who literally wraps himself in the flag. Highly recommended.

☺ **A Brief History of Time** A superb "documentary" by Erroll Morris (*The Thin Blue Line*) based on Stephen Hawking's bestseller. The film explores the physics and mysticism of the book and Hawking's own life, moving back and forth with wit and brilliance. This might just be the best American film of the year. Heroically released by the studio trying to create quality films in the Age of Schlock, Triton Productions (*Mindwalk*). Very highly recommended. (Opens Friday)

Captain Ron The newest Disney quickie comedy, this one with Martin Short and Kurt Russell as, respectively, a stress-ridden exec who inherits a boat and the eccentric salt he hires as skipper. The skipper, of course, wreaks havoc with the exec's life but then teaches him

about True Human Values — Disney-style. **Death Becomes Her** We are promised "scathing satire" in this macabre fantasy-comedy from the hands of director Robert Zemeckis (*Who Framed Roger Rabbit*, *Back to the Future(s)*). It's got a "dream" cast: Meryl Streep as a tacky cabaret chanteuse, Goldie Hawn as a jealous aging broad and Bruce Willis as a plastic surgeon. The story is about middle-agers trying to turn back the hands of time with natural and unnatural forces. It's one of those big \$40 million jobs — so look for watered-down satire, lots of product placement and a script cobbled to fit the whims of all that competing star power. Isabella Rossellini co-stars.

☺ **Glengarry Glen Ross** David Mamet's Pulitzer-prizewinning play about a group of down-and-out, catological and morally threadbare real estate salesmen, has been transferred to the screen with a dream ensemble cast, among them Jack Lemmon, Al Pacino, Ed Harris, Alan Arkin and Alec Baldwin. The dialogue crackles as the group surveys the detritus of their lives. Highly recommended.

Hawaii — Born in Paradise An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Loihi. Lucky for us, it has an environmental theme and it does an okay job — as far as it goes. Music by Oscar-nominated Mark Isham (*Never Cry Wolf*). (Waikiki IMAX) **Hellraiser III** Clive Barker engineered this third foray into the grisly adventures of his pincushion-headed hero. The first two episodes were possibly the gooiest, most graphic depictions of mayhem ever put on the screen... but they were state of the art, probably the most technically proficient gore you've ever seen. The question is whether you've got the stomach for it. Truly gruesome.

Hero See review on Page 9.

☺ **Honeymoon in Vegas** There's no better practitioner of the art of lunatic romantic comedy than writer-director Andrew Bergman (*The In-Laws*, *The Freshman*). Bergman's special gift is uniting unlikely types in absurd adventures; in *Honeymoon*, it's a naive private detective (Nicolas Cage) and a whacked-out mobster (James Caan), vying for the lovership of Sarah Jessica Parker, whom Cage has "lost" to Caan in a poker game. Cage pursues the couple to Kauai, where further adventures ensue (including one with an unlikely Hawaiian "chief" played by Peter Boyle). Bergman's films have no middle ground; either you find their absurdities hilarious or stupid. *Honeymoon*, so soufflé-like and escapist, might strike a responsive chord in a weary American public. Bergman wrote his academic dissertation on "screwball comedies," to which, his paper suggested, Americans like to escape in times of economic peril. Cautiously recommended.

Husbands and Wives Taken as one piece of the entire mosaic of Woody Allen's film career, *Husbands and Wives* looks like the tantrum Allen has been sitting on since his summary

statement in *Annie Hall* about the irrational nature of love. An intentionally harsh, grating movie about the trickle-down effect of one divorce on a series of other relationships, Allen's latest is shockingly cold, beyond even the tiniest glimmer of redemptive hope (*Hannah and Her Sisters*) or intellectual distancing (*Crimes and Misdemeanors*). An ugly film, maybe a bad one. In the meantime, forget Soon-Yi and all that extraneous stuff: The film isn't a reflection of Allen's personal life so much as a refraction of preoccupations which dog him in and (most likely) out of the movies. — Tom Keogh

Innocent Blood A vampire morality tale in which Anne (*Femme Nikita*) Parillaud sinks her teeth into the Mafia's unworthy. John (*An American Werewolf in London*) Landis directed this nicely cast horror film, which stars, among others, Robert Loggia and Don Rickles. Look for seven more vampire flicks to open in the next three months in this, the age of AIDS.

☺ **The Last of the Mohicans** Daniel Day-Lewis (*My Left Foot*) gives another astonishing performance, this time as a romantic adventurer, in a beautifully photographed update of the bogus Fenimore Cooper "classic." The Indians are treated more respectfully and authentically here than they are in Cooper's book; the plot has been re-ordered and the names of characters changed. Worth seeing for Day-Lewis's screen vitality.

A League of Their Own The writing team of Lowell Ganz and Babaloo Mandel (*City Slickers*, *Parent Hood*) put together this uneven confection based on the true story of the 1943 all-American girls baseball organization. It's a patchwork affair with an irresistible story directed by Penny Marshall (*Big Awakenings*) who displays her sitcom roots here (everything is played broadly, and some female stereotypes are used rather insensitively). The cast includes Tom Hanks, Madonna, Rosie O'Donnell, Jon Lovitz and, best of all, Geena Davis in the lead, whose performance is so measured and moving that she seems to be in another film altogether.

The Mighty Ducks *The Bad News Bears* on ice. A yuppie scum lawyer (Emilio Estevez) discovers his submerged humanity when he is sentenced to coach a loser kids' hockey team. Does the coach work miracles? Is this a Disney formula movie? Uh-huh.

Mo' Money Damon Wayans (*In Living Color*, *The Last Boy Scout*) wrote and stars (with sibling Marlin) in this comedy about a hustler making his way in Metropolis. Wayans does his most polished TV bits (a double-entendre gay, a stud-master, a naïf) in this allegedly autobiographical movie about making your way in the world when you're not the right color, don't speak the King's English and don't know which fork or spoon to use. Wayans may or may not be the next Eddie Murphy — but he's hungry enough not to forget to be belly-laugh funny.

Mr. Baseball A comedy about a slumping baseball star (Tom Selleck) who's sent to Japan and there discovers culture clash. Directed (skillfully) by Australian Fred Schepisi.

☺ **Mr. Saturday Night** Billy Crystal reaches the apex of his showbiz stardom in this tailor-made comedy-drama about Buddy Young Jr., a stand-up comedian whose career we see span nearly five decades. Crystal fans will recognize Young Jr. as a creation from the comic's days on *Saturday Night Live*. The script was fashioned by *City Slickers* writers Lowell Ganz and Babaloo Mandel.

Patriot Games Harrison Ford lends his stolid integrity to this summer blockbuster adapted from Tom Clancy's big paranoid bestseller about Irish terrorists seeking revenge on an ex-CIA agent, who has inadvertently foiled their plans to off members of the British Royals. Australian director Phillip Noyce (*Dead Calm*) knows how to stage action sequences, and some of the mind-boggling CIA spy- and kill-apparatus is on view in this "family values"-oriented outing. In fact, a bit of this \$42 million movie was actually shot at CIA headquarters and received full cooperation from that agency — a movieland first.

Pet Sematary II Director Mary Lambert again takes the helm for this Stephen King-based horror film about creatures that rise up from an occult graveyard to slash and bash. If the sequel is as gory as its predecessor, perhaps you should leave the keikis at home.

Raising Cain Horrormeister Brian DePalma wrote and directed this thriller about murder,

schizophrenia and how to work wonders on a low budget. John Lithgow here essays two roles — evil twin division — in DePalma's attempt to resurrect his reputation and bankability. If this thing is half as homifying as DePalma's *Bonfire of the Vanities*, it'll scare the zoris off you. (Warning: DP also wrote this shockfest, and, as a writer, he tends to steal plot points from everyone in sight.)

Rapid Fire The new one from Brandon Lee, martial arts maestro Bruce Lee's *bapa* son. ☺ **Sarafina!** *Sarafina* is a real rarity: a movie that is better than its source. Mbongeni Ngema's musical drama about the 1976 Soweto student riots was wonderful on off-Broadway; on screen it possesses an unexpected dramatic resonance that makes it even stronger. Everything is first-rate: Leleti Khumalo's title performance, the *mbaqanga* songs, the dances and the addition of Whoopi Goldberg and Miriam Makeba to the cast. Highly recommended.

School Ties The first of five new Hollywood movies about anti-Semitism, *School Ties* stars Brendan Fraser (*Encino Man*) as an upwardly mobile young man — accepted at an elitist school — who finds his Jewishness a source of hatred and alienation.

☺ **Single White Female** Bridget Fonda and Jennifer Jason Leigh are beautifully cast in this interesting, knowing psychological drama that deserts itself in the last 20 minutes to become just another slasher movie. Still and all, it's the best suspense picture out of Hollywood in three years or so.

Singles Cameron (*Say Anything*) Crowe's new film follows the romantic ins and outs of a half-dozen Seattleites trying to make sense of love and independence. In the broadest sense, it's a testament to a generation whose social and cultural identity is shaped by pop culture. — T.K.

Sister Act Written for Bette Midler (who turned it down), this comedy about a gangster's moll and singer in a '60s femme trio wound up starring Whoopi Goldberg. After witnessing a murder, the Whoopster winds up in a witness protection program... and then a nunnery. The one-liners abound, though luckily they're delivered by such veterans as Maggie Smith and the wondrous Mary Wickes.

☺ **Sneakers** Robert Redford, Sidney Poitier and River Phoenix star in this seamless look at a gaggle of dropouts running a security analysis firm for companies that want to know how vulnerable they are to electronic theft. Together these misfits and their peculiar talents in spying, computer break-ins and physical infiltration form a *Mission Impossible*-like band for hire.

Director Phil Alden Robinson (*Field of Dreams*) keeps the whole enterprise light on its feet, though he does have a thing or two on his mind concerning the state of abridged freedoms in this era of information gathering by faceless power brokers — T.K.

Three Ninjas Disney crap about three pubescent American kids who Right All Wrongs using martial-arts derring-do.

☺ **Unforgiven** In this well-cast, resonant Western, Clint Eastwood orchestrates a comeback that trades on his earlier screen image as a mysterious retributivist (see: *Outlaw Josey Wales*). Gene Hackman, Morgan Freeman and Richard Harris co-star. The best news here is that Eastwood directs — and he's a much better director (*Bird*, *White Hunter, Black Heart*) than actor. Some preview critics have called it an "instant classic." Regardless, it certainly reveals the tragedy of short-cut Western morality plays. Highly recommended.

Short Run and Revival

☺ **The Architecture of Doom** (1990) Documentarian Peter Cohen here delves into the Nazi esthetic and examines how Hitler's pseudo-Nietzschean sense of beauty and physical correctness allowed him to create a climate in which millions of the mentally handicapped, Jews, Gypsies and homosexuals could be imprisoned and exterminated. Replete with archival photos and film clips. Fascinating, frightening and essential. Highly recommended. *Academy Theatre*, 900 S. Beretania St.: Wed. 10/7 & Thu. 10/8, 7:30 p.m.; matinees 10/8, 1 p.m. & Sun. 10/11, 4 p.m. \$4. 532-8701

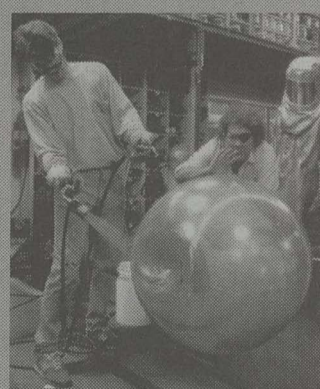
☺ **Dirty Harry** (1971) A seminal 70s film, written by right-winger John Milius, in which Clint Eastwood's cop, Harry Callahan, exacts his own kind of justice on the criminal element. Critics howled in liberal rage at the alleged ideological position of the film, but in reality *Dirty Harry* is nothing more than our culture's central morality play — the frontier Western — brought up to date (that is, it employs more sophisticated weaponry). Adventurous moviegoers will want to catch the late show of Eastwood's latest, *Unforgiven*, right after the screening. Highly recommended. *Academy Theatre*, 900 S. Beretania St.: Mon. 10/12 & Tue. 10/13, 7:30 p.m. \$4. 532-8701

Far and Away (1992) The cinematic equivalent of a romance novel, replete with sprawling scenery (it's a 70mm effort), history (it moves from Ireland to Oklahoma Indian territory in

Continued on Page 10

Art Pick

Dale Chihuly and friends at work.



Glass appeal

For most of us, glass is something that sits on our noses, holds our beer or keeps out the rain. For Dale Chihuly, who the *Smithsonian* magazine has called "perhaps the greatest glass artist of the 20th century," the molten medium is a means to effect huge, sensuous works of wild color. Since Chihuly lost an eye — and with it, his depth perception — in an auto accident in 1976, he has worked with a group of craftsmen to help him realize his visions. With their aid, Chihuly, one of only three American artists to have held a solo show at the Louvre, creates vases, marbles, bowls, bubbles — all manner of vessels and shapes — which are intricately lined and spotted with vertiginous tones and hues... and which sell for as much as \$60,000 a pop. A collection of his pieces, drawings and installations, *Chihuly Courtyards*, will be on view at the Honolulu Academy of Arts this month, and Chihuly himself will be in town this week to demonstrate and talk about his work. On Oct. 7, 8 and 9, he will be at the University of Hawaii at Manoa demonstrating glass blowing. He will also this week display a neon and ice sculpture on the lawn of the Honolulu Academy of Arts, and speak in the Academy Theatre.

Dale Chihuly: Chihuly Courtyards exhibit: Honolulu Academy of Arts, 900 S. Beretania St.: 10/8 - 11/22. \$4 donation. Neon and ice sculpture: Academy lawn: Wed. 10/7 & Thur. 10/8, dusk to dawn. Free. Lecture: Academy Theatre: Sat. 10/10, 4 p.m. Free. 532-8701. Glass blowing demonstration: Art Building, UH Manoa campus: Wed. 10/7, 8 & 9, call Rick Mills at 956-5258 for information and reservations.

Film

Stephen Frears' new film *Hero* satirizes the vagaries of celebrity culture



The media work in mysterious ways: John Bubber (Andy Garcia) and Bernie LaPlante (Dustin Hoffman) in *Hero*.

Cult of the Good Samaritan

One of the more disturbing principles of celebrity culture is that the more well-known you are, the more important you are — when you're famous, your thoughts and actions are deemed significant not because of their content, but simply because they're coming from you. Just how much longer can this principle be strung out in the modern age? That question is at the core of Stephen Frears' new film *Hero*, which opened Friday at the Waikiki Three. The film concerns itself with the creation of a media idol — credited as the savior of 54 jet crash survivors — whose existence, or at least the public's awareness of it, becomes important far beyond his true value to society. An intriguing complication raises the film's satirical stakes: The handsome, messianic hero on everyone's TV screens isn't the real McCoy. The real hero is a privacy-craving, nearly unredeemable lowlife who cares more about saving his shoes than rescuing human beings.

The story follows the downbound machinations of a small-time crook named Bernie LaPlante (Dustin Hoffman), who is to be imprisoned imminently for fencing stolen goods. Trying to hustle his way out of a stiff sentence, Bernie bullies and steals from his attorney (Susie Cusack) and pleads with his parole officer. He is also, to his credit, concerned about what will happen to his young son, Joey (James Madio), who lives with Bernie's ex-wife (Joan Cusack) and hasn't entirely given up on believing in his father.

On his way to pick up Joey during a storm, Bernie finds a passenger jet crashed in front of him. More annoyed than alarmed, he pulls fallen victims out of the smoke and flames, and then disappears, anxious to get on with his plans. Among those

Bernie rescues is a TV reporter named Gale Gayley (Geena Davis), who milks the story in subsequent newscasts with the support of her bellicose editor (Chevy Chase). Their news coverage is appallingly sentimental and focuses on the search for the anonymous hero who came to the flight's aid.

Tom Keogh

A homeless drifter and acquaintance of Bernie's, John Bubber (Andy Garcia), comes forward with evidence that he is the saint everyone seeks. While John basks in the spotlight, enjoying luxury hotel suites, a grooming makeover and Gale's romantic overtures, Bernie is tucked away in jail, dreaming about all the ways he could spend John's \$1 million reward.

Hero takes a long time to get up to speed. Its pace is repeatedly broken in the first half, and its unity of vision and purpose are undercut by the feeling that not everyone agrees about how far to take the film's satire. Chase, for example, has a small but significant role to play in the film's overall cynicism, but he takes too literally the frantic energy of the film and plays his character like a sketch artist in a parody of *The Front Page*. Hoffman, shuffling and wheedling his way into Bernie's character to the point of overkill, controls the tempo of the movie at the expense of other elements.

Individual scenes, such as Bernie's slow, bellyaching response to the flight crew's pleas for help, are agonizingly capricious in their approach to the material. I doubt that David Webb Peoples (*Unforgiven*), who wrote the script based on a story by himself, producer Laura Ziskin (*The Doctor*) and screenwriter Alvin Sargent (*Julia*), intended this film to run the gamut between caustic com-

edy and belief-defying spoof. But that's what one gets in Hollywood these days unless there is a strong personality behind the camera, holding the original concept together against all odds. One has to wonder why British director Stephen Frears (*The Grifters*, *Prick Up Your Ears*) wasn't doing just that. Perhaps he doesn't have the clout, yet.

By its midway point, however, *Hero* becomes free of setup clutter and hones in on the increasing ironies of its protagonists' situations. Frears' dark but passionate tones are perfect for capturing the celebrity momentum that makes John seem bigger and grander than ordinary people, while Bernie is deemed unworthy of respect. When the charismatic John visits children's hospitals or publicly declares that homelessness is a cause people should rally around, America glows with compassion, but when Bernie tries to get within 50 feet of the media darling, he is tossed into the street like a leper.

The film arrives at a powerful and moving climax, with the director and principal actors finally practicing economy and working on common ground. John, plagued by guilt over distorting the truth, and Bernie, wary of being reprocessed by a manipulative press into something he is not, discover they are both victims of a society gone brain dead in the shadow of celebrity words and deeds.

Hero begged to be released in the same year as other stories about profiting from the blurred line between pretty fictions and stark facts: *Bob Roberts*, *The Player*, *Mistress* and the presidential election. Chances are good that even if it were a great film, *Hero* wouldn't change anything about our celebrity fixation. As it is, it may at least make a few more people aware of how our perceptions of the world are so easily molded. ■



LINDA MARTIN

The Positive Alternative for U.S. Senate



Why are you running as a Green Candidate?

The Greens are the only party that has a vision for Hawai'i that preserves the environment, promotes a fair and sustainable economy, provides justice for native Hawaiians, and promotes grassroots democracy.

I thought the Greens were just environmentalists.

No. We are not just concerned with preventing more golf courses and luxury resorts, cleaning up pollution on military bases, maintaining a clean water supply and other environmental issues. To improve the environment, we also need to change the way we make our political and economic decisions.

Can you give me an example?

We keep subsidizing sugar and pineapple in the name of preserving jobs, but we would generate many more jobs and reduce our dependence on food imports if we supported small-scale, community-based diversified agriculture and processing.

We also subsidize a foreign-owned and controlled mega-tourism industry that ruins the environment even though most of the jobs are low-paying and offer little job security or advancement. Instead, we should promote better jobs in building affordable housing, rebuilding infrastructure, the conversion of military to civilian jobs, eco-tourism, and research in marine resources and pollution cleanup.

Won't Green programs hurt the economy?

No. One of the reasons Germany and Japan are prosperous is that they link government regulation, economic development and environmental protection. They produce goods more cheaply because government regulations have required them to practice energy conservation. Thanks to government R & D support, they currently dominate the growing multi-billion dollar pollution control market. Their citizens earn more and live better.

How can a Green U.S. Senator change local development policies?

Many federal pork barrel programs masquerade as federal "giveaways", but they actually saddle residents with higher taxes and inappropriate projects like H-3. As your U.S. Senator, I will support programs that help Hawai'i get better jobs, become more self-sufficient, and become a leader in environmental technology and research.

(This is the first in a series of columns that will answer your questions about Linda Martin's U.S. Senate Campaign and the Green Party, in general. If your issue is not addressed here, please call the Green Voicemail at 528-1225. We will attempt to answer all questions in this column or by return telephone call. Mahalo for your participation.)

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REMEMBER! IT'S NOT SELF-MUTILATION IF WE HELP YOU DO IT!

Live Music Venues

- Anna Bannanas**, 2440 S. Beretania St. 946-5190
Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677
Bandings, 98-151 Pali Momi St. 488-8888
Banyan Veranda, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111
Bayview Lounge, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811
Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111
C-5, 205-C Sand Island Access Rd. 848-0990
Cafe Sistina, 1314 S. King St. 526-0071
Cappuccinos, 320 Lewers St. 924-1530
Chart House, 1765 Ala Moana Blvd. 941-6669
Chinatown Gateway Park, Bethel & Hotel St.
Chuck's Milliani, 95-221 Kipapa Dr. 623-6300
Cocoon Willie's, International Marketplace, 2230 Kalakaua Ave. 923-9454
Coffee Manoa, 2851 E. Manoa Rd. 988-5113
Cooffeine, 1820 University Ave. 947-1615
Compadres, 1200 Ala Moana Blvd. 523-1307
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811
The Faktory, 1065 Kapiolani Blvd. 545-0872
Fast Eddie's, 52 Oneawa St., Kailua. 261-8561
Gussie L'amour's, 3251 N. Nimitz Hwy., 836-7883
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002
Iolani Palace, King and Richard, 523-4674
Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711
Jaron's Kailua, 201A Hamakua Dr., Kailua. 262-6768
Java Java Cafe, 760 Kapihulu St. 732-2670
Jazz Cellar, 205 Lewers St. 923-9952
Jolly Roger Waikiki, 2444 Kalakaua Ave. 923-1885
Jolly Roger East, 150 Kaulani Ave. 923-2172
Kahala Hilton Hotel, 5000 Kalakaua Ave. 734-2211
Kapiolani Park Bandstand, 2805 Monserrat Ave. 523-4674
Kemo's, Hyatt Regency Hotel, 2424 Kalakaua Ave. 922-6440
Kuhio Saloon, 2200 Kuhio Ave. 926-2054
Lewers Lounge, Halekulani, 2199 Kalua Rd. 923-2311
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811
Mai Tai Lounge, Outrigger Maiala, 2211 Kuhio Ave. 923-7621
Malia's Cantina, 3111 Lewers St. 922-7808
Monterey Bay Cannery Pearridge, 98-1005 Moanalua Rd. 487-0048
Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197
Moose McGillycuddy's, 310 Lewers St. 923-0751
Moose McGillycuddy's, 1035 University Ave. 944-5525
New Orleans Bistro, 2139 Kuhio Ave. 926-4444
Nicholas Nicholas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466
Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333
No Name Bar, 131 Hekili St., Kailua. 261-8725
Oasis Niteclub, 2888 Waialae Ave. 734-3772
Oinks Barbeque & Rib Joint, Ward Centre 526-4133
Orson's, 5 Hoolai St., Kailua. 262-2306
Outrigger Reef Towers, 227 Lewers St. 924-8844
Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321
Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea. 487-7980
Pieces of Eight, 250 Lewers St., 923-6646
Pink's Garage, 955 Waimanu St. 537-1555
Proud Peacock, Waimana Falls Park. 638-8531
Ramsay Galleries & Cafe, 1128 Smith St. 537-ARTS
Ren's, 98-713 Kuahua Pl., Pearl City. 487-3625
Rose & Crown, King's Village, 131 Kaulani Ave. 923-5833
Rose City Diner, Restaurant Row, 500 Ala Moana Blvd. 524-7673
The Row, Restaurant Row, 500 Ala Moana Blvd. 528-2345
Rumours Niteclub, Ala Moana Hotel, 410 Atkinson Dr., 955-4811
Scuttlebutt's, 120 Hekili St., Kailua. 262-1818
Sea Life Park, Makapuu Point. 923-1531
Shore Blvd 2169, Kalia Rd. 922-6906
Sheraton Waikiki Hotel, 2255 Kalakaua Ave. 922-4422
Silver Fox Lounge, 49 N. Hotel St. 536-9215
Snapper's, Discovery Bay, 1778 Ala Moana Blvd., 941-2577
Spindrifters Kahala, 4169 Waialae Ave. 737-7944
Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085
Sugar Bar, 67-069 Keoluani St., Waialua. 657-6989
Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
Tamarind Park, King and Bishop 523-4674
Top of the I, Ilika Hotel, 1777 Ala Moana Blvd. 949-3811
Waikiki Broiler, 200 Lewers St. 923-8836
Ward Centre, 1200 Ala Moana Blvd. 531-6411
Wave Waikiki, 1877 Kalakaua Ave. 941-0424
Wilcox Park, Fort Street Mall and King. 523-4674
Yacht Club Restaurant, Ilika Hotel, 1777 Ala Moana Blvd. 949-3811

world's eminent thinkers. "Rage is to Rollins as snow is to Eskimos," writes the *Los Angeles Times*. "He knows its textures so intimately that he has 40 different ways to describe it." Rollins has published several books of stream-of-consciousness prose and poetry, put out spoken-word albums and, with his new band, tom it up on the Lollapalooza Tour. So why not drag the hair dye and razor blades out of the closet and relive the mosh pits of yesteryear? *The Garage*. Fri. 10/9 & Sat. 10/10, 7 p.m. \$15.50. 942-7771

Roslyn No, not the hurricane - the local recording artist. Ros, who describes her style as "storytelling music," will be performing songs from her album, *The Wishing Tree*, as well as taking a tum at mime, dance and spinning yarns. *First Presbyterian Church of Honolulu*, 1822 Keeaumoku St.: Sat. 10/10, 7:30 p.m. Free. 236-1615
Skid Row And you thought this crew of MTV-pretty New Jersey boys was all big hair, attitude and leather pants two sizes too small. Well, they're all that and more, their Atlantic Records bio tells us - they're about "music. The sort that scrapes a layer off your eardrums... a few good kicks, a huge sound and more guts than a herd of elephants. Add melody with some good ol' honest balls and hooks to catch whales, and you're starting to get the idea..." We sure are. No wonder Bon Jovi loves 'em. *Aloha Tower*. Mon. 10/12, 7 p.m. \$18.50 advance, \$20 at the door. 942-7771

Ras Inando and New Horizons Reggae, *Anna Bannanas*.
Richard Perin Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Rudy Molina Guitar; *Yacht Club Restaurant*.
Russel & Friend Mellow Contemporary; *Bandito's*.
7th Avenue Contemporary Hawaiian; *Monterey Bay Cannery Pearridge*.
The Krush Contemporary; *Outrigger Reef Towers*.
Tito Berinobis Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.
Tropical Flame Contemporary; *Oasis*.

8/Thursday

Amber Gala and Susanna Bonadea Contemporary; *Java Java*.
Augie Rey & City Lights Dance; *Nicholas Nicholas*.
Azure McCall & Co. Jazz; *Nick's Fishmarket*.
Bernadette and the New Sensations Jazz; *Black Orchid*. 9:30 p.m. - 1:30 a.m.
Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.
Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Bryan Huddy Mellow Contemporary; *Bandito's*.
Carol Atkinson Jazz; *Cupid's Lounge*.
Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.
Crash Party Top 40; *Gussie L'amour's*.
Danny Couch Jazz; *Mahina Lounge*.
Danny Dez Contemporary; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 8 p.m. - 12:30 a.m.
Desirée's Transition Jazz; *Paradise Lounge*.
Don Conover Singalong; *Rose & Crown*.
Eddie Chung Guitar; *Jolly Roger East*.
Eddie Zany Rock; *Snapper's*.
Etcetera Contemporary; *Waikiki Beachcomber*. 5:30 - 7:30 p.m.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
J.P. Smoketrain Rock; *No Name Bar*.
Jeff Marion Guitar; *Ramsay Galleries & Cafe*. 4 - 6 p.m.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Joe Bourque Fiddler; *Oinks Barbeque*.
Joel Kurasaki Jazz; *Orson's*.
Jon Basebase Contemporary; *Horatio's*.
Jonny & The Dreamers Contemporary Hawaiian; *Spindrifters Kahala*.
Ka'au Crater Boys Hawaiian; *Compadres*.
Kit Samson & the Sound Advice Contemporary; *Kahala Hilton*.
Lance Ori Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Last Call Dance Rock; *Wave Waikiki*.
Leroy Kahaku Contemporary; *Black Orchid*. 6 - 9 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Mojo Hand Blues; *Jaron's Kailua*.
Nawaiho'olu'okeanuenue Contemporary Hawaiian; *Malia's*.
Ohana Two Hawaiian; *Bay View Lounge*.
Rudy Molina Guitar; *Yacht Club Restaurant*.
Scott Williams Rock and Soul; *Chuck's Milliani*.
7th Avenue Contemporary Hawaiian; *Monterey Bay Cannery Pearridge*.
Sweet Rush Local Variety; *Scuttlebutt's*.
The Krush Contemporary; *Outrigger Reef Towers*.
Tito & Lenny Contemporary Hawaiian; *Monterey*

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.

7/Wednesday

Augie Rey & City Lights Dance; *Nicholas Nicholas*.
Bernadette and the New Sensations Top 40; *Rumours*.
Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Carol Atkinson Jazz; *Cupid's Lounge*.
Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.
Crash Party Top 40; *Gussie L'amour's*.
Danny Dez Rock; *No Name Bar*. 5:30 - 7:30 p.m.
Desirée's Transition Jazz; *Paradise Lounge*.
Donny Kimi Jazz; *Mahina Lounge*.
Eddie Chung Guitar; *Jolly Roger East*.
Garret Otaubo Contemporary Hawaiian; *Chuck's Milliani*.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
J.P. Smoketrain Rock; *No Name Bar*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary; *Spindrifters Kahala*.
Joel Kurasaki Jazz; *Orson's*.
Jon Basebase Contemporary; *Horatio's*.
Kit Samson & the Sound Advice Contemporary; *Kahala Hilton*.
Last Call Dance Rock; *Wave Waikiki*.
Leroy Kahaku Contemporary; *Black Orchid*. 6 - 9 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Mana'o Co. Contemporary Hawaiian; *Malia's*.
Ohana Two Hawaiian; *Bay View Lounge*.
Pandanus Club Hawaiian; *Nick's Fishmarket*.
Raga Jazz; *New Orleans Bistro*.

TIDES - October 7 to October 13



Continued from Page 8

Music

Concerts

1892) and plenty of sly peeks at Tom Cruise in various states of undress. Tom is poor but priapic and his love-interest (Cruise's real-life wife, Nicole Kidman) is wealthy. They both want freedom, and leave Ireland for Boston and then head out to Oklahoma for the land rush. Music - and plenty of it - by John Williams, direction by Ron Howard (*Backdraft*). *Hemenway Theatre*, Hemenway Hall, UH Manoa campus. Wed. 10/7 - Sun. 10/11, 5:30 & 8 p.m. \$3.50. 956-6468
Father (1990) Max von Sydow gives yet another wonderful performance in this Australian movie about a German emigrant to Australia who is confronted with his alleged past as a Nazi war criminal. A trial ensues, and, though he is acquitted, we follow the man's fortunes further to a shocking climax. *Academy Theatre*, 900 S. Beretania St. Fri. 10/9 & Sat. 10/10, 7:30 p.m. \$4. 532-8701
Passport to Pimlico (1949) An impeccably acted and eccentric veddy British comedy about a group of Pimlicans that discovers an ancient charter that makes them independent from Britain and then decides to set up its own country. The T.E.B. Clarke script is witty and ingenious. The history don who discovers the charter is played by Margaret Rutherford. Highly recommended. *Movie Museum*, 3566 Harding Ave.: Fri. 10/9 & Sun. 10/11, 8 p.m.; matinees 10/11, 3 & 5:30 p.m. \$5. 735-8771
Sister Act (1992) See review in *First Runsection*. *Hemenway Theatre*, Hemenway Hall, UH Manoa campus. Tue. 10/13 - Sun. 10/18, 6 & 8:15 p.m. \$3.50. 956-6468
The Smallest Show on Earth (1957) An early Peter Sellers comedy about eccentrics who run a small, seedy but wonderful movie house in England. This is a cult film, and those who love it love it very much. Arguments about it often come to blows. Recommended. *Movie Museum*, 3566 Harding Ave.: Thur. 10/8 & Sat. 10/10, 8 p.m.; matinees 10/10, 3 & 5:30 p.m. \$5. 735-8771

All-Russian! So, *babushka*, you would perhaps like to be hearing subliminal, er, sublime music from the Old Country? Honolulu Brass Ensemble of Chamber Music Hawaii is being only too happy to oblige. Program is including Bohme's *Sextet*, Kabalevsky's *Sonatina*, Stravinsky's *Tango* and more. Long live Revolution... er, market economy! *Christ Church*, 1300 Kailua Rd. Mon. 10/12, 7:30 p.m. \$12. 947-1975
The Cast Offs Genuine old-time folk music and New England contra dance to benefit Iniki victims. *Honolulu Waldorf School*, 350 Ulua St.: Sat. 10/10, 7:30 p.m. \$3. 293-9074
Robyn Helzner A benefit for Iniki relief by Folk singer Helzner, an expert in Hebrew, Yiddish, Russian and other Jewish styles. *Temple Emanuel-El*, 2550 Pali Hwy.: Tue. 10/13, 7:30 p.m. Donation. 735-8558
Iniki Relief Concerts A series of four shows at three Oahu bars, with proceeds to benefit the Iniki relief group PWCGH (People Who Can't Get Help). The line-up: *Thur. 10/8, 8 p.m. at The Garage, 955 Waimanu St.*: Jonah Cummings, Simplicity, Salsa Hawaii, Roots Natty Roots and Black Point. Call 537-1555 for info. *Fri. 10/9, 9:30 p.m. at Steamer's, 64-1445 Kamehameha Hwy., Haleiwa*: Jonah Cummings, Titus Kinimaka and the Kauai Boys, and Black Point. Call 637-5071 for info. *Sat. 10/10, 9 p.m. at Fast Eddie's, 52 Oneawa St., Kailua*: Jonah Cummings, Titus Kinimaka and the Kauai Boys, and Black Point. *Sun. 10/11, 9 p.m. at Fast Eddie's*: Ho'aikane and Jonah Cummings. All shows \$10; Steamer's show includes free barbeque.
Kanikapila See *Music Pick* on Page 8.
Ruth Laredo An expert on the solo piano works of Rachmaninoff and Scriabin, pianist Laredo has played with virtually every major orchestra in the country, prompting the normally restrained

(not!) *New York Daily News* to dub her "America's first lady of the piano." Laredo is also known as a booster of female composers, such as Clara Schumann, Cecile Chaminade and Lili Boulanger, and as an authoritative commentator on the arts (her perennially sold-out "Concert and Commentary" series at New York's Metropolitan Museum of Art, for example, has been widely praised). In this, her second appearance with the Honolulu Symphony, she will perform Brahms' *Piano Concerto No. 1 in D minor*. Also on the program are Rossini's *Semiramide* and the symphony's world premiere of *Concerto for Orchestra* by University of Hawaii music professor emeritus Neil McKay. *Blaisdell Concert Hall*, 777 Ward Ave.: Sun. 10/11, 4 p.m. & Tue. 10/13, 8 p.m. \$10 - \$30. 537-6191
Moon-Viewing Concert A free full-moon concert by the Hawaii Gagaku Kenyukai, one of only two groups outside Japan that performs the ancient Imperial Court music, *gagaku*. With roots reaching back to the 7th century, the rarely heard *gagaku* is considered the oldest existing orchestral music in the world, with musical arrangements for *ryuteki* (flute), *bichiriki* (oboe), *sho* (mouth organ), *kakko* and *taiko* drums, *shoko* (gong), *bituu* (4-stringed lute) and *gakuso* (13-stringed zither). *Music Department Courtyard*, UH Manoa campus. Sat. 10/10, 8 p.m. Free. 956-8742
John Mount A faculty recital by UH bassist Mount. *Orvis Auditorium*, UH Manoa campus: Fri. 10/9, 8 p.m. \$5. 956-8742
Ohe'o Contemporary and reggae-flavored Hawaiian tunes from the young quartet (Jimmy Simms, Eddie Oishi, Guy Peredz and Billy Panui) in this installment of the park's "Kama'aina Friday Night" series. *Sea Life Park*, Makapuu Point: Fri. 10/9, 8:30 p.m. \$5.25 (without park admission, free with admission). 259-7933
The Rollins Band Back when punk rock was an angry young genre, one of the hardest, fastest and loudest things going was the L.A. crew Black Flag, fronted by a poetic prophet of rage named Henry Rollins. Flag is no more, but the tiring, tattooed Rollins is still revered as one of the underground

The Flying Karamazov Brothers: Juggling Big Ideas



The Flying Karamazov Brothers are not brothers and they don't fly. They're not even Russian. They are, in fact, dedicated anarchists who have popped up everywhere from street corners in Santa Cruz to Lincoln Center to The Disney Channel, juggling death-defying objects, clowning around and rattling off rapid-fire puns and bad jokes.

Take, for example, one of the Brothers' more notorious acts, the "sickle trick," which the troupe's co-founder, Howard Jay Patterson, calls their invocation. Picture four guys in peasant costumes leaping into the air as they juggle razor-sharp sickles, all the while mock-lecturing to a nervous audience on the physics of their actions ("There's only one end of a sickle that one can catch more than once!" they declare).

The Karamazov's new show, *Theater of the Air*, which the Brothers will perform at the Blaisdell Concert Hall on Oct. 12, includes high points from their previous shows *Juggling and Cheap Theatrics*, *Juggle and Hyde and Club!* The multifarious objects they keep aloft include hatchets, torches, raw eggs and plastic fishes that squirt water. Patterson, also known as the Champ, provides the show's highlight, the infamous "gamble routine": audience members are invited to bring the most ridiculous objects they can conceive of, which Patterson must keep in the air for a count of 10. Objects must be heavier than an ounce, lighter than 10 pounds, no bigger than a bread box, and they may not be "live animals or anything that might stop the Champ from being a live animal." Pizzas, liver, octopuses and sacks of flour have all been tossed at one time or another, a local-style gamble might include plate lunches, manapuas, guavas and/or poi (but remember, no poi dogs).

Patterson and Paul David Magid are the troupe's original members; they began the group in the early '70s

when they were freshman at UC-Santa Cruz. Then, while hitchhiking to their first major gig at the World's Fair in Spokane in '74, they read Fyodor Dostoevsky's masterpiece, *The Brothers Karamazov*, and found an unlikely inspiration for their act's name. "It was the idea of juxtaposing these black, impassioned characters of literature with the flying circus families of Europe, like the Flying Wallendas," Patterson says.

Each of the four Karamazov Brothers has a clearly defined stage character, based primarily on the predilections of the characters in the novel. Patterson's character, Ivan, is scholarly, cynical and dictatorial; Dimitri (Magid) is a soldier, unpre-

Karyn Koeur

dictable and temperamental; Smerdyakov (Sam Williams) is the innocent bastard half-brother who doesn't have a clue; and Fyodor (Timothy Furst) is the silent yet savvy character, who always knows what the others need before they need it. (A fifth brother, Alyosha, was a member of the troupe from '83 to '86; "let's just say he's gone back to the monastery," Patterson says today.)

In the mid-'80s, the Karamazovs were dubbed "new vaudevillians," along with other successful physical comedians like magician-comedians Penn and Teller and crystal-ball juggler Michael Moschen. Though Patterson says he prefers the term "barbarian rococco vaudeville," he agrees that there is a movement afoot to do non-racist, non-sexist physical comedy based on

vaudeville's short and snappy venue.

Still, as much as the Karamazovs live by the credo that "juggling is eternal," they say they sometimes feel pigeonholed when they're described as a mere juggling act. Paraphrasing Balanchine's famous quote that music was the floor his dance stood on, Patterson says, "juggling is the floor our theater stands on." The Karamazovs are passionate about theater, he says: "Juggling is just our way to get people to listen to us. We have large ideas!"

The group has been churning out screenplays, multimedia stage shows and zany plays to showcase their performing talents. Recently, they created two new shows which suggest that they're as close to the Marx Brothers as they are to the original Karamazovs. Last spring at the Seattle Repertory Theatre, they performed a stage show of an updated, anarchic version of the novel that lends them their name, in which Dostoevsky appears as a rich and famous writer eager to make movies. Another show, *Le Petomane* (The Fartomaniac) is based on the life of Joseph Pajol, who performed in France 100 years ago, exhibiting the amazing gift for "the artful breaking of wind at will." ("He could do bird calls, imitate farm animals and even blow smoke rings," Patterson says, "and he was considered the highest of artists by the people of the time.") The Brothers also appeared as a band of Sufi warriors in the movie *Jewel of the Nile* and have done a few commercials, which Patterson says, are "hard on us spiritually"; they did one for recycled paper products but turned down a Pepsi ad.

Still, juggling is their spiritual discipline, and it offers a handy philosophy of life. "Juggling teaches you that mistakes aren't that important," Patterson says. "Just because something isn't there when you expect it to be, doesn't mean the whole system can't keep going."

The Flying Karamazov Brothers
Blaisdell Concert Hall
Mon. 10/12
7:30 p.m.
\$12 - \$22
956-7642

Bay Cannery Ward.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Tropical Flame Contemporary; *Oasis*.
True Blues Blues; *The Row*.
Wild Edna Blues; *Anna Banannas*.

9/Friday

Alisa Randolph & Musica É Jazz; *Cafe Sistina*.
Art Hodge Contemporary; *Java Java*.
Augie Rey & City Lights Dance; *Nicholas Nickolas*.
Azure McCall & Co. Jazz; *Nick's Fishmarket*.
Bernadette and the New Sensations Jazz; *Black Orchid*. 10 p.m. - 3:30 a.m.
Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Bruddah Waltah & Island Afternoon Contemporary Hawaiian; *Chuck's Mililani*.
Carol Atkinson Jazz; *Orson's*.
Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.
Crash Party Top 40; *Gussie L'amour's*.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
Danny Couch Jazz; *Mabina Lounge*.
Danny Dez Contemporary; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 1 a.m.
Eddie Chung Guitar; *Jolly Roger East*.
Eddie Zany Rock; *Snapper's*.
Etcetera Contemporary; *Waikiki Beachcomber*. 5:30 - 7:30 p.m.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge*.
Firehouse Contemporary Hawaiian; *Tamarind Park*. Noon - 1 p.m.
Honolulu Jazz Duet Jazz; *Cappuccinos*.
J.P. Smoketrain Rock; *No Name Bar*. 5 - 7 p.m.
James MacCarthy Folk; *Java Java*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary; *Proud Peacock*. 4 - 9 p.m.
Jimmy Borges Jazz; *Paradise Lounge*.
Joe Bourque Fiddler; *Oinks Barbeque*.
Jon Basebase Contemporary; *Horatio's*.
Jonny & The Dreamers Contemporary Hawaiian; *Spindrift Kabala*.
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Kahala Surf Sorenaders Contemporary; *Kabala Hilton*.
Ken & Roland Hawaiian Duo; *Ward Warehouse*. Noon - 1 p.m.
Kit Samson & the Sound Advice Contemporary; *Kabala Hilton*.
Last Call Dance Rock; *Wave Waikiki*.
Leroy Kahala Contemporary; *Black Orchid*. 6 - 9:30 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Melodious Thunk Rock; *Kubio Saloon*.
Mojo Hand Blues; *Silver Fox Lounge*.
Nohelani Cypriano Contemporary; *Sheraton Waikiki*.
Ohana Two Hawaiian; *Bay View Lounge*.
One People Mellow Contemporary; *Bandito's*.
Pagan Babies World Dance; *Anna Banannas*.
Patrick Dickson Hawaiian; *Cupid's Lounge*. 5:30 - 7:30 p.m.
Poynt Blankk Rock; *C-5*.
Pu'ukane Contemporary Hawaiian; *Top of the I*.
Ron & Dorisse Piano and Violin Duo; *Ward Centre*. Noon - 1 p.m.
Royal Hawaiian Band Contemporary; *Iolani Palace*. 12:15 - 1:15 p.m.
Rudy Molina Guitar; *Yacht Club Restaurant*.
Simplicity Contemporary Hawaiian; *Malia's*.
Steve Frias Keyboard; *Ramsay Galleries & Cafe*. 6 - 9 p.m.
Steven Charles Band Contemporary Jazz; *The Row*.
Sweet Rush Local Variety; *Scuttlebutt's*.
The Krush Contemporary; *Outrigger Reef Towers*.
Tito & Lenny Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Tito Berinobis Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Tropical Flame Contemporary; *Oasis*.
Vinny Ringrose Contemporary; *Java Java*.

9/930 p.m.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge*.
Firehouse Contemporary Hawaiian; *Tamarind Park*. Noon - 1 p.m.
Honolulu Jazz Duet Jazz; *Cappuccinos*.
J.P. Smoketrain Rock; *No Name Bar*. 5 - 7 p.m.
James MacCarthy Folk; *Java Java*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary; *Proud Peacock*. 4 - 9 p.m.
Jimmy Borges Jazz; *Paradise Lounge*.
Joe Bourque Fiddler; *Oinks Barbeque*.
Jon Basebase Contemporary; *Horatio's*.
Jonny & The Dreamers Contemporary Hawaiian; *Spindrift Kabala*.
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Kahala Surf Sorenaders Contemporary; *Kabala Hilton*.
Ken & Roland Hawaiian Duo; *Ward Warehouse*. Noon - 1 p.m.
Kit Samson & the Sound Advice Contemporary; *Kabala Hilton*.
Last Call Dance Rock; *Wave Waikiki*.
Leroy Kahala Contemporary; *Black Orchid*. 6 - 9:30 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Melodious Thunk Rock; *Kubio Saloon*.
Mojo Hand Blues; *Silver Fox Lounge*.
Nohelani Cypriano Contemporary; *Sheraton Waikiki*.
Ohana Two Hawaiian; *Bay View Lounge*.
One People Mellow Contemporary; *Bandito's*.
Pagan Babies World Dance; *Anna Banannas*.
Patrick Dickson Hawaiian; *Cupid's Lounge*. 5:30 - 7:30 p.m.
Poynt Blankk Rock; *C-5*.
Pu'ukane Contemporary Hawaiian; *Top of the I*.
Ron & Dorisse Piano and Violin Duo; *Ward Centre*. Noon - 1 p.m.
Royal Hawaiian Band Contemporary; *Iolani Palace*. 12:15 - 1:15 p.m.
Rudy Molina Guitar; *Yacht Club Restaurant*.
Simplicity Contemporary Hawaiian; *Malia's*.
Steve Frias Keyboard; *Ramsay Galleries & Cafe*. 6 - 9 p.m.
Steven Charles Band Contemporary Jazz; *The Row*.
Sweet Rush Local Variety; *Scuttlebutt's*.
The Krush Contemporary; *Outrigger Reef Towers*.
Tito & Lenny Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Tito Berinobis Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Tropical Flame Contemporary; *Oasis*.
Vinny Ringrose Contemporary; *Java Java*.

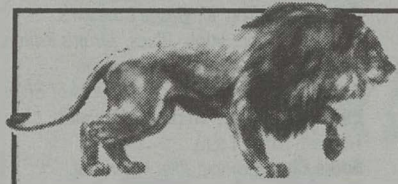
10/Saturday

Alisa Randolph & Musica É Jazz; *Cafe Sistina*.
Augie Rey & City Lights Dance; *Nicholas Nickolas*.
Azure McCall & Co. Jazz; *Nick's Fishmarket*.
Bac N Thyme Jazz, R&B; *Cupid's Lounge*.
Bernadette and the New Sensations Jazz; *Black Orchid*. 10 p.m. - 3:30 a.m.
Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Bruddah Waltah & Island Afternoon Contemporary Hawaiian; *Chuck's Mililani*.
Calamity Jayne Rock; *C-5*.
Carol Atkinson Jazz; *Orson's*.
Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.
Crash Party Top 40; *Gussie L'amour's*.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
Danny Couch Jazz; *Mabina Lounge*.
Danny Dez Contemporary; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 8 p.m. - 1 a.m.
Eddie Chung Guitar; *Jolly Roger East*.
Etcetera Contemporary; *Waikiki Beachcomber*. 5:30 - 7:30 p.m.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge*.
Honolulu Jazz Duet Jazz; *Cappuccinos*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary; *Proud Peacock*. 4 - 9 p.m.
Jimmy Borges Jazz; *Paradise Lounge*.
Joe Bourque Fiddler; *Oinks Barbeque*.
Jon Basebase Contemporary; *Horatio's*.
Jonny & The Dreamers Contemporary Hawaiian; *Spindrift Kabala*.
Kahala Surf Sorenaders Contemporary; *Kabala Hilton*.
Kit Samson & the Sound Advice Contemporary; *Kabala Hilton*.
Last Call Dance Rock; *Wave Waikiki*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Michael Lewis Quartet Jazz; *Ramsay Galleries & Cafe*. 2:30 - 5:30 p.m.
Mojo Hand Blues; *Snapper's*.
Nohelani Cypriano Contemporary; *Sheraton Waikiki*.
Nueva Vida Pop; *The Row*.
Ohana Two Hawaiian; *Bay View Lounge*.
One People Mellow Contemporary; *Bandito's*.
Pagan Babies World Dance; *Anna Banannas*.
Pu'ukane Contemporary Hawaiian; *Top of the I*.
Rudy Molina Guitar; *Yacht Club Restaurant*.
Simplicity Contemporary Hawaiian; *Malia's*.
Sky Guitar; *Java Java*.
Steve Frias Keyboard; *Ramsay Galleries & Cafe*. 6 - 9 p.m.
The Krush Contemporary; *Outrigger Reef Towers*.
The Rio Trio Latin; *Java Java*.
Tito & Lenny Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Tropical Flame Contemporary; *Oasis*.
Vinny Ringrose Contemporary; *Java Java*.
Zig Zag Rock; *Scuttlebutt's*.

11/Sunday
Augie Rey & City Lights Dance; *Nicholas Nickolas*.
Bernadette and the New Sensations Contemporary; *Sheraton Waikiki*.
Billy Chapman Variety; *Irish Rose Saloon*.
Billy Kurch Piano; *Lewers Lounge*.
Carol Atkinson Jazz; *Orson's*.
Crash Party Top 40; *Gussie L'amour's*.
Danny Dez Contemporary; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 9 p.m. - 12:30 a.m.
Desirée's Transition Jazz; *Paradise Lounge*.
Donny Kimi Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge*.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary; *Yacht Club Restaurant*. 10 a.m. - 1 p.m.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*. 7 - 11 p.m.
Kapena Contemporary Hawaiian; *Malia's*.
Last Call Dance Rock; *Wave Waikiki*.
Ledward Kaapana & Ikona Contemporary Hawaiian; *Scuttlebutt's*. 4 - 8 p.m.
Pagan Babies World Dance; *Jaron's*.
Pandanus Club Hawaiian; *Nick's Fishmarket*.
Paradox Jazz, R&B; *Oasis*.
Que Martyn Trio Jazz; *Black Orchid*. 7 - 11 p.m.
Raga & Joy Woode Jazz; *New Orleans Bistro*.
Riverstreet Blues Band Blues; *Anna Banannas*.
Royal Hawaiian Band Contemporary; *Kapiolani Park Bandstand*. 2 - 3 p.m.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
Strolling Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua*. 10 a.m. - 1 p.m.
Sun Rich Contemporary Hawaiian; *Chart House*. 5:30 - 8:30 p.m.

Ron Genta Recent Work
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at The Contemporary Café
September 1 - November 1, 1992
In the Café at The Contemporary Museum
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In Iniki's wake...

Hurricane Iniki's devastating winds battered the island of Kauai. It is expected that Kauai residents will be needing food, basic shelter and clean water. Their suffering will continue for weeks as Kauai struggles to restore the basic necessities of life.

With your help, the Red Cross can deliver the essential food, clothing and shelter to the victims of Hurricane Iniki and other disasters. *Honolulu Weekly* joins the American Red Cross in asking you to act immediately to help the people who have nowhere else to turn.

Yes, I want to help today.

- I will call 1-800-842-2200 now to pledge my support for the victims of disaster.
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CALENDAR

Theater and Dance

Aloha Las Vegas Wally is just getting over the death of his wife from cancer when his boyhood friend Harry visits from Las Vegas and tempts Wally to join him in a desert paradise of jackpots, cheap cafeteria food and \$140,000 houses. Wally likes the idea, but he's worried about his 41-year-old daughter, Jun, who's an unmarried schoolteacher and doesn't have anybody to take care of her. Wally's neighbor and housekeeper, Gracie, arranges a match with a guy who owns a fish market in Pearl City, it works out, and Wally makes the big move. *Aloha Las Vegas* is more a TV sitcom than a play, and the actors ham it up; luckily, the dialogue is funny enough to make for an entertaining evening. But it's too bad the playwright didn't delve into the real issues behind why, as one character says, "Hawaii is going downhill." - *Karyn Koeur*. *Tenney Theatre*, St. Andrew's Cathedral, Queen Emma Sq.: Fri. 10/9 & Sat. 10/10, 8 p.m.; Sun. 10/11, 6:30 p.m. \$8. 737-4161

Fall Footholds New dance pieces by UH student choreographers, including Darryl Thomas and Camille Romero. *Kennedy Lab Theatre*, UH Manoa campus: Thur. 10/8 - Sat. 10/10, 8 p.m.; Sun. 10/11, 2 p.m. \$5. 956-7655

The Flying Karamazov Brothers See story on Page 11.

Hawaii State Ballet A performance of selections from the Ballet's repertory (including the balcony scene from *Romeo and Juliet*), directed by John Landovsky and featuring guest artist Eri Anyo from Japan and Elizabeth Mertz, a Punahou student who just returned from the World Ballet Competition in Europe. *Mamiya Theatre*, Chaminade University campus: Sat. 10/10, 7:30 p.m. & Sun. 10/11, 2:30 p.m. \$14. 947-2755

Lili'uokalani Manoa Valley Theatre is presenting two encore performances of this original production from last summer. The play, by Aldyth Morris (*Damien*), opens during a climactic moment in Hawaii's history: annexation day in 1898, with deposed Queen Lili'uokalani secluded in her home at Washington Place while the Hawaiian flag is lowered forever. It's essentially a one-woman show, with Leo Anderson Akana as Lili'uokalani, though Victoria Nalani Kneubuhl is onstage and contributes narration. The play is at its best when the queen recounts the events of her life - which in themselves have a highly emotional impact - but it would be more illuminating if we had further insight into the queen's inner life and political motivations. Lili'uokalani is written more as an emblematic heroine than a character, and Akana's queenly mannerisms alone don't quite bring her to life - until the second act, when the tragic events of the annexation rouse her to more passion - *K. K. Bakken Auditorium*, Mid-Pacific Institute, 2445 Kaala St.: Thur. 10/8 - Sat. 10/10, 8 p.m. \$22. 988-6131

A Little Night Music This Stephen Sondheim sex romp - a big hit on Broadway and the origin of the song *Send In The Clowns* - is based on Ingmar Bergman's 1955 film, *Smiles of a Summer Night*, about an actress whose affairs with two married men disrupt their marriages, till they all go off to her mother's house in the country to sort it out. The show's characters are greatly simplified from the film, which had more charm. The female roles are gratefully schematic - the virginal wife, the passionate actress/mistress, the lusty housemaid, etc. This DHT production is solidly entertaining, though, with just the right mix of humor and panache. Bill Ogilvie is soulful and sympathetic as a lawyer who thinks he's still in love with actress Desiree Amfeldt, played with a nice gritty edge by Carolyn Heitzman. The standout comic talent of the show is Rebecca Colon-Silvey as a countess whose husband is also having an affair with Desiree. The five-member chorus is the weakest element; they're in character as a traveling acting troupe, but their diction is poor, so we miss out on much of their airy philosophizing about the events on stage - *K.K. Diamond Head Theatre*, 520 Makapuu Ave.: Wed. 10/7 - Sat. 10/10, 8 p.m.; Sun. 10/11, 4 p.m. \$8 - \$40. 734-0274

Talking Island Festival See story on Page 4.

Art

Galleries

A listing of gallery shows. For information on museum exhibits, please refer to the Museums section.

Opening

Contact Between Cultures The Honolulu Printmaking Workshop commissioned the two prints by Allyn Bromley and John Morita displayed in this exhibit to commemorate the theme "Contact Between Cultures" for the quincentennial observance of Christopher Columbus' voyages. Opens Sat. 10/10, runs

Tommy D & the D Band Rock; *Mai Tai Lounge*.
Tradewinds South Big Band, Dixieland; *Fast Eddie's*. 2 - 5 p.m.

12/Monday

Allan Fisher Variety; *Wilcox Park*. Noon - 1 p.m.
Bernadette and the New Sensations Contemporary; *Sheraton Waikiki*.
Billy Chapman Variety; *Irish Rose Saloon*.
Billy Kurch Piano; *Lewers Lounge*.
Calamity Jayne Rock; *C-5*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Desirée's Transition Jazz; *Paradise Lounge*.
Donny Kimi Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge*.
Gary Kewley Contemporary Hawaiian; *Chuck's Mililani*.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
Jesse Vance Boden Hawaiian, Contemporary; *Spindriftier Kabala*.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.
Joel Kurasaki Jazz; *Orson's*.
Kapena Contemporary Hawaiian; *Malia's*.
Leroy Kahaku Contemporary; *Black Orchid*. 6 - 11 p.m.
Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Musicians Jam with Fiji Jazz; *Black Orchid*.
Pandanus Club Hawaiian; *Nick's Fishmarket*.
Paradox Jazz, R&B; *Oasis*.
Raga & Derryl McKay Jazz; *New Orleans Bistro*.
Rendezvous Dance; *Nicholas Nickolas*.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
The Fabulous Classics '50s & '60s Rock; *Kento's*.
Tito Bernobis Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Wayne Takamine Contemporary & Classical Hawaiian; *Waikiki Broiler*. 5 - 9 p.m.

13/Tuesday

Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.
Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.
Bryan Huddy Mellow Contemporary; *Bandito's*.
Carol Atkinson Jazz; *Cupid's Lounge*.
Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.
Coffee Manoa Presents Griffin, Ledward & Co. Jazz; *Coffee Manoa*. 7 - 9 p.m.
Crash Party Top 40; *Gussie L'Amour's*.
Desirée's Transition Jazz; *Paradise Lounge*.
Don Conover Singalong; *Rose & Crown*.
Donny Kimi Jazz; *Mabina Lounge*.
Eddie Chung Guitar; *Jolly Roger East*.
Honolulu Blues Band Blues; *Black Orchid*. 9:30 p.m. - 1:30 a.m.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary; *Spindriftier Kabala*.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.
Joel Kurasaki Jazz; *Orson's*.
Ka'au Crater Boys Hawaiian; *Compadres*.
Kit Samson & the Sound Advice Contemporary; *Kabala Hilton*.
Lance Orillo Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Leroy Kahaku Contemporary; *Black Orchid*. 6 - 11 p.m.
Local Band Night Dance Rock; *Wave Waikiki*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Gods Alternative Dance Rock; *Wave Waikiki*.
Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Nueva Vida's Big Thang R&B; *Black Orchid*.
Ohana Two Hawaiian; *Bay View Lounge*.
Pandanus Club Hawaiian; *Nick's Fishmarket*.
Rockford Holmes Quartet Jazz Night Jazz; *Nicholas Nickolas*.
Rolando Sanchez & Salsa Hawaii Latin; *Anna Bammanas*.
7th Avenue Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge*.
Sharks in the Park Jazz, R&B; *Oasis*.
The Knush Contemporary; *Outrigger Reef Towers*.
Tito Bernobis Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.
Wayne Takamine Contemporary & Classical Hawaiian; *Waikiki Broiler*. 5 - 9 p.m.
Willie K. Contemporary Hawaiian; *Malia's*.

through 10/31. *Honolulu Printmaking Workshop*, Academy Art Center at Linekona, 1111 Victoria St. 536-5507
Island Magic Recent oil paintings by Dee Kirby. Through 10/15. *Ko'olau Gallery*, Windward Mall. 247-0709

Continuing

Artists in Residence A multimedia exhibition of works by graduate art students at UH Manoa. Through 10/30. *Art Gallery*, UH Manoa campus. 956-9043
Gallery on the Pali - 30 Year Retrospective Over 90 artists will participate in this large exhibit of Hawaii's talents. Through 12/6. *Gallery on the Pali*, First Unitarian Church, 2500 Pali Hwy. 595-4047
Hawaii Imported Arts and Crafts Pieces from China, Thailand, Burma, Bali and more. Ongoing. *Waterfall Gallery*, 1160A Nuuanu Ave. 521-6863
Historic Punahou Gallery The newly renovated gallery displays works in many different media by Windward artists. Ongoing. *Historic Punahou Gallery*, 53-352 Kamehameha Hwy. 237-8221
Kreative Kapas Fabric art by Kathy Tsark. Through 10/31. *Arts of Paradise*, International Marketplace. 924-2787
Many in One: 25 Years of Art from Singapore This traveling exhibition features traditional and contemporary works of art in a variety of media from 31 artists representing three generations of Singaporeans. Through 11/30. *John A. Burns Hall*, East-West Center, 1777 East-West Rd. 944-7666
Terrie Marie Watercolors. Through 10/31.
Michael's Fine Jewelry, Pearlridge Center. 487-1111
Marquesas Islands Photo Exhibit Color prints of the world's most remote archipelago by Ed Rampell. With accompanying text on the life and literature of Herman Melville, who lived in the Marquesas 150 years ago. Ongoing. *Marquesas Village*, Polynesian Cultural Center. 293-3333

Organically Grown Pastel and colored-pencil drawings and fiber sculpture by Kathy Tosh. Through 10/11. *Queen Emma Gallery*, Queen's Medical Center, 1301 Punchbowl St. 547-4397
Patterns, Rhythms & Textures Photographs by Chitra Stuiver, the art librarian of the Contemporary Museum. Through 10/31. *Ramsay Galleries*, 1128 Smith St. 537-ARTS
The Summer of '92 Watercolors by Vicki Gameau. Through 11/5. *Java Java Cafe*, 760 Kapahulu Ave. 732-2670
Sun Themes Watercolor & collage, mixed-media and three-dimensional wall hangings by Ria Keltz-Remenar. Through 10/13. *Roy's Park Bistro*, Park Plaza Waikiki Hotel, 1920 Ala Moana Blvd. 944-4624.
These Wings Wax bronze castings by KCC Koa Art Gallery director Frank Sheriff. Through 10/24. *Keiko Hatano Studio and Gallery*, 903 Waimanu St. 536-4899

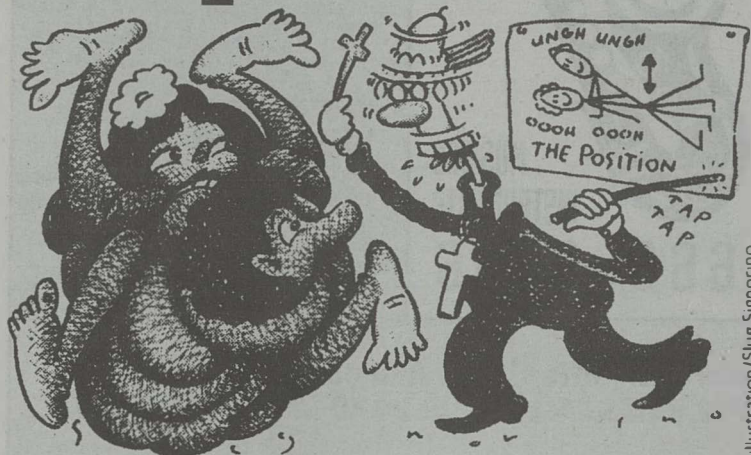
Art Events & Classes

Dale Chihuly See *Art Pick* on Page 8.
Deities, Devotees and Dance in India: Reflections on the Image and Experience of the Dancing Shiva In this special lecture, Dr. Vishakha Desai, director of the Asia Society Galleries of New York, and an accomplished performer of Indian classical dance, will trace the evolution of the Nataraja (deity) image and explore the complex relationship between the religious meaning and the aesthetic experience of this icon. In conjunction with the *Cosmic Dancer: Shiva Nataraja* exhibit at the academy. *Academy Theatre*, Honolulu Academy of Arts, 900 S. Beretania St.: Sun. 10/11, 2 p.m. Free. 532-8700
Joan Hall Lecture Printmaker and mixed-media artist Joan Hall, who is a faculty member of Washington University's printmaking program, will give a slide presentation and lecture on her work. *Art Auditorium*, Art Building, UH Manoa campus: Wed. 10/7, 7:30 p.m. Free. 956-6888

Museums

A listing of exhibits at Honolulu's art, natural history and technology museums.
Bishop Museum 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. 847-3511
Space Expo '92 International space exhibits which include large-scale space ship models and interactive computer programs. Through 1/3/93.
Change and Continuity: Puerto Ricans and Hawaii The commemoration of the 500th anniversary of Christopher Columbus' voyage and discovery takes a turn at the Bishop Museum with this exhibition about Puerto Rico and its ties to Hawaii. Through 11/1.
The Contemporary Museum 2411 Makiki Hts. Dr. Open Tue. - Sat., 10 a.m. - 4 p.m.; Sun., noon - 4 p.m. 526-1322
Nancy Grossman: 25 Years This retrospective spans three decades of work from New York artist Nancy Grossman. Best known for her signature leather-covered sculptures of heads,

The Straight Dope



Illustration/Slug Signorino

Can you tell me why the missionary position is called the missionary position? If the woman gets on top, is that the heathen position? Is there a difference between the Lutheran missionary position, the Methodist missionary position and, for that matter, the Zoroastrian missionary position? — Victor M. Cassidy, Chicago, IL

Victor, you're so juvenile. Learn to be serious, like me. The legend behind the "missionary position" is this: early European missionaries discovered that native peoples, while going about the business of propagating the species, often used unorthodox positions — positions that people today spend thousands of dollars on Kamasutra sex therapy to learn. (OK, I exaggerate: the alternative position usually mentioned in this connection is the so-called dorsal or dog-style position, in which the man approaches from the rear.) Shocked, the missionaries declared that only the couple-facing/man-on-top position was acceptable before the Lord. How the missionaries became apprised of what positions the natives were using I don't know, but I suppose if you're a white guy in the outback with a mate whose ideas on procreation are as unenlightened as your own, you probably have nothing better to do than prowl behind the wickiups come evening.

That's the legend, at least. It may not be true. The earliest citation for "missionary position" in the Oxford English Dictionary is from 1969, the Random House Unabridged says the term first showed up between 1965 and '70, and Webster's Ninth says 1948. In other words, it may have been invented by postwar hipsters who looked down upon the uncool Presbyterian proselytizers of an earlier age. In any case the missionary position was not some Anglo invention; surveys suggest it is, and no doubt always has been, a common sexual position in most of the world.

Why don't freight trains have cabooses anymore? — George, Dallas, TX

conductor did paperwork, the brakeman threw switches, and they both watched for "hotboxes," overheated freight-car wheel bearings. They also radioed useful tidbits of information about the train (e.g., there's been a little accident) to the engineer. Today virtually all main line switch throwing is done electrically from the central office, roller bearings have virtually eliminated hotboxes, the conductor can do his paperwork in the locomotive, and the useful tidbits of information are provided to the engineer by a soulless machine. So it's curtains for the caboose.

What you see instead on the end of the train is a gizmo that senses motion, monitors the pressure in the air brake line and automatically radios its findings to a receiving unit in the locomotive. Unlike car brakes, train brakes are released by increasing (not decreasing) the pressure in the brake line. This can take awhile in a mile-long freight train. When the engineer wants to start the train, she pumps air into the brake line until the rear-end gauge reaches a certain level. That tells her all the brakes throughout the train have been released and she can give that puppy some gas.

The motion detector, as you might surmise, lets the engineer know when the back of the train is moving. The significance of this will not be apparent until I let you in on a key fact from my vast storehouse of railroad lore: You can't start a whole freight train at once. Too much inertia. Instead you have to start it one car at a time, taking advantage of the slack in the couplers that connect the cars. Before starting, all the cars in a freight train are bunched up behind the locomotive. When the engineer opens the throttle, the locomotive starts moving solo until the slack in the first set of couplers runs out, whereupon the first car in the train starts with a jerk. An instant later the slack in the next set of couplers runs out and the second car jolts into motion, and so it continues all the way back through the train. Eventually the last car starts moving and the motion detector signals the engineer, who can then lay on some serious horses. If more people knew stuff like this, the country would be a lot better off.

— Cecil Adams

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

Don't need 'em, and besides it's cheaper without them. There used to be two guys in the caboose: the conductor and a brakeman. The

Grossman has recently been making large pencil drawings depicting groups of figures, who are often involved in an obscure narrative or drama. Opens Tue. 10/13, runs through 11/29.

Living Large Recent work by Ron Genta on display in the café. Through 11/1.

The Contemporary Museum's Advertiser Gallery 605 Kapiolani Blvd., Open weekdays, 8:30 a.m. - 5 p.m. 526-1322

Guerrilla Girls Talk Back: A Retrospective 1985 - 1990 The poster is of a nude woman posing seductively in a snarling, bug-eyed gorilla mask, accompanied by the query, "DO WOMEN HAVE TO BE NAKED TO GET INTO THE METROPOLITAN MUSEUM?" Beneath the picture are statistics: 85 percent of all nudes shown at the Met are female; 95 percent of the modern artists represented are men. Posters such as this one began cropping up all over New York City in 1985; the Guerrilla Girls, an anonymous group of women involved in the art world, claimed responsibility for the act. See their other provocative works at this retrospective. Through 11/11.

Honolulu Academy of Arts 900 S. Beretania St., open Tue. - Sat, 10 a.m. - 4:30 p.m.; Sun., 1 - 5 p.m. 532-8700

Clark Exhibition: 31 Years of Sharing Works from the Academy's permanent collection donated by Henry and Gerry Clark, including pieces by Paul Klee, Pablo Picasso, Roy Lichtenstein, Henry Moore, Ansel Adams and more. Through 10/25.

Cosmic Dancer: Shiva Nataraja This show of large bronze casts is divided into subsections, the first of which displays Lord Shiva — one of three major gods in the Hindu pantheon — as the cosmic dancer, embodying the dualities of creation and destruction. Included is a superb collection of pieces from the Chola dynasty. Other portions of the show focus on different aspects of the multifaceted Shiva: as husband and father; his symbolic phallus, the Shiva lingam; and, his appearance as Ardhanarishwara, the classical androgynous in whom male and female are united. Rounding off this dazzling display are figures from Nepal, Tibet and Java, as well as a breathtaking sandstone celestial

beauty from 10th-century Rajasthan — Nikki Ty-Tomkins. Through 10/25.

Fiber Arts The fifth bi-annual juried exhibition of the Hawaii Craftsmen, featuring colorful examples of textile arts created in Hawaii. Through 10/23.

Kashmir and Paisley Shawls Approximately 20 shawls from the Academy's permanent collection. The technical skill of these shawls' creators is without parallel. The Indian weavers often took several years to weave their priceless shawls of wild goat fleece; their British counterparts copied the original patterns exquisitely. Through 10/25.

Learning

Asthma Lecture Affectionately titled "Wheezin', Sneezin', Trouble Breathin' — Asthma in Paradise," this lecture by pulmonologist Dr. Jay Sulieman will discuss the different medications used to treat asthma. Reservations required. **Physicians' Lounge**, Honolulu Medical Group, 550 S. Beretania St.: Sat. 10/10, 10:30 a.m. Free. 537-2211 ext. 721

Brown Baggers A series of weekly lunchtime programs on personal development, health, career choices and cultural topics. This week's lecture, "Retirement," will be presented by Ellsworth Oshiro of Merrill Lynch and will focus on different investments that build retirement assets. **YWCA**, 1040 Richards St.: Wed. 10/7, Noon - 1 p.m. \$4. 538-7061 ext. 216

Christopher Columbus Lecture History professor and author Jerry Bentley will lecture on Christopher Columbus' work and legacy. Dinner included. **Hawaii Maritime Center**, Pier 7: Fri. 10/9, 6:30 - 8 p.m. \$20. 523-6151

Hawaiian Culture Lecture Series Kamehameha Schools/Bernice Pauahi Bishop Estate will present four lectures this month. This week's lecture, by Jim Bartels, will look at Hawaii's last monarch, Queen Lili'uokalani. **Kaumakapili Church**, 766 N. King St.: Thur. 10/8, 7 - 8:30 p.m. Free. 842-8279

Lei-Making Class Birthdays, graduations and

airport alohas can be less expensive by enrolling in this series of six classes taught by Kupuna Roy Benham on the art of lei-making with flowers and plants, including haku and hala leis. **Laniakoa YWCA**, 1040 Richards St.: Thur. 10/8, 6:30 - 9 p.m. \$40. 538-7061 ext. 216

Rollerblading 101 Rollerblading is back — this time without disco and Lola Palana. Learn the proper techniques and equipment used in rollerblading for a new spin on an old sport. Registration required. **Room 206**, Iliahi Bldg., KCC Diamond Head campus: Wed. 10/14, 7 - 8:30 p.m. \$5. 734-9211

Starting Your Arts and Crafts Business Artists, craftspeople and fashion design people who are interested in starting their own business can take this one-day workshop on the fundamentals of retailing, wholesaling, merchandising, taxation, copyright law and marketing. Registration required. **George Hall 212**, UH Manoa campus: Sat. 10/10, 9 a.m. - 4 p.m. \$59. 956-8244

Kids

Birds of a Feather Groom your kids for a career in ornithology with this bird trek. Bring binoculars for extra fun. Reservations required.

Call the Hawaii Nature Center for meeting place: Sun. 10/11, 10 a.m. - noon (preschoolers); 1:30 - 3:30 p.m. (6 years to adult). \$3. 955-0100

Parent-Sibling Class This class will prepare kids 3 to 10 years old for the birth of a new sibling. Reservations required. **Queen's Medical Center**, 1301 Punchbowl St.: Fri. 10/9, 6:30 - 8 p.m. \$15. 547-4823

Sea Creatures and Crafts Cowabunga, dude. Kids 6 to 8 years old can learn about sea turtles through games, stories and craft projects. Reservations required. **Sea Life Park**, Makena Point: Sat. 10/10, 9 - 11:30 a.m. \$12.50. 259-6476

Taro Patch Party As seen on TV! Wallow in the taro lo'i and get real muddy. There will also be a discussion about the importance of taro to the Hawaiian culture. Reservations required. **Call the Hawaii Nature Center for time and meeting place:** Sat. 10/10. \$3. 955-0100

Toys in Space Playing marbles in a third

See Page 16

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Honolulu Weekly Classifieds
No commercial accounts, please.

Oktoberfest

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ONLY: \$15.00 PER PERSON

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classifieds

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 G - Gay
 D - Divorced
 F - Female
 M - Male
 W - White
 NS - Non Smoker

B - Black
 J - Japanese
 C - Chinese
 H - Hawaiian
 L - Local
 P - Filipino
 HWP - Height/Weight Proportionate

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Master O from Maui seeks willing and compliant female for creative training and mutual pleasures. Discreet Maui meetings in controlled, safe environment. Don't be afraid to explore your secret fantasies and deepest female longings. Send Letter/Photo to

Maui Fantasy
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 Wailuku, HI 96793

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Now you can hear the voice personal ads of over 1200 sincere gay men from Hawaii or your choice of over 120 areas nationwide for only 95¢ per minute at 900-776-6966 (tone phones only; calls average 1-10 minutes; you must be 18 or older). Record your own personal for free, check your voice mail, sign up for 75¢ per minute access to our 800 line, and order information at 708-705-6699 24hrs (toll charges only apply). When prompted for an adcode,

FREE ADS

Place a free 3-line classified ad for an apartment or house to rent, or house to share. Offer ends 10/31/92.

No commercial accounts, please

enter 705. ComQuest, Palatine, IL, customer service 708-991-0693 3-7 p.m. cst. **HAWAIIAN SWINGER MAGAZINE** Liberal adults send \$5. Box 727, Honolulu 96717

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Slidex Wax Master Solid State Model 400 \$250, includes wax blocks. Call 528-1475

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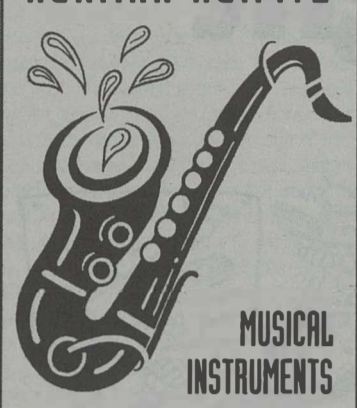
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Large rm./nice folks/quiet st./yd. Kailua for K-5 teacher/UH grdst F/N/S Mg. 263-3477 before 8:30 p.m.

Makaha beachfront studio cottage \$500/mo-utilities incl. 696-6667

Hawaii Kai Room for rent. Washer/Dryer, prkg, near bus, \$450 incl. utils, avail now. 395-4452

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

Honolulu Weekly
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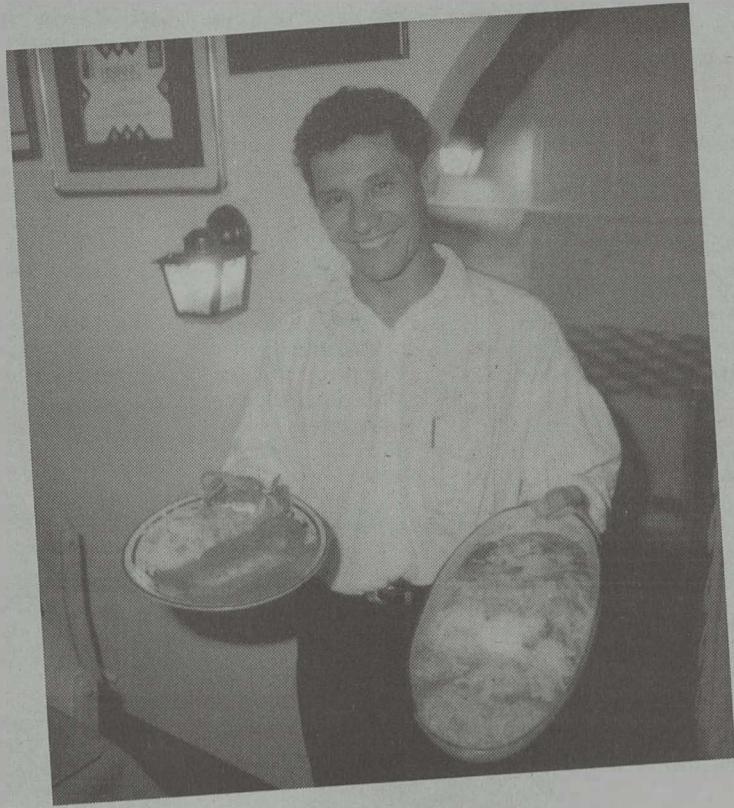
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23	30	38

This grid is intended as a classified ad pricing guide. Ads will not necessarily appear in the Honolulu Weekly as they are shown here, as the variable font spacing used by typesetting systems will not break lines as shown in the pricing guide. Ads that require specific line breaks or other special attention will be charged an additional \$10.00 for custom formatting.

Formica Tables

The uncommon Mexican fare at Quintero's Cuisine



Small Is Beautiful

Grady Timmons

Quintero's Cuisine is a small, well-lit hole in the wall on King Street just Ewa of Isenberg with an extensive Mexican menu and only 11 tables. Since it first opened five years ago, this family-owned restaurant has developed a loyal following and even won a few national dining awards. These include recognition from *Travel Holiday*, a listing in *Hispanic Magazine* as one of the 50 best Mexican restaurants in the United States and the highest rating for cuisine of any Island Mexican eatery in the *Zagat Hawaii Restaurant Guide*.

I began frequenting Quintero's soon after it opened, and at first ordered the kinds of things most people in Hawaii order when they eat Mexican: chips with a zesty, hot salsa for starters; a chile relleno/cheese enchilada combination plate for the main course; *flan de leche* for dessert. Naturally, the combination plate came with beans and rice. The beans were cooked with cheese, the rice with carrots. Both were tasty and surprisingly light.

But while the standard Mexican fare at Quintero's is very good, I wouldn't say it's any better than the same dishes at other popular Mexican restaurants around town. What sets Quintero's apart are the menu items that you normally don't find: the tortilla soup, the *tortas de papa* (potato pancakes), the *papas en salsa* (boiled potatoes in chile sauce) and, my favorite, the *ceviche de pescado* (tiny raw chunks of fish marinated in lemon juice with olive oil, avocado, parsley, onions and tomatoes). Quintero's says it "serves authentic Mexican cuisine," and fortunately

this isn't a euphemism for overpriced shredded lettuce and refried beans.

On a recent evening, a friend and I sat down at Quintero's with a mission in mind – to explore the restaurant's more adventurous offerings. We began with an appetizer, *camarones al chipotle*, fresh shrimps seasoned in a smoky barbecuelike sauce with parsley and spices. It was an intriguing dish, we agreed, but it didn't make our taste buds swoon. As a main course, my friend ordered a chicken dish – *pollo en mole poblano* – it came smothered in a

on King Street. This is not so much a problem as a distraction; dancers coming in for a bite between sets have been known to raise the room's testosterone level. Quintero's is also tiny – a little bigger than your bedroom – and parking is wherever you can find it on the street unless you want to take a chance and park illegally in the adjacent lot. Also, like a few other Honolulu eateries, the trip to the bathroom almost requires a map. Go out and around to the Diamond Head side of the building, climb a flight of stairs, turn left and go to the end of the hall. The way should be lighted; if it's not, bring a flashlight and/or a bodyguard.

Bring your own booze, too, if you want to drink at Quintero's (there's no corkage fee) and figure that dinner for two with either an appetizer or dessert will cost around \$30.

Also, don't be in a rush. Quintero's is not a fast-food stop. Sit back. Relax. Take a swig of tequila. It may be awhile. ■

Quintero's Cuisine
2334 S. King St.
944-3882
Lunch: 10 a.m. - 3 p.m. weekdays
Dinner: 4:30 - 10 p.m. daily

spicy brown sauce and was so succulent it almost fell off the bone when she bit into it. I had *pescado empapelado* (steamed fish) – *mahi mahi* wrapped in aluminum foil, laced with cheese and prepared in a lemon butter sauce with sliced onions and tomatoes. Afterwards we had coffee and shared a dessert of rice pudding sprinkled with cinnamon and raisins. It was a great meal.

Authenticity at Quintero's is also reflected in the overall ambiance of the place. From the artwork on the walls, the guitar music playing softly in the background and the waitress chattering softly to the cooks in Spanish, to the checkered tablecloths, porcelain tableware and decorative wall lamps, Quintero's is perhaps the closest thing to a true Mexican dining experience you can find in Hawaii.

But the restaurant is not without its flaws. Its location, for instance – Quintero's fronts a hostess strip bar

PHOTO: BRIAN REED

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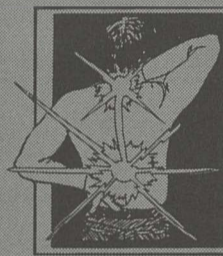
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October 19th

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Seafood Louis or Shrimp Louis

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THE CHOWDER HOUSE

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Open Daily
from 11 am

October 7, 1992 ■ Honolulu Weekly ■ 15

CALENDAR

dimension adds a whole new, uh, dimension to the game, but having to glue Lincoln Logs together is a real drag. Kids 10 to 13 years old can learn what happens to toys in space with this workshop *sans* gravity. A special video called "Toys in Space" from an actual Space Shuttle Mission will confirm all your suspicions about how NASA is spending its budget. *Paki Conference Room*, Bishop Museum, 1525 Bernice St.: Sat. 10/10, 9 - 11 a.m. \$9. 848-4149

Hikes

Hauula Papali Hike The brochure says that this 4-mile novice hike "offers a variety of terrain from forest to ridgeline." Choose from two loop hikes or do both. *Iolani Palace*, mauka side: Sat. 10/10, 9 a.m. \$1. 537-2153

Hawaii Loa Hike Native plants and their uses will be discussed on this moderately strenuous 5-mile, six-hour hike. Reservations required. *Call the Hawaii Nature Center for time and meeting place*: Sat. 10/10. \$3. 955-0100

Ka'i Honua This nature walk through Waimea Falls Park puts you in touch with the botanical and historical splendor and the environmental concerns

of Waimea Valley. Registration required. *Waimea Falls Park*, 59-864 Kamehameha Hwy.: Sat. 10/10, 8 - 10:30 a.m. \$3, kids under 12 free. 638-8511

Moanahu Walk A naturalist guides this relatively easy 5-mile hike through Moanalua's Kamanui Valley. Reservations required. *Call Moanalua Gardens Foundation for time and meeting place*. Sun. 10/11. Donation. 839-5334

Moon Walking Stay off the moors during the full moon and take a magical stroll in the North Shore's Waimea Valley. Reservations required. *Waimea Falls Park*, 59-864 Kamehameha Hwy.: Sat. 10/10 & Sun. 10/11, 8:30 p.m. \$5/family. 638-8511

Moonwalk Meander through verdant Ho'omaluhia Garden during the full moon for a tropical night walk. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.: Sat. 10/10, 6:30 - 9 p.m. Free. 235-6637

Puu Keaiakeahoe Hike This 10-mile, advanced "wow" hike loops around the peaks in back of Moanalua Valley. *Iolani Palace*, Mauka Side: Sun. 10/11, 8 a.m. \$1. 261-6950

Tropical Plant Nature Walk Meander through verdant Ho'omaluhia Garden. You will of course wear your walking shoes and insect repellent, yeah? *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.

Sat. 10/10, 10 a.m. - 12:30 p.m. Free. 235-6637

Whatevahs

Book Sale A sale by the Friends of Manoa Public Library. *Manoa Library*, 2716 Woodlawn Dr.: Sat. 10/10, Free. 988-7208

Da Car Show Over 100 of Hawaii's finest antiques, low riders, trucks, bikes and hot rods will be on display this week to benefit the Easter Seal Society. Nightly entertainment too. Call for times of event. *Blaisdell Exhibition Hall*: Fri. 10/9, Sat. 10/10 & Sun. 10/11. 536-1015

Electric Power That's the topic Alan S. Lloyd, the executive staff engineer of Hawaiian Electric Company, will discuss at this gathering of the Honolulu chapter of the National Association of Retired Federal Employees. *Ala Wai Community Park*, 2015 Kapiolani Blvd.: Tue. 10/13, 10 a.m. Free. 536-8068

Get the Drift and Bag It A statewide cleanup of shoreline and underwater debris, much of which can be deadly to sea life. There will be close to 50 cleanup sites on Oahu, 14 of them underwater (scuba divers are welcome). Sat. 10/10, 8:30 a.m. - noon. Call the *Community Workday Program* at

586-8444 to register for a site.

Honolulu Friends Festival Make new friends at this year's festival, which features handmade quilts, house plants, foot massage, haircuts, a coffee bar, plate lunches and a white elephant. *2426 Oahu Ave.*: Sat. 10/10, 8:30 a.m. - 3 p.m. Free. 988-6266

Honolulu UFO Video Event Is there anybody out there? The Spiritual World Network thinks so. Observe videos and guest speakers at this gathering in anticipation of NASA's new search for extraterrestrial intelligence. *Winsted House*, 3850 Paki Ave.: Sun. 10/11, 1 - 5 p.m. \$10 donation. 944-1412

Hydrofest To benefit the U.S. Navy's Morale, Welfare & Recreation Fund, this three-day event of unlimited hydroplane competition will feature races of America's top jet-powered hydroplanes at speeds exceeding 180 mph. There will also be music. Willie K. performs at noon and Kapena at 4 p.m. on Sat. 10/10. *Ford Island*, Pearl Harbor: Fri. 10/9, 9 a.m. - 4 p.m.; Sat. 10/10, 8 a.m. - 4:30 p.m.; Sun. 10/11, 8 a.m. - 5 p.m. \$12. 474-6156

Jessica Saiki Reading Jessica Saiki, who was born and raised in Hilo and now resides in Denver, will read from her two collections of short stories *Once, a Lotus Garden* and *From the Lanai*. The author is currently working on a novel set in Hawaii. *Kawaiaobao Recital Hall*, Mid-

Pacific Institute: Tue. 10/13, 7:30 p.m. Free.

Craft Fair Seventy vendors will hawk their wares at this fair put on by the Manoa Jaycees. Best part: free pony rides and balloons for the keikis. *Manoa Elementary School*, 3155 Manoa Rd.: Sat. 10/10, 9 a.m. - 2 p.m. Free. 671-6397

Space Ago Actor Patrick Stewart from *Star Trek: The Next Generation* will host this six-part television series that covers the past three tumultuous decades of space travel. *KHET Channel 11*: starts Mon. 10/12, 8 p.m.

Women's Night Literary Reading This ongoing literary series will feature the prose and poetry of women writers Lisa Erb, Nancy Alpert Mower and Mabelle Yvonne Sétéfano. (This reading was rescheduled from 9/11 due to Hurricane Iniki.) *Women's Center*, 1820 University Ave.: Fri. 10/9, 7:30 p.m. Free. 942-7762

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