



# The Top 10 Kids' Books

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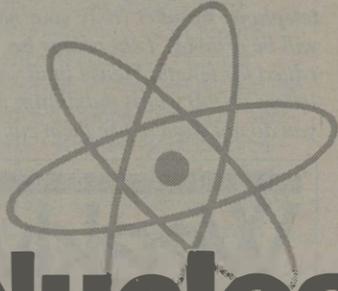
H O N O L U L U

# Weekly

FREE

Volume 2, Number 45, November 4, 1992

By Julia Steele



Last August, while demonstrators outside the Japanese consulate in Nuuanu chanted "Save the fish, save the sea, keep the Pacific plutonium-free," one of the key figures in Japan's nuclear industry

was inside, doing his best to allay fears that his nation's planned trans-Pacific plutonium transports posed a risk to Hawaii. Despite a proliferation of graphics — ludicrously populated by Hello Kitty-type

cartoon characters — he failed. Fueled by criticisms of Japan's plan by the some of the state's top politicians, the media were soon fretting over the specter of "floating Chernobyls" (a term coined by Rep. Nell

See Page 4

## Nuclear Defueling: Is It Really Safe?



The USS Cavalla, a Sturgeon-class nuclear-powered attack sub, one of at least a dozen nuclear-powered vessels stationed at Pearl Harbor.

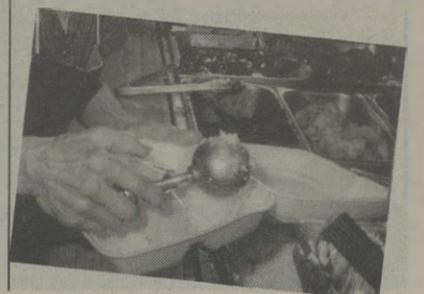
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## Letters

### Long live the lo'i

Ka Papa Lo'i o Kanewai is a beautiful, unique, cultural resource. University of Hawaii students and community alike use this historic place to learn and share traditional Hawaiian values, language and food. It is the last remaining lo'i in all of the Waikiki ahupuaa. Out of thousands of acres of lo'i kalo that used to be in Manoa, less than two acres are left. It is worth saving at any cost. In this case, the cost is very small — as simple as changing one wing on the blueprint of a proposed building. A new plan is already available, incorporating the protruding wing into the main structure of the building. This would place the entire

building on a gravel parking lot. The idea is to build next to, and not on, the lo'i.

It is time the UH administrators practice two important Hawaiian values: *malama aina* and *lokahi*. Reopen access to Ka Papa Lo'i o Kanewai, so students and community can continue to participate in the work and enjoyment of the lo'i kalo. Build on the parking lot and preserve the lo'i, to keep a sacred heritage for Hawaii's children.

Alyce "Kaikea" Dodge

### Tackling the taboos

For some time I have wanted to congratulate your writers and contributors, particularly Bill Wittig-Harby ("The Victims of Prostitution," HW, 8/5), on their articles in the Weekly. It is good to have broader minds writing for the Honolulu public, the elimination of saccharine news coverage and strong statements on tabooed or controversial subjects. I am a woman and have lived 69 years but have never been a prostitute. I am glad to have seen your common-sense observations regarding prostitutes, which are much closer to the truth than I have yet seen written in newspaper.

Dot Gulicksen

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# HONOLULU Weekly

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November 4, 1992

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# HONOLULU DiARy

## Sleaze in the name of Krishna?

Was anyone really surprised to discover that Umeko Walker — the shadowy figure who surreptitiously taped Lenore Kwock's sexual allegations about Sen. Dan Inouye — has multiple ties to followers of Chris Butler (a.k.a. Jagad Guru Siddhaswarupananda), Rick Reed's rebel Hare Krishna guru? In Ventura, Ca. — 10 miles from Butler's official residence in Oxnard — Walker shared a property with Kathy Hoshijo, a key figure in Butler's group. And after Walker moved to Honolulu last year, she was often seen with a Butler follower who was also a top-level worker in Reed's campaign.

While there was some media coverage of the Walker-Reed-Butler connection, most reports identified Walker as a "former" Reed campaign worker, despite the evidence of deeper ties. (The *Star-Bulletin's* Richard Borreca even opined that it was "questionable" to examine a candidate's religious beliefs.) But the issue here isn't religion, it's the pattern of dirty tricks that has surrounded the Reed-Butler connection. To wit: the anonymous campaign of threats against *Honolulu Magazine* publisher Ed Cassidy when the magazine was exploring Reed's ties to Butler, the *en masse* dumping of our own paper when we printed a similar story — and now the Walker-Butler tie-in.

It often seemed there were two Reed camps: his official campaign, run by professionals (one of whom, press secretary Richard Sale, quit following the Kwock incident); and a secret team, officially disavowed by Reed, who did the dirty work. Was that team made up of Butler followers, including Walker? There certainly seem grounds for suspicion.

At any rate, with the election — and quite possibly his political career — over, Reed should be able to devote more time to chanting the name of Krishna. Maybe Walker can tape it.

## To steal a nation

The election is over, and we, the people, have chosen our latest round of leaders. Or have we? Not according to brothers Ken and Jim Collier, who for the last 20-odd years have devoted their lives to proving their theory that all major U.S. elections are rigged. The Colliers — onetime journalists whose saga is detailed in Jonathan Vankin's book *Conspiracies, Coverups and Crimes* — have, Vankin writes, "haunted

warehouses, slept in VW buses, set up their office in the middle of the sidewalk, and for a while lived in the Library of Congress" in pursuit of evidence against the conspiracy they call "Votescam."

The Colliers' case centers around a very real, rather frightening entity: the News Election Service, a private company whose computer comes up with the figures that all three TV networks and most newspapers use to predict presidential, congressional and gubernatorial elections. The New York-based NES, Vankin points out, is a conspiracy theorists' paranoid fantasy come true: Owned jointly by AP, UPI and the three networks, the NES has been granted a legal monopoly by the government to be the only entity that officially tabulates national election results.

During an election, approximately 90,000 temporary NES employees telephone in vote data from around the country, which is then entered into the company's computer. The computer coughs out the projected results, which are then used by the media. This is the only way for Americans to find out how they voted; the federal government itself does no vote tabulation, and the nation's local election officers do not announce final results for a month or more, plenty of time, the Colliers say, for any "fudging and finagling."

The networks formed the NES in 1964, to save costs and eliminate discrepancies between reported return figures.

The Colliers believe that sinister forces, likely within the CIA, are able to manipulate the NES computer to rig election results. They also suspect the conspirators have found a way to make the NES computer "talk back" to local election offices to alter final totals. But even that might not be necessary, Vankin notes, since local totals are never verified by the government. In other words: Fix the NES figures and you've stolen the election — scot-free.

## Open fire

About 125 Waianae residents who attended a hastily called community meeting two weeks ago were up in arms over a permit the federal Environmental Protection Agency is processing — with virtually no public input — which will allow the Army to continue its practice of "open burn, open detonation" (OBOD), in which obsolete ordnance is burned or detonated in Makua Valley.

After World War II, the Army took control of the entire valley, partly by presidential decree and partly through a lease with the state. The Army uses the sealed-off valley as a "live-fire training area"

for weapons exercises. The Sierra Club Legal Defense fund and other environmental groups have challenged the exercises since the area is home to officially endangered tree snails and plants.

Under the OBOD policy, the Army burns or explodes outdated munitions of two types: those brought to Makua expressly for training purposes and those discarded by other military installations. It's been reported that waste chemicals from the University of Hawaii and Tripler Hospital are also burned.

Under EPA rules, the Army needs a permit to conduct OBOD, since there are potential hazards from explosions and toxic fumes.

To date, the Army has been doing OBOD at Makua under a 10-year interim permit from the EPA. The agency now wants the Army to obtain a proper permit, a process that requires the EPA to seek public input on the Army's request. This appears to have been done only cursorily. Notice of the permit application was published in the bulletin of the state's Office of Environmental Quality Control and a copy of the Army's permit application was made available at the Department of Health, the local EPA office and the Pearl City Library, but no copy has been circulated on the Waianae coast itself, and no public hearings have been scheduled. By the time the Waianae residents who called the recent meeting learned of the proposed permit, the 45-day public input period, which expires Nov. 13, was half over. Since then, community members have sent more than 150 written requests to the EPA's regional office in San Francisco requesting that the agency extend the public input period by 90 days; provide copies of the Army's permit application to the Waianae community; and schedule public hearings in Honolulu and Waianae. If you want to find out more about this issue, leave a message at 528-1432

## Like, gag me with a pineapple

Copywriters at Bates/Lee/Witter Advertising and Public Relations could be letting their subconsciouses get the better of them. In a recent press release announcing a month-long American Express radio series designed to promote tourism in Hawaii, the ad agency bragged that the program, titled *American Express Hawaii Travel Month*, would expose Angelinos to "450 minutes devoted to Hawaii tourism, resulting in an estimated 174 million gross impressions."

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Meanwhile, over at the Pearl Harbor Naval Shipyard, it was nuclear business as usual. As it has since 1962, work on nuclear-powered submarines was continuing — including the arduous process of defueling, which involves, among other things, opening a nuclear reactor and removing highly toxic spent fuel. Despite the fact that Hawaii's Constitution restricts nuclear power in Hawaii, the Navy quite openly has at least a dozen floating mini nuclear power plants permanently stationed just 10 miles from downtown Honolulu.

How dangerous is the Navy's nuclear work at Pearl, one of only a handful of shipyards in the country where work on nuclear-powered subs is performed? Since the first nuclear submarine entered the water in 1954, the U.S. Navy has consistently maintained that its nuclear program is completely safe. But even Abercrombie aide Mike Slackman, who says the congressman is not particularly concerned about defueling at Pearl, admits that "by definition, any time you have nuclear material, you have a hazard."

## Defueling physics 101

What exactly is involved in defueling a nuclear reactor? Reciting the standard national security line, Annette Campbell, the public relations and media director of Pearl Harbor Naval Shipyard, says, "Due to the military sensitive nature of operating and servicing nuclear-powered submarines, specific details regarding the defueling process cannot be released."

Hans Kristensen, a research associate in Greenpeace's nuclear information unit, describes the process this way: "First the sub is put in dry dock. Then they cut a hole in the top section of the hull, above the reactor compartment. Through that hole, they use a crane to lift up the spent nuclear fuel rods — this is where you actually open the reactor. Then you take out the fuel, cool it, place new fuel in the reactor, reweld it, and it's ready to go for another six to eight years." Fuel removed from the reactor is shipped to the Mainland for storage.

Kristensen says new fuel rods are fairly harmless; the problem is with the spent fuel, which is so radioactive that, if safety systems fail, it could cause a meltdown or explosion leading to a release of deadly radioactive material into the environment.

## The categorically impermissible event

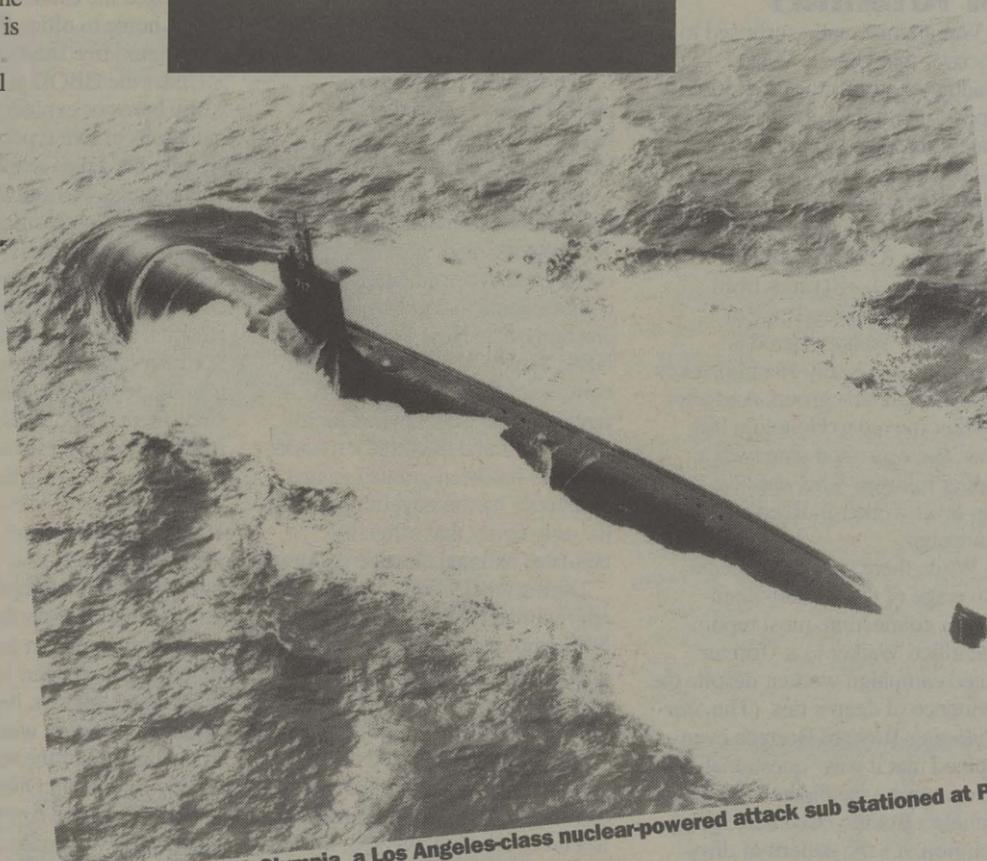
According to the experts on nuclear defueling at Pearl — most of whom work for the Navy — the chances of a nuclear accident occurring during a defueling are virtually nil. But the unthinkable has happened elsewhere.

Information out of the former Soviet Union in the wake of *perestroika* last year revealed a major nuclear-sub accident that occurred in August 1985 at Chazma Bay on the Sea of Japan. In a gripping article recently translated into English, journalist Ye. Varshavskaya describes the event:

"That day (Aug. 10) servicemen of the technical facility were changing the reactor core aboard one of the submarines. It was an ordinary job, mandatory for nuclear-powered ships once every five years. They seemingly had done everything and began to run tests... Failure! A leak from under the reactor core was discovered — a categorically impermissible thing. They had to remove the cover again and look into what was the matter.

"This is what 10 persons were doing aboard the ill-starred submarine. It was noon.

How safe is the Navy's submarine defueling program at Pearl Harbor?



The USS Olympia, a Los Angeles-class nuclear-powered attack sub stationed at Pearl.

They blew the reactor cover and began raising it centimeter by centimeter strictly horizontally, as prescribed by safety rules. The slightest carelessness, and catastrophe was inevitable. Until the cover was raised to a sufficient height, what was being revealed beneath could not be seen from above, but a terrible danger was hidden there: the core. Beneath the compensating lattice was radioactive fuel and water at colossal temperature, under high pressure. The lattice only had to be moved and a nuclear reaction would begin.

"The reactor cover crawled slowly upward, and suddenly it was askew! The lattice was touched. A reaction started. Red-hot steam burst from the reactor's maw and forcefully struck the cover, which bounced, tearing away the lattice once and for all. The yard shuddered from the powerful explosion. Fire burst from the shattered submarine and brown smoke poured out. It smelled of ozone, like after a powerful thunderstorm.

"Only after one and a half to two hours did they manage to put out the fire. A terrible picture was revealed. The submarine had settled in the water. The thousand-kilogram reactor cover had been flung by the explosion almost to the opposite shore of the bay. Radioactive fuel had spilled into the water and sunk. And no one saw those who had been on the submarine at the moment of the explosion. It turned out that even their bodies could not be found. Ten persons had been torn to shreds and scattered throughout bay waters. Pieces of bodies were still surfacing on the following and subsequent days..."

Residents of the settlement of Shkotovo-22, a mile away, were not told about the incident. When the Soviet naval brass showed up, the decision was made: Officially, the accident had never happened. Workers were ordered to report back to the highly contaminated shipyard two days later; all were forced to sign agreements of "nondisclosure."

By Julia Steele

# Nuclear

According to Varshavskaya, adequate clean-up was not done. Only in the last year have surveys been undertaken to assess the damage. Varshavskaya writes that these individual measures are too little, too late... and with the region's current economic strife, even they may be canceled for lack of funds.

## Ask me no questions, I'll tell you no lies

Could a similar tragedy occur here? No way, according to Pearl Harbor officials. A union authority at the harbor's naval shipyard, for example, says such a disaster could never happen during a reactor defueling at Pearl because no work is done until the reactor system is shut down. (In the Russian incident the reactor was still hot when they started to fix the leak.) He says unlike the Russians, who attempted to repair the sub in the water, workers at Pearl do defuelings in dry dock. Furthermore, the crane that the Russians used to remove the fuel was also in the water; the U.S. Navy uses land cranes.

Greenpeace's Kristensen says, "Obviously you have a more stable environment in dry dock. Nonetheless, every time you have a nuclear accident, people are astounded that all the things they thought couldn't go wrong did go wrong."

But to hear the Navy tell it, we haven't got a care in the world. Here's how a Navy recruiting pamphlet handles the question of the nuclear power program's safety:

"It's very safe, as proved by more than 20 years of safe reactor plant operations. The design and construction of naval reactors, plus the selection, training and qualifications of nuclear propulsion plant operators and supervisors are measured against a demanding standard of 100 percent reactor safety."

According to Campbell, the Navy "has been refueling and defueling nuclear-powered submarines (at Pearl) since 1962 and has safely and successfully completed 16. The Navy uses a highly disciplined technology to ensure the safety of this process. Only highly skilled, specially trained personnel participate in this work. Each task is carefully conducted in strict compliance with detailed written procedures. A strong oversight program is in place at the shipyard to ensure operations are conducted safely... There has never been a radiological accident at any Navy facility which has had a significant impact on the environment."

Campbell points to an EPA report of June 1987 that concluded that "operations related to nuclear-powered warship activities" at Pearl resulted in "no adverse effects on public health or the environment." She also cites the results of an extensive study by Johns Hopkins University on the health of the nation's nuclear shipyard work-

ers. The study, released last year, did not find any cancer risks stemming from shipyard-related radiation exposure.

It all sounds very reassuring. But the fact is that if there were problems, you probably wouldn't know about them. Marine reactors — highly sophisticated and complicated machines — are developed and controlled almost entirely by the military, with virtually no independent oversight or international control, and any information on U.S. nuclear naval accidents would likely be classified.

A few organizations have attempted to lift the veil of secrecy shrouding the nuclear navy. David Kaplan of San Francisco's Center for Investigative Reporting spent a year looking into the environmental impact of marine nuclear reactors worldwide. In his July, 1983 article "When Incidents are Accidents: The Silent Saga of the Nuclear Navy," he writes that his findings stand "in sharp contrast to the U.S. navy's claim that it has never had an accident caused by one of its reactors... Nuclear accidents aboard these vessels are known to have occurred, resulting in the release of radiation... including at least 13 accidental discharges of radioactive material in coastal areas."

The Navy's worst submarine disaster occurred in April 1963, when the *USS Thresher* sank and imploded during sea trials off the New England coast, killing all 129 men on board. While Rear Adm. Hyman Rickover, the father of the Navy's nuclear submarine program, maintained the accident had nothing to do with the ship's reactor, Kaplan quotes other sources, including another admiral and the U.S. editor of *Jane's Fighting Ships*, who said they believed it did.

While a radioactive accident has never been reported in Hawaiian waters, Greenpeace has documented several serious non-nuclear accidents aboard nuclear ships — proof that there is no such thing as a foolproof system. On June 14, 1960, the sub *USS Sargo* suffered an explosion and fire in its aft end while docked in Pearl Harbor. When dock units and boats were unable to bring the fire under control quickly, officers took the *Sargo* a short distance from the dock and deliberately submerged it with the stern torpedo hatch open to put out the blaze. The Navy said the ship's nuclear reactors were sealed off, and there was "absolutely no danger of an explosion from the reactor compartment."

On Jan. 14, 1969, the *USS Enterprise*, a nuclear-powered aircraft carrier, suffered explosions and a fire during its two-and-a-half day operational readiness inspection 70 miles southwest of Pearl Harbor, killing 28 and injuring 343. The fire started when the driver of a tractor used to start aircraft backed under the wing of an F-4 Phantom aircraft loaded with Zuni rockets. The tractor had a small jet engine mounted on its rear, the engine's hot exhaust "cooked off" a Zuni rocket's warhead, which sprayed shrapnel over the flight deck, puncturing tanks and starting fires that in turn set off other rockets and 500-pound bombs. Planes exploded and holes were blown in the solid steel deck. "If the fire had spread to the hangar deck," the carrier's captain said later, "we could have very easily lost the ship." Despite a lack of equipment, the fire was successfully contained and after three hours it burnt itself out.

## Machinations

How you feel about the safety of nuclear defueling at Pearl depends a great deal on your level of confidence in the Navy, and few have greater faith than the state's ruling Democrats, whose position on military activities has long been: Do what you want, as long as it creates jobs. This compliant position was highlighted by party officials' furious backpedaling after last May's state Democratic convention, when the party — to the great surprise of local peace activists — included in its platform a resolution challenging nuclear defueling at Pearl.

The measure, proposed by an alternate delegate to the convention, was adopted wholesale along with three pro-military resolutions: one in support of Star Wars testing on Kauai, another urging the army's continued use of the Big Island's Pohakuloa Training Area and a third calling for the creation of "new roles" for the military in the state. Party officials who spoke in favor of the anti-defueling resolution now say that they had been misled to believe that the defueling measure — like the other military measures — created or protected jobs.

When word began to spread that the party had voted to stop nuclear defueling at Pearl, however, Democratic officials started getting calls and letters from the military and unions criticizing the resolution. Soon party functionaries were stumbling all over themselves to reverse their position. Among others, the co-chairs of the committee that had passed the resolution, Ann Kobayashi and Brad Mossman, wrote to party chairman Dennis O'Connor, asking the party's state Central Committee to declare the resolution invalid, on the pretext that the individual who had introduced it was not qualified to do so. The question of the safety of the defueling at Pearl was not brought up.

Under Parliamentary rules, however, it appeared that the Central Committee could not technically *invalidate* the anti-defueling resolution, since it had passed at the convention. According to Bart Dame, a member of the Central Committee, to surmount that hitch, the committee voted at its June 27 meeting to pass a second resolution that in effect allowed the party to ignore the first one.

On July 24, O'Connor wrote Metal Trades Council President Richard Uyehara, a shipyard union official, that the committee had voted unanimously to declare the first resolution invalid. Dame disputes that claim. "The vote was certainly not unanimous," Dame says. "I and others voted against the second resolution. And at the meeting it was explicitly agreed that the earlier resolution still stood and that the second resolution, although it was in conflict with the first, did not supercede it." Summing up, Dame says, "Here you have a resolution saying maybe nuclear defueling's not a good idea, not safe. And it passes the convention. The military brass freaks out and, to appease them, the Machine breaks party rules and kills the resolution. It's unfair, and it pisses me off."

## In the event of an emergency...

Of course, job security in Honolulu would become something of an obsolete term in the event of a major nuclear accident. What are the options for a million people on a small island in the event of such a catastrophe? A clue was offered on an episode of *The Simpsons*, when the mayor of the fictional town of Springfield dedicated a new sign designed to keep citizens informed of conditions at the local nuclear power plant. Its four brief messages: "Relax — everything is fine," "Minor radiation leak — roll up windows," "Meltdown — flee city" and "Core explosion — repent sins."

Bill Dawson, the state civil defense's radiological officer, says, "We work very closely with Pearl Harbor. If an incident was occurring, we'd be informed. They'd tell us if there's a 'plume' (cloud of radioactive matter)."

And if there is?

"There are many different kinds of releases — you can have a massive release or a tiny release. Do we have plans to address it? Yes. Do we have decontamination plans? Yes. Do we have trained teams? Yes. Do we have calibrated equipment? Yes. Will our plans work? It remains to be seen. Until you know what the release is, you don't know what you're dealing with. But there is a decision process based on what we're told. The worst-case scenario is physical contamination — fallout that's emitting radiation — in the plume."

Dawson, who, before joining civil defense last December, spent 26 years in the military, says he's "very, very confident" about the Navy's program at Pearl: "To have radioactive contamination, you'd have to have a catastrophic fire to break down the fuel rods, and you'd have to have a source of ignition. I don't know what would create that problem."

"Is the Navy's program perfectly safe? I'd say it's 99.9 percent safe."

Asked how he would feel about defueling if he lived in Honolulu, Greenpeace's Kristensen says, "Well, I would have to live with the constant awareness that if something bad happened on that yard, I would have to leave my home permanently. Accidents on a sub can intensely affect the people in a surrounding area... If I chose to live there, I would have to live with that reality."

## On the waterfront

According to Pearl Harbor's Campbell, there are approximately 5,000 personnel in the shipyard, one-fifth of whom perform nuclear-related work. When you factor in the personnel who perform non-nuclear work on the subs, Campbell says nuclear-powered

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# Nuclear Reactions

PHOTO: FRANCO SALMOIRAGHI



submarines account for half of the shipyard's workload.

That distribution of labor doesn't please everyone in the yard. Oddly enough, what seems to bother some shipyard workers is not a lack of safety measures but an excess of them. One senior union official said he believes the nuclear industry is destroying the traditional shipyard working environment.

"It's a white-collar industry where you push paper," he said. "The shipyard's going out of business. We used to defuel and refuel the *Sargo* class of subs all the time — then the regulations got more and more complicated, and the nuclear industry began controlling the shipyard. Lots and lots of paperwork is caused by the nuclear element, even though lots of work on subs is non-nuclear related. We get our contracts to work on ships based on bids — if you have heavy regulations, you can't do as much work."

The nuclear reactors on the Navy's ships are not actually owned by the Navy; they're leased from the corporations that manufacture them, General Electric and Westinghouse. (The nuclear industry has certainly

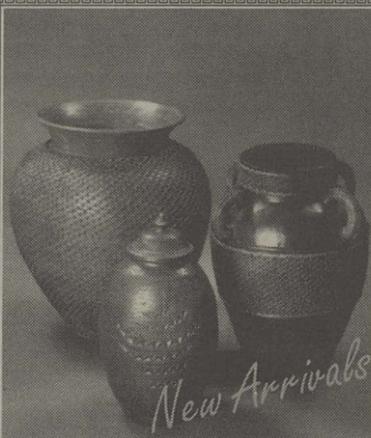
benefitted from the U.S.

government's faith in nuclear power and some members of government have in turn benefitted from the nuclear industry — a recent report revealed that Sen. Dan Inouye has, since 1985, received \$55,200 from PACs affiliated with the nuclear power industry.) Representatives of GE and Westinghouse oversee shipyard work on the reactors, though the primary responsibility for overseeing nuclear work in the shipyard falls to the Naval Reactors Representative's Office, a division of the Department of Energy headed by Mike Hardin. "(The NRRO) are Adm. Rickover's boys," said the union official. "Their job is to make sure everything is safe — they're very, very stringent, and sometimes they go overboard. If I work on a component, they don't tell me what I'm doing, they just tell me what to do. The engineer is reading out of a book, telling the mechanic to do this, do that — the mechanic is a robot. If the book is wrong — and it has been — you have the potential for an accident. They don't want thinkers, just doers."

But another nuclear worker who works directly on the reactors said he believes the Navy's program is safe. "If something happened at Pearl, it would be contained and controlled," he says. "In fact, the controls are so high, it's sickening to work there — you're more like a clerk than an engineer. There's no room for interpretation or error. The chances of an accident are low... unless it's a malicious accident."

And who can say what the chances of that are? Anyone who remembers the deranged General Jack D. Ripper in *Dr. Strangelove* muttering about Purity Of Essence as he sent bombers to nuke Russia knows that human instability has long been a dreaded element of the nuclear equation.

In real life, authorities are tight-lipped about the malice scenario. Campbell did not respond to a question on shipyard morale; Hardin refused to be interviewed for this story, saying all questions must be directed to Campbell. All the shipyard workers interviewed by the *Weekly*, however, mentioned a suicide that took place on base last



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January, when Danny Lyttle, a senior engineer in charge of nuclear testing who'd worked in the shipyard for roughly 10 years, slashed his arms with an X-acto knife and bled to death into a trash can in his office. Three separate individuals said they'd heard that Lyttle wrote "Come in, I'm dead," on the chalkboard outside his door; inside a note on his computer allegedly read "Fuck you, Mike Hardin."

A fellow worker, who described herself as Lyttle's best friend in the yard, says she was floored by the suicide. "I never saw it coming," she says. "Danny was basically a strong person. I stayed here until quarter to six that last night. There was no indication. He'd just gotten married the month before, and his birthday was a couple days before the suicide — he'd just made 41. He loved his job more than anything else in the world. He really loved this place — he would spend time here on Saturdays and Sundays on his own time."

Why might Lyttle have killed himself? Everyone agreed he wasn't going to win any popularity contests in the yard. "He wasn't really the best-liked person," said one worker. "He was too smart. He was a brilliant person. He improved everything he worked on, and he was always looking for something better. From what I heard, he felt Hardin was tearing down the shipyard."

Said another, "He had a lot of conflict with people because of his character. He was a really, really hard worker, and in government service that's not good because you start to make people look bad. He had long hair in a ponytail,

always wore black, with silver and turquoise jewelry — he was a clashing character. Supposedly, he had a computer program going that would turn on the beepers of people he didn't like. And I heard around this time people in the yard, including Hardin, started getting subscriptions to gay porno magazines, which is really a good way to screw someone up in the military. I heard an investigation was started, and Lyttle was questioned. I saw him the day of the suicide, said 'hi' to him. I heard they fully interrogated him and that the suicide happened within a day of that investigation."

"There were lots of rumors around (after it happened)," said Lyttle's friend, "but there was no investigation. Nothing was said, nobody even came to ask us any questions. I asked my boss why not, and he said he didn't know... in fact, nobody has ever asked me about this until now."

"I don't think Lyttle was endangering anything," said another worker. "But there's a lot of wacky people. There's a lot of weird things that go on out there."

## A drop in the nuclear bucket

Perhaps all the speculation about nuclear hazards at Pearl Harbor is

just that — speculation. One quantity is known, however: The spent fuel generated by nuclear submarines, which includes plutonium and enriched uranium, remains poisonous for thousands of years. While it is reassuring to know that spent fuel taken from subs at Pearl does not remain in the Islands, that fact is small comfort when one looks at nuclear waste on a global scale. A recent report by the Worldwatch Institute estimates the worldwide volume of high-level nuclear waste at more than 80,000 tons, most of which is spent fuel from nuclear reactors. In this country, at least, no one has found a satisfactory permanent repository for nuclear waste; the DOE's chosen site, Nevada's Yucca Mountain, is still on hold, primarily because of opposition by Nevadans and their state government. According to Greenpeace's Kristensen, the spent fuel retrieved during defueling is currently shipped to Idaho's "expended core" facility. For now, he says, the DOE doesn't have a program for its final disposal.

Finally, a point worth remembering: Despite the military's reluctance to admit it, only a fool would doubt that Oahu is home to significant numbers of nuclear weapons capable of destroying entire cities. The potential for annihilation, should something go awry with one of these weapons — or should Oahu be hit by a nuclear weapon — far outstrips the apparently minimal risk posed by nuclear defueling. The fact is, the dangers of nuclear material are now a component of island life... and they will remain so as long as Hawaii stays a major military stronghold. ■



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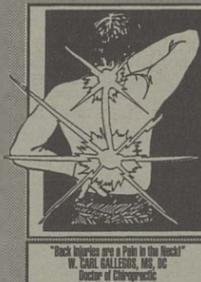
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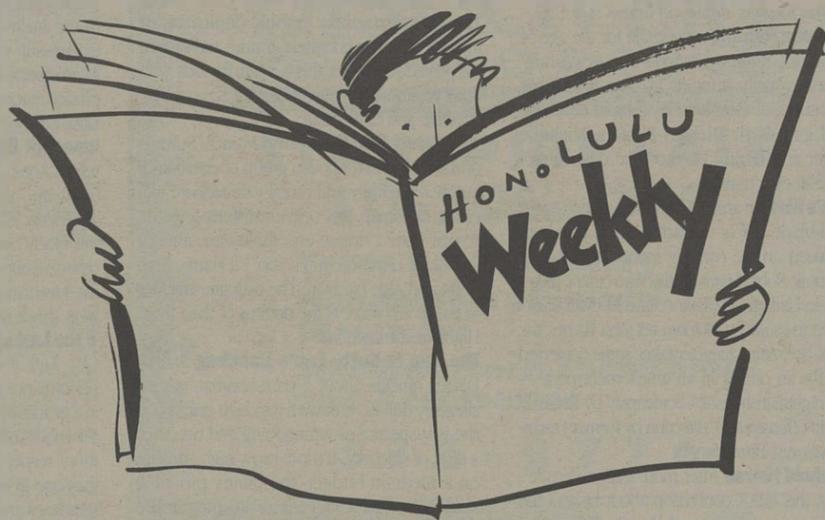
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# CALENDAR

Nov. 4-10

## Music Pick



**Ironic rock envy Warren Zevon.**

### Excitable Boy

Everybody knows about this week's gala Iniki benefits featuring the acoustic talents of Bonnie Raitt, Jackson Browne and Crosby, Stills and Nash. But one concert you may not have heard about is a solo performance this Friday at C-5 Rock 'n' Roll Nightclub by a Browne and Raitt *companion* — singer-songwriter Warren Zevon, who penned such tongue-in-cheek hits as *Werewolves of London* and *Lawyers, Guns and Money*. With his insistent rock cadences and sardonic humor, Zevon is the master of the party song.

In his early teens, Zevon — then a precocious fan of classical music — struck up a friendship with composer Igor Stravinsky. Soon his passion turned to rock and blues, however, and he took a job as the Everly Brothers' bandleader, gaining an entrance into the L.A. music circle inhabited by the likes of Linda Ronstadt, Browne and mythical guitar sideman and producer Waddy Wachtel. His best-known work stems from the mid-'70s, when he released the lp *Excitable Boy*, but that period is by no means the sum of his career. He has penned 11 albums and composed a number of film and television scores. In 1990, Zevon worked with three members of R.E.M. to create a hard-edged blues album as The Hindu Love Gods. Zevon's C-5 gig — which will be recorded for a live release — should be a howl.

**Warren Zevon: C-5 Rock 'n' Roll Nightclub, 205-C Sand Island Access Rd.: Fri. 11/6, 9 p.m. \$15 advance, \$17 at the door. 848-0990**

## 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.

☺ **Gasman Returns** A fairy tale for the age of alienation, *Batman Returns* is a beautifully realized, visually stunning take on the further adventures of Gotham City's most eccentric good guy. With Michael Keaton, Michelle Pfeiffer and Danny DeVito. The best comic-strip film ever made.

**Bebe's Kids** An animated musical comedy with an all-black cast of characters, most of whom are based on the comedy monologues of the late comic Robin Harris. In this Afro-centric piece, done in Harlem Renaissance and Kenyan colors and set to music by Motown vet John Barnes, the Harris-like main character takes some neglected kids for an outing in an amusement park — with nightmarish results. Screenplay by Reginald Hudlin (*Houseparty*), direction by former Disney animator Bruce Smith.

☺ **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)

☺ **Candy Man** Based on material by Clive Barker, *Candy Man* is a very graphic and non-rational horror film about a hook-handed killer returned from the dead to slash and snuff. Written and directed by the infamous Bernard Rose (whose 1988 *Paperhouse* was a wonderful fantasy and who directed the notorious *Frankie Goes to Hollywood* video).

**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. **Consenting Adults** A Disney thriller about adultery? Yep, with a stellar cast (Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey and the great Forest Whitaker), in a story about a

heretofore faithful husband (Kline) who finds himself deeply attracted to the wife of his new and very neighborly neighbor. Wife-swapping (of sorts — trust me on this) ensues and then Kline finds he has apparently been set up in a murder. Alan Pakula (*Sophie's Choice*) directs. **Dr. Giggles** Looking for another Freddie Krueger, the cynical moviemakers responsible for *Dr. Giggles* have created an insane surgeon (Larry Drake of *L.A. Law*) who's a real cut-up. The film's extremely graphic depictions of mutilation, dismemberment, torture and sadism are played for laughs; this is a film for kids who don't yet know the pain of death. Excruciatingly effective and deplorable.

☺ **Glorious Glen Ross** David Mamet's Pulitzer-prizewinning play about a group of down-and-out, scatologically 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.

**The Gun in Betty Lou's Handbag** A new Disney quickie about a library librarian whose allegedly dull life is thrown into high gear when she is suspected of wrongdoing and becomes a kind of celebrity. It's low-brow high concept on a medium budget, the penny-pinching studio's newest stratagem for keeping in the black during the recession.

**The Hairdresser's Husband** In this new effort by French director Patrice Leconte (*Monsieur Hire*), a 12-year-old boy is so overwhelmed with, how you say, the *amour* for a lady barber that he vows to marry a beautician. Sen. Dan Inouye vehemently denies rumors that the film is based on his childhood memoirs. In French with English subtitles.

**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 pin-cushion-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** Stephen (*The Grifters*) Frears' latest film starts slow but by midway point hones in on the increasing ironies of its protagonists' situations: Bernie (Dustin Hoffman) is a largely amoral drifter who saves a planeload of people but wants no credit, Gale (Geena Davis) is a

journalist out to milk the story of the rescue at any cost, and John (Andy Garcia) plays a homeless drifter who takes credit for the rescue and soon finds himself a hero — at least in the eyes of the master manipulators, the mass media. The film arrives at a powerful and moving climax when John, plagued by guilt over distorting the truth, and Bernie, wary of being reprocessed by the 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. — Tom Keogh

☺ **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 loveliness of Sarah Jessica Parker, who 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 soufflélike 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. — T.K.

**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 reordered and the names of characters changed. Worth seeing for Day-Lewis' screen vitality.

**A League of Their Own** The writing team of Lowell Ganz and Babaloo Mandel (*City Slickers*, *Parenthood*) 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.

**Lethal Weapon 3** Deja view, with Mel Gibson and Danny Glover re-bonding as a pair of Frick and Frack cops trying to locate a cache of evidence that has disappeared from the precinct itself. Plenty of chases, explosions, violence and martial arts (provided by Rene Russo). It is said that returnee Joe Pesci, peroxided and perky, practically walks away with the movie. Directed, as were the first two, by Maui's Richard Donner. **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.

**Night and the City** Novice director Irwin Winkler plundered Old Slice-of-New York movies, including Jules Dassin's much better 1950 movie of the same name, to come up with this vehicle for Robert DeNiro, who here plays an ambulance chaser eager to become a world-class con man. The DeNiro character becomes involved with a married barmaid (Jessica Lange) and tears through low-life New York City in search of power. It's a terrific performance by DeNiro, a strangely derivative screenplay by novelist Richard Price and a triumph of seedy realism — as devised by people who long ago bought themselves out of the dated lifestyle they seek to portray here.

☺ **Of Mice and Men** Director-star Gary Sinise brings his cohort John Malkovich to this remake of the John Steinbeck tale of a friendship between two men — one a naïf unable to grasp "reality." A respectful tribute with a good screenplay by Horton Foote and excellent music by Mark Isham. If you don't already know the story, you're likely to be deeply moved.

**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.

**Pure Country** Singer George Strait resurrects the stock movie figure of the singing cowboy — and in the process proves himself to be a natural on screen. This is likely to be one of the biggest sleepers of the year.

**Rapid Fire** The new one from Brandon Lee, martial arts maestro Bruce Lee's *bapa* son.

**A River Runs Through It** Trout fishing serves as an allegory for life in Robert Redford's latest directing effort, based on Norman Maclean's elegant story of a father and two sons in Montana. With Brad Pitt and Tom Skerritt.

☺ **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.

☺ **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.

**Under Siege** Honolulu almost gets it in this one. Nuclear pirates (y'know, terrorists) sabotage a battleship at sea, attempt to steal its atomic warheads and manage to launch a missile at The Big Pineapple. But never fear, Steven Seagal is on board and, sans ponytail no less, he saves Everyone in Every Direction. Also working in the recession are Tommy Lee Jones and Gary Busey. (Don't worry, they slip a few babes in too — a centerfold makes a PR appearance on the ship during the crisis.)

☺ **Unforgiven** In this well-cast, resonant Western, Clint Eastwood orchestrates a comeback that trades on his earlier screen image as a mysterious retributionist (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 shortcut Western morality plays. Highly recommended.

## Short Run and Revival

**Dale Chihuly: Glass Master** See Art Events section.

☺ **Othello** (1954) Essential, maddening, wonderful. You're likely to find this Rorschach **Continued on Page 10**

## Dance Pick



It's all in the hips: hula 'ala'apapa.

### Global hula

Lest you think hula the exclusive purview of the Islands, think again — in today's global village, there are hula *bakau* spread through North and South America, Europe and Japan. This week, troupes from far-flung nations will return to the source to participate, along with some of Hawaii's own best dancers, in the Moanalu Gardens Foundation's first-ever **World Invitational Hula Festival** Thursday through Saturday nights at the Blaisdell Arena. Dozens of participants will dance *hula 'ala'apapa* (ancient) and *hula kuu* (modern), both as soloists and in halau. Unlike the Foundation's other major annual hula event, the Prince Lot Hula Festival, the World Invitational is a competition, with gold, silver and bronze medals and over \$35,000 in prizes. Performers will be judged on chant, language and music as well as dance ability. Proceeds will benefit the foundation, which sponsors educational programs to preserve the culture, history and environment of the Islands.

**World Invitational Hula Festival: Blaisdell Arena, 777 Ward Ave.: Thur. 11/5-Sat. 11/7, 6:30 p.m. \$10-\$15. 821-2911**

Words

Legal scholar and author Patricia Williams gets personal with the law



# Balancing the Scales of Justice

**B** ut what's the book about?" my sister asks, thumping her leg against the chair impatiently. "Howard Beach, polar bears, and food stamps." I snap back.— From Patricia Williams' *The Alchemy of Race and Rights*

If you think the only way lawyers can write is in an inscrutable doublespeak designed to perpetuate the mystique of their profession, then you've never read Patricia Williams. Williams, a professor of contract law at the University of Wisconsin, writes with a voice that is unusually forthright and personal. In her latest book, *The Alchemy of Race and Rights*, Williams — who will speak this Monday at the University of Hawaii — combines legal theory, parody and parable in a rich and lively collection of essays. She writes in the first person, in language that is clear without being simplistic, and uses many personal anecdotes to illustrate her essays, which cover everything from affirmative action and political correctness to the Baby M case.

Williams is black, the great-great-granddaughter of a slave named Sophie and the white lawyer who purchased her. It's tempting to label Williams' writing "autobiography" — especially since her book is subtitled *Diary of a Law Professor* — but Williams herself hesitates to use that term.

"(My writing) is not strictly autobiographical," she says in a telephone interview from New York City, where she is currently a visiting professor at Columbia Law School. "There is a way in which the use of the first person has automatically been feminized over the generations."

As an example, she points to a passage from the first essay in *Alchemy*, which reads, "I am very depressed... you should know you are dealing with someone who is writing this in an old terry bathrobe with a little fringe of blue and white tassels dangling from the hem, trying to decide if she is stupid or crazy." Williams says many people reading the passage automatically assume it to be a revelation of her personal feelings, when, in fact, it is a parody of the first book of Descartes' *Meditations*, in which the philosopher says almost exactly the

same thing.

"You know," Williams says, "nobody faults Descartes for writing in the first person, or being in his dressing gown, or wondering about his sanity or rationality. Nobody says he's writing 'just like a girl' ... The image of the first person coming from the mouth of a woman is instantly devalued."

When Williams turns to matters of law, her vision is sharp and compelling. She strives to expose the entrenched, dehumanizing aspects of the American legal system — those that are racist and sexist — and to

### Margaret Price

loosen them. The language of law is absolutist: The defendant is either guilty or not guilty; the force used is either excessive or reasonable; the evidence presented is either admissible or not. But Williams' essays remind us of the complex situations and individuals to which each law must be applied.

"When a society... grants obeisance to words alone," she writes, "law becomes sterile and formalistic; *lex* [the letter of the law] is applied without *jus* [the spirit of the law] and is therefore unjust."

But Williams says she's heartened by her belief that people are becoming more aware of questions of justice and participating more in legal and political matters. As an example, she cites the response to what she calls the Anita Hill "debacle." She says that people were appalled when confronted with the spectacle of U.S. senators, with their supposedly "legal minds," not only stifling and twisting Hill's words in endless cross-examination but actually speculating that she

might be a "spurned woman" whose accusations were a form of "revenge."

"A basically silent component, particularly among women, became enormously empowered by the hearings, even though that battle was obviously lost," Williams says. "The Hill-Thomas thing struck at a profound psychological level. A lot of women who had been abused or harassed said 'enough' and came forward." Williams says she believes it is unlikely Mike Tyson would have been convicted of rape if Hill's allegations had not been heard.

In *The Alchemy of Race and Rights*, Williams discusses racial issues primarily in terms of blacks and whites. Does she think the same ideas apply in the multiracial Islands?

"I certainly hope so," she says. "I think that these sorts of themes and dynamics are not just about men or women, or blacks or whites... but about all of the multiple variations of power tensions that go on — some quite intractable and others for which there is more hope for resolution. But I don't want to generalize from the specific historic configuration of this book, which is about U.S. black descendants of slaves and whites, though it is a powerful paradigm in all of our politics."

This is really the point of much of Williams' work: she investigates the complex, acknowledges nuance, insists on context. For those accustomed to the quick-fix, sound-byte-oriented politics that have come to dominate discourse in the nation, Williams' discussions can be agonizingly slow and involved. But political and legal problems, she insists, will not be solved quickly. "There's a sort of 'what can we do about world hunger?' mentality to all of our politics," she says — a tendency to focus on vague, sweeping goals, which favor the abstract over the concrete.

"Somebody once told me that if you managed to change one person a year, you were very lucky," Williams says. "There are societies humbler than ours in which political transformation is measured at that rate. I feel I've changed probably six people a year — maybe not for the rest of their lives, but just in some way that they will remember. So I consider myself wildly successful."

**Patricia Williams**  
Campus Center Ballroom  
UH Manoa campus  
Monday, 11/9, 7:30 p.m.  
Free  
956-4185

Williams will also hold a discussion group at the Women's Center, 1820 University Ave.  
Monday, 11/9, 11 a.m.

TICKETS STILL AVAILABLE!

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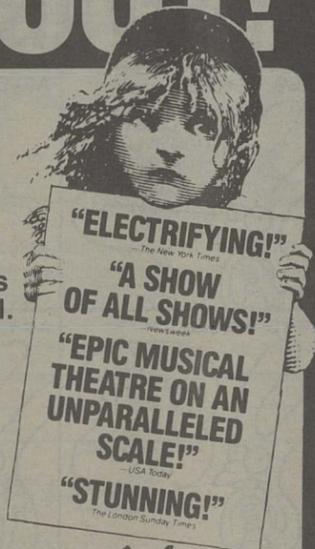
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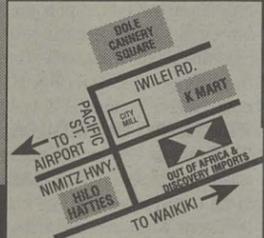


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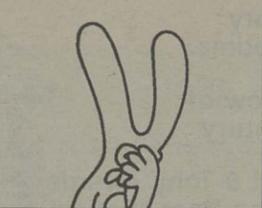
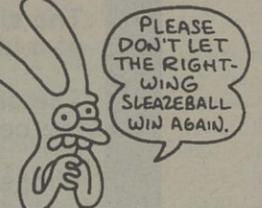
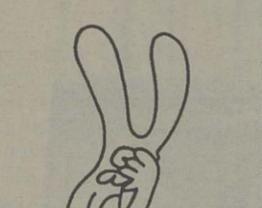
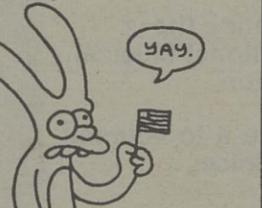
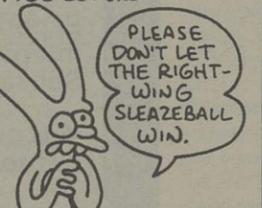
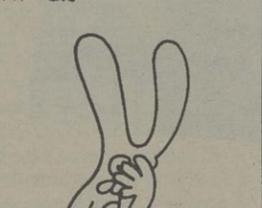
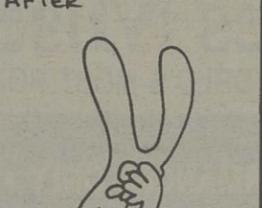
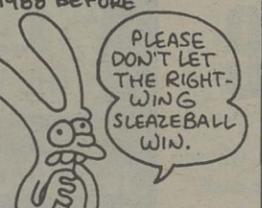
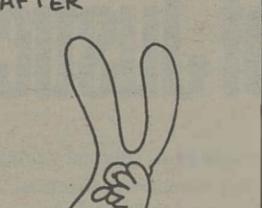
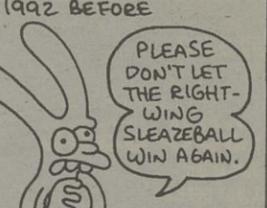
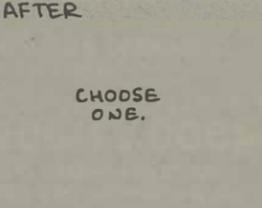
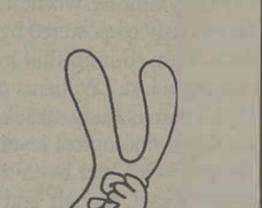
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LIFE IN HELL

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## A BRIEF HISTORY OF MY LOUSY MOOD

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<p>1976 BEFORE</p> 	<p>AFTER</p> 	<p>1980 BEFORE</p> 	<p>AFTER</p> 
<p>1984 BEFORE</p> 	<p>AFTER</p> 	<p>1988 BEFORE</p> 	<p>AFTER</p> 
<p>1992 BEFORE</p> 	<p>AFTER</p> 	<p>1992 BEFORE</p> 	<p>AFTER</p> 

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## LIVE MUSIC VENUES

- Anna Bananas**, 2440 S. Beretania St. 946-5190  
**Andrew's**, Ward Centre, 1200 Ala Moana Blvd. 523-8677  
**Bandits**, 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. 849-0990  
**Cafe Sestina**, 1314 S. King St. 526-0071  
**Cappuccinos**, 320 Lewers St. 924-1530  
**Central Park Taverna**, 3253 N. Nimitz Hwy. 836-8626  
**Chart House**, 1765 Ala Moana Blvd. 941-6669  
**Chinatown Gateway Park**, Bethel & Hotel St. Chuck's Milliani, 95-221 Kipapa Dr. 623-6300  
**Coconut Willie's**, International Marketplace 2230 Kalakaua Ave. 923-9554  
**Coffee Manoa**, 2851 E. Manoa Rd. 988-5113  
**Coffline**, 1820 University Ave. 947-1615  
**Compadres**, 1200 Ala Moana Blvd. 523-1307  
**The Cove Restaurant**, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811  
**Cupid's Lounge**, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811  
**The Factory**, 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 Kapahulu St. 732-2670  
**Jazz Cellar**, 205 Lewers St. 923-9952  
**John Dominis**, 43 Ahui St. 523-0955  
**Jo Jy Roger Waikiki**, 2244 Kalakaua Ave. 923-1885  
**Jolly Roger East**, 150 Kailani Ave. 923-2172  
**Kahala Hilton Hotel**, 5000 Kahala Ave. 734-2211  
**Kapiolani Park Bandstand**, 2805 Monserrat Ave. 523-4674  
**Kento's**, Hyatt Regency Hotel, 2424 Kalakaua Ave. 922-6440  
**Kuhio Saloon**, 2200 Kuhio Ave. 926-2054  
**Lewers Lounge**, Halekulani, 2199 Kalia Rd. 923-2311  
**Mahina Lounge**, Ala Moana Hotel, 410 Atkinson Dr. 955-4811  
**Mai Tai Lounge**, Outrigger Malia, 2211 Kuhio Ave. 923-7621  
**Malia's Cantina**, 311 Lewers St. 922-7808  
**Monterey Bay Cannery Pearbridge**, 98-1005 Moanalua Rd. 487-0048  
**Monterey Bay Cannery Ward**, 1200 Ala Moana Blvd. 526-6197  
**Moose McGillycuddy's**, 310 Lewers St. 923-0751  
**Moose McGillycuddy's**, 1035 University Ave. 944-5525  
**New Orleans Bistro**, 2139 Kuhio Ave. 926-4440  
**Nicholas Nickolas**, Ala Moana Hotel, 410 Atkinson Dr. 955-4466  
**Nick's Fishmarket**, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333  
**No Name Bar**, 1311 Hekeia St., Kailua. 261-8725  
**Oasis Niteclub**, 2888 Waiiale Ave. 734-3772  
**Oink's Barbeque & Rib Joint**, Ward Centre 591-0584  
**Orson's**, 5 Hoopai 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**, Waimea Falls Park. 638-8531  
**Ramsay Galleries & Cafe**, 1128 Smith St. 537-ARTS  
**Ren's**, 98-713 Kuahao Pl., Pearl City. 487-3625  
**Rose & Crown**, King's Village, 131 Kailani 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  
**Scotchman's**, 120 Hekeia St., Kailua. 262-1818  
**Sea Life Park**, Makapuu Point. 923-1531  
**Shore Bird**, 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 Kahaia**, 4169 Waiiale Ave. 737-7944  
**Steamer's**, 66-1445 Kamehameha Hwy., Hialeah. 637-5085  
**Sugar Bar**, 67-069 Keolu Hwy. St., Waiiale. 637-6989  
**Surfboard Lounge**, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646  
**Tamarind Park**, King and Bishop 523-4674  
**Top of the I**, Ilkai 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  
**Wilco x Park**, Fort Street Mall and King. 523-4674  
**Yacht Club Restaurant**, Ilkai Hotel, 1777 Ala Moana Blvd. 949-3811

Rachmaninoff *Preludes* and Chopin's *Sonata in B minor*. *Ornis Auditorium*, UH Manoa campus. Fri. 11/6, 8 p.m. \$15. 536-6161

**LaVar Krantz** Violinist Krantz is a faculty member of the University of Hawaii at Manoa's music department, where he also conducts the University Chamber Orchestra. Accompanied by pianist Beebe Freitas, Krantz will play selections including works by Porpora, Prokofiev, Haydn, Dvorak, Ravel, Wieniawski and Elgar. *Ornis Auditorium*, UH Manoa campus. Sun. 11/8, 8 p.m. \$5. 956-8742

**Mardi Gras Jamboree** Okay, so the *real* Mardi Gras is in February. Details, details. This slightly premature Honolulu Symphony Light Side Pops concert, brought to you by Abe "Cotton Club" Weinstein, features a host of local luminaries. On the program: honky tonk classics, blues and swing. Start sewing that costume. *Blaisdell Concert Hall*, 777 Ward Ave.: Fri. 11/6 & Sat. 11/7, 8 p.m. \$10 - \$30. 537-6191

**Peter Moon Band** Island music fixture Moon waxes bright in this installment of Sea Life Park's "Kama'aina Friday Night" series. Joining Moon will be guitarists Dwight Kanae and Mark Yim, bassist Ocean Kaowili and hula dancers Ka'ula Kamahale and Healani Youn. *Sea Life Park*, Makapuu Point. Fri. 11/6, 8:30 p.m. \$5.25 (without park admission, free with admission). 259-7933

**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), *sbo* (mouth organ), *kaeko* and *taiko* drums, *shoko* (gong), *biwa* (4-stringed lute) and *gakuso* (13-stringed zither). *Music Department Courtyard*, UH Manoa campus. Mon. 11/9, 8 p.m. Free. 956-8742

**Awadagin Pratt** This guy is no ordinary classical pianist. For one thing, he sports dreadlocks. For another, he won this year's prestigious Naumburg International Piano Competition, becoming the first African-American ever to win a major piano title. The 26-year-old Pratt (his first name is pronounced Ah-wah-dodge-in), who also plays violin and conducts, has a few other quirks, too: He eschews piano benches, for example, in favor of a wooden lamp stand, and performs in a dress shirt and wild gold tie instead of the traditional tux. On his program at the Academy of Arts are works by Franck, Beethoven, Bach and Brahms. *Academy Theatre*, 900 S. Beretania St.: Sat. 11/7, 8 p.m. \$10. 532-8764

**Red, White and Blue** Like a Fourth of July concert in November. To mark the election season, Chamber Music Hawaii's Spring Wind Quintet presents Gershwin's *An American in Paris*, *Sketches*, a multimedia presentation of the music and photographs of modern chamber composer Jan Bach; Steven Gryc's *Five American Portraits*; and Gunther Schuller's *Wind Quintet*. *Lutheran Church of Honolulu*, 1730 Punahou St.: Mon. 11/9, 8 p.m. \$12. 947-1975

**Sadhappy** Sure, a trio of young dudes from grunge-laden Seattle — bound to be a Nirvana clone, right? Guess again; this is a combo of a different ilk. No infinite-sustain guitars here — in fact, no guitars at all. Not that bassist Paul Hinklin and drummer Evan Schiller, who started out together as a duo, didn't look for one; they interviewed about 30, but none of them, Schiller says, "had it." The guy who did, it turns out, was a monster sax whiz who goes by the name of Skerik, described by awed critics as an uncanny

Hendrix with valves and a reed. The trio's repertoire, too, is unusual, consisting almost exclusively of instrumentals that combine a variety of styles from thrash to bebop to worldbeat. From all accounts, Sadhappy — a finalist in this year's *Musician Magazine* Best Unsigned Band Contest — is an act to catch. *The Garage*, 955 Waimanu St.: Sun. 11/8, 8 p.m. \$8. 239-4336

**Warren Zevon** See Music Pick on Page 8.

## 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.

### 4/Wednesday

- Almost Famous Band** Variety; *Coconut Willie's*. 4 p.m. - 1:30 a.m.
- Andrea Young, Les Peetz & Lonnie Jacobson** Jazz; *New Orleans Bistro*.
- Augie Rey & City Lights** Dance; *Nicholas Nickolas*.
- Bernadette and the New Sensations** Top 40; *Rumours*.
- Blue Kangeroo** Country, Folk; *Jolly Roger Waikiki*.
- Bobby Durno Band** Pop, Rock; *Irish Rose Saloon*.
- Carol Atkinson** Jazz; *Cupid's Lounge*.
- Christopher Carillo** Variety; *Monterey Bay Cannery Outrigger*.
- Danny Dez** Rock; *No Name Bar*. 5:30 - 7:30 p.m.
- Desiree's Transition** Jazz; *Paradise Lounge*.
- Donny Kimi** Jazz; *Mahina Lounge*.
- Eddie Chung** Guitar; *Jolly Roger East*.
- Ex-Idols** Rock; *Jazz Cellar*.
- Garret Okubo** Contemporary Hawaiian; *Chuck's Mililani*.
- Hawaiian/Jawaiian Battle of the Bands** Hawaiian and Jawaiian; *Fast Eddie's*.
- 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*.
- Joel Kurasaki** Jazz; *Orson's*.
- Jon Basebase** Contemporary; *Horatio's*.
- Kevin Mau** Variety; *Coconut Willie's*. 12:30 - 3:30 p.m.
- Kit Sarnon & 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*.
- Lyn Nanni** Contemporary; *Bayview Lounge*.
- Mans'o Co.** Contemporary Hawaiian; *Malia's*.
- Nalu!** Contemporary Hawaiian; *Moose McGillycuddy's*.
- Ohana Two** Hawaiian; *Bayview Lounge*.
- Richard Porin** Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
- Rolando Sanchez and Salsa Hawaii** Latin; *Black Orchid*.
- Rudy Molina** Guitar; *Yacht Club Restaurant*.
- Russell & Friend** Mellow Contemporary; *Bananas*.
- Scott Williams Band** Rock; *Anna Bannanas*.
- Seventh Avenue** Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
- The Krush** Contemporary; *Outrigger Reef Towers*.
- Tito Bernobis** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.
- Tropical Flame** Contemporary Hawaiian; *Oasis*.

### 5/Thursday

- Almost Famous Band** Variety; *Coconut Willie's*. 4 p.m. - 1:30 a.m.
- Augie Rey & City Lights** Dance; *Nicholas*.

Continued on Page 12

## TIDES - November 4 to November 10



Moon Phases: LAST QUARTER - Nov 17 NEW MOON - Nov 23 FIRST QUARTER - Nov 1 FULL MOON - Nov 9  
 Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Paine Design.

### From Page 8

test of a movie — cinematic, enigmatic, irreverent — either a work of genius or an outrage, either way, you'll be able to answer definitively the next time someone asks whether you're a Shakespeare purist. Orson Welles took — well, let's call them liberties — with the bard's great tale of jealousy and revenge, filming it over a number of years, in a melange of locations dictated by editors, budgets and politics. When the consumer didn't arrive for one sequence, for example, director-writer-star Welles staged the key episode in the baths, and performers wore only flimsy sheets. The print the Academy will screen has been recently restored. Highly recommended. *Academy Theatre*, 900 S. Beretania St.: 11/4 - 6, 11/9 & 11/10, 7:30 p.m.; matinees 11/5, 1 p.m. & 11/8, 4 p.m. \$4. 532-8701

**The Parallax View** (1974) Originally dubbed *The Paranoid View* by its detractors, this nicely realized suspense film about political assassination in the United States has been largely vindicated by history. When witnesses to the death of a big-time politico start dying off "accidentally," one of them goes to a reporter (Warren Beatty, in what just might be his best performance) to tell the story. Directed by Alan Pakula (*Conjuring Adults*). Strongly recommended. *Movie Museum*, 3566 Harding Ave.: Fri. 11/6 & Sun. 11/8, 8 p.m.; matinees 11/8, 3 & 5:30 p.m. \$5. 735-8771

**Patriot Games** (1992) 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. *Hemenway Theatre*, UH Manoa campus. Tue. 11/10 - Sun.

11/15, 6 & 8:30 p.m. \$350. 956-6468

**The Player** (1992) Director Robert Altman's deceptive style — restless, meandering, superficially witty — allows him, like his main character, to get away with murder. This is, thanks to Michael Tolkin's knowing and intricately plotted script, one of the most self-reflective movies ever made, constantly satirizing its own conventions and using the conditioned expectations of the audience to comment on the audience. Tim Robbins gives a first-rate performance as a rotter of a Hollywood development executive, whose picaresque involvements in the corporate Hollywood labyrinth reflect and refract larger moral and ethical issues. The film changes in genre and tone from scene to scene, from playful parody to darkest satire to conventional suspense — but it always knows where it's going. *Hemenway Theatre*, UH Manoa campus. Wed. 11/4 - Sun. 11/8, 6 & 8:30 p.m. \$350. 956-6468

**They Shoot Horses, Don't They?** (1969) Horace McCoy's celebrated novel about depression-era marathon dances (used as a metaphor for desperate survivalism) took on a fresh urgency in this Sydney Pollack film. Caught in the midst of economic chaos, the characters in this film resort to anything that'll get them through another day, week or month — including grueling dance "contests," the stakes of which prove to be great indeed. Highly recommended. *Movie Museum*, 3566 Harding Ave.: Thur. 11/5 & Sat. 11/7, 8 p.m.; matinees 11/7, 3 & 5:30 p.m. \$5. 735-8771

**Zentropa** (1991) "Hypnotic" is the adjective that surfaces again and again in critics' discussions of this film by Danish director Lars von Trier. An idealistic German-American pacifist travels to Germany after World War II, only to become enmeshed in intrigue surrounding the railway complex Zentropa, which had transported the Nazi's victims to their deaths during the war. Narrated by Max von Sydow. *Art Auditorium*, UH Manoa campus. Fri. 11/6 & Sat. 11/7, 7 & 9 p.m. \$5.

## Music

### Concerts

**Joseph Bloch** Bloch, an acclaimed pianist who has had numerous works composed expressly for him, also teaches a popular course in piano literature, covering the keyboard music of five centuries, at the Julliard School. In this installment of Hawaii Public Radio's "Concert and Comment" series, Bloch will perform, and presumably discuss, pieces by Galuppi, Clementi, Milhaud and Debussy. *Alberton Studio*, Hawaii Public Radio, 738 Kaheka St.: Mon. 11/9, 7:30 p.m. \$20. 955-8821

**Calgary Fiddlers** A group of 17 country fiddlers from the Great White North, ranging in age from 10 to 18. The Fiddlers, all of whom are students at Mount Royal College in Alberta, travel the globe conducting workshops to introduce youthful violin and viola players to the life of a fiddlin' fool. Local students participating in the workshops here will be included in this final performance. *Kamehameha Schools Auditorium*, Kapalama Hts.: Sun. 11/8, 5 p.m. \$5 advance, \$650 at the door. 538-1221

**Inua Hawaii** These are the two big Iniki relief blockbusters featuring acoustic performances by folk-rock superstars Bonnie Raitt, Jackson Browne and Crosby, Stills and Nash. All the artists have ties to the Islands: Graham Nash owns two homes on Kauai, one of which managed to survive Iniki; the other one was destroyed. Browne is a regular Kauai visitor, and Raitt has a brother who lives on Maui. The Pahinui Brothers will open, and appearances by other special guests have been hinted at. *Blaisdell Arena*, 777 Ward Ave.: Sun. 11/8 & Mon. 11/9, 7 p.m. \$30 - \$100. 521-2911

**Constance Keane** Keane, a faculty member at the Manhattan School of Music in New York, is known as the only woman ever to have substituted for Vladimir Horowitz in a concert. Her solo recital will include Edward MacDowell's *Tragica*, seven

## Words

**Children's literature aficionado Cooper Edens runs down his list of this season's best musings for minors.**

# Top 10 Kids' Books

**A**n ape who escapes, a broom wielding an ax, the classic melt-down of a tin soldier, an invasion of brussels sprouts? Certainly, this season's best offerings for children present eyebrow-raising scenarios, but in their journeys with their readers, all reach imaginative and rewarding conclusions.

### Cooper Edens

Like many devotees of children's picture books, I await each fall's harvest of new releases in hopes it will provide me food for the heart, mind and soul. My particular appetite is for the kind of innovative and visually exciting books created for children of all ages. Such books unleash ideas and invention, give shape to dreams otherwise unrealized and bring bonds of shared enthusiasm between ageless children and ageless parents. Simply stated, the greatest picture books span and entertain the greatest spectrum of age. Here are 10 that, somehow, have broken through conventionality and the armies of fearful editors to delight child and parent alike.

### How to Say It Today, Jesse Bear?

by Nancy White Carlstrom, illustrated by Bruce Degan - Macmillan

This book may not seem suited for all ages, but I defy the narrowest heart — yes, even Patrick Buchanan — to get through this loving volume without an expanded world-eco-scale of traditional family values.

### The Escape of Marvin the Ape

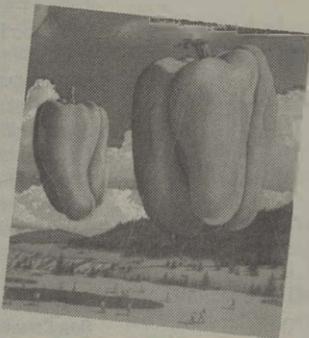
by Caralyn Buehner, illustrated by Mark Buehner - Dial

One would not expect a concept as obvious as an ape on the loose to amount to anything so amazing. But this hilarious hide-and-seek adventure is truly a full-color wonder, with many rich pages worthy of being snipped out and pinned to one's special wall.

### June 29, 1999

by David Wiesner - Clarion Books

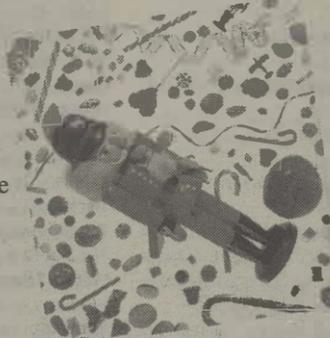
The most compelling, most satisfying picture book off this year's lists is Wiesner's follow-up to his '91 Caldecott Medal winner, *Tuesday*. In his latest exploration into the improbable, a young girl's science project in the not-too-distant future sprouts an outlandish crop of vegetables. The book's realization of ideas — space, time and matter — recall the dreaming strength of Magritte.



### I Spy Christmas

Photographs by Walter Wick, riddles by Jean Marzollo - Scholastic

Wick had a brilliant idea: hide a great number of rhyming and nonrhyming objects in fanciful Christmas scenes, light them to achieve desired shadows, depth and mood, photograph them, then add riddles to create a dazzling picture/puzzle book for the holidays. And, yes, it works.



### Valerie and the Silver Pear

by Benjamin Darling, illustrated by Dan Lane - Four Winds

In contrast to Van Allsburg, Lane illustrations are all light and open air. His sensitive hand and human touch actually allow brush strokes and pencil marks to be experi-

enced. With his straightforward Brownie Camera compositions, Lane focuses our eyes upon the celebration of the everyday. Darling's text, about the creation of a legend for a deceased grandmother, gives a respectful thump on the heart, without the need of sentimental surgery.



### The Steadfast Tin Soldier

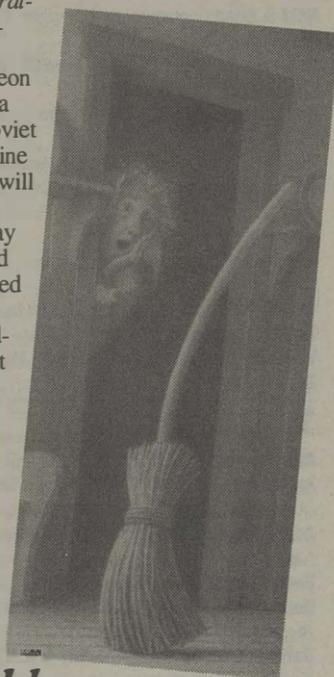
by Hans Christian Andersen, retold by Tor Seidler, illustrated by Fred Marcellino - HarperCollins

Like Caralyn Buehner, Marcellino is a member of the Van Allsburg-Hopper-Van Eyck School of Shadow and Convex Vision. And like his teachers, Marcellino's pastel illustrations for Andersen's timeless tale are nothing less than exquisite. I'm beginning to wonder if the looming perspective used by this "school" will eventually spawn a generation of lovely fish bowl-eyed children.

### Incredible Cross-sections

by Richard Platt, illustrated by Stephen Biesty - Knopf

From a Spanish galleon to a Boeing 747, from a medieval castle to a Soviet tank, from a steam engine to a space shuttle, you will see inside and out with Biesty's precise cutaway renderings. His inspired work, which is supported by many fascinating facts, includes two fold-outs, each nearly 3 feet long. This treasure trove of incredible cross-sections will appeal to all of us who wonder what goes on behind the scenes.



### The Butterfly Night of Old Brown Bear

by Nicolas van Pallandt - Farrar Straus Giroux

This is another painterly (almost liquid) book that captures the spirit of the humorous and endearing tale. I especially like the

surprise in the middle of the book, a dramatic vertical composition in this horizontal format. So expressive is van Pallandt's work that at first I didn't feel it necessary to read his words. When I finally did, I wished I hadn't.

### On the Edge of the Sea

by Betty Paraskevas, illustrated by Michael Paraskevas - Dial

"Paint, Paint, Paint, Oh migh, what glorious paint!" e.e. cummings' words came to mind as I read this joyful book. You will get the impression that each of its pages was completed just seconds before you turned the page.

So radiant and alive are Michael Paraskevas' paintings that you will probably smell the still-wet colors of their wonderful shapes and forms and will have to rinse from your fingers the reds, blues and yellows when you finally put the book down.

### The Widow's Broom

by Chris Van Allsburg - Houghton Mifflin

The Master, as always, attempts to haunt and mystify us and, of course, he absolutely succeeds. However, this time I believe his supernatural story about a cast-off witch's broom actually outshines, er, outshadows his illustrations. Perhaps this arises because his work has reached such a degree of perfection and is so identifiable it is now in danger of becoming "Unearthliness Applied by Roller?"

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**DINOTOPIA** The combination of beautiful art and an exciting saga in the Jules Verne tradition makes *Dinotopia* a delightful adventure in publishing. Not only are there the thrills and wonders of an uncharted land, but vivid details of a real place, complete with its own language, social customs, music, dance, and art.

## Tide and Current: Fishponds of Hawai'i

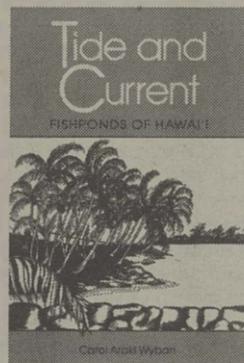
by Carol Araki Wyban

The early Hawaiians were known for their use of fishponds as food production systems. Carol Araki Wyban, author of *Tide and Current: Fishponds of Hawai'i* takes an in-depth look at how the Hawaiians of yore managed their resources, the technology they developed, and the implications for us today and for nurturing future generations.

Meet Carol Araki Wyban

Thursday, November 12, 5 - 7 p.m.

Bishop Museum - Hall of Discovery



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# Jewelry Sale

All of our Hawaiian Jewelry are on sale through November 15th.



Phone: 536-4040

# CALENDAR

Nickolas.  
**Backstreet Blues**, Jaron's Kailua.  
**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 Durne 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.  
**Danny Couch** Jazz, Mabina Lounge.  
**Dean & Dean** Contemporary Hawaiian, Chart House. 8 p.m. - 12:30 a.m.  
**Desirée's Transition** Jazz, Paradise Lounge.  
**Don Conover** Singalong, Rose & Crown.  
**Dread Ashanti** Reggae, Fast Eddie's.  
**Eddie Chung** Guitar, Jolly Roger East.  
**Etcetera** Contemporary, Waikiki Beachcomber. 5:30 - 7:30 p.m.  
**Ex-idols** Rock, Jazz Cellar.  
**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.  
**Joe Bourque** Fiddler, Oinks Barbeque.  
**Joel Kurasaki** Jazz, Orson's.  
**Jon Basebase** Contemporary, Horatio's.

**Kevin Mau** Variety, Coconut Willie's. 12:30 - 3:30 p.m.  
**Kit Samson & the Sound Advice** Contemporary, Kabala 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.  
**Lyn Nanni** Contemporary, Bayview Lounge.  
**Mahi Beamer** Contemporary Hawaiian, Andrew's.  
**Mana'o Co.** Contemporary Hawaiian, Malia's.  
**Ohana Two** Hawaiian, Bayview Lounge.  
**Ras Inando and New Horizons** Reggae, Anna Bannanas.  
**Rudy Molina** Guitar, Yacht Club Restaurant.  
**Scott Williams** Rock and Soul, Chuck's Mililani.  
**Seventh Avenue** Contemporary Hawaiian, Monterey Bay Cannery Pearlridge.  
**The Krush** Contemporary, Outrigger Reef Towers.  
**Tito & Lenny** Contemporary Hawaiian, Monterey Bay Cannery Ward.  
**Tommy D & the D Band** Rock, Mai Tai Lounge.  
**Tropical Flame** Contemporary Hawaiian, Oasis.  
**Zany Band** Oldies, Variety, Snapper's.

## 6/Friday

Alisa Randolph & Musica E Jazz, Cafe Sestina.

**Almost Famous Band** Variety, Coconut Willie's. 4 p.m. - 1:30 a.m.  
**Augie Rey & City Lights** Dance, Nicholas Nickolas.  
**Bernadette and the New Sensations** Jazz, Black Orchid. 9:30 p.m. - 1:30 a.m.  
**Blue Kangaroo** Country, Folk, Jolly Roger Waikiki.  
**Bobby Durne Band** Pop, Rock, Irish Rose Saloon.  
**Carol Atkinson** Jazz, Orson's.  
**Christopher Carillo** Variety, Monterey Bay Cannery Outrigger.  
**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.  
**Etcetera** Contemporary, Waikiki Beachcomber. 5:30 - 7:30 p.m.  
**Ex-idols** Rock, Jazz Cellar.  
**Exit 8** Contemporary Hawaiian, Monterey Bay Cannery Pearlridge.  
**Ginai** Rhythm, Motown and Blues, Nick's Fishmarket.  
**Honolulu Jazz Duet** Jazz, Cappuccinos.  
**J.P. Smoketrain** Rock, No Name Bar. 5 - 7 p.m.  
**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.  
**Joy Woode & Betty Loo Taylor** Jazz, New Orleans Bistro.  
**Kahala Surf Serenaders** Contemporary, Kabala Hilton.  
**Kevin Mau** Variety, Coconut Willie's. 12:30 - 3:30 p.m.  
**Kit Samson & the Sound Advice** Contemporary, Kabala Hilton.  
**Last Call** Dance Rock, Wave Waikiki.  
**Lawai'a** Contemporary Hawaiian, Chuck's Mililani.  
**Leroy Kahaku** Contemporary, Black Orchid. 6 - 9:30 p.m.  
**Loretta Ables Trio** Jazz, Lewers Lounge.  
**Love Notes** Doo-wop & Oldies, Esprit Lounge.  
**Lyn Nanni** Contemporary, The Cove Restaurant.  
**Mahi Beamer** Contemporary Hawaiian, Andrew's.  
**Melodious Thunk** Rock, Kubio Saloon.  
**Mojo Hand** Blues, Silver Fox Lounge.  
**Nightwing** Contemporary Hawaiian, John Dominis.  
**Nohelani Cypriano** Contemporary, Sberaton Waikiki.  
**Nueva Vida** Jazz, Reri's.  
**Ohana Two** Hawaiian, Bayview Lounge.  
**One People** Mellow Contemporary, Bandito's.  
**Our Back Porch** Folk Open Mic, CoffeeLine.  
**Pagan Babies** World Dance, Anna Bannanas.  
**Pahinui Brothers** Contemporary Hawaiian, Steamer's.  
**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.  
**Rave** '50s & '60s Hits, Tamarind Park. Noon - 1 p.m.  
**Robi & Brian** Contemporary Hawaiian, Moose McGillycuddy's.  
**Rolando Sanchez & Salsa Hawaii** Latin, Central Park Tavern.  
**Royal Hawaiian Band** Contemporary, Iolani Palace. 12:15 - 1:15 p.m.  
**Rudy Molina** Guitar, Yacht Club Restaurant.  
**The Krush** Contemporary, Outrigger Reef Towers.  
**Tito & Lenny** Contemporary Hawaiian, Monterey Bay Cannery Ward.  
**Tito Bernobis** Contemporary Hawaiian, Chart House. 5 - 8 p.m.  
**Tommy D & the D Band** Rock, Mai Tai Lounge.  
**Tropical Flame** Contemporary Hawaiian, Oasis.  
**Willie K.** Contemporary Hawaiian, Malia's.  
**Zany Band** Oldies, Variety, Snapper's.

## 7/Saturday

Alisa Randolph & Musica E Jazz, Cafe Sestina.  
**Almost Famous Band** Variety, Coconut Willie's. 4 - 8 p.m.  
**Augie Rey & City Lights** Dance, Nicholas Nickolas.  
**Bac N Thyme** Jazz, R&B, Cupid's Lounge.  
**Bernadette and the New Sensations** Jazz, Black Orchid. 9:30 p.m. - 1:30 a.m.  
**Betty Loo Taylor, Derryl McKay & Lou** Jazz, New Orleans Bistro.  
**Blue Kangaroo** Country, Folk, Jolly Roger Waikiki.  
**Bobby Durne Band** Pop, Rock, Irish Rose Saloon.  
**Brian Huddy** Variety, Coconut Willie's. 12:30 - 3:30 p.m.  
**Carol Atkinson** Jazz, Orson's.  
**Christopher Carillo** Variety, Monterey Bay Cannery Outrigger.  
**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.  
**Ex-idols** Rock, Jazz Cellar.  
**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 Serenaders** Contemporary, Kabala Hilton.  
**Kit Samson & the Sound Advice** Contemporary, Kabala Hilton.  
**Last Call** Dance Rock, Wave Waikiki.  
**Lawai'a** Contemporary Hawaiian, Chuck's Mililani.  
**Loretta Ables Trio** Jazz, Lewers Lounge.  
**Lost Boys** Rock, Kubio Saloon.  
**Love Notes** Doo-wop & Oldies, Esprit Lounge.  
**Lyn Nanni** Contemporary, The Cove Restaurant.  
**Mahi Beamer** Contemporary Hawaiian, Andrew's.  
**Mojo Hand** Blues, Snapper's.  
**Nightwing** Contemporary Hawaiian, John Dominis.  
**Nohelani Cypriano** Contemporary, Sberaton Waikiki.  
**Ohana Two** Hawaiian, Bayview Lounge.  
**One People** Mellow Contemporary, Bandito's.  
**Pagan Babies** World Dance, Anna Bannanas.  
**Pahinui Brothers** Contemporary Hawaiian, Steamer's.  
**Pu'ukane** Contemporary Hawaiian, Top of the I.  
**Robi & Brian** Contemporary Hawaiian, Moose McGillycuddy's.  
**Rolando Sanchez & Salsa Hawaii** Latin, Central Park Tavern.  
**Rudy Molina** Guitar, Yacht Club Restaurant.  
**Sonya** Rhythm, Motown and Blues, Nick's Fishmarket.  
**The Krush** Contemporary, Outrigger Reef Towers.  
**Tito & Lenny** Contemporary Hawaiian, Monterey Bay Cannery Ward.  
**Tommy D & the D Band** Rock, Mai Tai Lounge.  
**Tropical Flame** Contemporary Hawaiian, Oasis.  
**Willie K.** Contemporary Hawaiian, Malia's.  
**Zany Band** Oldies, Variety, Coconut Willie's. 8 p.m. - 1:30 a.m.

## 8/Sunday

**Asher Perrin Duet** Jazz, Black Orchid. 7 - 11 p.m.  
**Augie Rey & City Lights** Dance, Nicholas Nickolas.  
**Bernadette and the New Sensations** Contemporary, Sberaton Waikiki.  
**Billy Chapman** Variety, Irish Rose Saloon.  
**Billy Kurch** Piano, Lewers Lounge.  
**Carol Atkinson** Jazz, Orson'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.  
**Ex-idols** Rock, Jazz Cellar.  
**Exit 8** Contemporary Hawaiian, Monterey Bay Cannery Pearlridge.  
**Gary Kowley** Contemporary Hawaiian, Chuck's Mililani.  
**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, Ilikai Hotel. 11 a.m. - 2 p.m.  
**Joanie Komatsu** Contemporary Island, Yacht Club Restaurant. 7 - 11 p.m.  
**Joy Woode & Terrynsun** Jazz, New Orleans Bistro.  
**Kapena** Contemporary Hawaiian, Malia's.  
**Kilauea** Contemporary Hawaiian, John Dominis.  
**Last Call** Dance Rock, Wave Waikiki.  
**Ledward Kaapana & Ikona** Contemporary Hawaiian, Scuttlebutt's. 4 - 8 p.m.  
**Lowdown** Blues, Anna Bannanas.  
**Over The Hill Gang** Big Band, Dixieland, Fast Eddie's. 2 - 5 p.m.  
**Paradox** Jazz, Oasis.  
**Royal Hawaiian Band** Contemporary, Kapiolani Park Bandstand. 2 - 3 p.m.  
**Russ Dornelly** 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.  
**Tommy D & the D Band** Rock, Mai Tai Lounge.  
**Zany Band** Oldies, Variety, Coconut Willie's. 8 p.m. - 1:30 a.m.

## 9/Monday

**Bernadette and the New Sensations** Contemporary, Sberaton 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.  
**Ian Taylor** Contemporary, Wilcox Park. Noon - 1 p.m.  
**Iaukea Bright and Brown Boys** Contemporary Hawaiian, Top of the I.  
**Joanie Komatsu** Contemporary Island, Yacht Club Restaurant.  
**Joel Kurasaki** Jazz, Orson's.  
**Kilauea** Contemporary Hawaiian, John Dominis.  
**Leroy Kahaku** Contemporary, Black Orchid. 6 - 9 p.m.  
**Love Notes** Doo-wop & Oldies, Esprit Lounge.  
**Musicians Jam with Fiji** Jazz, Black Orchid.  
**Paradox** Jazz, Oasis.  
**Raga & Derryl McKay** Jazz, New Orleans Bistro.  
**Rendezvous** Dance, Nicholas Nickolas.  
**Russ Dornelly** 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.  
**Zany Band** Oldies, Variety, Coconut Willie's. 8 p.m. - 1:30 a.m.

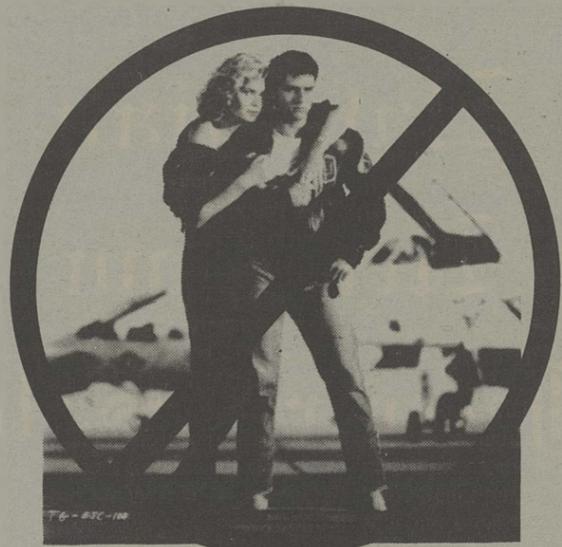
## 10/Tuesday

**Almost Famous Band** Variety, Coconut Willie's. 4 p.m. - 1:30 a.m.  
**Betty Loo Taylor & Derryl McKay** Jazz, New Orleans Bistro.  
**Blue Kangaroo** Country, Folk, Jolly Roger Waikiki.  
**Bobby Durne Band** Pop, Rock, Irish Rose Saloon.  
**Bryan Huddy** Mellow Contemporary, Bandito's.  
**Carol Atkinson** Jazz, Cupid's Lounge.  
**Catch a Wave** Surf Rock, Snapper's.  
**Christopher Carillo** Variety, Monterey Bay Cannery Outrigger.  
**Coffee Manoa Presents Griffin, Ledward & Co.** Jazz, Coffee Manoa. 7 - 9 p.m.  
**Desirée's Transition** Jazz, Paradise Lounge.  
**Don Conover** Singalong, Rose & Crown.  
**Donny Kimi** Jazz, Mabina Lounge.  
**Eddie Chung** Guitar, Jolly Roger East.  
**Iaukea Bright and Brown Boys** Contemporary Hawaiian, Top of the I.  
**Jeff Burton & The Corvettes** '50s & '60s Rock, Kento's.  
**Joanie Komatsu** Contemporary Island, Yacht Club Restaurant.  
**Joel Kurasaki** Jazz, Orson's.  
**Kevin Mau** Variety, Coconut Willie's. 12:30 - 3:30 p.m.  
**Kit Samson & the Sound Advice** Contemporary, Kabala Hilton.  
**Lance Orillo** Contemporary Hawaiian, Chart House. 5 - 8 p.m.  
**Leroy Kahaku** Contemporary, Black Orchid.  
**Local Band Night** Dance Rock, Wave Waikiki.  
**Loretta Ables Trio** Jazz, Lewers Lounge.  
**Love Notes** Doo-wop & Oldies, Esprit Lounge.  
**Lyn Nanni** Contemporary, Bayview Lounge.  
**Melodious Thunk** Rock, Anna Bannanas.  
**Nalu!** Contemporary Hawaiian, Moose McGillycuddy's.  
**Nueva Vida's Big Thang** R&B, Black Orchid.  
**Ohana Two** Hawaiian, Bayview Lounge.  
**Rockford Holmes Quartet Jazz Night** Jazz, Nicholas Nickolas.  
**Seventh Avenue** Contemporary Hawaiian, Monterey Bay Cannery Pearlridge.  
**The Krush** 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.

## Theater and Dance

**Cat on a Hot Tin Roof** Diamond Head Theatre's version of Tennessee Williams' Pulitzer-winning, boozy classic of dysfunctional dependency in the steamy South is guest-directed by Pamela Sterling, artistic director of the Honolulu Theatre for Youth. Teri Madden essays Maggie, the comely young wife saddled with an alcoholic husband (Dawe Glover) and oppressive in-laws (Jimm Thrup and Jo Pruden). *Diamond Head Theatre*, 520 Makena Ave.: Wednesdays - Saturdays, 8 p.m.; Sundays

...ANOTHER MOVIE  
MRS. MORALES  
WOULDN'T WANT  
YOU WATCHING



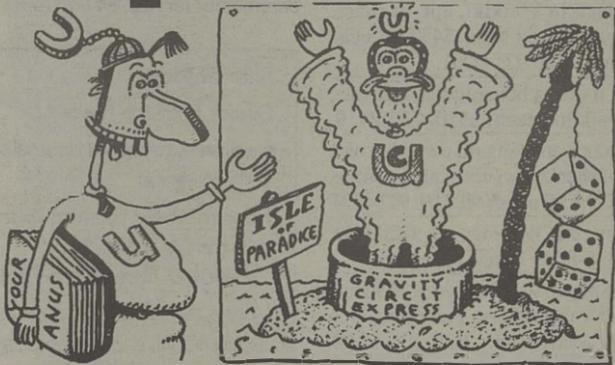
**TOP GUN**

Fighter planes make so much noise—especially during a tailspin! This along with other dangerous stunts and nasty love-scenes made my heart pound too fast...it can't be good for you either!

Hawaii's very own  
**13**  
**KHNL**

**TUESDAY 8:05 PM**

# The Straight Dope



Illustration/Slug Signorino

If your Straight Dope column on the *Urantia Book* is indicative of your ethics as a journalist, one must conclude that your column is named after you. It's not surprising the word "stupid" came to your mind when you encountered the *Urantia Book* (if you actually did), for anyone who would evaluate it by trying to summarize its "plot" as if it were a romance novel should probably stay away from revelations and sharp objects. But to claim its "only feature of interest is who wrote it" is nothing more than a wimpy parroting of Martin Gardner's obsession with proving his pointless theory of authorship. He figures if he can prove it was written by a mortal, then he doesn't have to deal with the hundreds of other things in the book which validate it as a genuine revelation. Like Gardner, who continues to salivate over the messenger while totally ignoring the message, you weren't capable or didn't bother to discover what the *Urantia Book* is. It deserves to be read in its entirety before making a judgment on its many astonishing assertions. It should not be dismissed with the glib ignorance that characterized your remarks. Ironically, you were right about one thing. The book does weigh about four pounds. But it's obviously way too heavy for you. — Terry Kruger, editor, *Urantian Sojourn*, Boulder, Colorado

Got quite a number of letters along similar lines — the *Urantia Book* has more readers than I thought. Scary, but better they're inside reading than out roaming the streets. Among other things I am accused of:

- Not reading the book from cover to cover. No, I didn't, and I can't believe anybody else has either. Here's a sample passage:

The Universal Controller is potentially present in the gravity circuits of the Isle of Paradise in all parts of the universe at all times and in the same degree, in accordance with the mass, in response to the physical demands for this presence, and because of the inherent nature of all creation which causes all things to adhere and consist in him. Likewise is the First Source and Center potentially present in the Unqualified Absolute, the repository of the uncreated universes of the eternal future. God thus potentially pervades the physical universes of the past, present and future.... The mind presence of God is correlated with the absolute mind of the Conjoint Actor, the Infinite Spirit, but in the finite creations it is better

discerned in the everywhere functioning of the cosmic mind of the Paradise Master Spirits. Just as the First Source and Center is potentially present in the mind circuits of the Conjoint Actor, so he is potentially present in the tensions of the Universal Absolute. But mind of the human order is a bestowal of the Daughters of the Conjoint Actor, the Divine Ministers of the evolving universes.

If this is eloquence, as some *Urantia Book* buffs claim, give me the funny pages.

- Parroting the views of Martin Gardner. One of the nation's most distinguished science writers, Gardner wrote the Mathematical Games column in *Scientific American* for many years and has been a vocal critic of mysticism, cults and other effusions of the irrational. He has written at length about the *Urantia Book*; I agreed with his views and passed them along with the appropriate attribution. If that's parroting, then welcome to journalism, parrot heaven.

Some have disputed Gardner's identification of the channeler as Wilfred Kellogg, a friend of Dr. William Sadler, the Chicago psychiatrist who was the prime mover behind the book. Gardner's best source on this is Mrs. Harold Sherman, who along with her husband was close to the *Urantia* folks at one time. According to Gardner, Mrs. Sherman says she has documents to support her contention, although he hasn't seen them yet.

Granted this isn't ironclad evidence, but all the principals are now dead and it seemed better to take a stab at the question of authorship than to write the thing off as unknowable. Besides, people who'll take at face value a book that says Adam and Eve were eight feet tall, glowed in the dark and communicated by telepathy are hardly in a position to lecture me about what constitutes good evidence.

- *Screwing up the facts.* I said the *Urantia Brotherhood* runs the *Urantia Foundation*; I am now informed the two are separate. I also said the channeling of the book began in the early 1920s; Gardner tells me that to the best of his knowledge it started in 1911. My apologies. In the future, I will conduct all my research via seance.

— 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. ■

4 p.m. through 11/15. \$7 - \$20. 734-0274

**An Evening of Cantonese Opera** The Wo Lok Drama and Music Society, a group of about 50 Chinese music lovers who practice together regularly, have gone all out for their 20th anniversary performance, directed by Quen Siu, an opera professional in China who settled here and joined the club about four years ago. On the ticket, which will feature elaborate costumes, lavish makeup and an orchestra of traditional instruments, are: *Reverie by Lo River*, a tragedy in which a love triangle results in altruistic suicide; *Persuading Liu Pei to Return to Chin-chou*, a historical drama of diplomatic intrigue during the Han Dynasty; and *Three Riddles for the Bridegroom*, a romantic comedy. Incidentally, Cantonese opera differs from the better-known Beijing opera style primarily in the dialect spoken and the instruments played. McKinley High School Auditorium, 1039 S. King St.: Sat. 11/7, 7:30 p.m. \$10 - \$15. 521-2237

**Hedda Gabler** Scholar and thespian-about-town Terence Knapp — fresh from a year's sabbatical in Japan, Britain and points unknown — directs the University of Hawaii's production of Norwegian playwright Henrik Ibsen's great 1890 tragedy about a spirited young woman who is driven to desperation by her dull marriage of convenience. UH student Laura Bach plays Hedda. Kennedy Theatre, UH Manoa campus: Thur. 11/5 - Sat. 11/7, 8 p.m.; matinee Sun. 11/8, 2 p.m. (The 11/6 performance will be signed for the hearing impaired.) \$9, \$2 UH Manoa students. 956-7655

**Theatrefest '92** Honolulu Theatre for Youth's sixth annual showcase of plays written and performed by Hawaii youngsters. On the bill this year: *The Mouse Esquire*, by Justin Brossier of Kailua, in which an imaginary 6-foot rat named Sam helps a boy stand up to abusive friends and unsupportive family members; *Flower Therapy*, by Naomi Long of Pearl City, which explores the joys and heartaches of friendship; and *Impossible Dreams*, by Kimberly J. Rupp of Kailua, in which a young girl walks the thin line between imagination and reality as she expresses her fantasies through painting. Kaimuki High School Theatre, 2705 Kaimuki Ave.: Sat. 11/7, 7:30 p.m. \$7.50 adults, \$5 youths. 839-9885

**World Invitational Hula Festival** See Dance Pick on Page 8.

**Yellow Fever** In this noirish parody of a Bogey-Bacall-style private eye story, Asian-Canadian playwright Ric Shiomi uses humor to explore the racial hatred — both subtle and overt — directed toward Asians in North America. Sam Shikaze, a Vancouver gumshoe of Japanese descent, lands the case of a disappeared Chen Blossom queen. With his sidekick Chuck Chan and bombshell reporter Nancy Wing, Shikaze is drawn into a world populated by corrupt police, hypocritical politicians and a menacing white-supremacist group. *Fever* has attracted favorable notice during runs in Toronto, Los Angeles and New York. The Kumu Kahua production is directed by Jo Scheder. Tenney Theatre, St. Andrew's Cathedral, Queen Emma Sq.: Fridays & Saturdays 11/6, 7, 13, 14, 20, 21, 27 & 28, 8 p.m.; Sundays 11/22 & 29, 6:30 p.m. (The 11/22 performance will be signed for the hearing impaired.) \$8. 737-4161

## Art

### Galleries

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

### Opening

**Aloha** Watercolors and chalk pastels by Sue Douglas. Opens Sat. 11/7, runs through 12/5. *A Little Bit of Saigon*, 1160 Mauna Kea St. 395-9701

**Apollo** Works by the environmental artist Apollo, touted as an "interdimensional perceiver and conveyor of separate realities." Opens Sat. 11/7, runs through 11/15. *Hawaii Prince Hotel*, 100 Holomoana St. 536-6417

**James Coleman** Newest originals and recently published limited edition lithographs and cibachromes by the artist. Opens Fri. 11/6, runs through 11/8. *Wyland Galleries*, Haleiwa Gallery, 66-150 Kamehameha Hwy. 637-7498

**Timothy P. Ojile** Lyrical abstract paintings on paper and canvas, and handmade artist's books. Opens Fri. 11/6, runs through 11/25. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899

### Continuing

**Abstract Impressions** Recent paintings by Douglas Simonson. Through 11/27. *Ramsay Galleries*, 1128 Smith St. 537-ARTS

**Fellow Angels** Works on canvas by Mark Kadota expressing the artist's reverence toward the brotherhood of the animal kingdom.

Through 11/30. *Robyn Buntin Galleries*, 900A Maunakea St. 523-5913

**Gallery on the Pali 30-Year Retrospective** Over 90 artists are participating in this exhibit of local talent. Through 12/6. *Gallery on the Pali*, First Unitarian Church, 2500 Pali Hwy. 595-4047

**Ron Genta** Recent work by the artist. Through 11/30. *Coffee Talk*, 1152 Koko Head Ave. 737-7444

**Hawaii: Her People in Sculpture** A study of Hawaii's ethnic diversity by sculptor Margaret Dunn Farris. Through 11/13. *Midkiff Learning Center*, Kamehameha Schools campus. 842-8412

**Historic Punahoa Gallery** The newly renovated gallery displays works in many different media by Windward artists. Ongoing. *Historic Punahoa Gallery*, 53-352 Kamehameha Hwy. 237-8221

**I Am Another Yourself, or, How I Found Rhythm in a Field of Chaos** Glass sculpture by Robert Miller. Through 11/6. *Commons Gallery*, UH Manoa campus. 988-6888

**Ria Keltz-Remenar** Watercolor and collage, layeristic mixed media and assemblages by the artist. Through 11/20. *Diamond Head Theatre*, 520 Makapuu St.

**Ruth Glenn Little** Watercolors of the Pacific Islands, florals, ocean views and people. Through 11/15. *Ho'omalubua Botanical Garden*, 45-680 Luluku Rd. 235-0516

**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

**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. *Marquesan Village*, Polynesian Cultural Center. 293-3333

**Bob McWilliams** Functional stoneware by the artist. Through 11/30. *Waimanu Street Gallery*, 901 Waimanu St. 538-7881

**Nature Studies** Recent watercolors by Su Shen Atta. Through 11/15. *Ko'olau Gallery*, Windward Mall. 247-0709

**Newman Center Exhibit** Works by 11 local artists. Through 11/8. *Newman Center*, UH Manoa campus. 988-6222

**Original Stained Glass Designs** Drawings and watercolors by stained-glass designer Erica Karawina. Through 11/8. *Queen's Medical Center*, 1301 Punchbowl St. 547-4397

**The Road of Many Times and Changes: From Hamburg to Honolulu** Works by Elisabeth Knoke. Through 12/12. *Cafe Che Pasta*, 1001 Bishop St. 524-0004

**Summer of '92** Watercolors by Vicki Gameau. Through 11/5. *Java Java Cafe*, 760 Kapahulu Ave. 732-2670

**Surreal Visions** Prisma color-pencil drawings by Barbara Eberhart. Through 11/30. *Arts of Paradise*, International Marketplace. 924-2787

**Fae Yamaguchi with Timothy P. Ojile** A video installation with two videos: *Beets in a Blue Flowered Bowl* and *The Horse Farm*, the latter of which was awarded second place in the experimental category of the 8th Annual *Visions of U.S. Home Video Competition*, which was juried by Francis Ford Coppola. Through 11/30. *Koa Gallery*, KCC Diamond Head campus. 734-9375

## Art Events & Classes

**Dale Chihuly: Glass Master** You've seen the show, now see this film of the glass master at work with his assiduous team of underlings. *Academy Theatre*, Honolulu Academy of Arts, 900 S. Beretania St. Sat. 11/7, 4 p.m. Free. 532-8700

**Ruth Glenn Little Batik Workshop** Island artist Little will demonstrate her watercolor batik technique. Bring a waterproof painting board (22x30), a selection of larger watercolor brushes, water tubs with sponges, pencils (4B or 6B), sketching paper and pigments (Winsor & Newton or Grumbacher Pigments only). *Ho'omalubua Botanical Garden*, 45-680 Luluku Rd. Sat. 11/7 & Sun. 11/8, *Demonstration*: 10 a.m. - noon. Free. *Workshop*: 1 - 3:30 p.m. \$25. 235-0516

**Guided Art Tour** Windward Community College art instructor Toni Martin will lead this one-day tour of the Honolulu Academy of Arts, the Advertiser Collection, the Contemporary Museum and galleries in Chinatown. Transportation provided. *Call for registration and meeting place.* Sat. 11/7, 9 a.m. - 4 p.m. \$27. 235-7433

**Mark Stock Lecture** L.A. figurative artist Mark Stock will present a slide lecture of his work. *Art Auditorium*, Art Building, UH Manoa campus: Wed. 11/4, 7:30 p.m. 956-8251

**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. \$7.95 adults, \$6.95 kids. 847-3511

**Space Expo '92** There's nothing like a good space exhibit to put you in that state of, well, other-worldliness. Who among us hasn't daydreamed about weightlessness or sipping Tang while viewing Earth as a small blue marble?

This expo will present a history of space ventures and the future of space exploration, with exhibits from Russia, Australia, Japan, Canada, the European Space Agency and NASA. On display will be large scale models of the Space Shuttle, American and Japanese rockets, interactive computer programs and satellite downlinks of worldwide weather photos. Through 1/3/93.

**Camp Solar System: a Trip to the Planets** A planetarium show and futuristic journey through the solar system, with stop-offs at the sulfuric acid clouds of Venus, the giant hurricanes on Jupiter and the rings of Saturn. Daily, 2 p.m.; Fridays & Saturdays, 7 p.m.

**The Contemporary Museum** 2411 Makiki Hts. Dr. Open Tue. - Sat., 10 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$4. 526-1322

**Nancy Grossman: 25 Years** Grossman's best-known pieces are her sculpted heads, which are encased in black leather masks bristling with restraining chains, straps, zippers and buckles. First displayed in 1969, the heads have become her signature work. Far less familiar with the public is the other body of work she has created over the past 25 years — drawings of men in bondage and abstract collages that draw upon the same symbolic themes as her heads. Through 11/29.

**Sbelagb Keeley** According to publicity materials, the work of this Canadian-born artist, who now resides in New York, "explores the public and private act of drawing. Keeley's artists' books and works on paper reflect an intimate, almost private activity, at the same time she investigates a more public posture by drawing directly on large expanses of paper affixed to the walls of an exhibition site, integrating drawing and installation." Through 11/29.

**Fay Ray and Company: Photographs by William Wegman** From his Gap ad to an appearance on the *Tonight Show*, the popular William Wegman is best known for his photographs and videotapes of the very patient Man Ray, a Weimaraner dog. After Man Ray's death in 1982, Wegman worked on painting and drawing, but in 1987, a new Weimaraner named Fay Ray became the focus of a series of Polaroid images. Always witty and intelligent, Wegman's work has a wide appeal and audience. Through 11/29.

**Susan Planalp** Recent works by the artist. In the café. Through 1/10/93.

**The Contemporary Museum's Advertiser Gallery** 605 Kapiolani Blvd. Open weekdays, 8:30 a.m. - 5 p.m. Free. 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. Suggested donation: \$4 adults, \$2 students, seniors. 532-8700

**Chihuly Courtyards** The Smithsonian magazine has called Dale Chihuly "perhaps the greatest glass artist of the 20th century." He is one of only three Americans to have held a solo show at the Louvre. Since Chihuly lost an eye — and with it, his depth perception — in 1976, he has worked with a group of craftsmen to help him create his visions, using the molten medium as a means to effect huge, sensuous works of wild color. A series of glass installations has taken over the museum, filling the grounds of all those lovely courtyards. An exhibit not to be missed. Through 11/22.

**Rain of Talent: Umbrella Art** A travelling exhibition by international and American artists. Opens Thur. 11/5, runs through 12/31.

**Mission Houses Museum** 553 S. King St. Open Tue. - Sat., 9 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$3.50 adults, \$1 kids. 531-0481

**Museum Tours** The three historic mission houses, built between 1821 and 1841, are located downtown, within walking distance of other photographic landmarks. Explore the daily life and work of the American missionaries on the grounds of the museum and discover the role the brethren played in 19th century Hawaii. Ongoing.



## Formica Tables

Meat, meat and more meat at Masu's Massive Plate Lunch



"How many scoops you like?" Yoshiko "Grandma" Masuoka dishes it out at Masu's.

# Carnivore Corner

I remember two things about the summer I spent in driver's education. First and — initially — foremost, I was elated to discover that one of the other students happened to be a provocative redhead I had long admired. However, after a few days on the broiling practice course, sharing an unairconditioned (approximate humidity: 95 percent) and ponderous mid-'70s LTD and listening to her sing along to Boz Scaggs's *JoJo* for the 900th time, my enchantment — like most of my bodily fluids — turned to vapor.

Secondly, my road instructor proved to be an exceedingly irascible man, unsmiling and impossible to please. He'd never speak to you directly as he gave instructions in a bitchy monotone; instead, he'd simply recite some rule or another as if reading from a manual: "We make our signal either 50 yards or one-half block before the turn." As the days rolled by, full of orange pylons and Stuckey's billboards and grim films about reckless, burr-headed teens being thrown clear of their vehicles, I became increasingly curious as to the root cause of this man's humorless and constipated demeanor. Finally one day while driving, sensing a bond that inevitably forms between men on the road, I asked him what he liked to eat. He explained, in his weary, cheerless tone, that he consumed red meat, potatoes and white bread at virtually every meal. What's more, he expressed little interest in anything that deviated from that dreary format. I had my answer.

Though I have a sneaking suspicion that the man himself has since moved on to the big chophouse in the sky, the gastronomic nihilism of my driving guru lives on at Masu's Massive Plate Lunch, located at the corner of Liliha and Kuakini streets. In a world where antacid tablets are now touted for their calcium content and nutrition is ever the hot topic, Masu's is about as retro as it gets. The unwritten credo of this place is

enough to make any card-carrying member of the American Medical Association whiff a 3-foot putt: The Less Food Groups, the Better.

Masu's, now in its 19th year of service, has received several "Best Plate Lunch" awards, and the place has an impressively sizeable and loyal following. This is probably due at least in part to Masu's admirable if ultimately (and literally) fruitless attempts to deviate from the numbing sameness that plagues island plate lunches. Masu's offers a different special every day for between \$5.50 and \$6.50, and menus are printed up a month in advance — just like a cable TV guide. All the specials are unbal-

### March Egerton

anced in the extreme, featuring rice and enough meat to make Upton Sinclair's *The Jungle* seem like a back issue of *The Whole Earth Catalog*. Take as Exhibit A the hearty repast scheduled for Halloween Eve, Melveen Leed's Obake Bento: "Fried Pork Chop with Tonkatsu Sauce, Charcoal Broiled Top Sirloin Steak, Fried Shrimp Tempura, Baked Spam, Melveen's Famous Tita-style Vienna Sausage, and Tuna Potato Salad." That sound you'll be hearing is your aorta, bulging and bursting like a \$5 retreat.

Not one to shirk my responsibilities, I recently tried a slightly less forbidding special of *kal bi*, shrimp tempura and Japanese-style boneless spicy fried chicken, served with a whopping scoop of plain mac salad. The *kal bi* turned out to be enormous and gristly, triple the desirable thickness and totally impervious to plastic flatware. After weighing the alter-

natives of abstinence or hand-to-mouthing it, I bowed to my long dormant hunter-gatherer instincts and dove in with teeth gnashing, an experience that proved to be utterly without reward. The tempura shrimp were in fact frozen breaded doodads served barely warm, and the room-temperature chicken was floury. Though strictly of TV-dinner quality, this combo sold out in a hurry. In fact, my opinion of the chow notwithstanding, crowds do gather at Masu's (but then the recent opening of Hawaii's first K-mart garnered headlines and brought traffic to a standstill, too). Items sometimes sell out before noon, so you may want to call to make reservations — not for a table, but for a meal. No joke.

A few of the standard items at Masu's are not so bad: The *mahi* is good enough to get by, and the teriyaki chicken is actually fairly tasty — not too fatty, and it forks right off the bone. Even the chili/hot dog is okay if you're into that sort of thing, but beware the gruesomely thick hamburger steak, perhaps best considered a cheap and organic alternative to elevator shoes.

Not surprisingly, Masu's tends to attract heavyweight, serious-eater types, though it also gets its share of tottering old ladies from the neighborhood, looking up from meals they haven't a prayer of finishing to wave through murky windows at friends passing on the sidewalk. The interior is classic plate lunch: a smattering of good-sized tables, veneered and dinette-ish, ceiling fans, fatigued brown carpet, Levolors dusty and bent. A rectangular freezer full of bag ice sits to one side of the dining area, and plenty of street noise wafts through the open doors from the busy intersection. You can pretty well bet on hearing local music of one form or another, and there's a wall of fame featuring the likes of Butch Heleman, pro wrestler Ripper Collins and a sort of leering, over-ripe character in a... whoa, that's Frank Fasi. Man, us *haoles* really do all look alike. Happy flossing. ■

## Masu's Massive Plate Lunch

1808 Liliha Street  
524-4260  
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6:15 a.m. - 3 p.m.

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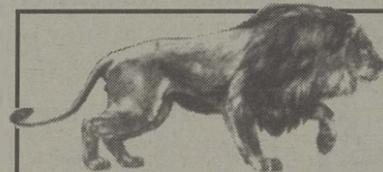
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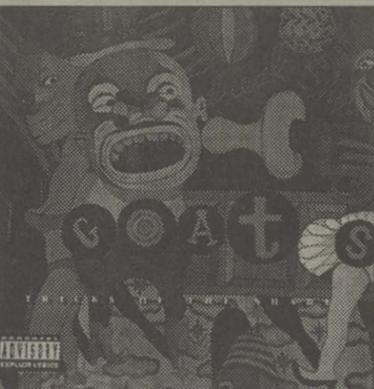
# GOIN' AGAINST THE NORM

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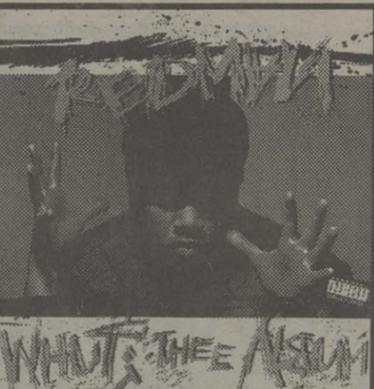
EPMD



**EPMD** - Business has never been so good since EPMD's "Business Never Personal," hit the streets. Featuring Crossover and their hard rap to your head, Head Banger. COUNT ON IT.



**THE GOATS** - Never turn your back on a Goat. "Tricks Of The Shade," their first album is strictly un-American hip hop backed by players who are A-live. Don't like it? Funk you. Featuring the first vote of diss-idence, Typical American, dedicated to Uncle Scam.



**REDMAN** - Hip hop has never sounded so red...or so funky. "Whut? Thee Album," features Time For Sum Aksion, How To Roll A Blunt, and the first explosion, Blow Your Mind. AND HE WILL.



**CYPRESS HILL** - IF YOU DON'T ALREADY HAVE IT, YOU MUST BE HIGH. They smoked 'em with How I Could Just Kill A Man, Stoned Is The Way Of The Walk, and Hand On The Pump. Now they're passing around Latin Lingo. GET UP ON IT.



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## Learning

**Brown Bagger** A weekly YWCA lecture series. This week's topic: "Political Skeletons in Hawaii and Washington." Paul Wilcox, a retired broadcaster, will discuss the key players in the popular field event known as Hawaii politics. Room 205, Laniakea YWCA, 1040 Richards St. Wed. 11/4, noon - 1 p.m. \$4. 538-7061 ext. 216

**Ethnic Peace in Hawaii** The Spark Matsunaga Peace Institute will host this discussion and open forum on how to improve relations among Hawaii's many ethnic groups. *Kaunakapili Church*, 766 N. King St. Sat. 11/7, 8:30 a.m. - 1 p.m. Free. 956-7427

**Exploring Volcanoes of the Solar System** Dr. Mougini-Mark from the Department of Geology and Geophysics at UH will give a lecture on how geologists study Earth's volcanoes from space to obtain a better understanding of those seen on other worlds. Reservations required. *Atherton Hale*, Bishop Museum, 1525 Bernice St. Wed. 11/4, 7 p.m. \$5. 848-4149

**Hawaiian Malacological Society** Join the society for its monthly get-together, after you've run to the dictionary (but not if you're carrying scissors) to look up that big word. *First United Methodist Church*, Victoria & Beretania Streets. Wed. 11/4, 7 p.m. Free. 734-3703

**International Folk Dancing** Learn the international language of dance. No partner necessary. *Makiki District Park*. Sundays, 6:15 p.m. \$2 donation. 239-7078

**Lupus: Employment and Your Disability Rights** Topics at this workshop on the employment rights of lupus patients will include the special consideration required from employers, rights as employees and legal recourse when those rights have been violated. *Hale Pulama Mau Auditorium*, Kuaikini Medical Center. Thur. 11/5, 7 - 9 p.m. Free. 538-1522

**Reiki Presentation** A discussion and demonstration of this ancient, hands-on healing art, which, it is said, can be learned by anyone. *2746 Cooke Ave.* Wed. 11/4, 7 - 9 p.m. Free. 948-0287

**Writing & Screenwriting Workshops** This two-part workshop will explain writing for visual media, starting with "Screenplay Structure and Fundamentals." Next week will be "Concept and Approach to Writing Fundamentals." Registration required. *Mokibana 101*, KCC, Diamond Head campus. Thursdays, 11/5 & 11/12, 6:30 - 8:30 p.m. \$25. 734-9457

## Kids

**Breakfast Club** For those 12 years and older, this ham-and-cheese-omelet breakfast will also serve as a learning experience about dolphins, their habitats and the ongoing research effort to protect them. Reservations required. *Sea Life Park*, Makapuu Pt. Sat. 11/7, 8:30 - 10:30 a.m. \$14. 259-6476

**Something Fishy for Preschoolers** A wet experience for tots accompanied by an adult. Dress to get dirty. Reservations required. *Call Hawaii Nature Center for meeting place*. Sun. 11/8, 1:30 - 3:30 p.m. \$3. 955-0100.

**Something Fishy** Kids 6 to 8 years old can spend the morning down by the stream (best not to read *Huck Finn* to them the night before) where they can learn about water, water inhabitants and conservation. Dress to get dirty. Reservations required. *Call Hawaii Nature Center for meeting place*. Sun. 11/8, 10 a.m. - noon. \$3. 955-0100.

**Taro Patch Party** Muddy fun for the whole family, as you learn about taro *lo'i* and their importance to the Hawaiian culture. Reservations required. *Call Hawaii Nature Center for time and meeting place*. Sat. 11/7, 3 p.m. 955-0100.

**Wild About Weather** Groom your 4- to 5-year-old for a rewarding career in meteorology with this workshop on weather. You and your child will learn about the forces of nature through games and crafts. Reservations required. *Bishop Museum*, 1525 Bernice St. Sat. 11/7, 9:30 - 11 a.m. \$12. 848-4149

## Hikes

**Archaeology of Waianae Valley Hike** *Kumu bula* Keone Nunes will guide this 3-mile, four-hour hike along Kumaipo Stream, which includes views of taro terraces, *beiau* and other ancient features. Reservations required. *Call Hawaii Nature Center for time and meeting place*. Sat. 11/7, 3 p.m. 955-0100

**Diamond Head Hike** More of a walk (replete

with handrails and paved stairs) than a hike, this excursion up Hawaii's famous landmark includes a look at its background and history (whatever happened to those Crater Fests, anyway?). Bring a flashlight for the dark passages at the top. *Meet at entrance to Honolulu Zoo*, 151 Kapahulu Ave. Saturdays, 9 a.m. Free. 948-3299

**Historic Honolulu Walking Tour** Step back in time (but be careful crossing the street) on this historic tour of downtown, which explores the Mission Houses, Kawaiahaeo Church, King Lunalilo's tomb, the Kamehameha Statue, the Iolani Palace grounds and St. Andrew's Cathedral. Reservations required. *Call Mission Houses Museum for meeting place*. Wednesdays, 9:30 a.m. - noon. \$7 adults, \$2 kids. 531-0481

**History of Honolulu Through Its Buildings** A palace, that funny-looking state building getting an expensive facelift, some old houses made out of coral... what are the stories behind the downtown buildings? This KCC walking tour will feature eight buildings and the historical events associated with each. Reservations required. *Meet at Mission Houses Museums*, 550 S. King St. Sun. 11/8, 9:30 - 11:30 a.m. \$6. 734-9211

**Journey to Old Waikiki** This walking tour of Waikiki will give you an opportunity to experience the history of Oahu's most coveted parcel of land — once a big marsh — through stories, photographs and landmarks. Registration required. *Duke Kabanamoku Statue*, Kalakaua Ave. at Kuhio Beach Park. Saturdays, 9 a.m. - noon. \$7. 924-1911

**Kamali Hike** This 6-mile, novice hike in Kalihi will go up a steep ridge and down into an interesting valley before looping back. *Iolani Palace*, mauka side. Sun. 11/8, 8 a.m. \$1. 235-8830

**Moon Walk** Stay off the moons during the full moon and take a magical stroll through the North Shore's Waimea Valley. *Waimea Falls Park*, 59-864 Kamehameha Hwy. Sun. 11/8 & Mon. 11/9, 8:30 p.m. \$5/family. 638-8511

**Tropical Plant Nature Walk** Celebrate Arbor Day as you meander through verdant Ho'omaluhia Garden, experiencing tropical plants, Island natural history and majestic scenery. You will of course wear your walking shoes and insect repellent, yeah? *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd. Saturdays, 10 a.m. - 12:30 p.m. Free. 235-6637

## Whatevahs

**Arabic Cultural Celebration** Featuring Middle Eastern food, a costume show, a mini *souk* with rugs and textiles, music and dance (including bellydancers). *Atherton Hale*, Bishop Museum, 1525 Bernice St. Sat. 11/7, 5 - 9 p.m. \$10/adults, \$6/kids under 12. 735-4933

**Arctic Rave** The fully stocked Chapel of Love presents this cross-cultural, cross-sexual and cross-racial all-night dance party sensation that's sweepin' the nation, celebrating peace, love, happiness and barrierlessness. All your favorite DJs'll be there. *C-5, 205C Sand Island Access Rd.* Tue. 11/10, 9 p.m. \$10. 848-0990

**Cat Show** How come, meeeow, they couldn't, pun't, get, meowww, Michelle Pfeiffer for this gig? Over 100 of Hawaii's most beautiful cats, purebred and *poi*, will compete in this cat convention. *Blaisdell Center Meeting Rooms*. Sat. 11/7, 10 a.m. - 5 p.m. \$3/adults, \$1.50/kids & seniors. 547-9256

**Craft Fair** The Aiea High School Band will hold a craft fair to purchase new instruments, uniforms and other band stuff. *Aiea High School Cafeteria*, 98-1276 Ulune St. Sat. 11/7, 9 a.m. - 2 p.m. Free. 488-0046

**Diamond Head Arts & Crafts Fair** This community event for the whole family will feature over 100 crafters and artists hawking their wares. *KCC*, Diamond Head campus, 4303 Diamond Head Rd. Sun. 11/8, 9 a.m. - 3 p.m. Free. 734-9567

**Full Moon Ceremony** Meditation and chanting in the ethereal glow of moonlight. *Call for meeting place*. Tue. 11/10, 7:30 p.m. Free. 293-8038

**Ice Man** As seen in *Time* PBS' *Nowa* chronicles the bungling, idiotic actions set into motion after two German hikers found a corpse in the Alps, and the feuding countries who claim ownership over the iceman. *KHET Channel 11*. Tue. 11/10, 8 p.m.

**Japanese Animation Society** For the artistically adroit Nihongophile, the next J.A.S. meeting will have a presentation called *Gundam 0083: Stardust Memory*, part of an ongoing science fiction epic that began in 1979. *Pearl City Library*, 1138 Waimano Home Rd. Sun. 11/8, 4 - 7 p.m. Free. **National Writers Club** Wendy Maxwell will be the speaker at this month's meeting. *Room 1*, Ala Wai Elementary School, 503 Kamoku St. Thur. 11/5, 7:30 p.m. Free. 946-6669

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