

Letters **2**

Climate of Catastrophe **3**

Top Pens **11**

Calendar
Page 8

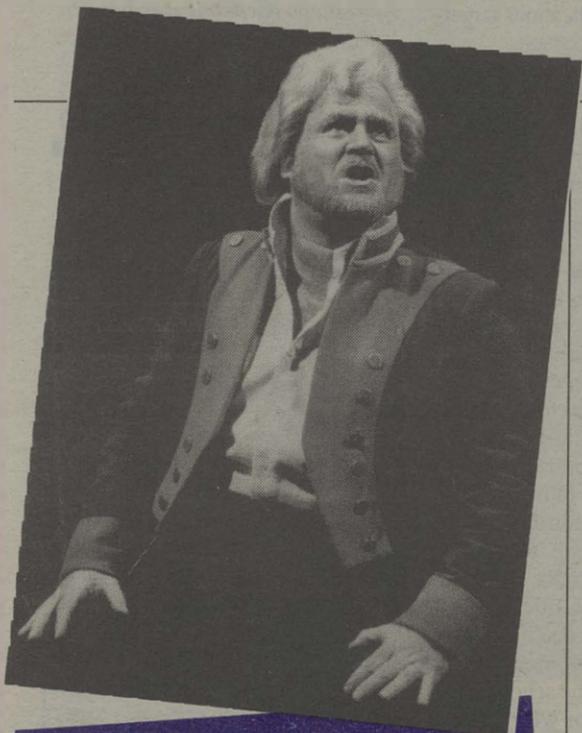
H O N O L U L U

Vietnamese
Worth
Waiting For
15

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

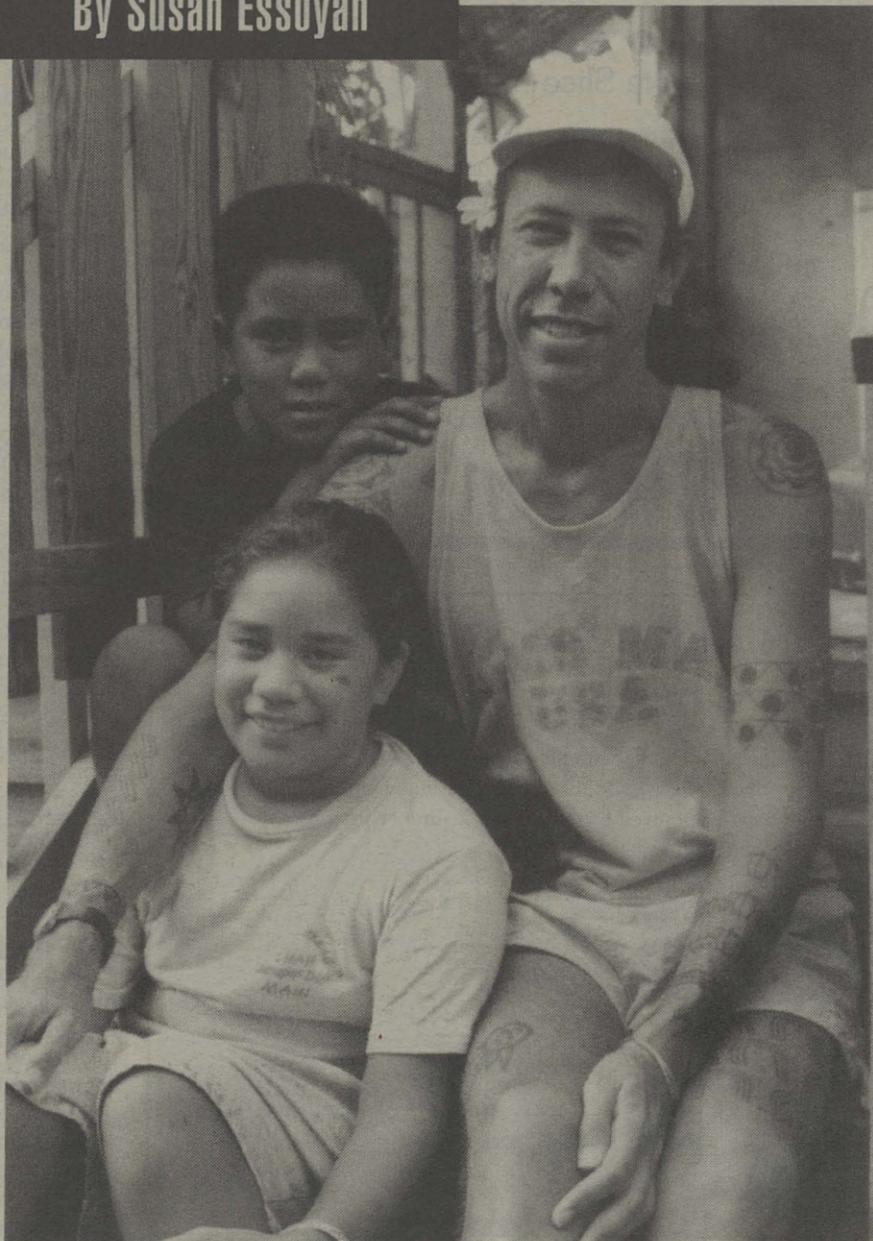
about reasserting their sovereignty. Kawehi Kanui, a leader in the native rights movement, walked through the crowd, embracing friends.

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?"

Continued on Page 4



Les
Miz
Biz

Story by Karyn Koeur
Page 9

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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. Auwe.

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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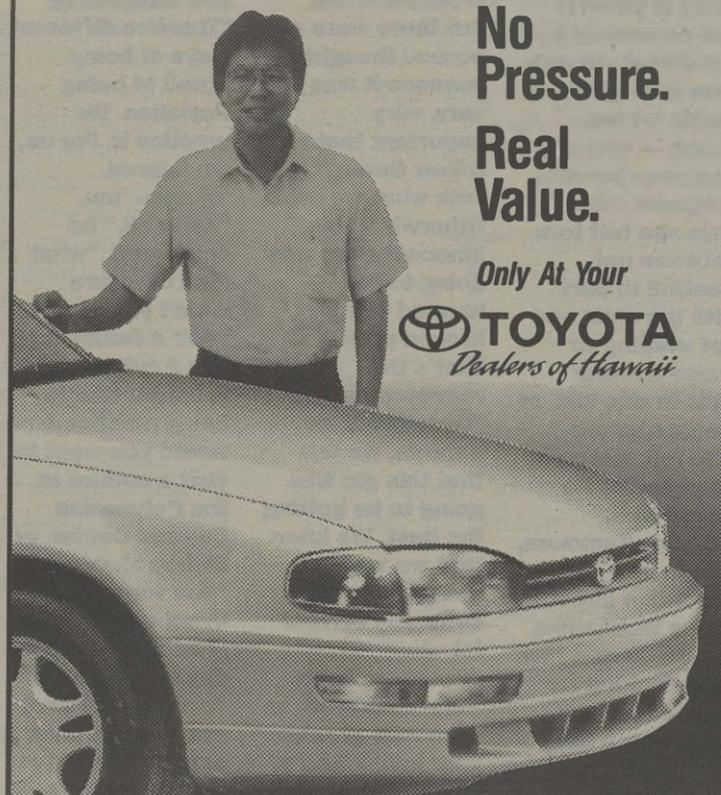
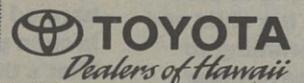


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Hanai in

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

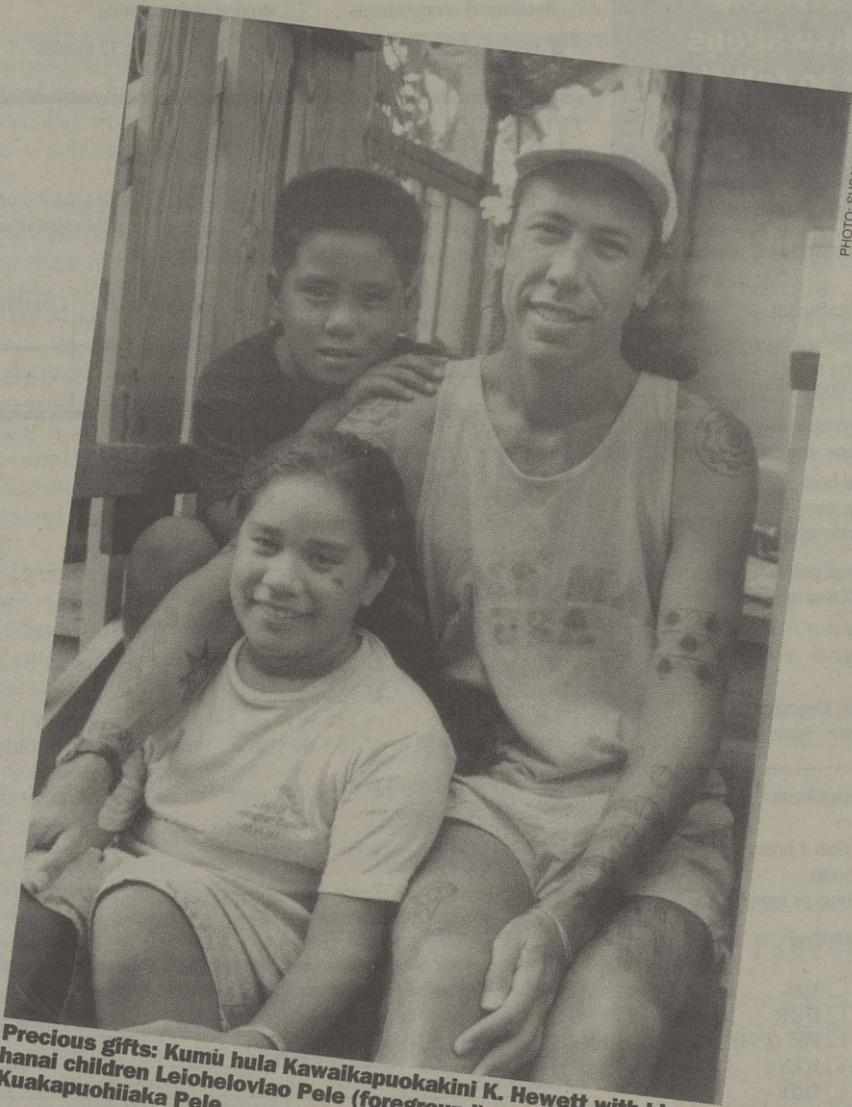


PHOTO: SUSAN ESSOYAN

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 (<i>display ads</i>)			

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

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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 Attended college 1-3 years
 High school graduate Did postgraduate work - no degree
 Graduated from college 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:
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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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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.

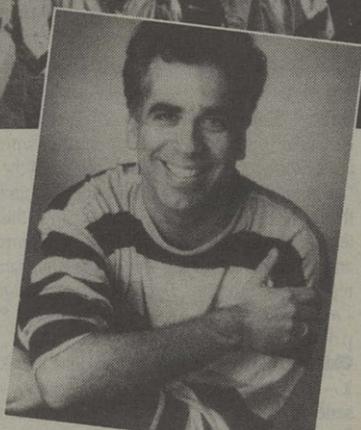
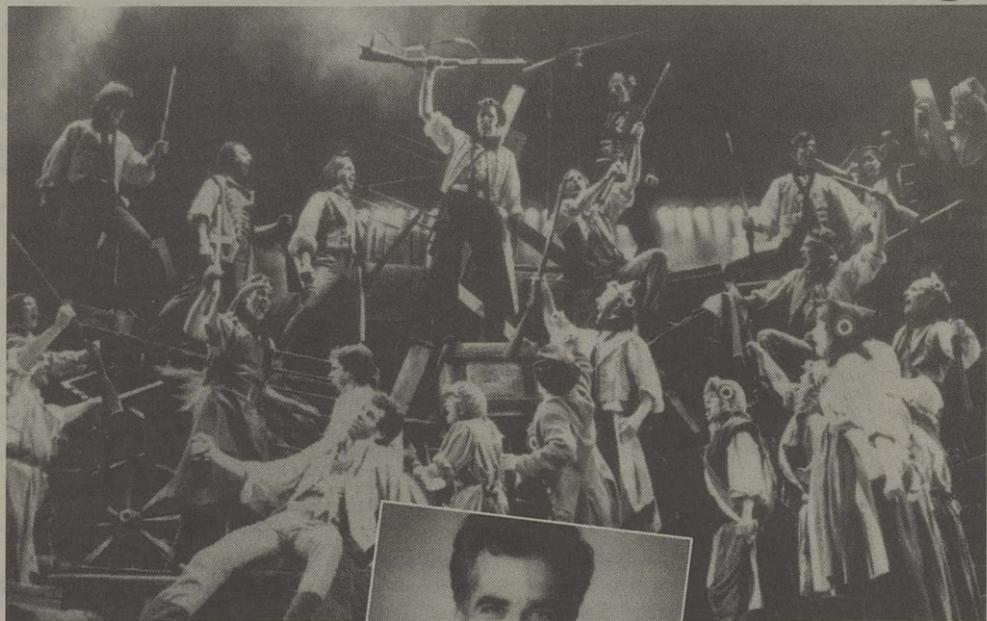
Hard Rock World Cup of Surfing, Sunset Beach Holding Period: Mon. 12/7 - Tue. 12/17.

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
Blaisdell Concert Hall
Wed. 11/11 - Sun. 11/22
Performance times vary
\$22 - \$75
521-2911

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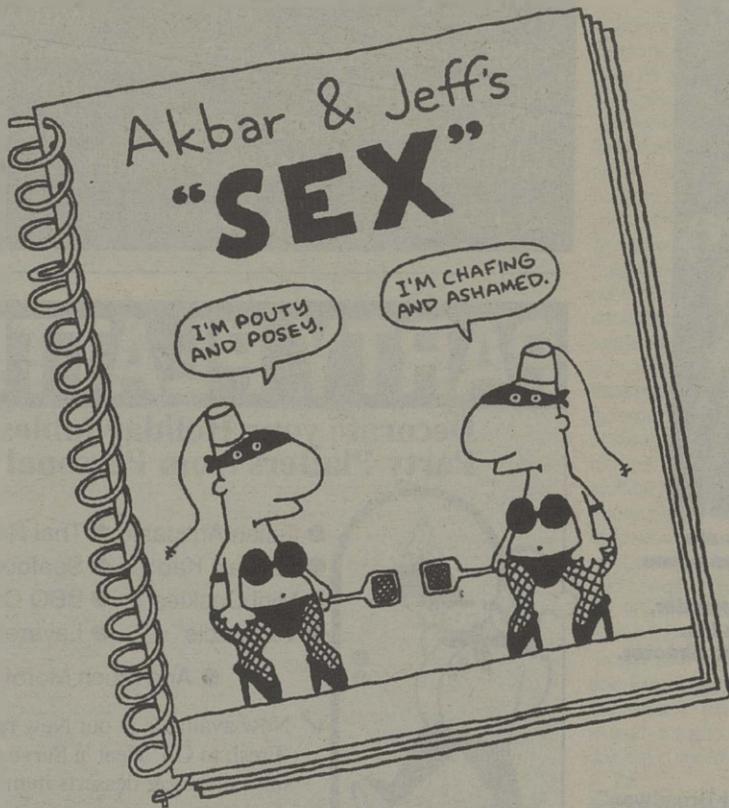


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LIFE IN HELL

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GRIM AND JOYLESS PSEUDO-SADOMASOCHISM --
THE KIND AMERICA LIKES!

11.6.1992 MUSIC FEATURES SYNOPSIS ©1992 BY MATT GROENING

From Page 8

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.

Unlawful Entry Suspenser about a sociopathic cop (Ray Liotta — who else?) helping out, and then invading the lives of, a young couple.

Short Run and Revival

Close To Eden A fundraiser for the Hawaii International Film Festival that works like this — join the fest's membership organization and gain free entrance to this sneak preview of one of '93 HIFF's most anticipated offerings. Set in the vast steppes of China's Inner Mongolia, *Close To Eden*, a Russian-French coproduction, focuses on the rescue of a Russian truck driver by a Mongolian shepherd to juxtapose Western and Eastern, rural and urban, modern and ancient lives and values. *Varsity Theatre*, 1106 University Ave.: Sat. 11/14, 9 a.m. Admission free with \$35 membership in HIFF Ohana. 944-7007

Jules et Jim (1961) If you need a barometer to tell you what you really think about Bohemian life — free spirits who plunder others for their own happiness, "modem" women and the price of independence — then Francois Truffaut's masterpiece is for you. Truffaut treats these themes in the spirit of its characters, who are determined to enjoy everything as openly and as joyfully as possible. The film's style — elliptical, playful, innovative — is, and is meant to be, a correlative for its theme of the beauty and price of independence. Two male friends both fall for a free-spirited woman, who turns their lives asunder — and they love it as she claims equality and then uses traditional female stratagems to get that equality. But when Catherine (Jeanne Moreau, possibly the only actress who could've played this role) stops singing *Le Tourbillon*, we understand that Truffaut, in this deceptively offhanded-looking film, knows what he's doing every winding step of the way. Adapted from the novel by Henri-Pierre Roche, music by Georges Delerue, cinematography by Raoul Coutard. With Oskar Werner as Jules and Henri Serre as Jim. It's the best movie in town this week. *Movie Museum*, 3566 Harding Ave.: Thur. 11/12 & Sat. 11/14, 8 p.m.; matinees 11/14, 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. Wed. 11/11 - Sun. 11/15, 6 & 8:30 p.m. \$3.50. 956-6468

Pinocchio (1992) Walt Disney's second-ever feature-length cartoon, now refurbished with enhanced color and cropping and blow ups for the wide screen, is an odd, schizoid movie — a Victorian morality tale tricked out with song and dance. Occasionally, the animation is strikingly effective. Does the film veer into vicious sentimentality and cutesy poo? Yep. Just for the record, that's Cliff "Ukulele Ike" Edwards warbling *When You Wish upon a Star*. *Hemenway Theatre*, UH Manoa campus. Tue. 11/17 - Sun. 11/22, 5:30 & 7:15 p.m. \$3.50. 956-6468

Proof (1991) Jocelyn Moorhouse's celebrated Australian film about a blind photographer is an odd, compelling film with a skeptical, jaundiced view of human nature. As the photographer seeks to escape his bitter alienation, he finds himself even further betrayed. Is this a suspense film? Not exactly. A melodrama? Not exactly. *Proof* moves back and forth among several genres, delighting movie-weary critics — and you might like it for that reason yourself. Cautiously recommended. *Academy Theatre*, 900 S. Beretania St.: Thur. 11/12 - Sat. 11/14, 7:30 p.m.; matinee 11/12, 1 p.m. \$4. 532-8701

Three Days of the Condor (1975) The ultimate Robert Redford movie, combining political theorizing, romance and suspense. Redford's a Central Intelligence Agency agent working a covert operation in New York; he returns to work one afternoon to find all of his colleagues murdered. In his quest to find out who's behind the deaths, "Condor" uncovers duplicity, double agency and divided U.S. governmental policy. Recommended. *Movie Museum*, 3566 Harding Ave.: Fri. 11/13 & Sun. 11/15, 8 p.m.; matinees 11/15, 3 & 5:30 p.m. \$5. 735-8771

Where Angels Fear to Tread (1991) An embalmed version of the E.M. Forster work, the kind of thing that gives "good taste" a bad name. It's the old robust-Italian-peasants-vitalize-the-bloodless-British-travelers theme, taken from Forster's first novel; it features the obligatory Helena Bonham-Carter (beautiful as always), Rupert Graves (beautiful as always), the great Judy Davis and workhorse Helen Mirren. Directed by Charles Sturridge (*A Handful of Dust*). *Academy Theatre*, 900 S. Beretania St.: Mon. 11/16 & Tue. 11/17, 7:30 p.m.; matinee 11/15, 4 p.m. \$4. 532-8701

Music Concerts

Jimmy Buffett When the volcano blows, we'll down a cheeseburger with the son of a son of a sailor in Margaritaville... or something like that. Join the kindred spirits in flip-flops and aloha shirts — enough of whom have apparently been wasting away with Jimmy to have made him one of the top-grossing live acts of the year. Better start growing that pencil-thin moustache... *Blaisdell Arena*, 777 Ward Ave.: Sun. 11/15, 7:30 p.m. \$28.50. 521-2911

Friday the 13th Latin Dance Turn your luck around with the winners of the 1992 Battle of the Latin Bands, Orquesta Innovación and Second Time Around. *Pearl Harbor Officers Club* Fri. 11/13, 9:30 p.m. \$8 advance, \$10 at the door (civilians need a ticket to get on base). 682-5101

Lafayette String Quartet Formed in 1984, this all-female quartet has garnered critical praise and awards. Based in Detroit, the quartet's members — violinists Ann Elliott-Goldschmid and Sharon Stanis, viola player Joanna Hood and cellist Pamela Highbaugh — are also artists-in-residence at the University of Victoria, British Columbia. On their program are two 1991 compositions: Mark Gottlieb's *Quartet in D minor* and Alastair Hood's *Transformations*, as well as Mozart's *Quartet No. 23 in F* and Mendelssohn's *Quartet in D*. *Orvis Auditorium*, UH Manoa campus. Sat. 11/14, 8 p.m. \$16. The quartet will also play a free concert at the UH Campus Center at noon on Fri. 11/13. 956-7642

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 Kamahele and Healani Youn. *Sea Life Park*, Makapuu Point: Fri. 11/13, 8:30 p.m. \$5.25

Live Music Venues

- Anna Barmanas**, 2440 S. Beretania St. 946-5190
- Andrew's**, Ward Centre, 1200 Ala Moana Blvd. 523-8677
- Banditos**, 98-151 Pali Momi St. 488-8888
- Banyan Veranda**, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111
- Bayview Lounge**, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811
- Black Orchid**, Restaurant Row, 500 Ala Moana Blvd. 521-3111
- C-5**, 205-C Sand Island Access Rd. 848-0990
- Cafe Sestina**, 1314 S. King St. 526-0071
- Cappuccinos**, 320 Lewers St. 924-1530
- Chart House**, 1765 Ala Moana Blvd. 941-6669
- Chinatown Gateway Park**, Bethel & Hotel St.
- Chuck's Milliani**, 95-221 Kipapa Dr. 623-6900
- Coconut Willie's**, International Marketplace 2230 Kalakaua Ave. 923-9454
- Coffee Manoa**, 2851 E. Manoa Rd. 988-5113
- Coffeelane**, 1820 University Ave. 947-1615
- Compadres**, 1200 Ala Moana Blvd. 523-1307
- 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
- Jolly Roger Waikiki**, 2244 Kalakaua Ave. 923 1885
- Jolly Roger East**, 150 Kaulani Ave. 923-2172
- Kabala Hilton Hotel**, 5000 Kalia Ave. 794-2211
- 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 Alakoa Dr. 955-4811
- Mal 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. 926-4444
- Nicholas Nickolas**, Ala Moana Hotel, 410 Alakoa Dr. 955-4466
- Nick's Fishmarket**, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333
- No Name Bar**, 131 Helani St., Kailua. 261-8725
- Oasis Nightclub**, 2888 Waiiale Ave. 734-3772
- Oinks Barbeque & Rib Joint**, Ward Centre 526-4133
- Orson's**, 5 Hoolani 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**, Waima 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 Kaulani Ave. 923-5833
- Rose City Diner**, Restaurant Row, 500 Ala Moana Blvd. 524-7673
- The Row**, Restaurant Row, 500 Ala Moana Blvd. 528-2345
- Rumours Nightclub**, Ala Moana Hotel, 410 Alakoa Dr., 955-4811
- Scumblebutt's**, 120 Helani 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 Kabala**, 4169 Waiiale Ave. 737 7944
- Steamer's**, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085
- Sugar Bar**, 67-069 Keolu Hwy., Waialua. 637-6889
- Surfboard Lounge**, Waikiki Beachcomber Hotel, 2500 Kalakaua Ave. 922-4646
- Tamarind Park**, King and Bishop 523-4674
- Top of the I**, Ilikai Hotel, 1777 Ala Moana Blvd. 949-3811
- Waikiki Brewer**, 200 Lewers St. 923-8836
- Ward Centre**, 1200 Ala Moana Blvd. 521-6411
- Wave Waikiki**, 1877 Kalakaua Ave. 941-0424
- Wilkes Park**, Fort Street Mall and King. 523-4674
- Yacht Club Restaurant**, Ilikai Hotel, 1777 Ala Moana Blvd. 949-3811

(without park admission, free with admission). 259-7933

Robert Aolus Myers Take off on a flying carpet of ambient electronic sound with composer/performer Myers as he celebrates the "auspicious" date of 11/11. Please keep in mind that, as Myers' press release reminds us, "In this time of great change and flux... Piscean forms and structures are giving way to the Aquarian realities of our hearts." *David McInnis Oriental Carpet Gallery*, 1116 Auahi St.: Wed. 11/11, 8 p.m. \$8. 373-5121

Oktoberfest Slightly belated, but don't knock it — it's a public service. This is the first in a series of chamber music concerts performed free by Honolulu Symphony musicians at community locations. This show at Windward Community College features the Honolulu Symphony Horn Quartet doing folk songs, marches, polkas and opera tunes by Franz Schubert, Carl Maria von Weber and other 19th-century German composers. *Waipa Building*, WCC, 45-270 Kealahala Rd., Kaneohe. Tue. 11/17 12:30 p.m. Free. 521-7958

Les Peetz Jazz pianist Peetz, an Island son recently returned to Hawaii, plays a tribute to the great Bill Evans. In addition to tunes penned by Evans, Peetz, who will be accompanied by bassist Lonnie Jacobson and drummer Jess Gopen, will also play some of his own compositions and songs by Bud Powell and Horace Silver (who heavily influenced Evans). *Atherton Studio*, Hawaii Public Radio, 738 Kaheka St.: Fri. 11/13, 8 p.m. \$12.50. 955-8821

UH Opera Workshop Get first crack at these aspiring Pavarottis and Silses. Beebe Freitas, John Mount and Lawrence Paxton direct. *Orvis Auditorium*, UH Manoa campus: Fri. 11/13, 8 p.m. \$5. 956-8742

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.

11/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*.
- Bernadette and the New Sensations** Contemporary; *Rumours*.
- Blue Kangaroo** Country, Folk; *Jolly Roger Waikiki*.
- Bobby Dunne Band** Pop, Rock; *Irish Rose Saloon*.
- Carol Atkinson** Jazz; *Cupid's Lounge*.
- Christopher Carillo** Variety; *Monterey Bay Cannery Outrigger*.
- Danny Dez** Rock; *No Name Bar*. 5:30 - 7:30 p.m.
- Desirée's Transition** Jazz; *Paradise Lounge*.
- Donny Kimi** Jazz; *Mabina Lounge*.
- Ex-Idols** Rock; *Jazz Cellar*.
- Garnet Okubo** Contemporary Hawaiian; *Chuck's Milliani*.
- 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.

3:30 p.m.

- Kit Samson & the Sound Advice** Contemporary; *Kabala Hilton*.
- Last Call** Dance Rock; *Wave Waikiki*.
- Lawai'a** Contemporary Hawaiian; *Spindrifters Kabala*.
- Loretta Ables Trio** Jazz; *Lewers Lounge*.
- Love Notes** Doo-wop & Oldies; *Esprit Lounge*.
- Lyn Nanni** Contemporary; *Bayview Lounge*.
- Mama'o Co.** Contemporary Hawaiian; *Malia's*.
- Nalu!** Contemporary Hawaiian; *Moose McGillycuddy's*.
- New Heights** Dance; *Nicholas Nickolas*.
- Ohana Two** Hawaiian; *Bayview Lounge*.
- Richard Perini** Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
- Rolando Sanchez and Salsa Hawaii** Latin; *Rex's Black Orchid*.
- Rudy Molina** Guitar; *Yacht Club Restaurant*.
- Russel & Friend** Mellow Contemporary; *Bandito's*.
- Scott Williams Band** Rock; *Anna Barmanas*.
- Seventh Avenue** Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
- Shirley Walker Duo** Variety; *Jolly Roger East*. 4 - 7 p.m.
- The Krush** Contemporary; *Outrigger Reef Towers*.
- Tito Berinobis** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.

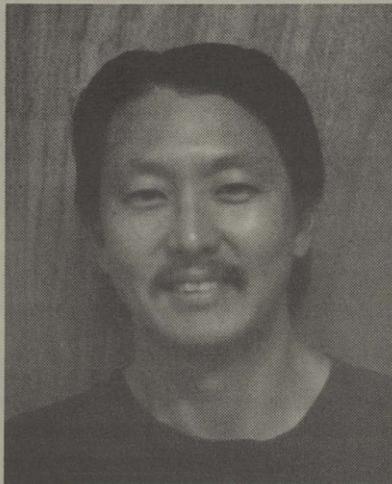
12/Thursday

- Almost Famous Band** Variety; *Coconut Willie's*. 4 p.m. - 1:30 a.m.
- Bernadette and the New Sensations** Contemporary; *Rex's Black Orchid*.
- Betty Loo Taylor & Rachel Gonzalez** Jazz; *New Orleans Bistro*.
- Blue Kangaroo** Country, Folk; *Jolly Roger Waikiki*.
- Bobby Dunne Band** Pop, Rock; *Irish Rose Saloon*.
- Bryan Huddy** Mellow Contemporary; *Bandito's*.
- Carol Atkinson** Jazz; *Cupid's Lounge*.
- Christopher Carillo** Variety; *Monterey Bay Cannery Outrigger*.
- 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*.
- Etcetera** Contemporary; *Waikiki Beachcomber*. 5:30 - 7:30 p.m.
- Ex-Idols** Rock; *Jazz Cellar*.
- Frank Lux** Popular; *Kapiolani Park Bandstand*. 4 - 6:30 p.m.
- 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*.
- Jeorge Carioca** Latin and Brazilian Jazz; *Java Java*.
- 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*.
- Kimo Bicoy** Guitar; *Mezzanine Restaurant*.
- Lance Ori** Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
- Last Call** Dance Rock; *Wave Waikiki*.
- Leroy Kahaku** Contemporary; *Rex's Black Orchid*. 6 - 9 p.m.
- Loretta Ables Trio** Jazz; *Lewers Lounge*.

Continued on Page 12

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
Reception
Honolulu Academy of Art
Theatre,
Wednesday, November 11
Reception 7:30 p.m.,
Reading 8 p.m.
\$3
532-8700

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CALENDAR

From Page 10

Love Notes Doo-wop & Oldies; *Esprit Lounge*.
Lyn Nanni Contemporary; *Bayview Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.

Mojo Hand Blues; *Jaron's Kailua*.
Nawaiho'olu'uokeanuenue Contemporary Hawaiian; *Malia's*.

New Heights Dance; *Nicholas Nickolas*.
Ohana Two Hawaiian; *Bayview Lounge*.
Rudy Molina Guitar; *Yacht Club Restaurant*.

Seventh Avenue Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.

Shirley Walker Duo Variety; *Jolly Roger East*. 4-7 p.m.

T.L.C. Contemporary Hawaiian; *Spindrift Kabala*.

The Krush Contemporary; *Outrigger Reef Towers*.

Tommy D & the D Band Rock; *Mai Tai Lounge*.

Tony Gitts and the Lions Crew Reggae; *Anna Bannanas*.

Zany Band Oldies, Variety; *Snapper's*.

13/Friday

Alisa Randolph & Musica E Rock; *Cafe Sistina*.
Almost Famous Band Variety; *Coconut Willie's*. 4 p.m. - 1:30 a.m.

Bernadette and the New Sensations Contemporary; *Rex's Black Orchid*.

Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.

Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.

Bruddah Waitah & Island Afternoon Contemporary Hawaiian; *Monterey Bay Cannery Ward*.

Carol Atkinson Jazz; *Orson's*.

Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.

Crossover Pop, Funk, Blues; *Jaron's Kailua*.

Dana Rae Park and Friends Irish, Folk; *Java Java*.

Danny Couch Jazz; *Mabina Lounge*.

Danny Dez Contemporary; *Pieces of Eight*.

Dean & Dean Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 1 a.m.

Eddy Variety; *Java Java*.

Etetera Contemporary; *Waikiki Beachcomber*. 5:30 - 7:30 p.m.

Ex-idols Rock; *Jazz Cellar*.

Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.

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.

Kimo Bicoy Guitar; *Mezzanine Restaurant*.

Kit Samson & the Sound Advice Contemporary; *Kabala Hilton*.

Last Call Dance Rock; *Wave Waikiki*.

Leroy Kahaku Contemporary; *Rex's 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*.

Mana'o Co. Contemporary Hawaiian; *Malia's*.

Melodious Think Rock; *Kubio Saloon*.

Mojo Hand Blues; *Silver Fox Lounge*.

Na Mele Rasta Hawaiian; *Steamer's*.

New Heights Dance; *Nicholas Nickolas*.

Nightwing Contemporary Hawaiian; *John Dominis*.

Nohelani Cypriano Contemporary; *Sheraton Waikiki*.

Nueva Vida Jazz; *Reni's*.

Ohana Two Hawaiian; *Bayview Lounge*.

Shirley Walker Duo Variety; *Jolly Roger East*. 4 - 7 p.m.

Steven Charles Band Rock; *The Row Bar Sky* Guitar; *Java Java*.

T.L.C. Contemporary Hawaiian; *Spindrift Kabala*.

The Krush Contemporary; *Outrigger Reef Towers*.

Tito Bernobis Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.

Tommy D & the D Band Rock; *Mai Tai Lounge*.

Tropical Blues Blues, Island Rock; *Java Java*.

Zany Band Oldies, Variety; *Snapper's*.

14/Saturday

Alisa Randolph & Musica E Rock; *Cafe Sistina*.

Bac N Thyme Jazz, R&B; *Cupid's Lounge*.

Bernadette and the New Sensations Contemporary; *Rex's Black Orchid*.

Betty Loo Taylor, Derryl McKay & Lou Jazz; *New Orleans Bistro*.

Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.

Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.

Bruddah Waitah & Island Afternoon Contemporary Hawaiian; *Monterey Bay Cannery Ward*.

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.

Etetera Contemporary; *Waikiki Beachcomber*. 5:30 - 7:30 p.m.

Ex-idols Rock; *Jazz Cellar*.

Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.

Honolulu Jazz Duet Jazz; *Cappuccinos*.

James MacCarthy Retro Acoustic; *Java Java*.

Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.

Jesse Vance Boden Hawaiian, Contemporary; *Proud Peacock*. 4 - 9 p.m.

Jimmy Borges Jazz; *Paradise Lounge*.

Joe Bourque Fiddler; *Oinks Barbeque*.

Jon Basebase Contemporary; *Horatio's*.

Kahala Surf Serenaders Contemporary; *Kabala Hilton*.

Kimo Bicoy Guitar; *Mezzanine Restaurant*.

Kit Samson & the Sound Advice Contemporary; *Kabala Hilton*.

Last Call Dance Rock; *Wave Waikiki*.

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*.

Mana'o Co. Contemporary Hawaiian; *Malia's*.

New Heights Dance; *Nicholas Nickolas*.

Nightwing Contemporary Hawaiian; *John Dominis*.

Nohelani Cypriano Contemporary; *Sheraton 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'ukano Contemporary Hawaiian; *Top of the I*.

Random Cowboys Country, Rock; *Silver Fox Lounge*.

Rio Trio Latin and Brazilian Jazz; *Java Java*.

Robi & Brian Contemporary Hawaiian; *Moose McGillycuddy's*.

Rolando Sanchez & Salsa Hawaii Latin; *Central Park Tavern*.

Rudy Molina Guitar; *Yacht Club Restaurant*.

Shirley Walker Duo Variety; *Jolly Roger East*. 4 - 7 p.m.

Sonya Rhythm, Motown and Blues; *Nick's Fishmarket*.

T.L.C. Contemporary Hawaiian; *Spindrift Kabala*.

The Krush Contemporary; *Outrigger Reef Towers*.

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 Pearbridge*.

Gary Kewley Contemporary Hawaiian; *Chuck's Mililani*.

laukea 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 & Tenyson Jazz; *New Orleans Bistro*.

Kapena Contemporary Hawaiian; *Malia's*.

Kilauea Contemporary Hawaiian; *John Dominis*.

Last Call Dance Rock; *Wave Waikiki*.

Lawai'a Contemporary Hawaiian; *Spindrift Kabala*.

Ledward Kaapana & Ikona Contemporary Hawaiian; *Scuttlebutt's*. 4 - 8 p.m.

Mojo Hand Blues; *Anna Bannanas*.

New Heights Dance; *Nicholas Nickolas*.

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 Donnelly Folk, Country; *Jolly Roger Waikiki*.

Strolling Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua*. 10 a.m. - 1 p.m.

Sun Rich Contemporary Hawaiian; *Chart House*. 5:30 - 8:30 p.m.

Tommy D & the D Band Rock; *Mai Tai Lounge*.

Zany Band Oldies, Variety; *Coconut Willie's*. 8 p.m. - 1:30 a.m.

16/Monday

Bernadette and the New Sensations Contemporary; *Sheraton Waikiki*.

Billy Chapman Variety; *Irish Rose Saloon*.

Billy Kurch Piano; *Lewers Lounge*.

Bruddah Waitah & Island Afternoon Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.

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 Pearbridge*.

laukea 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; *Rex's Black Orchid*. 6 - 9 p.m.

Love Notes Doo-wop & Oldies; *Esprit Lounge*.

Musicians Jam with Fiji Jazz; *Rex's Black Orchid*.

Paradox Jazz; *Oasis*.

Raga & Derryl McKay Jazz; *New Orleans Bistro*.

Rendezvous Dance; *Nicholas Nickolas*.

Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.

The Fabulous Classics '50s & '60s Rock; *Kento's*.

Tito Bernobis Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.

Tommy D & the D Band Rock; *Mai Tai Lounge*.

Wayne Takamine Contemporary & Classical Hawaiian; *Waikiki Broiler*. 5 - 9 p.m.

Zany Band Oldies, Variety; *Coconut Willie's*. 8 p.m. - 1:30 a.m.

17/Tuesday

Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.

Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.

Bluesharks Blues, Jazz, Island; *Java Java*.

Bobby Dunne Band Pop, Rock; *Irish Rose Saloon*.

Bruddah Waitah & Island Afternoon Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.

Manoa. 7 - 9 p.m.

Desirée's Transition Jazz; *Paradise Lounge*.

Don Conover Singalong; *Rose & Crown*.

Donny Kimi Jazz; *Mabina Lounge*.

laukea 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*.

Joanie Komatsu Guitar; *Chinatown Park*. Noon - 1 p.m.

Joel Kurasaki Jazz; *Orson's*.

Kit Samson & the Sound Advice Contemporary; *Kabala Hilton*.

Lance Orillo Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.

Lawai'a Contemporary Hawaiian; *Spindrift Kabala*.

Leroy Kahaku Contemporary; *Rex's 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*.

Nalu! Contemporary Hawaiian; *Moose McGillycuddy's*.

Nueva Vida's Big Thang R&B; *Rex's Black Orchid*.

Ohana Two Hawaiian; *Bayview Lounge*.

Rockford Holmes Quartet Jazz Night Jazz; *Nicholas Nickolas*.

Shirley Walker Duo Variety; *Jolly Roger East*. 4 - 7 p.m.

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.

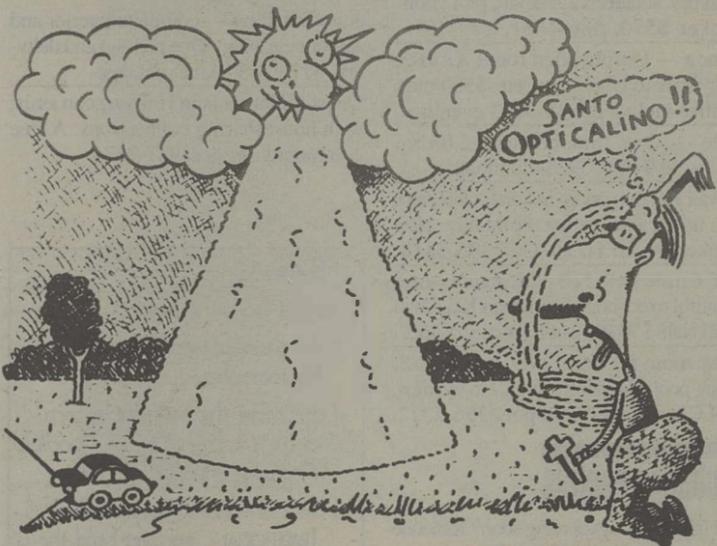
Willie K. Contemporary Hawaiian; *Malia's*.

Another Way to Say Aloha Jazz and street dance from Big City Productions. *Royal Hawaiian Shopping Center*, 2201 Kalakaua Ave. Sat. 10/14, 7 p.m. Free. 735-3724

Carmelo's Dance Studio and Mosaico Español The first event in the annual Island Dance Festival presented by Dances We Dance (actually, the festival is more like a season, stretching over several months). The first act in this event is Carmelo Baysa and his daughter Zsazsa Baysa, who will present American and international ballroom exhibition dances, including the waltz, tango, rumba, samba, mambo, cha-cha and other fancy footwork. Also on the bill is Mosaico Español, featuring flamenco and the dances of Andalusia. *Bakken Auditorium*, Mid-Pacific Institute, 2445 Kaala St. Sat. 11/14, 8 p.m. \$10. 537-2152

Cat on a Hot Tin Roof See

The Straight Dope



Illustration/Slug Signorino

We've all seen the sun's rays streaming down between clouds to brighten up patches of a lake or forest. Why do the rays projecting from the sun form a triangle with the ground, as if the sun were only a few hundred meters above the surface? We all know the rays are almost parallel. Is there some optical or atmospheric effect that causes this? — Peter Collins and Catherine Iphigenie, Montreal, Quebec

This is one of those explanations that's a hell of a lot easier to show than tell, but unfortunately we haven't got the video version of "The Straight Dope" hooked up yet. Our next bet is an intuitive leap using the following magical key phrases: Railroad track illusion. Foreshortening. Lack of depth perception. Get it? Well, it was worth a try. Buckle down and we'll do it the hard way.

When you see this illusion it looks as though the sun's rays are striking the earth at a right angle — that is, as if the sun were directly above the illuminated patch of earth. But it's not. (You never notice this at noon, do you?) The rays are actually striking the ground at a very shallow angle. The apparently close-to-equilateral triangle you see is actually an extremely elongated triangle, at one vertex of which is the sun, 90-odd million miles away. You're looking down the triangle lengthwise, but you can't tell that because there aren't any good depth cues in the sky. Think of the sides of the triangle as a sort of railroad track extending from the earth to the sun, and you'll get a better picture of what's really going on. The sides of the triangle appear to converge a few hundred meters above the ground for the same reason the rails of a train track appear to converge at the horizon. In both cases they...

OK, I can see this isn't working. One last time. Take an index card and draw a tall skinny triangle on it. Now close one eye, hold the card edgewise up to the other eye and sight down the length of the triangle from base to tip. The long skinny triangle has been miraculously fore-

shortened into a squat, almost equilateral triangle, right? (Of course it has. Don't smart off to your Uncle Cecil.) Same thing happens with the rays of the sun. Humor me, and say you understand.

Is there any major religion that believes there is no life after death or any continuation or reincarnation whatsoever? — Azbug, Berkeley, California

Are you kidding? Absolutely everybody, including atheists, believes in life after death. Eleanor Roosevelt died, and you're still alive, yes? I rest my case. The question is not whether there is "any continuation or reincarnation [of life] whatsoever" but whether (1) you continue to enjoy some sort of personal existence after death, and (2) whether there is a spiritual or immaterial realm that transcends death. On the latter point every religion I have ever heard of argues for the affirmative — else why have a religion? — but there is disagreement on point No. 1.

Buddhists, strictly speaking, do not believe in an immortal individual soul, and in fact much of Buddhist teaching is aimed at the extinction of personal desire. Other Eastern religions don't take it that far but do say the proper aim of individual souls is to merge anonymously with the Great Font of Existence. Old Testament Jews did not have a fully worked-out idea of the afterlife until late in the game, and even today one may argue that personal salvation in Judaism is secondary to the deliverance of the Jewish people as a whole. Apparently it was the Egyptians who first popularized the idea of a personal postmortem paradise, an idea since adopted by Christians and Muslims. But it's not true, as your question seems to suggest, that the chief appeal of all religions is the chance to cheat Mr. Death.

— 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.

chromes by the artist. Through 11/8. *Wyland Galleries*, Haleiwa Gallery, 66-150 Kamehameha Hwy. 637-7498

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

Gift of Aloha Mixed-media works by the Roving Rembrandts. Through 12/1. *Lucora Museum*, 241-i Kuhio Ave. 922-1999

Hawaii: Her People in Sculpture A study of Hawaii's ethnic diversity by sculptor Margaret Dunn Farris. Through 11/13. *Middleff 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

Island Images Mixed-media collages by RAFAL. Through 12/1. *Siri Fax Foods*, 345 Queen St. 521-8820

Island Perspectives Watercolors by Julie Kerns Schaper. Through 12/1. *Paesano Restaurant*, Manoa Marketplace. 988-5923

Ria Keltz-Romenar Watercolor and collage, layered 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'omaluhia 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 Ate. Through 11/15. *Ko'olau Gallery*, Windward Mall. 247-0709

New Nostalgia Hand-tinted photographs by ARNA. Through 12/1. *Verbano's Restaurant*, 3571 Waialae Ave. 735-1777

Timothy P. Ojile Lyrical abstract paintings on paper and canvas, and handmade artists' books. Through 11/25. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 56-4899

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

Save Our Roofs Oils by Thomas Deir. Through 12/1. *Steven Michael's Salon*, 3435 Waialae Ave. 737-6284

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

Museums

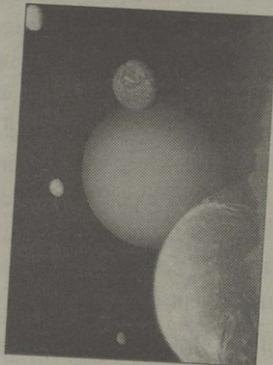
A listing of exhibits at Honolulu's art, natural history and technology museums.

Bishop Museum 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids. 847-3511

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.

Monuments to the Stars This planetarium program pays tribute to the history of star-gazing from Stonehenge to Mauna Kea. Reservations required for evening shows. Daily, 11 a.m. (1:30 p.m. in Japanese); Fridays & Saturdays, 7 p.m. **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.

Tide & Current: Fishponds of Hawaii Based on 10 years of research by author and artist Carol Wyban, this exhibit features photographs, models and artifacts that provide an in-depth look at how the Hawaiians developed fishponds into a highly efficient food production system. Through 12/20.

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

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.

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.

Shelagh 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.

Susan Planalp Recent works by the artist. In the cafe. 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

Honolulu Art Night For Life Over 50 Oahu artists have donated works to this exhibit that also serves as a silent auction. Proceeds from the sale of these pieces will be donated to the Life Foundation to support its work in preventing the spread of AIDS in Hawaii and providing assistance to those in the community who have been impacted by this disease. Opens Thur. 11/19, runs through 12/8.

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

Chibuly 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.

The John Young Gallery of Southeast Asian Art Local artist John Young has just generously donated a diverse and valuable collection of nearly 100 Southeast Asian works from Thailand,

Cambodia, Indonesia, Burma, Laos and Viet Nam, thereby adding to the Academy's already top-notch collection of Asian art. Ongoing. **Na Kii Na Na Opio** A photographic exhibit by some of Hawaii's homeless children, organized by the Governor's Office on Children. Opens Fri. 11/13, runs through 12/13.

Rain of Talent: Umbrella Art A traveling exhibition of umbrellas by international and American artists. 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



Academy of Arts' Umbrella Art exhibit.

Learning

Archaeology of American Civilization From fire pits to disposable cameras, this lecture by Dr. Robert Schuyler of U Penn's Museum of Archaeology & Anthropology will present America's history as seen through its "fossil" record. *Alberton Hallau*, Bishop Museum, 1525 Bernice St.: Fri. 11/13, 7 p.m. \$5. 848-4168

Chinese Jewry Today This lecture will conclude the trilogy of the *Jewish Communities in Chinaseries* with a discussion on the Chinese Jewry of the 20th century. *Kuykendall Auditorium*, UH Manoa campus. Thur. 11/12, 7 p.m. Free. 956-8891

East-West Seminar Research associate Wimal Dissanayake from the East-West Center Program on Cultural Studies will discuss *A Buddhist Approach to Social Development*. *Schramm Room*, Burns Hall, UH Manoa campus. Tue. 11/17, 3 - 4:30 p.m. Free. 944-7111

Fishing with Mike Sakamoto You know him, you love him. For the novice fisherman, this three-day class will cover the basics (rods, reels and lures) with hands-on practice. Registration required. *Call Windward Community College for meeting place*. Fri. 11/13, 6:30 - 9 p.m.; Sat. 11/14, 9 a.m. - noon; Sun. 11/15, 9 a.m. - 3 p.m. \$55, \$10 lab fee. 235-7433

Hawaii Maritime Center Lecture Save your questions about drug interdiction and alien immigration for the Living Waterfront Lecture Series, where this week's guests will be former and present Honolulu harbor tug skippers. A lively open discussion is planned on the inner workings of one of the world's busiest harbors. *Hawaii Maritime Center's Pacific Room*, Pier 7: Tue. 11/17, 6 - 7:30 p.m. Free. 523-6151

Hawaiian Medicine When you've been sent careening into oblivion by the hollowness of Western medicine, you might try, as an alternative, this one-hour talk on the plants and herbs used by Hawaiians for medicinal purposes. *Obia 118*, KCC, Diamond Head campus. Tue. 11/17, 7 - 8 p.m. \$5. 734-9211

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

Joseph Campbell Forum Fold yourself into the myth with this discussion group that meets on the 2nd and 4th Wednesdays of each month to discuss the late philosopher's writings. *First Unitarian Church of Honolulu*, 2500 Pali Hwy.: Wed. 11/11, 7 p.m. Free. 373-3171

Kamehameha Schools/Bishop Estate Lectures Those investment whizzes KS/BE have put together a four-part lecture series on

Continued on Page 16

Formica Tables

The Big Wait

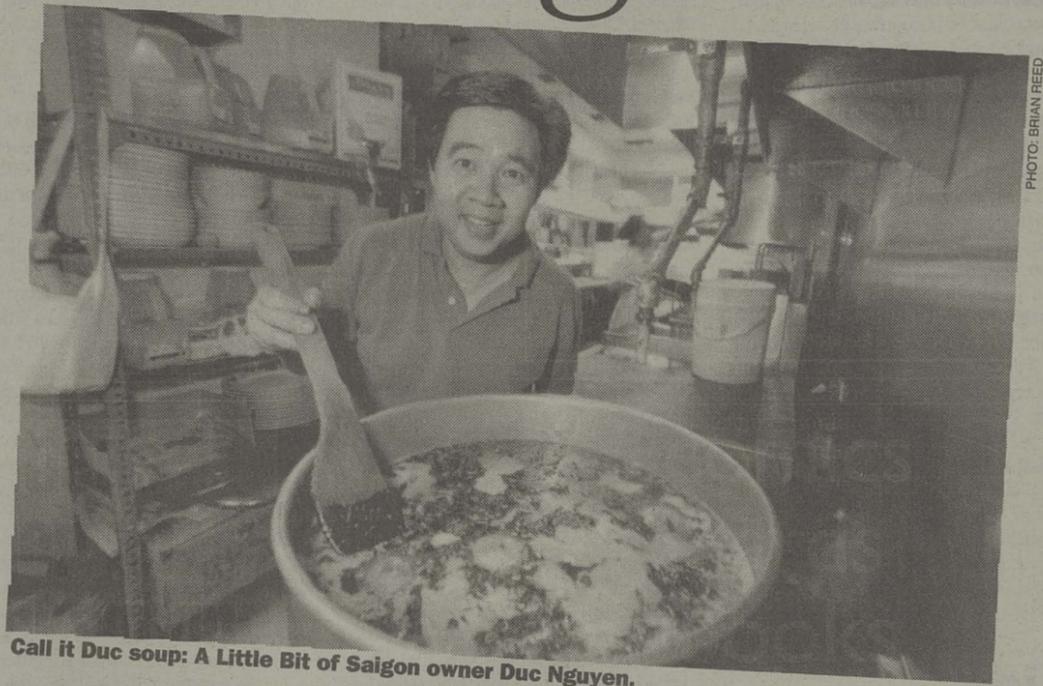


PHOTO: BRIAN REED

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.

A Little Bit of Saigon

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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

Chinatown 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 Kahanamoku 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 Huhu 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 ye 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

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