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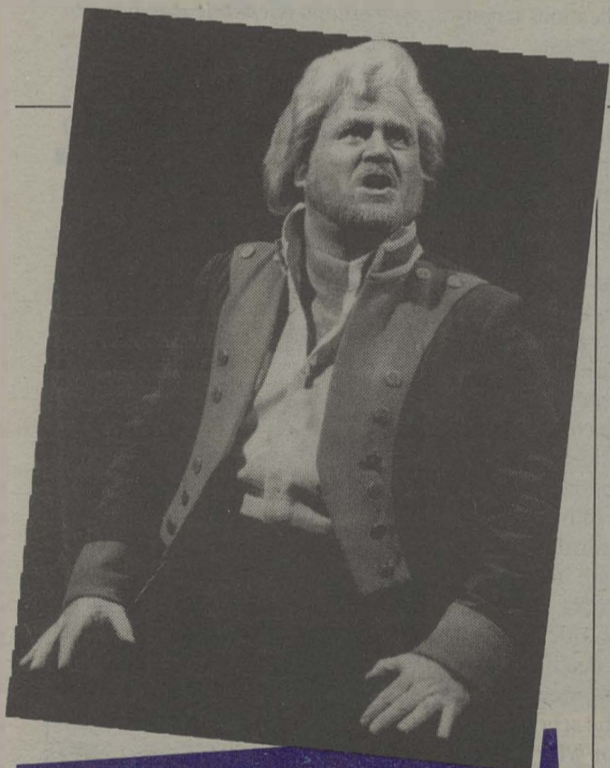
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Weekly

Volume 2, Number 46, November 11, 1992

FREE



Hanai in the '90s

By Susan Essoyan

Is the traditional Hawaiian adoption custom slipping away?

One sunny afternoon a couple of months ago, Hawaiians gathered under the trees at Iolani Palace to talk

about reasserting their sovereignty. Kawehi Kanui, a leader in the native rights movement, walked through the crowd, embracing friends.

She moved slowly, her belly swollen with her fifth child. A woman approached her, eyeing Kanui's blossoming body.

"Kawehi," she called out. "I have a question for you. This will test how Hawaiian you are..."

"May I have your baby?"

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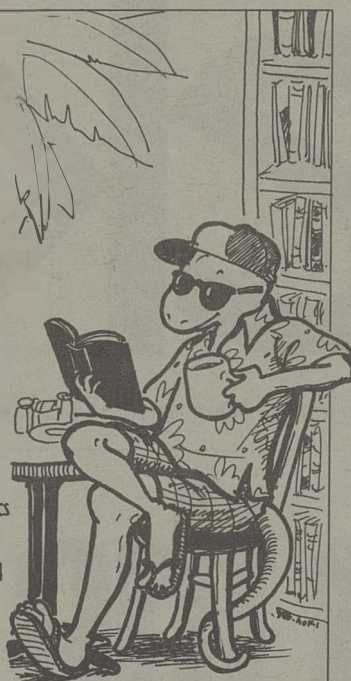
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Letters

The sands of time

Re: Mary Sano's article ("Waikiki's Shifty Sands," *HW*, 10/28): During World War II and for some time thereafter, sand in Waikiki was as scarce as hens' teeth. High tide nearly obliterated the beach Ewa of Kuhio. I can remember clambering over a jumble of slippery rocks in front of the Royal Hawaiian Hotel (then a submariners' R & R hostel). Again at high tide, the sea surged to the wall in front of the old Young place and on down to Gray's Beach, a pocket handkerchief of a beach beside the Halekulani Hotel. There was no sand whatsoever in front of Fort DeRussy or what is now the Hilton Hawaiian Village (then the site of the Niuwalu Hotel, a cottage-type operation like the former Halekulani). The water came up over coral heads to the sidewalks now in existence. The same was true of the area now covered by the Hilton lagoon and its beach. If memory serves, much, if not all, of the original fake DeRussy beach was made of crushed coral. Fifty years is a long look back, however, so if another old-timer wants to shoot me down, be my guest.

R.A. Greer

A beach with a past

As much as the fate of the sands at Waikiki is a real issue, it does no good to muddy the historical record regarding that famed strand. Contrary to Mary Sano's presumption that Waikiki Beach is a "fake" ("Waikiki's Shifty Sands," *HW*, 10/28), history tells us that there were few beaches in all Hawaii as beautiful as Waikiki. At one time, the sand stretched from the cliffs at Diamond Head to the coral flats at Kalia, the only interruptions being the two streams that drained into Mamala Bay near the site of the Royal Hawaiian Hotel and near the intersection of Kapahulu and Kalakaua.

The destruction of the natural sandy strand began in the 1890s, when, for some unfathomable reason, rich *haoles* started building their mansions directly on the beach, on pilings, which led to erosion, sea walls and more erosion. Matters weren't helped when the old Waikiki Road (now called Kalakaua Avenue) was laid out directly on top of the beach at Kuhio to bridge the stream mouth there, complete with heavy duty revetments, which further exacerbated the problem.

To suggest that Waikiki never had a real beach is to justify any and all attempts to fuss with it and muck it up further. Rather, we should be made aware of the natural beach state that existed at Waikiki and do everything in our power to restore it.

For a full account (with pictures of a pristine, 19th-century Waikiki Beach), please see Hibbard and Franzen's excellent history of Waikiki, *The View from Diamond Head*.

Kalei Smith

Hacks got rights, too

Your item on journalistic everymen ("Honolulu Diary," *HW*, 10/14) was fine up until the part about "...the quality or ethics of journalism." Journalism has to do with producing and selling copy. Ethics has to do with what other people think is okay. Everyone has the right to produce and distribute copy as they like it. One may not like the ethics or the quali-

ty of the copy, but that has nothing to do with preserving freedom, defending democracy or pursuing The American Way. Tabloid sleaze is the equal of prize-winning investigative journalism in that game. Noted journalists in Hawaii, such as Wayne Harada and Joe Moore, are renowned and rewarded for the quantity of their copy, not the quality. Freedom is for all. You point this out in another item on Ed Anger. It is quite coincidental if a piece of copy has to do with truth, accuracy, completeness or constructiveness. There is no review committee that can pass judgment on the issue other than the reader. *Caveat emptor. Caveat lector.*

Patrick Stanley

Sins of omission

I appreciated your recent article, "It's a Man's City," (*HW*, 10/14) on the study conducted by the County Committee on the Status of Women related to employment and gender. As a person who was involved with various aspects of this project, I was happy to see it given some public exposure. Other publications largely ignored its implications.

Your report was accurate so far as it goes, but I would like to call your attention to two significant areas of omission. First, the job site climate for women working for the City and County of Honolulu is very similar to that found at other levels of government employment as well as the private sector. An uninitiated reader could easily construe Keoki Kerr's article to mean this situation is restricted to the employer studied. Second, the study pointed out a common problem of support personnel — typically women in clerical positions — who have 10 or 15 years of increasingly responsible duties for department business, yet never are allowed the promotions or pay increases that come with a change in job title. Clerical positions are largely dead-end ones. We all know of secretaries who run the office, manage the school, oversee the sales staff or who in other ways become the lynch pin of a well-functioning unit. Yet often they are paid less than the newest "professional" to be hired.

The City and County did not have to allow this study, but it was done with the full cooperation of the civil service department as well as the mayor. They did not have to open themselves up to the scrutiny that this study permitted. How many other employers would be so brave? I have long complained of newspaper accounts that were unbalanced in favor of the masculine perspective, but letting the pendulum swing the other way will not bring workplace equity and harmony either.

Barbara J. Tavares

Halawa billing error

The ridiculous idea of billing the H-3 Halawa Valley protesters \$204,427 for the construction delay on Aug. 29 is a thinly veiled ploy by the State of Hawaii to improve its public image, which has suffered considerably during its heavy handed dealings with Hawaiians in the past: the riot gear and intimidation this summer at Iolani Palace; the bulldozing of Hawaiian homes at Anahola, Sand Island and elsewhere; the detrimental land swaps; the litany

of sorrows and abuses the Hawaiians have borne. The fact that the state did not use force shows that its representatives realize that H-3 is a giant mistake that degrades the environment and will not improve the traffic flow; most of all, the state's actions show that it gives only lip service to the protection of Hawaiian cultural treasures that are irreplaceable.

Hawaiians have been burdened with "cultural experts" and other spokespersons who refuse to listen to the evidence of oral tradition and knowledgeable historians and archaeologists who support traditional practitioners of Hawaiian religion and spirituality. Imposing such an exorbitant fine on the protesters should convince all of us in Hawaii that freedom of speech and freedom of religion are dead. Auwee.

Lela M. Hubbard

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Climate of Catastrophe

Over the last few years, an unprecedented number of hurricanes, cyclones and windstorms have hit population centers in Hawaii, the southern United States, northern Europe, the Caribbean, Japan and elsewhere in the Pacific. 1990 and 1991 were the hottest years in a century, and major climate forecasting centers are now predicting potentially dangerous rates of warming in decades ahead. Based on these climate models, European insurance companies are beginning to say very loudly what politicians and even many environmentalists are not: that these catastrophic climate changes may be caused by global warming.

While in the United States politicians and scientists are still debating the seriousness and implications of global warming, in Europe there is broad agreement that carbon diox-

Harvey Wasserman

ide (CO₂) and other greenhouse gases emitted by fossil fuels are causing increases in land and water temperatures which potentially threaten all life on earth. In contrast to the United States wait-and-see approach, European-based insurance companies are taking action.

Several mega-insurers have become so worried about what they detect as a pattern of increasingly unstable weather that they are rapidly rewriting the terms of their disaster insurance. They are doing it not for ecological or political reasons, but to survive as an industry.

The biggest red flag went up a year ago, with the publication of a report titled *Windstorm* by Munich Re, the world's largest reinsurance company.

In a departure from its usual dry corporate language, Munich Re ominously warned, "For the first time in the history of our planet mankind is



The report goes on to spell out a link between more robust cyclones — the category of windstorm that includes hurricanes — and global warming. These storms form only above sea water that is at least 81 degrees Fahrenheit. A warmer world would mean, the report says, that cyclones "will increase not only in frequency and intensity but also duration and size of areas at risk."

In Munich Re's analysis, that means more catastrophic windstorms not just in the Pacific Islands or Bangladesh, but throughout the basins of both the Caribbean and the Mediterranean. The insurers see not merely Third World

nations being swept under the winds and waves, but also the industrial centers of Europe and the southeastern United States.

about to change the climate significantly and possibly irreversibly, without having any idea of the consequences that will have." The report stated that "in recent years there has been a literal explosion of such windstorm disasters not only in terms of frequency, but above all in terms of insured losses and economic losses." Between 1987 and 1991, there were at least 13 natural catastrophes (eight of them windstorms), each of which topped the \$1 billion mark in damage. In contrast, there were almost none during two decades between 1966 and 1987. The Munich Re report concluded that there is a "new dimension in windstorm exposure" which threatens the very survival of the insurance industry.

European insurance companies blame global warming for the recent spate of devastating storms

In cold dollar terms, the pencil pushers at Munich Re estimated that the insurance industry's bill for catastrophe losses, currently running at \$20 billion a year, will rapidly rise to \$100 billion or higher.

Such predictions have been enough to make some insurers reconsider the type and terms of insurance coverage they are offering. According to an industry journal article by a Swiss Re underwriter, severe coverage restrictions may be required in areas "exposed below the five-meter contour level" — approximately 15 feet or less above sea level. Some industry observers believe very large areas of the world will no longer be able to get insurance coverage at all.

Munich Re and Swiss Re reached these conclusions in 1991, a year before Hurricane Andrew hit Florida and Louisiana. That same year, a large insurance syndicate under Lloyds reached similar conclusions and immediately began to scale back its insurance coverage in southern Florida. After the ruinous \$6 billion expenses from Hurricane Hugo, which hit South Carolina in 1989, these Lloyds insurers consulted cli-

Continued on Page 7

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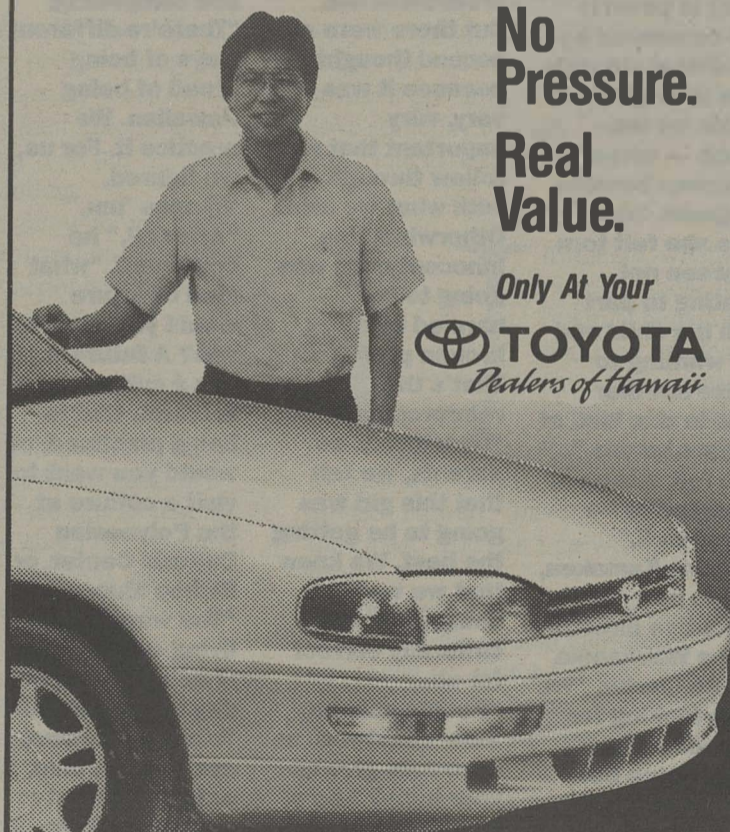


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Hanai in

A Gift Like No Other

Giving your child to someone else is never easy. Nine years ago, Kawahine Kamakea and Kalani Ohelo offered their second daughter in hanai fashion to kumu hula Kawaikapuokalani K. Hewett. Here is their story: The pair were going through a rough period — living in poverty and consumed by a political struggle over the right to reside on the beach — when Kamakea became pregnant. She says she felt torn between not wanting to part with her child and not wanting to “raise another child in this kind of circumstances.” “We felt this child deserved to be raised well,” explains Kamakea, who is now the executive director of the Waimanalo Health Center. “We were looking for someone who could teach her. His [Hewett’s] name always popped up. “One day we got brave. Knowing there’s no renegeing — because Hawaiian culture is not a written language, it’s a verbal language, and I know, deep down, that once we

called, there was no turning back — I picked up the phone and said we needed to come by and talk to him.” Kamakea had danced for Hewett’s hula halau; she and Ohelo say they respected his cultural expertise, fluency in Hawaiian and gentle spirit. Having him raise their baby, they felt, would be an honor. They got on the bus in Kalihi, where they were living with friends, and headed to Waimanalo. The moment they walked in, they say, they knew they were doing the right thing. “He was elated,” Kamakea recalls. “It was his birthday. Everything was meant to be.” A few weeks later, LeioheloulaoPele was born. She spent the first two nights of her life with Kamakea and Oheol before they gave her to Hewett. Handing over their precious bundle, the natural parents recall, was wrenching. “There was definitely a bond,” Kamakea remembers. “I had started to breastfeed her. But there were no second thoughts, because it was very, very important that we follow through with what we said. Otherwise, this innocent child was going to be harmed by a broken promise. That’s the reinforcement. “Unselfishly, as parents, we felt that this girl was going to be getting the best. We knew that we were doing right. It’s culturally correct for us... “People ask me, ‘How could you, as a woman, give up your baby? She’s so beautiful!’ I tell them, we never gave up our baby. We’re sharing our baby. And our family got bigger!” The gift has permanently linked the two families. Ula, as she is called, has thrived in the care of the Hewett ohana and the

dancers of his halau. Hewett’s sister, who had another baby, breastfed her. When Ula got older, she attended Waimanalo Elementary School with the Ohelos’ other children. “What he’s been able to offer my — our — his child, it’s very clear that it’s something beautiful,” says Kamakea. In the course of her work, Kamakea sees a lot of teen pregnancy, and she laments the fact that the practice of hanai has been suppressed by Western culture. “I would love very much that many of our young girls, teens who get pregnant, learn that hanai is not really giving away but sharing. Other people can care for and love your baby... Our young people have no concept of the culture, let alone acceptance of the culture. Is hanai happening now? It’s not. Because it’s not taught. We need to get back into it.” Ohelo’s rationale for hanai’ing his daughter is clear and compelling: “There’re different ways of being proud of being Hawaiian. We practice it. For us, we figured, ‘Chance ’um.’” “After all,” he continued, “what kind of future would you want to see? A future that has a culture that is intact, that is being practiced, or would you want to visit a culture at the Polynesian Cultural Center, or Bishop Museum? “You want to see a living culture that is being practiced day in and day out. To have the hanai system continue, extend itself. It is one entity that should be practiced and raised up, and not extinguished.” — S.E. ■

Long before in vitro fertilization and other high-tech methods of making babies came into vogue, Hawaiians had a simple way to balance out the vagaries of nature. Those who were blessed with babies gave them to those who were not — a practice known as *hanai*.

Unlike Western-style adoption, which is usually surrounded by secrecy and strangers, hanai takes place in the open among family and friends. Hawaiian culture considers a child the greatest of all gifts. Although the hanai exchange is a permanent one, the child knows who his or her birth parents are, and maintains contact with them.

As the centennial of the overthrow of Hawaii’s monarchy approaches in January, Hawaiians are investigating and celebrating their culture with renewed vigor. But an important aspect of that heritage, the hanai system, described by a historian as “one of Hawaii’s oldest and most beautiful customs,” may be quietly slipping away.

Kanui turned down her friend that day at Iolani Palace, just as she had declined several other requests for her baby. One offer sorely tempted her, for the would-be mother, a well-to-do woman, could provide for the child in a way that Kanui and her partner could not.

Kanui says she wrestled with the decision, consulting family members. They resisted the idea at first but most eventually agreed, she says, after she explained “how the baby would not be separated out of our lives at all — a new family would be included in our family.”

The baby’s paternal grandfather, however, would have none of it, although he, too, is native Hawaiian. “He told us, ‘If you do that, I’ll never speak to you folks again,’” she said.

And, in the end, Kanui found that she could not bring herself to part with her son. “It was a mother-child connection that I just couldn’t break,” she explains. “When it really came down to it, the feeling was ‘Oh, no.’”

Kanui’s dilemma illustrates some of the challenges of perpetuating the custom of hanai in the modern day. Some Hawaiians don’t approve of the practice. And even people like Kanui, who endorse the hanai concept and are committed to perpetuating their culture, find it hard to take this particular plunge.

Although there are no statistics on hanai since it’s usually conducted “off the books,” some Hawaiians fear it is fading with the passing of each generation. Once a cherished practice, hanai is often misunderstood today. The

By Susan Essoyan

mores and divisions of modern society militate against it, and as extended families break down, opportunities for hanai shrink too.

“The lifestyle today isn’t the same as it was when I was born,” notes Abraham Piianaia, who was hanai’ed by his grandparents at birth. “It lacks the kind of fibre that ties together a family. Today you go to an agency and do that kind of thing, and the minute you do that, it’s like chopping off the family.”

Kumu hula Kawaikapuokalani K. Hewett knows the hanai custom intimately — from two sides. Hanai’ed by his grandparents, he in turn has hanai’ed two children. He wishes more people did the same.

“We Hawaiians need to practice our own traditions,” he explained, sitting crosslegged in a chair, his napping nephew sprawled in front of him. “We have a good and glorious culture.”

As he spoke, his 11-year-old son and 9-year-old daughter played outside. They had been given to him when they were a few days old. “My son and my daughter know exactly who their parents are,” he continued. “It’s not a big black secret. There was nothing to feel guilty about... Everything was done because of love. Nothing more than that.”

the '90s

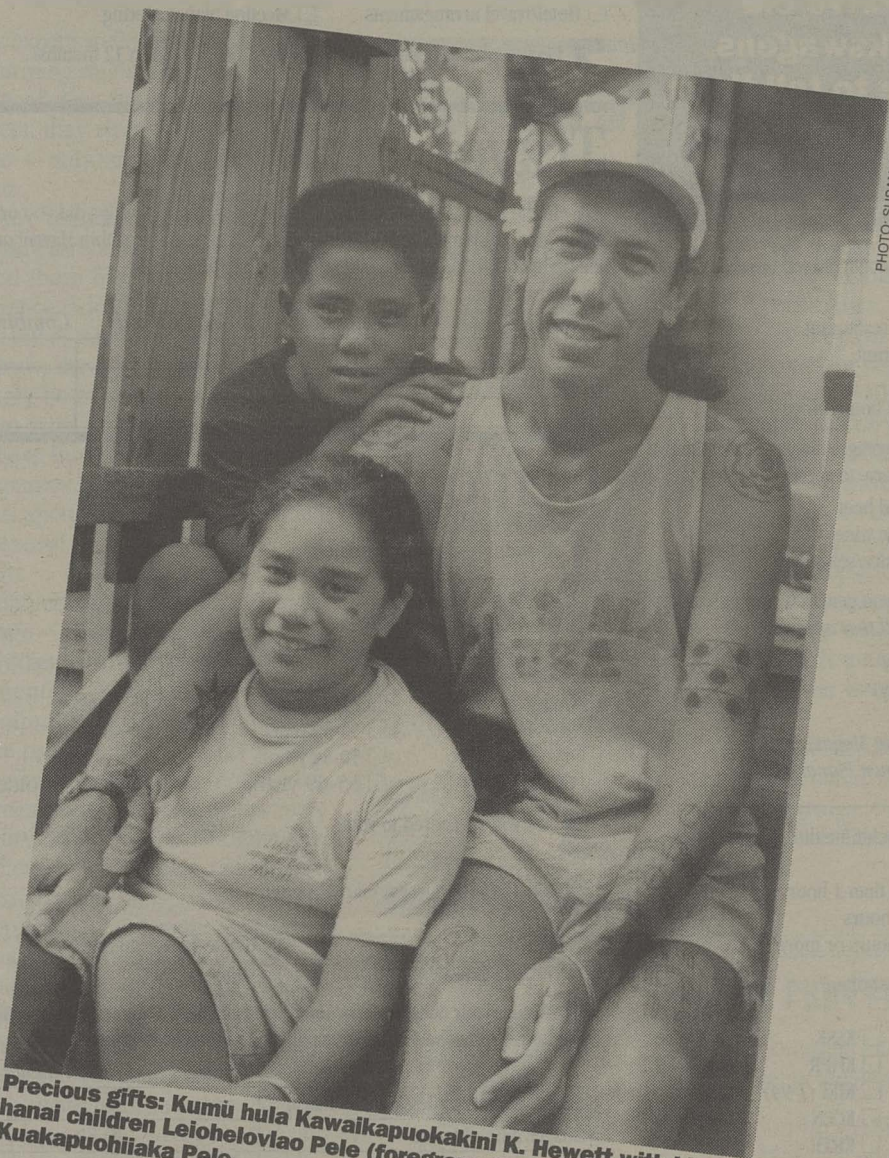


PHOTO: SUSAN ESSOYAN

Precious gifts: Kumū hula Kawaikapuokakini K. Hewett with his hanai children Leiohelovlao Pele (foreground) and Kuakapuohiaka Pele.

The word hanai literally means "feeding child," reflecting the new parents' role in raising the baby. But unlike foster care, known as *luhi*, hanai is permanent. Traditionally, the deal was sealed when the birth parents uttered the words, "*Nau ke keiki kukae a na'au*," or, "I give you this child, intestines, contents and all." (Hawaiians consider the intestines, or gut, to be the seat of emotions, intelligence and character.)

That statement was as binding as any court decree is today, according to the late Hawaiian authority Mary Kawena Pukui. Biological parents rarely tried to take back the child unless the adopting parents died. Both sets of parents strove to keep on good terms with each other for the sake of the child. It was believed that the child would fall ill if the birth parents tried to reclaim him.

"He was told who his biological parents were and all about them, so there was no shock and weeping at finding out that he was adopted" wrote Pukui and E.S. Craighill Handy in *The Polynesian Family System in Ka'u, Hawaii*. "If possible, the child was taken to his true parents to become well acquainted with them and with his brothers and sisters if there were any, and he was always welcomed there."

Grandparents had the privilege of hanai'ing the firstborn child — a girl going to the maternal grandparents,

and a boy to the paternal. Other offspring could go to childless aunts and uncles or to any trusted relative or friend.

Hanai historically served several purposes, aside from the obvious joy it brought to childless couples. A gift of something as precious as a baby cemented relations among families. As life branches of the family tree, hanai children continued a blood line. Children hanai'ed to grandparents ensured perpetuation of the culture, since *kupuna* were repositories of knowledge.

Hanai children were honored, and their position was considered prestigious. Over the years, however, the more ambivalent attitude that Western society has toward adoption began to prevail in the islands. Observers trace the shift in attitudes as far back as the arrival of Christian missionaries, who frowned upon the hanai system.

"We were made to feel guilty for giving away our own children in hanai fashion," Hewett says. "Even today, they have this stigma attached... Somehow it got associated with sin and shame. People don't realize that you're never given away because nobody wanted you. You're given in love."

Hanai developed from the Hawaiian notion that child-rearing is the responsibility of the entire extended family. Traditional society revolved around the *ohana*. According to Pukui, Hawaiians recognized mutual obligations among

family members extending as far as 13th and 14th cousins, and the role of relatives depended more on their generational position than genetics.

"The way we refer to *makua* [parents], it didn't matter if it was the biological parents, just if they were of the same generation," notes Haunani Apoliona, president of Alu Like, a non-profit group dedicated to helping native Hawaiians.

This inclusive attitude is evident today among the public at large. Hawaii's children, be they of Japanese, European or Filipino descent, often refer to trusted adults of their parents' generation as "auntie" and "uncle," regardless of blood ties.

"[Hanai] is not an ownership thing," says Hooipo DeCambra, a board member of the Waianae Coast Comprehensive Health Center. "It's helping in childrearing. It's expanding the parenting role.

"You're not giving up a child, you're sharing the child with *ohana* to see to it the child matures in a way that he or she is destined to... You [the birth mother] are always honored for that role. We have an obligation to keep that relationship going."

Rather than losing parents, a hanai child is supposed to gain two sets of parents and eight sets of grandparents. But doesn't it confuse a child to have more than one set of parents? And how are jealousy and possessiveness avoided?

DeCambra says it may be a bit confusing for a very young child, "but if people are clear about the roles — that your *tutu* is raising you and this person is your mother — the child grows up with a broader understanding of childrearing.

"It serves them well," she added. "They have many people caring for them, for their financial needs, several people caring for their emotional needs. It's so much richer than our 'normal' single nuclear families."

Jarena Pacarro, 32, who was hanai'ed at birth by her aunt and uncle, says she didn't find the experience confusing. "I grew up calling them dad and mom, and my natural parents 'auntie' and 'uncle,' knowing all along who were my biological parents," she says.

Apoliona contends not knowing your heritage can in fact be tougher on a child than having two sets of parents. If everybody's open about the situation, Apoliona says, the child is less likely to wonder about his roots, and wind up confused or hurt.

"There was no separation or isolation or secrecy, which helps with the psychological development of the child," Apoliona said. "If the child is aware of the birth parents as well as the adoptive parents, the child is that much more blessed. It will be more an asset than a deficit."

The alternative — adoption in secrecy — can work like a timebomb and harm the child. "In their teens, it explodes, and then they want to find their parents," said Hewett. "There is some resentment of the parents, no matter what."

Ironically, among those who are perpetuating the hanai custom today, the challenge comes in dealing with criti-

cism from outsiders. They say that family, friends and even strangers question the practice, and most people don't understand the context in which hanai works.

"We'd go out and people would say, 'How sad, to give away such beautiful children,'" said Hewett. "I got angry about it."

For Pacarro, too, the reaction was hard to take. "Telling people you were hanai — they didn't understand," she said. "(They'd say) 'You're adopted? What's wrong? Didn't your parents want you?'" she said. "I think I believed them, being so young. She [my birth mother] had five kids, why didn't she want me?"

Because her new parents moved after she was born and there was little contact with her birth parents, Pacarro says she feels her experience "wasn't a true hanai." Years later, when she learned more about the ancient custom, she began to appreciate it, and she made a point of re-establishing a relationship with her birth mother.

"I'm feeling a lot better about it now," she says. "It was a little difficult growing up and wondering whether there was something wrong with me. I feel like I'm still going through a healing, understanding."

Pacarro has her own family now. Her third child was born this year. She says she can't imagine giving her up. "I'm too selfish," she says. "Perhaps with extended households, where you could see the child daily, it wouldn't be that much of a threat."

"But even living as an extended family is difficult these days," she adds, after a pause. "We tried it as a family, to live with our parents. I was trying to figure out what makes it difficult. Is it the storybooks we read, where there is a mommy, a daddy, a sister and a dog? Did that have an impression on me while I was growing up?"

These days, when her children ask why Grandma and Grandpa gave her away, she tells them that a child is the greatest gift anyone can give. "If you love someone enough," she explains, "you can give them that gift."

Ultimately, whether people choose to practice hanai or not, they can learn from it. Adoptive families can benefit from being as open as possible. "From the beginning," advises Hewett, "have no skeletons in the closet. You can't go wrong with the truth."

Judith Jenya Jackman, the executive director of the Global Children's Organization, which handles adoptions, suggests that the hanai system holds lessons for everyone involved with children.

"They can learn that children are not personal property, they are members of a much larger unit than just this couple," she said. "I think it's much healthier to feel yourself part of a community that's interested in raising the child."

"It's important for people, whether they have hanai, natural or adoptive children, to think of these children as temporary gifts in their life, not as possessions." ■

1 First, how regularly do you read *Honolulu Weekly*? That is, how many issues out of the last four we have published have you read or looked through?
 One Two Three All Four None

2 Please indicate how often you personally read each of the following features and subjects in the Weekly:

	Always	Sometimes	Rarely
Calendar			
Letters to the Editor			
Cover story			
Honolulu Diary			
Music feature/			
Art (visual) reviews			
Film reviews			
Restaurant reviews			
The Straight Dope			
"Life in Hell" cartoon			
Classified advertising			
Other advertising (display ads)			

3 What topics would you like to see covered in the Weekly? _____

4 Using any adjectives you want, how would you describe *Honolulu Weekly*? _____

5 Do you agree or disagree with this statement? "*Honolulu Weekly* covers important subjects in a way that other media don't."
 Agree Disagree

6 Do you find the news you read in the Weekly more or less credible than what you read in the daily papers?
 More credible Less credible About the same

7 Including yourself, how many people read your copy of *Honolulu Weekly*?
 1 2 3 Other _____

8 In addition to *Honolulu Weekly*, please check all of the following publications that you regularly read.

- Sunday Honolulu Advertiser/Star-Bulletin*
- Honolulu Star-Bulletin* (other than Sunday)
- Honolulu Advertiser* (other than Sunday)
- Honolulu Magazine* *Island Lifestyle*
- Pacific Business News* *Mid-Week*
- Downtown Planet* *The Wall Street Journal*
- Time or Newsweek*
- Other: _____

Leisure Activities

1 In which of the following activities did you or other members of your household participate during the last 12 months? (check all that apply.)

- Purchased gourmet or specialty foods
- Decorated, redecorated, or remodeled your home
- Taken a continuing-education course
- Enrolled your child in non-school classes, lessons, activities
- Volunteered for a charity or non-profit organization
- Worked for a political candidate or contributed to a political cause.
- Contributed financially to a charitable cause
- Contributed to public television or public radio

2 During the past 12 months, in which of the following activities have you or other members of your household participated?

- Bicycling Boating/sailing
- Backpacking/camping Cooking
- Dance classes Fishing
- Fitness/conditioning Fitness walking
- Gardening Golf
- Jogging Painting/drawing/ceramics
- Photography Racket sports
- Reading Sewing/needlecrafts
- Surfing Swimming
- Scuba diving Singing/playing an instrmt
- Other: _____

3 During the past 12 months, what kinds of events or entertainment have you and other members of your household attended? Please check all types listed below that you have attended and indicate about how often you attend each. Use a fraction to indicate less than one per month.

	attended	times per month
movies		
ballet/dance concerts		
live theater		
cafe or club with entertainment		
popular music events/concerts		
classical music events/concerts		
sporting events		
art galleries/museums		
zoo/aquarium		
lectures/reading		
outdoor fairs/festivals		

4 Which of the following do you or members of your household do to maintain good health?

- Exercise on a regular basis
- Belong to health club
- Have regular medical checkups
- Diet to lose weight
- Diet to maintain health
- Take vitamins or diet supplements
- See a counselor or therapist

Some businesses don't advertise in the Honolulu Weekly

because they think our readers are all rabble-rousing, wild-eyed revolutionaries who drive old sticker-plastered Volkswagens. Here's your change to tell them they are wrong about the Volkswagens.

5 Approximately how many times in the past month did you or other members of your household do the following?

- Times per month ate at fast-food/self-serve restaurant
- Times per month ate at table-service restaurant
- Times per month purchased take-out food
- Times per month ordered food delivered to home/office

6 In the past week, which of the following beverages did you or members of your household purchase to consume or serve to guests?

- Domestic beer Imported beer
- Alcohol (hard liquor) Domestic wine
- Imported wine Bottled water/seltzer

7 From which of the following sources do you generally learn about the leisure time events you attend? (Check all that apply.)

- Sunday Honolulu Advertiser/Star-Bulletin*
- Honolulu Star-Bulletin* (other than Sunday)
- Honolulu Advertiser* (other than Sunday)
- Island Lifestyle* *Honolulu Magazine*
- Mid-Week* *Downtown Planet*
- Other: _____

8 In the past week, approximately how much time did you personally spend watching television?

- None Less than 1 hour
- 1-3 hours 4-7 hours
- 8-15 hours 16 hours or more

9 Which radio stations do you listen to most often?

- KDEO (*Radio Free Hawaii*) KSSK
- KTUH KQMQ KHPR
- KIPO KPOI KIKI (1-94)
- KGU K108 KCCN
- KDEO-AM KUMU KRTR
- Other (Write in): _____

Shopping

1 In the past three months, where have you or other members of your household shopped for food and wine? (Check all that apply.)

- Supermarket Department store
- Natural foodstore Specialty food store
- Wine store
- Other (write in): _____

2 In which of the following shopping areas have you made retail purchases in the last 12 months? (check all that apply)

- Downtown Honolulu Ala Moana Shopping Ctr
- Manoa Marketplace Moiliili
- Kaimuki Aina Haina
- Aiea Shopping Center Niu Valley
- Hawaii Kai Shopping Center Koko Kai Shopping Center
- Kamehameha Shopping Center Moanalua Shopping Center
- Kapahulu Iwilei
- Kahala Mall Windward Mall
- Waikiki Pearlridge/Pearl Kai Shopp.Ctr.
- Other (please name) _____

3 In which of the following stores have you or other members of your household made purchases in the past 12 months?

- Liberty House The Gap
- Banana Republic Costco
- Complete Kitchen JR Music
- Tower Records Local Motion
- J.C. Penney Sears
- Other: _____

4 In the past three months, how many of each of the following did you or other members of your household purchase? Fill in "0" if none.

	Product	Number purchased
Paperback books		
Hardback books		
Records		
Prerecorded audiotapes		
Blank audiotapes		
Prerecorded videotapes		
Blank videotapes		
Computer software programs		
Blank computer disks		
Compact discs		

5 Which of the following services have you used in the past 12 months?

- Architect Lawyer
- Interior designer House cleaner
- Caterer Realtor
- Photographer Veterinarian
- Massage therapist Dating service
- Landscaper/gardener Child-care service
- Remodeler/painter Financial planner/accountant

6 At work, are you involved in making any of the following purchasing decisions? (Please check all that apply.)

- Office supplies Office equipment
- Computers Phones
- Health insurance Furniture
- Hotel/travel arrangements Meeting plans/catering

7 Do you plan to purchase a new or used car in the next 12 months?
 Yes No

Travel

1 In the past 12 months, approximately how many air trips did you or other adult members of your household take either within Hawaii or to the mainland? (Count a round trip as two trips.)

	Business only	Pleasure only	Combined
Within Hawaii			
To Mainland			
Other			

Demographics

1 Are you: Female Male

2 How old are you?
 Under 20 years 21-24 years 25-29 years
 30-34 years 35-39 years 40-44 years
 45-49 years 50-54 years 55-59 years
 60-64 years 65-69 years 70 years or older

3 Are you registered to vote? Yes No

4 What is your current marital status?
 Married Single (never married)
 Divorced, separated Other

5 What is your occupation or job responsibility? If a second adult is in the household, what is his/her occupation or job responsibility?

	Yourself	Other adult
Senior executive/professional technical		
Manager/administrator		
Sales		
Clerical		
Service worker		
Skilled worker/craftsman		
Unskilled worker		
Other:		

6 Do you own your own business? No Yes

7 What was the highest grade of formal education you completed?

- Some high school or less
- High school graduate Attended college 1-3 years
- Graduated from college Did postgraduate work - no degree
- Complete post-graduate studies - received degree

8 Would you please indicate your approximate total household income before taxes for 1991. Please remember to include all family members' income from all sources such as wages, bonuses, profits, capital gains, stock or investment dividends, rentals, interest, etc. (Please check one.)

- Under \$25,000 \$25,000-\$34,999
- \$35,000-\$44,999 \$45,000-\$54,999
- \$55,000-\$64,999 \$65,000-\$74,999
- \$75,000-\$84,999 \$85,000-\$99,999
- \$100,000-\$124,999 \$125,000 and over

9 Do you own or rent your principal residence? Own Rent

10 What is the zip code of your home?

11 What is the zip code of your work place?

Thank you for your participation in this survey!

Please send your completed survey to:
Dr. Charles A. Giull
Pacific Catalyst
2600 Pualani Way Suite 2805
Honolulu, Hawaii 96815

Honolulu Weekly Readership Survey

Climate of Catastrophe

mate experts to find out whether global warming might increase the probability of other devastating hurricanes. Expect, they were told, more of the same — only stronger and more frequent.

They reduced their coverage in coastal Florida, and their prescience saved them big bucks. While the insurance industry as a whole is facing a bill of \$30 billion and rising for Andrew, the Lloyds syndicate can smugly boast that it weathered the storm with its capital still intact.

These European-based insurance companies have built their assessments upon scientific data contained in several prestigious studies. A report compiled by the Intergovernmental Panel on Climate Change — composed of several hundred scientists representing 40 governments — estimates that if greenhouse gas emissions continue at the present rate, average global temperatures will rise by about 5 degrees before the end of the next century. Many ecologists fear this will herald storm surges, rising seas, floods, droughts and potentially catastrophic food and water shortages.

In a similar vein, a 1991 report on global warming by the German government's Enquete Commission, which included several top climate scientists, concluded, "Our planet is already warming at an increasing rate. The first signs of climate change are already measurable and noticeable. Hence there is no reason any more to delay urgently required actions..."

At the June 1992 Earth Summit in Rio de Janeiro, more than 150 governments signed a Climate Convention which established the objective of stabilizing greenhouse gas concentrations at levels which would pose no threat of climate change. To do so will require deep cuts in the use of fossil fuels by factories and motor vehicles — a move strongly resisted by U.S. coal, oil and automobile industries.

In America, consensus is less firm than in Europe. A solid front of right-wing groups, with close ties to government and industry, argue that global warming is a myth. In contrast, most environmental groups, together with the incoming Democratic administration of Bill Clinton and Al Gore, rate global warming as a major environmental problem requiring sharp reductions in CO2 emissions.

However, a number of U.S. environmentalists who also rate global warming as a serious issue, remain unconvinced that recent devastating hurricanes and cyclones can be linked to greenhouse gas emissions. An environmental activist who works with the National Weather Bureau notes, for instance, that while the number of "named storm days" (i.e., hurricanes and cyclones given human names in alphabetical order) did increase from 47 in 1988 to 66 in 1989 and 68 in 1990, it then dropped to just 22 in 1991. He points out that records show great fluctuations in global weather conditions over the last century, that no clear worsening

trend has yet emerged, and that it is simply "plain bad luck" that recent big storms have hit heavily populated areas, causing insurance companies — and many others — to react with alarm.

Despite this trans-Atlantic debate over the impact of global warming, the motto of the insurance industry has always been: better safe than sorry. Important sections of Europe's insurance industry have concluded, as the Munich Re report stated, "We definitely have a trend which, without exaggeration, may be regarded as dramatic."

Such thinking may produce a geopolitical whirlwind of its own. While the insurance industry is showing the first signs of panic at what they detect as a trend toward more catastrophic windstorms, the fossil fuel industry — which is principally responsible for the release of greenhouse gases — is still denying there's any problem. The eco-financial question of the decade may not be *whether* the multibillion dollar global insurance industry will take the offensive against the multi-billion dollar fossil fuel industry, but *when*. In the wake of Andrew, Iniki, Typhoon Omar and other extremely expensive catastrophes, a global duel of industrial titans could be brewing over exactly how we get our energy and what it means for our atmosphere and our weather.

Research by Dr. Jeremy Leggett, Director of Science, Atmosphere and Energy Campaign, Greenpeace International. Source: Greenpeace

When insurers consulted climate experts to find out if global warming might increase the probability of hurricanes, they were told to expect stronger and more frequent storms.



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It may be the blockbuster action hit of all time; Bruce Willis IS ACTUALLY IN SHAPE and plays a decent hero... but he's still got hair all over his back... it's disgusting!



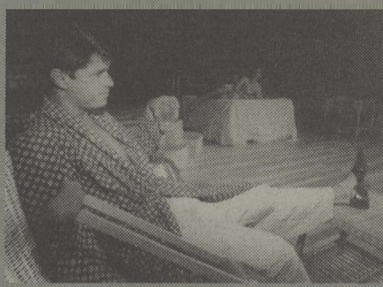
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CALENDAR

Nov. 11-17

Theater Pick



Crippled emotions: Dave Glover and Terri Madden in DHT's *Cat on a Hot Tin Roof*.

Southern Discomfort

When Tennessee Williams' *Cat on a Hot Tin Roof* first opened in the 1950s, it was

a revolutionary exposure of the way conventional "morality" can ruin people's lives. Audiences at the time were shocked by the play, and as Diamond Head Theatre's current production of *Cat* shows, it still packs an emotional wallop.

Brick and Maggie's marriage has been on the rocks ever since he stopped sleeping with her (no wonder she's so "catty"). Maggie blames herself to a certain extent, but she won't stop badgering Brick to reveal why he really doesn't want her. Brick drinks himself into oblivion during the course of the play, trying to avoid facing the perilous homosexual overtones of his feelings about Skipper, his late best friend. As the characters confront each other, they reveal the hypocritical "family values" at the root of their suffering.

DHT's production, which runs through Sunday, is intense and cathartic, and the cast delivers powerful performances. Terri Madden is a terrifically fierce Maggie, and Jo Pruden and Jim Tharp — as Brick's aging parents, Big Daddy and Big Mama — are two of the best actors I've seen on Honolulu's stages. Pamela Steding's direction is brisk and vibrant; there's a strong physicality in the performances that may be a hallmark of her experience directing children's theater (by day, she is the artistic director of the Honolulu Theatre for Youth). — *Karyn Koeur*

Cat on a Hot Tin Roof: Diamond Head Theatre, 520 Makapuu Ave.: Wed. 11/11 - Sat. 11/14, 8 p.m.; Sun. 11/15, 4 p.m. \$7 - \$40. 734-0274

Film

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

First Run

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

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

Boomerang An Eddie Murphy comedy, in which Murphy tries out a new persona — theoretically, a kinder, gentler kinda guy. In reality, it's the same old sexist nonsense, replete with stunning, scantily-clad women and painful jokes. With Halle Berry and Robin Givens.

☺ **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 mutila-

tion, 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.

☺ **Glen or Glady** 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 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)

Holocaust III Clive Barker engineered this third foray into the grisly adventures of his pincushion-headed hero. The first two episodes were possibly the gooiest, most graphic depictions of mayhem ever put on the screen... but they were state of the art, probably the most technically proficient gore you've ever seen. The question is whether you've got the stomach for it. Truly gruesome.

Hero 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 lumatic romantic comedy than writer-director Andrew Bergman (*The In-Laws*, *The Freshman*). Bergman's special gift is uniting unlikely types in absurd adventures, in-

Honeymoon, it's a naive private detective (Nicolas Cage) and a whacked-out mobster (James Caan), vying for the lovership of Sarah Jessica Parker, 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.

Jennifer 8 The focus in this thriller-romance is on a serial killer who likes his victims beautiful and blind. Uma Thurman plays a "witness" who's protected by Andy Garcia, but they fall for each other, see? Directed by Bruce Robinson, whose *How to Get Ahead in Advertising* was a sleeper hit a couple of years ago. Also with the ubiquitous John Malkovich.

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

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

Mo' Money Damon Wayans (*In Living Color*, *The Last Boy Scout*) wrote and stars (with sibling Martin) 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 naif) 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, includ-

ing 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 teases 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 naif 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.

Passenger 57 *Under Siege* *Up in the Air*. With a plot-line similar to the Steven Seagal smash hit, this thriller — with Wesley Snipes, the Great Black Hope of the U.S. box office — has a hero who saves people from terrorists at 38,000 feet. Directed by Kevin Hooks (*Strictly Business*).

Pot 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.

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 Seattlites 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.*

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 revisionist (see: *Outlaw Josey Wales*). Gene Hackman, Morgan Freeman and Richard Harris co-star. The best news here is that Eastwood

Continued on Page 10

Sports Pick

Don't try this at home. Dane Kozlowski at Sunset.

Shred^o

Oahu's North Shore is to surfing as Mecca is to Islam, Greenwich is to time-zones and Chicago is to the blues. It's the top; it's the G.O.B.A., you get the idea.

Starting next Tuesday, you can get in on the heavy action (without having to drop in on anything grarlier than a little gridlock) by joining the hundreds of surfers who flock from all points seeking fame, fortune, tubes and babes at the annual **Triple Crown of Surfing** (this year, the official title has been changed to the Coors Light Triple Crown, just to let you know who's footing the bill). The Triple Crown consists of (duh) three events, each with a holding period so competition can be delayed if the surf, er, sucks. Call 531-SURF to find out when contests are running.

The first in the series is the **Wyland Galleries Hawaiian Pro**, held between Nov. 17 and 25 at Haleiwa's Ali'i Beach Park. This is a men's only event, featuring about 125 dudes vying each other out for fundage and a chance to be one of the 44 top-seeded surfers who will compete for the 1993 world championship.

The second contest, held between Nov. 27 and Dec. 6, is the **Marui Pipeline Masters** at Ehukai Beach Park. Founded in 1971 by surfer-turned-politico Fred Hemmings, the Pipe Masters is the longest-running pro surf meet in the United States. Under the Association of Surfing Professionals' complicated new system, the Pipe Masters is one of just 11 contests — open only to the top 44 surfers — that count toward the world championship. (That title, incidentally, has already been clinched by Floridian Kelly Slater, who will be crowned when the Pipe Masters is over.) A Marui women's contest will run at Ali'i Park concurrently with the Wyland Pro.

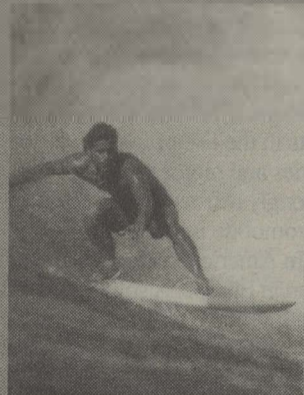
The final event, scheduled Dec. 7 to 17 at Sunset Beach, is the \$100,000 **Hard Rock Cafe World Cup of Surfing**, with both men's and women's divisions. The outcome of the women's event will determine this year's champ.

Wyland Galleries Hawaiian Pro, Ali'i Beach Park Holding period: Tue. 11/17 - Wed. 11/25.

Marui Pipeline Masters, Ehukai Beach Park Holding Period: Fri. 11/27 - Sun. 12/6.

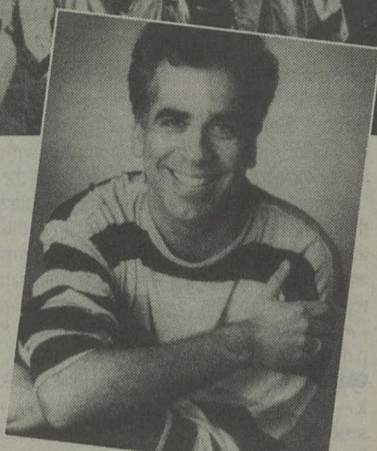
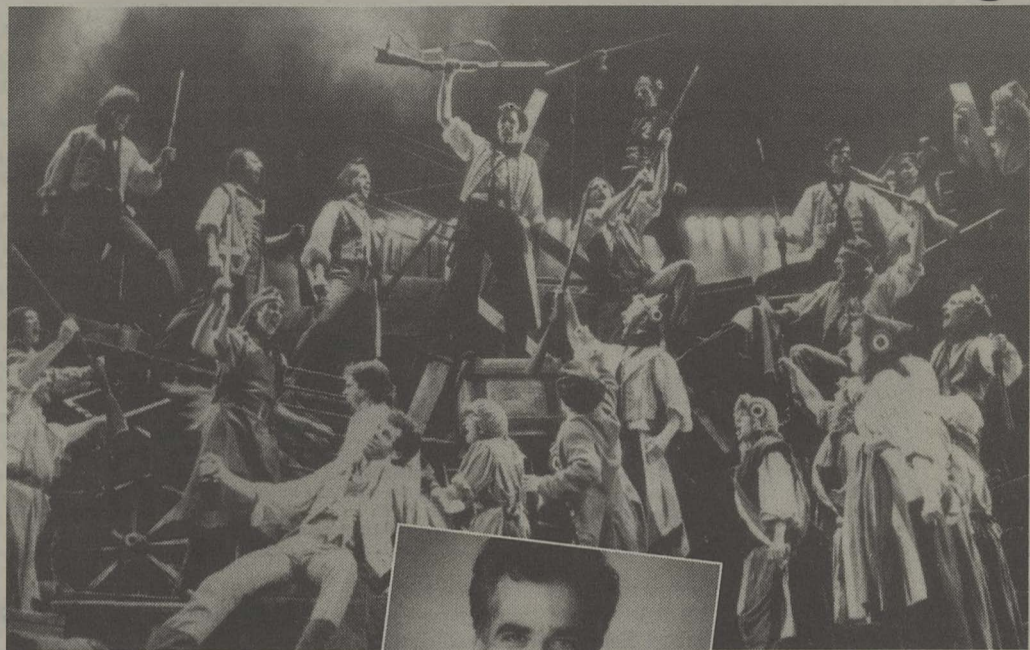
Hard Rock World Cup of Surfing, Sunset Beach Holding Period: Mon. 12/7 - Tue. 12/17.

All events are free. Call 531-SURF.



Theater

All the World's a Stage



(above) The students are revolting: a barricades scene from *Les Miz*. (left) Richard Jay-Alexander, Cameron Mackintosh Inc. executive and *Les Miz* director.

Few Honolulu events in recent memory (except maybe the K-mart opening) have sparked as much anticipation as the much-touted arrival of the musical *Les Misérables* — adapted from Victor Hugo's novel on class oppression in 19th-century France — which starts its 16-show run this Wednesday.

What Honolulu audiences at *Les Miz* may not realize is that they're witnessing a new kind of theater: the global blockbuster, as pioneered by impresario Cameron Mackintosh, the originator of *Cats*, *Les Miz*, *The Phantom of the Opera* and *Miss Saigon*. After his first megahit, *Cats*, Mackintosh came up with a formula: Open a show on Broadway or London's West End and then "import" the production to dozens of countries — complete with translations — in joint ventures with coproducers, who are often locally based. (Honolulu theatergoers were treated to a Mackintosh show once before, when he brought *Cats* in 1988.)

This is not the sort of cropped,

Karyn Koeur

scaled-down touring show that far-flung cities usually get. Mackintosh's team aims to recreate the original production, with all the show's signature elements intact, exercising a sort of quality control to ensure the production is spectacular.

"A lot of road shows are tacky — they're ghosts of the original productions," says Richard Jay-Alexander, executive director of Cameron Mackintosh Inc. and the executive producer and director responsible for all North American productions of *Les Miz*. Jay-Alexander recalls touring productions, for example, whose directors dumped scenery when it didn't fit the stage. To counter such problems, Jay-Alexander and his crew carefully check out each theater that will potentially host *Les Miz* to ensure that it can accommodate the show's elaborate sets. *Theaterweek* has called Jay-Alexander "a new breed of director," specializing in "replication and interpretation" of the original production while working with constantly changing casts.

"Each show is developed as a separate entity," Jay-Alexander says. "For a long stop — six months or more — we'll cast a sit-down company made up entirely of actors from that city." Shorter runs, such as the 11-day Honolulu tour, feature the New York-based touring company.

For *Les Misérables* producer Cameron Mackintosh Inc., theater is a global concern.

(For the Honolulu shows, however, Jay-Alexander did something he's never done for such a short run: He cast two local youngsters. "I just wanted to do it," he says, "and give them a once-in-a-lifetime opportunity to appear with a Broadway cast in their home theater." The local 10-year-olds — Tiffany Shinn as Young Cosette, who sings the song *Castle on a Cloud*, and Jason Tam as Young Gavroche, — were selected from over 50 children who turned out for the auditions. "The kids are going to make a huge splash," Jay-Alexander predicts.)

With his multinational approach, Mackintosh ventured into unknown marketing territory. As *Time Magazine* put it, "It was essentially unheard of for a producer to take the same property from continent to continent, building long-running stagings in the local language, using local personnel, yet retaining the original spectacle. The risks and complexities seemingly outweighed the potential rewards."

But the rewards have been great. Today, Mackintosh is an entertainment magnate of a stature once reserved for film studio heads and television network bosses: His productions have grossed over \$2.5 billion to date, boosting his personal net worth above \$150 million, and his organization currently employs 8,000 people.

The question arises, however: What is the impact of

Mackintosh's "global Broadway" marketing strategy on the vitality of theater as an art form? Clearly, it's a good thing to create touring productions with high artistic standards, which can raise an audience's expectations of the scope of live theater. But if audiences come to expect theater to be glossy and sensational, the art of live drama could suffer from the same blockbuster syndrome as the movie industry, where huge-budget pictures set the standard — and riskier, gentler or more experimental films have a hard time finding distribution. (In fact, three of Mackintosh's shows are being developed for film, according to Jay-Alexander: *Les Miz*, *Miss Saigon* and *Just So*.)

Mackintosh told *Time* he wants to be "a colleague, not an interloper" when he delivers a production to another culture. He asks himself, he said, "What is the best way of making the show a part of that country?... I want the audience to think of it not as a great English musical, but as a great Norwegian or Hungarian musical. I want people to feel their own theater has reached new heights."

But in most countries, as in Honolulu, the imported show is *not* indigenous theater; it's a physically ambitious, technically stunning production from London or New York, which may dwarf the scope of local productions. This disparity, too, has a parallel in the film industry: Big Hollywood films are readily booked in theaters around the world, while smaller-scale, locally produced films struggle to compete for audiences. Mackintosh's productions are by definition cultural imports — both in the kinds of stories they tell and in their subtle, subtextual cultural biases.

In essence, the issue boils down to two classic tensions: that between global and regional culture, and that between entertainment and art. Though some reviewers have complained that *Les Miz* trivializes Hugo's great novel, the show's huge commercial success attests to its value as entertainment. Jay-Alexander feels it's an artistic breakthrough as well. "When the history books are written," he says, "this will go down the greatest musical of all time." ■

Les Misérables
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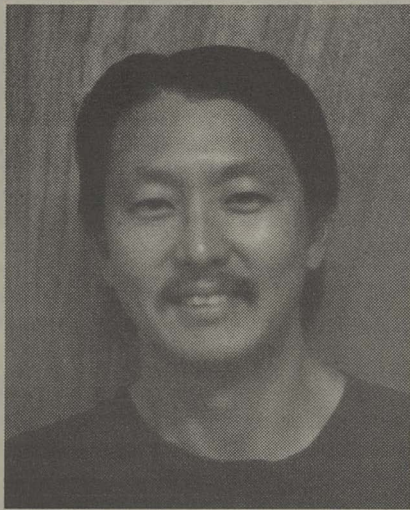
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Words

Nell Altizer and Gary Pak split this year's Cades Award for literature



Gary Pak



Nell Altizer

The Write Stuff

Hawaii's writers appear to be doing well for themselves these days. Some — Cathy Song, Frank Stewart, Steve Sumida — are achieving national recognition in the form of awards, money and inclusion in various anthologies. Literary journals and presses — *Bamboo Ridge*, *Manoa* and the University of Hawaii at Manoa's *Hawaii Review* — are consistently publishing strong works. There are more readings than local coffeehouses will support... well, that's an exaggeration, but readings are held on a regular basis at the University of Hawaii, The Book Cellar, Coffeeline and The Lizard Loft. Indeed, an air of professionalism and cooperation seems to have insinuated itself into the milieu; a seriousness pervades current writing, as well as an appreciation for Hawaii's diversity. Old grudges (synergy never was a high priority for writers anywhere) are either waning or are just passé and boring.

The contemporary Hawaii writer can now create out of a sense of tradition, says Sumida, the author of *And the View from the Shore*, an analytical work that establishes a timeline of Hawaii writings. Sumida, who teaches a class on Hawaii's literature at the University of Michigan, says that whereas in the past readers had

to turn to James Michener, Joan Didion or Hunter Thompson for perspectives on Hawaii, now they can rely on "the view from the shore" as well as the "view from the boat."

This week the local *literati* will get a chance to take in two of those views — and to feign civility and kiss air — when the Cades Award

Matt Uiagalelei

reception is held at the Honolulu Academy of Arts Theatre on Wednesday night. Established in 1986 by Milton Cades in memory of his brother Elliot, the award recognizes exemplary work by Hawaii writers; it is presented annually by the Hawaii Literary Arts Council and is one of only two major literary prizes in Hawaii (the other is the Governor's Award). Past winners include UH English professor Phil Damon, Pidgin impresario Darrel Lum, Hilo-born poet Juliet Kono and Native Hawaiian activist Dana Naone Hall. This year's award will be split between two writers who represent very different styles and methods: Nell Altizer, an established poet; and newly published prose writer Gary Pak. Both will read from their work at the award ceremony.

Altizer, who has taught English and writing at UH Manoa for 18 years, also won the Juniper Prize

from the University of Massachusetts Press for her excellent book of poetry, *The Man Who Died En Route*. The title of the book was provided by a series of five sonnets written by Altizer about a dying man on a United Airlines flight — they provide a chilling and exacting account of how impersonal and bizarre death is in American society.

The poem reprinted here, *Elegy*, was written for Josephine Miles, "a poet and a critic in Berkeley, my first mentor," says Altizer. "She encouraged me to write." *Elegy* is Altizer at her best and most direct: the original metaphor, the simple narrative line and then a surprising use of formal grammar and diction. Altizer calls the Islands' current writing scene "as rich and diverse and complicated as when I came."

New kid on the block Gary Pak has received many plaudits for his first book *The Watcher of Waipuna*. Published by Bamboo Ridge Press, the work is a collection of short stories set in Hawaii. Pak, a lecturer at UH, says he began writing seriously in 1980, when his son was born. "I have a lot of stories to tell, and I have a responsibility to tell them," he says. He says he believes writing in Hawaii "is exploding right now. So many things are happening." You can catch one of them this Wednesday. ■

After dinner, I went out to the back slope. It was cold, so I wore a thick jacket that I hadn't used for quite a while. It was a jacket I used in my college days in New York, and it still fit me perfectly.

I sat high above the vents. The steams was rising in trails of white mist, like ghosts leaving the land now that the sun had set. Only thing, there had been no sun the entire day. Then I became aware of the vastness and emptiness of the space around me. I became uneasy. Here I was sitting on this cold, massive mountain and with that huge, endless black sky above. I thought I felt Pele's breath on the back of my neck. I thought I heard her laughing.

— from *An Old Friend*
by Gary Pak

Elegy

For Josephine Miles

We shut at night, doors latched,
world and the cat curled into
corners,
dishes stacked.

The old refrigerator of the brain
shudders a moment,

working,
keeping things cool,
and then silence.

A lamp on the table in the bedroom
waits for the end of the story:

Moon hung around for a while,
a little globe,
down which the shadows moved
day after day
clearly and bound as the Sea of
Cognition.

Goodnight, dear heart.

The skeleton which was a dream
wakes up and whispers.

Nothing

between us and the covers now
but morning.

— Nell Altizer

The Cades Award
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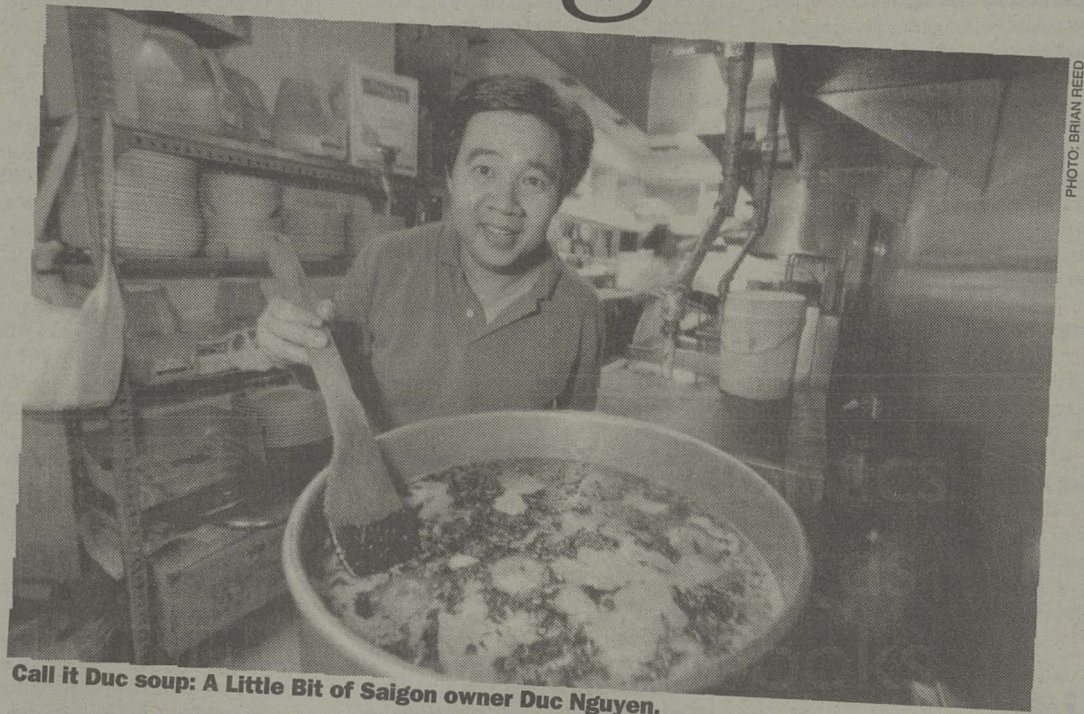


PHOTO: BRIAN REED

Call it Duc soup: A Little Bit of Saigon owner Duc Nguyen.

It's worth it at A Little Bit of Saigon

Waiting

When you're waiting the whole world seems like a big wait. And waiting slows time to a timid walk.

But I'm a New York boy and walking was a baby's crawl. And to get back to the big W. The lesson is learning to sit out the wait.

— Henry Winkler, October 1975
(from *The Other Side of Henry Winkler*)

March Egerton

According to a mammoth study published in the fall issue of *The Journal of Alienation, Disaffection, and Hatred*, the primary wellsprings of alienation among Americans are "the proliferation of bad media puns" and "a disheartening restaurant experience, often in early adolescence." At one time or another we've all had harrowing dining episodes, where the dearth of service left us feeling forgotten, invisible, untouchable. Because of such blows to our self-esteem, some of us don nose rings and clumsy, thick-soled shoes, while others seek solace in strong drink or the false love of strangers. Still others — myself included — look to verse for succor. And so it happened, after a recent trip to A Little Bit of Saigon, during which I couldn't get waited on to save my life, I turned for spiritual nourishment to the moist poetry of the rebel bard, Fonzie, who William F. Buckley once referred to as the "lone possessor of the keys to the Harley hog that is the human soul."

In fairness, the service at Saigon is more schizophrenic than absent, frequently oscillating between extreme eagerness and borderline disdain — often from the same person. Trouble here seems to arise in the early going: The menu is diverse and info-laden, worthy of a thorough scanning. Unfortunately, the wait staff seems bent on extracting an order from you post-haste, and failing to reach a decision quickly is

sometimes to risk the non-person treatment (an example: On the aforementioned visit, we were left alone for upwards of half-an-hour, despite conspicuous menu closing and exaggerated throat clearing). Ironically, there is apparently no such reluctance in the kitchen; the food, once ordered, is delivered in scant minutes.

Relatively up-scale compared to its neighbors, A Little Bit of Saigon is roomy, with a plenitude of wood, plants and pastel hues. A wall-mounted, gilded cherub gazes over the proceedings, and paintings by local artists are prominently displayed and available for purchase — some are nice, some are awful, most all are quite large. Music is faint and inconsequential, supplanted by a modest level of chitchat. Be aware that smokers often flock to the restaurant, more than a few of whom treat their gorgeous meals as an afterthought to be consumed between nicotine binges.

The comparative swankiness of Saigon is reflected in the prices, which exceed those of most Vietnamese eateries by a couple of dollars per item. The significant exception to this rule is the *pho*, a large bowl of which can be had for \$4.95. Though To Chao's around the corner is lauded as the best, Saigon's *pho* is in the same league: lean beef, properly cooked noodles and broth that is fresh, clear and devoid of saltiness or off flavors. The all-important side plate of condiments makes for a lovely still life, with two kinds of herbs (stiff-stemmed, licorice-imbued Vietnamese basil and long-leafed coriander), stinging hot red chilis and a heap of cool and turgid sprouts. The seafood soups, though still aspiring to a high standard, are smaller and less compelling.

Spring rolls here are fair but nothing much of a bargain, and the always-critical dipping sauce is one-dimensional (read: too damn sweet). Go instead with the overpriced but exotic grilled seafood and sugar cane (around \$12) or the outstanding shrimp and green papaya salad, beguilingly situated on surprisingly tasty shrimp chips. It's also a little steep at eight bucks, but undeniably fine — a light touch on the garlic and chilis, full throttle on the lime and mint.

The grilled brochettes of pork or chicken are delicious but runty. With a bed of rice noodles serving as a palette, they are beautifully presented alongside shredded green mango and carrot, pickled onions, fresh mint and roasted peanuts. The coconut chicken is slightly less eye-popping but altogether desirable, having spent an evening soaking in a bath of garlic, fish sauce and sugar, followed by a brazen dousing of coconut milk. The end result is exceedingly flavorful and sufficiently tender that a hard stare may be enough to goad it from the bone.

Tapioca with banana is the lone dessert offering and, served hot, it provides a superb denouement — not too mushy, not too sweet. Otherwise, be advised that, even in a cuisine famed for its trippy, semi-solid beverages, drinks at A Little Bit of Saigon stand out. The *che Saigon* — a "bejeweled drink" of coconut milk, azuki beans, black-eyed peas and greenish noodles — is touted as their star attraction. It's too sweet and too beany. The No.7 is infinitely better, with coconut milk, chipped ice, tapioca and *agar agar* (the same gelatinous substance used in petri dishes; it's pretty tasteless and feels kind of cool in your mouth). Also available are such down-home favorites as pickled prune and Sprite, and the insulin shock-inducing soda with condensed milk and egg yolk. Less viscous offerings include ice tea packed with fresh mint and lime, and acceptable ice coffee. Fresh squeezed orange juice, when available, is brilliant. Smoke 'em if you got 'em.

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From Page 13

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Hawaiian Culture. The first lecture will be, as promised in the announcement, "a fond and informative look" at founder and legend Bemice Pauahi Bishop. *Kaumakapili Church*, 766 N. King St.: Thur. 11/12, 7 - 8:30 p.m. Free. 842-8279

Scottish Country Dancing Slippers with knee socks wouldn't be out of place at this highland hoedown, but soft-soled shoes are recommended. *3rd Floor, Moiliili Community Center*. Wednesdays, 7 p.m. \$2.20. 293-9074

To the Moon and Beyond: The Mission from Planet Earth Dr. B. Ray Hawke from the Department of Geology and Geophysics at UH will present a lecture on the nation's plans to return to the moon and set up shop (while the infrastructure collapses below). *Atherton Hallau, Bishop Museum*, 1525 Bemice St.: Thur. 11/12, 7 p.m. \$5. 848-4168

Winsted House Lecture A lecture on the method of spontaneous self-liberation, the ancient direct spiritual practice for instantaneous knowledge of one's essential nature. *Winsted House*, 3850 Paki Ave.: Fri. 11/13, 7 - 9:30 p.m. Free. 942-0464

Writing & Screenwriting Workshops The second of a two-part workshop on writing for visual media; this week's topic is *Concept and Approach to Writing Fundamentals*. Registration required. *Mokibana 101, KCC, Diamond Head campus*. Thur. 11/12, 6:30 - 8:30 p.m. \$25. 734-9457

Kids

Adventures in the Solar System In keeping with the space motif at the museum, this workshop for 9- to 11-year-olds will explore the mysteries of our solar system with a stop at the planetarium. Reservations required. *Bishop Museum*, 1525 Bemice St.: Sat. 11/14, 9 - 11 a.m. \$12. 848-4168

Baby Sitting What do you do if you're baby sitting and an escaped psycho killer is headed your way? This four-hour class for teens ages 11 to 15 will cover the fundamentals of quality child care and home safety. Reservations required. *Call for meeting place*. Sat. 11/14, 9 a.m. - 3:30 p.m. \$20. 973-3030

Birds, Bugs & Beasts Spend Veterans' Day combing the forest for little beasties. Don't forget insect repellent and dress to get dirty. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Wed. 11/11, 10 a.m. - noon. \$3. 955-0100

Incredible Insects This insect safari for the kids will explore "inside-out" animals through stories, crafts and habitat inspection. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sun. 11/15, 10 a.m. - noon (6 - 8 years); 1:30 - 3:30 p.m. (preschoolers & parent) \$3. 955-0100

Sea Creatures and Crafts Kids 6 to 8 years old can learn about marine animals through games, stories and craft projects. Reservations required. *Sea Life Park, Makapuu Pt.*: Sat. 11/14, 9 - 11:30 a.m. \$12.50. 259-6476

Summer, Spring, Winter, Fall: Landscapes Kids 6 to 8 years old and their parents can spend the morning musing over landscape paintings on this guided tour. A craft period for the keikis will follow the tour. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sat. 11/14, 10 a.m. Free. 532-8700

Toys for Tots Admission to this fair is one new toy per family to go to the *Toys for Tots* national campaign. There'll be fun kid stuff at this weekend affair, with crafts, games, exhibits, clowns and balloons. *Ward Warehouse*: Sat. 11/14 & Sun. 11/15, 11 a.m. - 2 p.m. Donation. 531-6411

Hikes

Chiratown Art Walk A walking tour of the downtown galleries. Reservations required. *Magner's on the Park*, 1121 Nuuanu Ave.: Tue. 11/17, 9 - 11:30 a.m. \$5/adult, \$3/kids. 924-1911

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. 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, Kawaiahao 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

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

Ka'i Honua This nature walk through Waimea Falls Park will put you in touch with the botanical and historical splendor and the environmental concerns of Waimea Valley. *Waimea Falls Park*, 59-864 Kamehameha Hwy.: Sat. 11/14, 8 - 10:30 a.m. \$3. 638-8511

Kakapehu Stream Hike This 3-mile, novice hike in Wahiawa for a time follows the Schofield-Waikane trail and then heads up to a side trail to a swimming hole. *Iolani Palace, mauka side*: Sat. 11/14, 9 a.m. \$1. 422-7830

Makiki Loop Trail Hike A half-hour Earth Care Project is part of this easy 2.5-mile, three-hour hike through the lush forest above the Hawaii Nature Center. Reservations required. *Call Hawaii Nature Center for time and meeting place*. Sat. 11/14. \$3. 955-0100

Pu'u 'Ohia to Manoa Cliffs Hike Maura O'Connor will lead this 3-mile, four-hour hike that explores the beautiful vistas and natural history of the Tantalus area. Reservations required. *Call Hawaii Nature Center for time and meeting place*. Sat. 11/14. \$3. 955-0100

Puu O'Hulu Hike Be prepared to scramble up a steep hillside on this 4-mile, intermediate hike with a great view of the Waianae coastline. *Iolani Palace, mauka side*: Sun. 11/15, 8 a.m. \$1. 595-2612

Tropical Plant Nature Walk Meander through verdant Ho'omaluhia Garden, to experience 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. 235-4637

Upper Arboretum Hike Wander into the lush forest of the Lyon Arboretum with instructor Ray Baker. Registration required. *Call for meeting place*. Sat. 11/14, 9:30 - 11:45 a.m. \$8. 988-7378

Whatevahs

American Recorder Society Dust off your olde recorder and join in some ensemble playing. *Linekona Bldg.*, 1111 Victoria St.: Tue. 11/17, 7:15 - 9:30 p.m. Free. 988-4534

Benefit Luau The Friends of He'eia State Park are throwing this benefit bash for the park's education department. Ono food, games, Hawaiian-style entertainment and door prizes on the windward side. *He'eia State Park*, 46-465 Kamehameha Hwy.: Sat. 11/14, 2 - 5 p.m. \$15. 247-3156

Coin Show Coins, stamps, jewelry, postcards and other collectables will be on display at this 29th annual gathering. *Queen Kapiolani Hotel*, 150 Kapahulu Ave.: Thur. 11/12, noon - 8 p.m.; Fri. 11/13 & Sat. 11/14, 11 a.m. - 8 p.m.; Sun. 11/15, 10 a.m. - 4 p.m. \$1. 922-1941

First Night Honolulu Volunteer Meeting If you're interested in volunteering for this year's First Night, you should attend one of these two meetings. *Linekona Art Center*, 1111 Victoria St.: Wed. 11/11, 6 - 7 p.m. or Sun. 11/15, 4 - 5 p.m. Free. 532-3131

Hawaii Career and College Fair Find out if plastics are still the wave of the future. *Blaisdell Exhibition Hall*: Fri. 11/13 & Sat. 11/14, 9:30 a.m. - 4 p.m. Free. 521-2911

Ho'olaule'a Kamehameha Schools' annual ho'olaule'a will feature continuous entertainment from the Brothers Cazimero, Nalul, The Pandanus Club, Halau Mohala Ilima, Butch Helemano and various Kam School musical groups. There'll be food, crafts, neighbor island goods and a bargain basement. *Kamehameha Schools campus*: Sat. 11/14, 9 a.m. - 4:30 p.m. \$5/adults, \$2/kids. 842-8623

It is What It Is This hour-long video program is aimed at the high school and college audience to educate about AIDS and safe sex. *Olelo Channel 22*: Saturdays, 11/14 & 11/28, 10:30 p.m.; 11/21, 11:30 p.m.

Junk Mail The cutting-edge alternative music scene in Hawaii gets a leg up with this new television show that profiles all your favorite non-mainstream, non-1-94 musicians and even some artists from the Mainland (like Fishbone). *Olelo Channel 22*: Thursdays, 2:30 p.m. & Sat. 11/21, 7 p.m.

Kaho'olawe: Aloha 'Aina Part of the *Hawaiian Sovereignty Special*, this program chronicles the history of the U.S. military's involvement with

the island of Kaho'olawe and the protests of certain Hawaiian organizations. *KHET Channel 11*: Fri. 11/13, 9 p.m.

Lanakila Crafts' Gift Fair If you need to send gifts to the Mainland for Christmas and you're looking for Hawaiian knick-knacks, this annual open house sale should provide you with everything you need. *Lanakila Crafts*, 1809 Bachelot St.: Fri. 11/13, 3 - 9 p.m.; Sat. 11/14, 9 a.m. - 5 p.m.; Sun. 11/15, 10 a.m. - 4 p.m. Free. 531-0555

Lizard Loft Reading A staged reading of *Letters from Daniel*, a work-in-progress by playwright Victoria Nalani Kneubel. *Lizard Loft, Java Java Cafe*, 760 Kapahulu Ave.: Mon. 11/16, 8 p.m. \$3. 732-2670

Manoa Games Open to all faculty, staff and students in the UH system, this mini-Olympics will feature, among other sports, the four-legged race, a musubi-eating contest and a volleyball game. *Andrew's Amphitheatre*, UH Manoa campus: Fri. 11/13, 2 - 4 p.m. Free. 956-9670

New England Contradance Kick up your Yankee heels to live music by the Cast Offs with traditional and contemporary country dancing from "New England and beyond" (Canada, maybe?). *Honolulu Waldorf School*, 350 Ulua St.: Sat. 11/14, 7:30 p.m. \$3. 293-9074

People's Fund Anniversary Even grassroots community foundations have to have a Gala Bash on their 20th birthday, and the People's Fund — which over the past two decades has dispersed about \$750,000 in grants to local activist organizations — is having one. The keynote speaker will be Celia Rodriguez, executive director of the National Funding Exchange, a network of 15 such progressive funds around the country. Also featured will be music by the Save Hale Mohala Band and a dinner of "ethnic treats." *Laborer's Union Hall*, 1617 Palama St.: Sat. 11/14, 5:30 p.m. \$20 donation. 526-2441

Triple Crown of Surfing See Sports Pick on Page 8.

Sylvia Watanabe Reading Hawaii writer Watanabe will read from her work, which includes the novel *Talking to the Dead*. The author currently resides in Michigan. *Room 307 & 308, Campus Center*, UH Manoa campus: Tue. 11/17, 7:30 p.m. Free. 956-7655

Women's Night Literary Reading An evening of poetry and fiction from Lisa Asagi, Mahealani Kamaau and Kathryn Klingebiel as part of the monthly women's reading series. *Women's Center*, 1820 University Ave.: Fri. 11/13, 7:30 p.m. Free. 942-7762

HONOLULU

Weekly

CALL
528-1185