

Page 15

UH Gamelan 9

Page 8

10 Tide Chart

CALENDAR

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PHOTO: BRIAN REED



H O N O L U L U

Dim Sum Delights

Weekly

Volume 2, Number 48, November 25, 1992

FREE

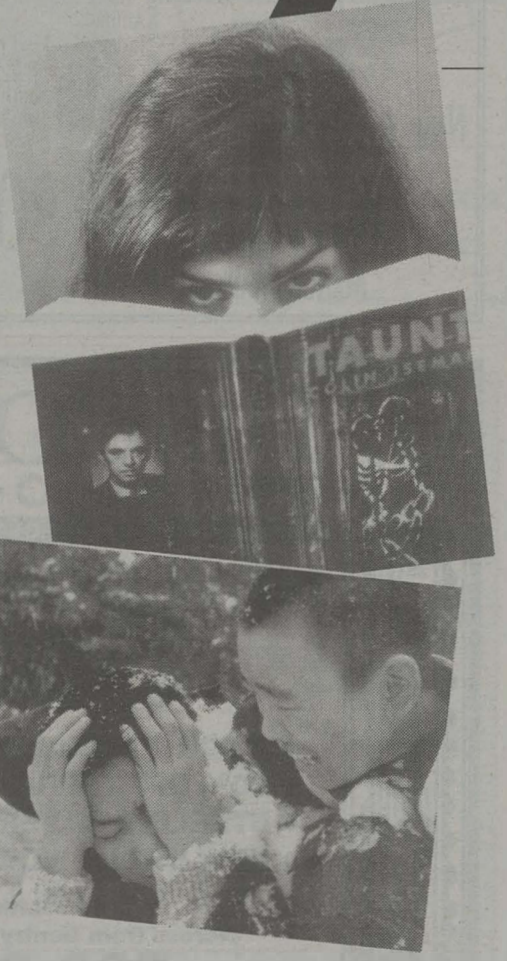
On the eve of the biggest shopping day of the year — and with Christmas just around the corner — the Worldwatch Institute's Alan Thein Durning examines the global implications of America's obsession with consumerism.

Story on Page 3

Shop 'til the Earth Drops



The '92 Film Fest: It's the Best Yet



In the 11 years since its inception, the Hawaii International Film Festival has — against numerous odds — managed to transform itself into one of the five or six best of 300-odd film festivals in the world — in terms of diversity of programming, emphasis on alternative subject-matter and focus on the cinema of emerging nations.

BY BOB GREEN

Continued on Page 4

Espresso Yourself Cafe

Maunakea & Nimitz, 8-4 p.m.



Letters

Yes, we have no conspiracy

This is in response to the item in "Honolulu Diary" (*HW*, 11/4) on News Election Service. I am the Hawaii manager for NES. The idea that NES "fixes" final voter totals is a conspiracy theorist's fantasy. Yes, NES is the clearinghouse for election voter totals for each of the 50 states. It is jointly owned by ABC, NBC, CBS, CNN and AP (not UPI). It is also true that I and my reporters call in each tabulation as it becomes available in each county. But the network affiliates and AP all have representatives at the state center who are making the same numbers available live on television and later in the local newspaper. I have, on election night, done random checks on what information was put into the computer regarding our statewide totals (of which I have a record), and their numbers always correspond to the numbers phoned in by my county reporters.

Furthermore, in the final report for each county or precinct, an election official is put on the phone to verify the final totals. It is unlikely that NES is in collusion with every precinct and county election official in every state in the country. The Collier brothers should acquaint themselves with NES operations before misrepresenting them.

Sofia Fojas,
NES Hawaii manager

Dumb haoles

What I love most about haoles is they're so easy to spot. A redhead in driver's ed? Stuckey's? Billboards?

Talk about F.O.B. Nevertheless, and in keeping with the general tone of the review ("Carnivore Corner," *HW*, 11/4), writer March Egerton refuses to overestimate the intelligence of his readers and boasts in conclusion, "Man, us haoles really do all look alike." You can almost smell his relief. Compare Egerton's comments with *Sunset* (yes, *Sunset!* Those guys in California) magazine's feature on plate lunches, which noted accurately that local guys don't eat until they're full, they eat 'til they're tired. What does it say when a publication in Northern California is more in touch with local values than one published here? How embarrassing. I have lived for extended periods in Chicago and San Francisco — great eating towns both. Still, during those cold and homesick times, to the question, "Where do you want to eat?" I often answered plaintively, "Zippy's." But then I'm just an ignorant local girl.

Nahua J. K. Fuji

Books of color

The Eurocentricity of Cooper Edens' list of top 10 kids' books (*HW*, 11/4) is out of place in Hawaii's multi-ethnic society. There is a wealth of multi-cultural children's books being published by small and large presses across the country. I would like to share some of these tales with your readers. In most cases, the stories are based on and written by people of color. My grandchildren and I find the stories most enchanting and absorbing and illustrated with great imagination and beauty.

- *Aekyung's Dream* by Min Paek;
- *Nine-In-One, Grrr! Grrr!*, a

Hmong folk tale by Bliia Xiong (both of these books are available from the Asian-American Book Service in San Mateo, Ca.);

- *Toad is the Uncle of Heaven*, a Vietnamese folk tale by Geanne M. Lee, available from Henry Holt & Co., Inc.;

- *Under the Sunday Tree*, African-American poems by Eloise Greenfield, available from Harper and Row;

- *Why Mosquitoes Buzz in People's Ears*, a West African tale by Verna Aardema, available from Dial Books for Young People;

- *How Maui Slowed the Sun* by Suelyn Ching Tui, available from University of Hawaii Press;

- *Quillworker*, a Cheyenne legend adapted by Terri Cohlene, available from Walter Mill Press; and

- *Tonight is Carnival* by Arthur Dorros, illustrated with *arpilleras* sewn by Club de Madres Virgen del Carmen of Lima, Peru, available from Dutton Children's Books.

Mary Choy

● Look for an upcoming feature on Hawaiian children's books in the Weekly.

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

"Hello," said Pooh. "Has Piglet sung you his song?"
"Some of it, at least. He sings awfully high, doesn't he? In the human world, he'd be known as a Countertenor."
"No," said Pooh. "He can count higher than that."
"Higher than what?"
"Ten."
"Who said anything about counting, Pooh?"
"You said that Piglet is a count-to-tenner. And I said —"
"Yes, yes. What I meant was, he sings high."
"After all," said Pooh, "he's a Very Small Animal."
"Indeed," added Piglet. "You can't expect a pig to sing like Pooh. He's a Bearitone."
"Piglet, what an awful joke."
"Joke!" said Pooh. "Where?"

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An American Excess Story

From Page 1

For Sidney Quarrier of Essex, Connecticut, Earth Day 1990 was Judgment Day — a day of ecological reckoning.

While tens of millions of people around the world were celebrating in the streets, Sidney was sitting at his kitchen table with a yellow legal pad and a pocket calculator. His self-imposed task was to tally up the burden he and his family had placed on the planet since Earth Day 1970. He began tabulating everything that had gone into their house — oil for heating, nuclear-generated electricity, water for showers and for the lawn, cans of paint, appliances, carpeting, furniture, clothes, food and thousands of other things. Then he turned to everything that had come out — garbage pails of junk mail and packaging, newspapers and magazines by the cubic meter, polluted water, and smoke from the furnace. "I worked on that list most of the day," Sid said. "I dug out wads of old receipts, weighed trash cans and the daily mail, excavated the basement and shed, and used triangulation techniques I hadn't practiced since graduate school to estimate the materials we used in the roofing job."

But Sid knew he wasn't counting everything, such as the resources needed to manufacture and deliver each object on his list. National statistics suggested, for example, that he should double the energy used in his house and car to allow for what businesses and government used to provide him with goods and services. He visualized a global industrial network of factories making things for him, freighters and trucks transporting them, stores selling them, and office buildings supervising the process. He wondered how much steel and concrete his state needed for the roads, bridges and parking garages he used. He thought about resources used by the hospital that cared for him, the Air Force jets and police cars that protected him, the television stations that entertained him, and the veterinary office that cured his dog.

As his list grew, Sid imagined a haunting mountain of discarded televisions, car parts and barrels of oil



than any other, defines the contemporary international vision of the good life. Yet the way the Quarriers lived for two decades is among the world's premier environmental problems, and may be the most difficult to solve. Only population growth rivals high consumption as a cause of ecological decline, and at least population is seen as a problem by many governments and citizens of the world. Consumption, in

contrast, is almost universally seen as good.

The consumer society was born in the U.S. in the 1920s, when brand names became household words; when packaged, processed foods made their widespread debut; and when the automobile took over the center of American culture. Economists and business executives, concerned that the output of mass production might go unsold after people's needs for food, clothing and shelter were met, began pushing mass consumption as the key to economic expansion. A "democratization of consumption" became the unspoken goal of our economic policy. Consumption was even painted as a patriotic duty. A business group called the National Prosperity Bureau distributed posters of Uncle Sam exhorting, "Buy what you need now!"

The Great Depression and World War II stalled this drive, but shortly after the war's end, mass consumption came of age. In 1946, *Fortune* magazine heralded the arrival of a "dream era... The Great American Boom is on." By 1950, young families were moving into 4,000 new houses each day, and filling those houses with baby carriages, clothes dryers, dishwashers, refrigerators, washing machines and — especially — televisions. The head of President Dwight Eisenhower's Council of Economic Advisers canonized the new economic gospel: The American economy's "ultimate

all piling up toward the sky on his lot. "It's only when you put together all the years of incremental consumption that you realize the totality." And that totality hit him like the ton of paper packaging he'd hauled out with the trash over the years. "The question is," Sid said, "Can the Earth survive the impact of Sid, and can the Sids of the future change?"

That is the question. Sidney Quarrier and his family are no gluttons. "During those years, we lived

On average, people in the U.S. today own twice as many automobiles, drive 2.5 times as far, use 21 times as much plastic and travel 25 times as far by air as their parents did in 1950.

in a three bedroom house on two and a half acres in the country, about 35 miles from my job in Hartford," he recounts. "But we have never been rich," he insists. "What frightened me was that our consumption was typical of the people here in Connecticut."

Sid's class — the American middle class — is the group that, more

Continued on Page 6

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Now, in its 12th year, the festival, which runs statewide from Nov. 29 through Dec. 12, is offering what many, including this writer, think is its best program ever — despite budget cutbacks, shifting sponsorships, personnel problems and volatile world conditions. Certainly this year's take on "When Strangers Meet" (the festival's slogan) has greater diversity and balance — and, mercifully, less pseudo-glitz socializing — than some years past, which should attract "serious" filmmakers and cineastes alike. All of this, and HIFF is still one of only a handful of film festival in the world to charge no admission fees.

A studied reading of the 125 film entries in this year's HIFF program confirms the notion of diversity and balance. This year you can find story-line and documentary features, shorts, videos and animation featuring American and world premieres; works by first-time directors; independent Japanese films; children's programming; narratives from Australia, New Zealand, the Philippines, Indonesia and the Pacific Islands; a tribute to the late Indian film director Satyajit Ray; a quintet of IMAX 70mm movies; works by Hawaii filmmakers and videographers; a tribute to, and activities sponsored by, the American Film Institute; symposia on cinematography, screenwriting and financing; an omnibus of Hollywood films that perpetuate Hawaii stereotypes; narratives and animation from China; a study of perceptions of Asian (and Asians) in Western cinema; and an especially strong collection of short films from around the world — story-line, non-traditional, animated and documentary.

This year's selection committee considered over a thousand films before making its choices, which number roughly 125 and range markedly from such offerings as American Carl Franklin's sleeper **One False Move**, a highly touted suspense film (with the director in person) to **The Story of Qui Ju**, the latest feature from China's brilliant Zhang Yimou (*Raise the Red Lantern*). Other offerings include **Anima Mundi**, the non-verbal Godfrey Reggio-Philip Glass (*Koyannisqatsi*) meditation on endangered animal species; **Strictly Ballroom**, the sleeper Australian romantic-comedy; an IMAX film on **The Great Barrier Reef**; the spectacular French documentary **Dien Bien Phu**; a documentary on homeless women narrated by Jodie Foster; the highly regarded **Patriots**, by Philippine director Raymond Red; a documentary on the life of the Dalai Lama; **Ring of Fire**, an IMAX study of Pacific volcanoes; **Okoge**, a Japanese film about homosexuality; and **My**

Sky, My Home, Indonesian director Slamet Rahardjo Djarot's story about two unlikely friends surviving the shifting fortunes of Jakarta.

Running at more than 17 venues on Oahu — including the once alienated Honolulu Academy of Arts Theatre — the festival plays here Nov. 29 through Dec. 5, replete with symposia, academic events, in-person appearances and multiple showings of films. Tickets for the Varsity Theatre showings (where the "best" films appear wall-to-wall and back-to-back) were handed out Nov. 21, but no tickets are needed at the other venues, where showings range from 9:30 in the morning 'til 10 at night, ensuring, officials say, maximum opportunities for Oahu patrons.

The festival has, from the first, given special attention to Pacific and Asian films, which have, in the last decade, moved into world cinematic prominence — so now the Hawaii fest is ahead of the game, even in light of such larger, more opulent big-deal fests as the incredibly big-budget Tokyo Film Fest.

The ever-upbeat Jeannette Paulson, who began the fest and has been its director ever since, must realize she's pulled off quite a coup in light of budget cuts and an uncertain relationship with state legislators, not many of whom are film savvy. Part of the success of this year's booking is the canny mix of new offerings; some classic films (camp and otherwise); and recent award winners (*Qui Ju*, *Crush*, *Close to Eden* and *Anima Mundi*) from such fests as Cannes and Venice.

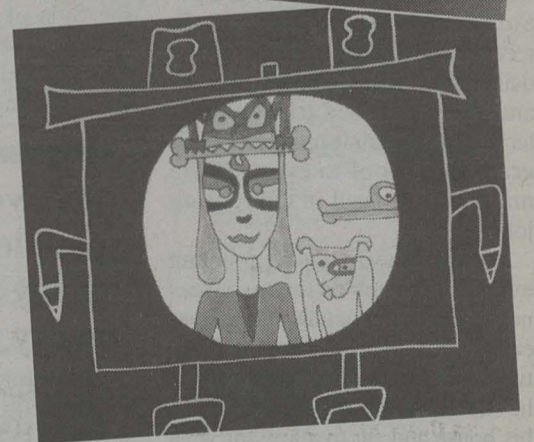
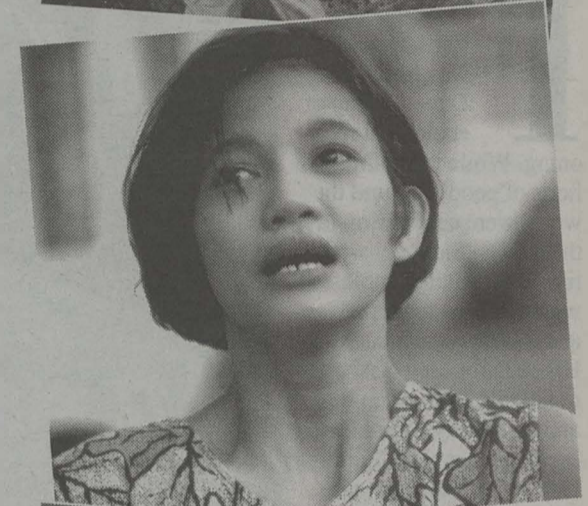
In fact, subtexts abound in this year's fest — close ties with Chinese film-makers; a closer (and mutually advantageous) relationship with the powerful American Film Institute (which this year receives the fest's "Vision In Film" award); a still-cozy if more autonomous relationship with the East-West Center; the umpteenth appearance of pop film critic Roger Ebert, whose Disney-backed TV show reaches audiences of millions; and an intensifying connection with film executives, development people, distributors and, in the last few years, scouts and buyers.

The festival hasn't lost its focus, however. Here film itself still reigns, holding sway over celebrities, puff projects and Hollywood cynicism. As the organizers of HIFF knew from the first, there's a whole world out there making films — that global reality has been present at our festival from the first. And that is just one of the reasons that HIFF has matured without turning into just another fest media circus. Its films have always had plenty to say... and, more often than not, have said those things with eloquence as well as visual and intellectual sophistication. HIFF is a Hawaii success story.

Diversity, Balance and Charm: This Fest's Got It All

BY BOB GREEN

125 films from 20 countries on 47 screens statewide



Film fest movies (from top to bottom): *Close to Eden* (Mongolia); *Ring of Fire* (America); *Swimming with Tears* (Japan); *Valhalla* (America); and *Animated Self-Portraits* (international).

Movies pictured on front page: from New Zealand, *Crush* (top) and from Korea, *Our Twisted Hero* (bottom).

Guilty Pleasures (Shh-h-h-h-h)

Okay, so these movies aren't up to their ears in moral earnestness, socially redemptive themes and cutting-edge commentary. They're fun, they're well done, and they're charming. Dare to be irrelevant and check out these flicks — for a HIFF change of pace.

■ A Horse With Stripes

Suburban life gets it in this comedy about disrupting the blank tranquility of the respectable neighborhood scene. It's closer to Monty Python or perhaps *The Kids in the Hall* than it is to *The Lonely Crowd*. Funny and vicious.

■ **A Passage to India** David Lean's 1984 take — sans mysticism — of E.M. Forster's great mythical novel about British propriety, Indian eros and the vagaries of the justice system. It's an odd, uneven movie with a wildly miscast Alec Guinness doing an East Indian closer to Peter Sellers in *The Party* than anything else. Still and all, it works for the most part, particularly the performances of Victor Banerjee and the late great Dame Peggy Ashcroft. With Banerjee in person at the screenings.

■ **Strictly Ballroom** Winner of eight Australian Film Institute awards, this *Dirty Dancing*-type



Strictly Ballroom

saga tells of a rebel in the world of ballroom dancing, one Scott Hastings, who dares to introduce sizzling Latin steps, gyrations and thrusts into the very heart of the staid Dance Federation's view of propriety. Where does this get our hero? Why, up top with the prize money — and winning the heart of his intrigued dance partner. Patrick Swayze, eat your heart out.

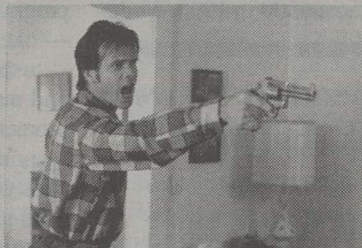
■ **Wild Wheels** Filmmaker Harrod Blank (son of eccentric director Les Blank) bids fair for his father's mantle in this odd, funny and very entertaining picaresque road docu-comedy in search of the oddest automobiles in America. Tooling across the United States in his bizarrely turned out VW, Blank finds 44 of the strangest car-culture



Wild Wheels

manifestations imaginable. Cars covered in buttons and toy horses, cars shaped and painted like hippos, a car covered with live grass, another turned out like a spacecraft. This is auto modification beyond the pale, not your tame little flames painted on fenders. These drivers have gone round the bend.

You can pick up a free, complete guide to this year's Hawaii International Film Festival — replete with schedules, film info, profiles and more — at all Consolidated Theatres and Blockbusters Video outlets.



One False Move

Giving the Third Dimension Its Due

There's more than celluloid to the 1992 film fest, and this year's in-person offerings promise to provide some invigorating and sobering behind-the-scenes glimpses into how the system does, and does not, work. Though they're less splashy and there are fewer of them than in years past, this fest's presentations team with substance. Here's a (selective) sampling:

■ Eastman Kodak Seminar of Cinematography

Academy Award-winning cinematographer Haskell Wexler and critic Roger Ebert team up for a discourse on cinematography using Wexler's latest, *Blaze*, for its text to trip the laser disc light fantastic. A rare treat for film buffs. (Ward Centre Forum: Tue. 12/1 through Thur. 12/3, 2 to 4 p.m. Free.)

■ Screenwriting Seminar

Screenwriters, executives and literary agents mix it up in a free-for-all panel discussion chaired by state film office manager Georgette Deemer. Come here how movies really get selected to be made — and be prepared for your eyes to widen. (East-West Center: Tue. 12/1, 7:30 p.m. Free.)

■ Director's Screening

Director Carl Franklin (*One False Move*) will discuss his work at a screening of the film. A Q & A period will follow. (Honolulu Academy of Arts: Wed. 12/2, 7:30 p.m. Free.)

■ **Visions in Light**. This session actually involves celluloid — *Vision in Light* is an American Film Institute movie featuring interviews with leading cinematographers. With Haskell Wexler in person. (Honolulu Academy of Arts: Fri. 12/4, 7:30 p.m. Free.)

The Honolulu Weekly Recommends:

The film fest is an embarrassment of riches this year, and, while we here at the *Weekly* don't want to discourage cinematic adventurism, we offer up these prejudiced recommendations for those too busy or — let's face it — too uptight to plunge willy-nilly in the HIFF grab-bag of movies. Here goes.

■ **Anima Mundi** An experimental, non-verbal, visually beautiful, audially striking and politically correct film

about endangered animal species worldwide, featuring



Anima Mundi

original and "found" footage. Directed by Godfrey Reggio; music by Philip Glass.

■ **Bayani** A first feature about the Philippines' war of independence against Spanish colonialists and a study of the Filipino psyche; photographed — beautifully — and directed by Raymond Red (an East-West Center award nominee).

■ **Cageman** This black comedy from Hong Kong, about men living in cages to accommodate maximum utilization of precious living space, examines how the upcoming cultural-historical shift is already affecting even the lowest stratum of HK culture. Directed by Jacob C. L. Cheung.

■ **Dien Bien Phu** From France, this film is a complex examination of politically inspired warfare and a huge, expensive spectacle about



Dien Bien Phu

the directed and written by the celebrated Pierre Schoendoerffer.

■ **Okoge** A story-line feature on the lives and fortunes of gay men — and their straight friends — in Tokyo. Directed by Takehiro Nakamima.

■ **The Story of Qui Ju** Director Zhang Yimou (*Yellow Earth, Red Sorghum*) changes visual and thematic course in this brilliant film about contemporary China, which



The Story of Qui Ju

was often shot with hidden cameras. A story-line film starring Yimou's wife, Gong Li, *Qui Ju* is destined to become one of the most celebrated "world" movies in years. Catch it while you can.

■ **The Serpent and the Cross** Four Aborigine artists from out-back Australia try, through their traditional art forms, to bridge the abyss between Aboriginal spiritual-

Continued on Page 7

More film fest movies (from top to bottom): *Grand Canyon: The Hidden Secrets* (America); *To Fly* (America); *The Tree* (India); and *Eternity* (Canada).

Shop 'til the Earth Drops

From Page 3

purpose," he proclaimed, was "to produce more consumer goods."

Subsequent generations have faithfully agreed. On average, people in the U.S. today own twice as many automobiles, drive 2.5 times as far, use 21 times as much plastic and travel 25 times as far by air as their parents did in 1950.

Since its birth, the consumer society has moved far beyond American borders, yet its most visible symbols remain American. Coca-Cola products are distributed in over 170 countries. The techniques of mass marketing perfected in the U.S. now appear on every continent, teaching former East Germans, for example, to "Taste the West. Marlboro."

Unfortunately, the furnishings of the American lifestyle — such as automobiles, throwaway goods and packaging, a high-fat diet and air conditioning — are provided at great environmental cost. We depend on enormous inputs of the very commodities that are most damaging to the Earth: energy, chemicals, metals and paper. In the U.S., these industries dominate the most-wanted lists for energy use, toxic emissions and polluting the air with sulfur and nitrogen oxides, particulates and volatile organic compounds.

The natural systems that sustain our consumer society are fraying badly. If all the world's people produced as much carbon dioxide as we do, global emissions of this greenhouse gas would multiply threefold. If everyone used as much metal, lumber and paper as we do, mining and logging — rather than tapering off as ecological health necessitates — would jump more than threefold.

Our high consumption levels are not the inevitable results of economic success; they are partly produced by institutions in our society that intentionally prompt our acquisitive impulses. Advertising, commercial TV and shopping malls, for example, are so omnipresent that they have become centerpieces of our culture.

Advertising is everywhere, bombarding us with some 3,000 messages a day, according to *Business Week*. Ads are broadcast by thousands of TV and radio stations, towed behind airplanes, plastered on billboards and in sports stadiums, and bounced around the planet from satellites. They are posted on ski lifts, hung on banners at televised parades and festivals, piped into classrooms and doctors' offices, woven into the plots of feature films and stitched onto Boy Scout merit badges and professional athletes' jerseys. The Viskase company of Chicago prints edible slogans on hot dogs, and Eggverts International is using a similar technique to advertise on thousands of eggs in Israel.

Entire industries have manufactured a need for themselves. One advertising executive writes that ads can "make [people] self-conscious about matter-of-course things such as enlarged nose pores [and] bad breath." Advertisers especially like

to play on the personal insecurities of women. As B. Earl Puckett, then head of the Allied Stores Corporation, said 40 years ago, "It is our job to make women unhappy with what they have."

The cultivation of needs is a mammoth global enterprise. For four decades, advertising has been one of the world's fastest-growing industries. In the U.S., ad expenditures rose from about \$200 per capita in 1950 to almost \$500 in 1990, while

We spend six hours a week shopping — more than the Soviets did in the late 1980s, when their shopping queues were world-famous. Our teenagers spend more time in malls than anywhere besides school or home.

total global advertising expenditures rose from an estimated \$39 billion in 1950 to a whopping \$247 billion in 1988, growing far more rapidly than economic output.

Marketers increasingly target the young. One specialist told *The Wall Street Journal*, "Even two-year-olds are concerned about their brand of clothes, and by the age of six are full-out consumers." The children's market in the U.S. is so valuable — over \$75 billion in 1990 — that our companies spent \$500 million marketing to it in 1990, five times more than a decade earlier. They started cartoons centered on toys, and began direct-mail sales to youngsters enrolled in their company-sponsored "clubs." Such saturation advertising has let some firms stake huge claims in the children's market. Mattel vice president Meryl Friedman brags, "Mattel has achieved a stunning 95 percent penetration with Barbie [dolls] among girls age three to 11 in the U.S." Major retailers have opened Barbie departments to compete for the loyalty of doll-doting future consumers, and Barbies now come equipped with Reebok shoes and Benetton clothes.

Advertising promotes consumerism, but it also uses lots of paper. Ads pack the daily mail — 14 billion catalogs plus 38 billion other pieces of junk mail clog the post each year in the U.S. They fill periodicals: a typical American newspaper is 65 percent advertising, up from 40 percent half a century ago. Every year, Canada cuts 17,000 hectares of its primeval forests — an area the size of the District of Columbia — just to provide American dailies with newsprint for ads. As Colleen McCrory, one of a growing cadre of Canadians trying to protect their forests, says, "Basically, we're turning the whole nation into pulp."

TV is a fixture of life in the consumer society. Almost every home has a set — or two or three — operating seven hours a day in the U.S. on average, issuing a stream of soap operas,

situation comedies, music videos and sales spiels. All that TV would not be worrisome for the environment were it not for the message of most programs, since the technology itself — like most communications media — uses comparatively little energy and materials. But commercial TV promotes the restless craving for more by portraying the high consumption lifestyle as a model to be emulated. And as commercial TV advances around the world, it has proved exceptionally effective at stimulating buying urges. As Anthony J.F. Reilly, chief executive of the food conglomerate H.J. Heinz, told *Fortune* magazine, "Once television is there, people of whatever shade, culture or origin want roughly the same things."

The shift in U.S. retailing from neighborhood and downtown shops to huge suburban shopping malls has also encouraged the consumer lifestyle. Our almost 35,000 shopping centers surpassed high schools in number in 1987. Over the past three decades, shopping center space has grown twelvefold: 2,000 new centers opened each year from 1986 to 1989. With so many competing malls, new ones may go to extremes to draw shoppers. The Mall of America, which opened in Bloomington, Minnesota last August, expects to attract more visitors each year than Mecca or the Vatican. Along with four department stores and more than 300 specialty shops, it offers a seven-acre Camp Snoopy theme park, a giant walk-through aquarium, a two-story miniature golf course, countless cinemas and restaurants, plus some 13,000 parking spaces.

These malls suck commerce from downtown and neighborhood merchants. In Denver, Colorado, each of six suburban malls takes in more dollars from sales than does the entire downtown commercial district. Shopping by public transit or on foot becomes difficult, auto traffic increases and sprawl accelerates. In the end, noncommercial public places such as town squares and city streets lose their vitality, leaving us fewer attractive places to go, besides the malls that set the whole process in motion.

Perhaps by default, malls have taken over some of the traditional functions of public spaces. They offer entertainment in the forms of video arcades, multi-screen theaters and exercise centers. Avia, a top sports footwear manufacturer, even has a shoe especially designed for mall walking. William Kowinski writes in *The Malling of America*: "Someday it may be possible to be born, go from pre-school through college, get a job, date, marry, have children...get a divorce, advance through a career or two, receive your medical care, even get arrested, tried and jailed; live a relatively full life of culture and entertainment, and

eventually die and be given funeral rites without ever leaving a particular mall complex — because every one of those possibilities exists now in some shopping center somewhere."

Shopping has become our primary cultural activity. Americans go to shopping centers on average once a week — more often than to church or synagogue. We spend six hours a week shopping — more than the Soviets did in the late 1980s, when their shopping queues were world-famous. Our teenagers spend more time in malls than anywhere besides school or home. The time we spend shopping is second only to that spent watching TV when it comes to categories of time use that have grown fastest since mid-century.

Yet a mall is not a community. It is a commercial enterprise, designed in minute detail to prompt impulse buying. It artificially isolates people from the cycles of nature, from the time of day and from changes of weather. It excludes those who cannot afford to spend as much as the rest of the consumer class. And rather than grounding people in attachments to their neighbors and their community, it fosters a sort of care-free anonymity.

he forces that manufacture desire — ads, TV, shopping centers — are so familiar as to go virtually unnoticed in today's consumer society. Yet the conscious and widespread cultivation of needs is relatively recent in human history, tracing its roots back scarcely a century. There is no reason these forces cannot be fundamentally redirected — constraining advertising to its appropriate role of informing buyers, turning TV to conserving ends, and replacing shopping malls with real communities. Indeed, there is every reason to do so, for the sake of the planet and our own peace of mind.

The consumer society has its holdouts, practitioners of simple living who may ultimately lead the way from consumerism to an ethic of suf-

Who could have predicted a century ago that the richest civilization in history would be filled with polluted suburban tracts dominated by automobiles, shopping malls and a throw-away economy?

iciency. Duane Elgin, author of *Voluntary Simplicity*, estimated in 1981 — perhaps optimistically — that 10 million adult Americans were experimenting "wholeheartedly" with simple living. For them, the goal is not ascetic self-denial, but an unadorned grace. Some feel, for example, that clotheslines, window shades and bicycles have an elegance that clothes dryers, air conditioners and automobiles lack. These modest devices are silent, manually operated, fire-proof, ozone- and climate-friendly, easily repaired, and inexpensive. Because they are less "convenient," they breed a degree of forethought and attention to the weather that grounds life in place and time.

The closest thing to an organized

campaign for voluntary simplicity started with Joe Dominguez, who worked on Wall Street before realizing that getting rich was not making him or his co-workers one whit happier. Today, he lives contentedly on about \$500 a month and runs the New Road Map Foundation of Seattle, Washington, which he and his partner Vicki Robin started to disseminate the course he developed on what money can and cannot do. These seminars have helped tens of thousands of people stop fixating on money and start finding out what really makes them happy. They recently collaborated on a book: *Your Money or Your Life*.

Most people who adopt low consumption find their way there on their own, not through anything like New Road Map courses or books. However they get there, enjoying time instead of "spending" it seems central to their values. In 1986, Wanda Urbanska and Frank Levering left jobs as journalists and screenwriters in southern California to run the Levering family orchard in rural Virginia. "For us," they write, "simple living has come to mean spending more time attending to our lives and less time attending to our work; devoting less time to earning more money and more time to the daily doings of life." They live more deliberately, less hurriedly. "'Time out,' we've declared. Time out to write letters. Time out to sit on the porch watching the sun go down, enjoying time. Time to visit...at midmorning or linger with the newspaper after lunch. To cook from scratch, to tend our two wood stoves, to make our beds in the mornings and clean our house on Saturdays."

Such voluntary simplicity is an ideal. For most of us it may be unattainable. We are constrained by the social pressures, physical infrastructure and institutional channels that envelop us. We feel cruel refusing to buy our children toys that their playmates all have. We would immobilize ourselves if we abandoned cars while living amidst mass transit-less, anti-pedestrian sprawl. We can't trade salary for reduced working hours because our employers don't offer it, and we couldn't readily accept it anyway. Mortgage and car payments, insurance premiums, college tuition, utility bills — most of our disposable income goes to big ticket items with a monthly outlay set for long stretches at a time. Thus, to reduce consumption we must focus as much on changing the framework in which we make choices as on the choices themselves.

But our struggle can succeed. Consumerism has shallow historical roots. To reject it is not to jettison anything of lasting significance from our cultural inheritance; it is to reaffirm ancient teachings rooted in the philosophy of sufficiency. Materialism was denounced by all the sages, from Buddha to Mohammed, and every world religion is rife with warnings against the evils of excess. "These religious founders," observed historian Arnold Toynbee, "disagreed with each other in the pictures of what is the nature of the universe, the nature of the spiritual life, the nature of ultimate reality. But they all agreed in their ethical precepts...They all said with one voice that if we made material wealth our paramount aim, this would lead to disaster."

Even in the U.S., arguably the most wasteful society in human history, thrift and frugality are buried touchstones of our national character. None other than Benjamin Franklin wrote, "Money never made a man happy,

Our high consumption levels are not the inevitable results of economic success; they are produced by institutions that intentionally prompt our acquisitive impulses.

yet nor will it. There is nothing in its nature to produce happiness. The more a man has, the more he wants. Instead of filling a vacuum, it makes one." Only in this century has consumption rather than thrift gained acceptance as a way to live. In 1907, economist Simon Nelson Patten was still considered a heretic when he declared, "The new morality does not consist in saving but in expanding consumption."

Consumerism's roots may be shallow and vulnerable, but individual action and voluntary simplicity alone do not appear capable of uprooting it. We must combine the political and the personal. To rejuvenate the ethic of sufficiency, a critical mass of committed individuals must emerge. But they must balance their efforts to change themselves with a bold agenda to challenge the laws, institutions and interests that profit from profligacy. They must target not only the perennial environmental foes — industrial polluters and resource extractors — but the advertisers and mall developers who fan the flames of consumerism.

The future of life on Earth depends on whether we, among the richest fifth of the world's people, having fully met our material needs, can find other sources of fulfillment. Having invented the automobile and airplane, can we return to bicycles, buses and trains? Having pioneered sprawl and malls, can we recreate human-scale settlements where commerce is an adjunct to civic life rather than its purpose? Having introduced the high fat, junk-food diet, can we instead nourish ourselves on wholesome, locally produced fare? Having devised disposable plastics, endless packaging and instant obsolescence, can we make objects that endure? If we can, we might be happier, for our affluence has brought us to a strange pass. Who could have predicted a century ago that the richest civilization in history would be filled with polluted suburban tracts dominated by automobiles, shopping malls and a throwaway economy? Surely, this is not the ultimate fulfillment of our destiny.

Living by sufficiency rather than excess lets us return, culturally speaking, to the human home: the ancient order of family, community, good work and a good life. Perhaps Henry David Thoreau was right when he scribbled in his notebook beside Walden Pond, "A man is rich in proportion to the things he can afford to let alone."

Alan Thein Durning is a senior researcher at the Worldwatch Institute. This article is drawn from his book, How Much Is Enough? The Consumer Society and the Future of the Earth, published last summer by W.W. Norton & Company.

From Page 5

The '92 Film Fest

Filmmaking Local Style

The emerging wave of Hawaii filmmakers and videographers, working against amazing odds, is gaining strength — and using the visual medium to engage in activism (sovereignty, environmentalism, revisionist history); in technical skill and (occasionally) virtuosity; in regionalist integrity (an insistence of portraying Hawaii with more than postcard aesthetics and time-honored stereotypes). Many of Hawaii's filmmakers today are staking their claim to interpret Hawaii and provide an alternative voice and vision, one different from that presented by our colonist-mentality newspapers, Mainland-owned TV stations and tourist-oriented glossies. The results are genuinely heartening. Among the offerings at this year's fest:

■ **Simple Courage** Stephanie Castillo's video documentary about leprosy in Hawaii, which functions as a metaphor for the age of AIDS.

■ **Hoala: Awakening** Indigenous voices recount pre-overthrow Hawaiian history, anecdotal and otherwise.

■ **Hawaii Loa** A chronicling of the Kamehameha Concert Glee Club's 1991 visit to the Cook

ity — the concept of the Dreamtime — and the religion of the country's colonizers.

■ **WAX or The Discovery of Television Among the Bees** True cutting-edge stuff: a phantasmagoria of technique (employing a marriage of video and film) with a contemporaneous tale about a flight-simulation designer/beekeeper who undergoes surrealist epiphanies and travels back and forth in time.

Also recommended: **Black Harvest** (Australia)... **Bottom Land** (U.S.)... **Close to Eden** (Mongolia)... **Color Adjustment** (U.S.)... **Compassion in Exile** (U.S.)... **Eyes of Stone** (India)... **The End of the Golden Weather** (New Zealand)... **Heartstrings** (China)... **In Fading Memory** (Japan)... **It Was A Wonderful Life** (U.S.)... **Jindalee Lady** (Australia)...

Islands to perform for Polynesian cousins.

■ **Ahupuaa** Documentarians Puhipau and Joan Lander's study of ancient Hawaiian agricultural systems, fishponds and taro loi.
■ **Filipinos in Hawaii** Writer-director Diva Maypayo's take on the complex fate of Filipinos in the Hawaiian islands covers everything from traditional music to deracination to cultural reclamation. (Consult a HIFF program for other entries in this growing area of the fest.)

The '92 film fest movies will show at the Varsity Twins, the Marina Twins, the Aikahi Twins, the Mililani 3-Plex, the Koko Marina Twins, the University of Hawaii Art Auditorium, the East-West Center's Keoni Auditorium, The Forum at Ward Centre, the Honolulu Academy of Arts Theater, Leeward Community College, The Movie Museum and the Hawaii IMAX Theatre.

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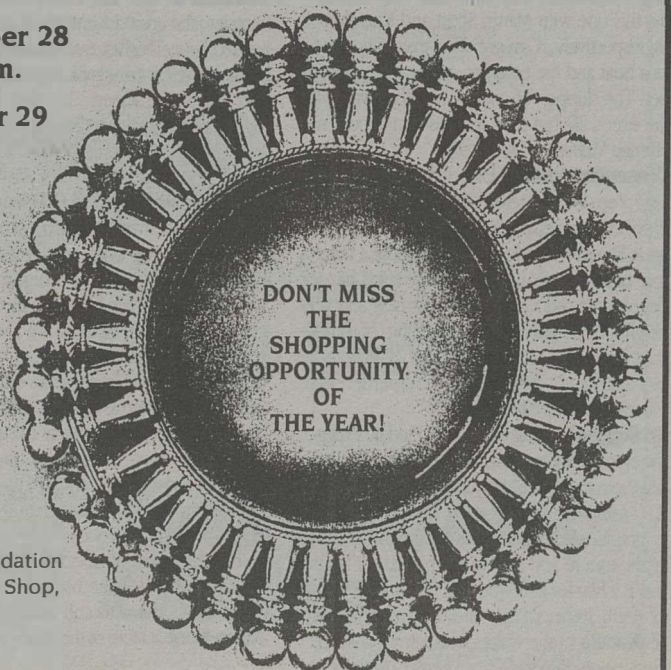
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Music

An ethereal Indonesian concoction



Nights at the Improv

The music of a *gamelan* orchestra has, at first listening, little pattern or order — it is a blend of sonic color, as if a waterfall had turned to tiny droplets of brass and was falling upon bamboo.

Dancers in resplendent costumes weave graceful tales to the beat of its music, and master puppeteers employ its powerful strains to create ritualistic stories of myth and magic. A gamelan orchestra — the Indonesian version of the Philharmonic — is composed of roughly 40 musicians playing on more than a dozen types of brassy gongs and suspended bamboo slats. But unlike Western orchestras, gamelan does not use elaborate, tightly scripted scores; it taps into an alternate creative wellspring.

"Gamelan relies on improvisation as the major means of producing the music," says Dr. Ricardo Trimillos, an ethnomusicologist at the University of Hawaii.

The improvisation is extremely sophisticated; forget 12-bar blues in A. For instance, when the gamelan is played during a *wayang kulit* (shadow puppet) performance, the *dalang* (a combination of puppeteer, director, conductor, ventriloquist and magician) will say something like "I wish I had a beautiful girl who had a scent of beautiful flowers," thereby signalling he wants the group to play a specific melody titled *kumbung-kumbung*.

"The gamelan has to be really sharp, to know they have to play *kumbung-kumbung*," Trimillos says. "Nobody knows which of the pieces is going to be called upon, so you have to have them stored up in your repertory. The middle-range instruments play the melody, and everybody else then has to improvise parts that are appropriate around it. Essentially, you can be deriving as many as 21 different parts — and 20 are being improvised based on that melody."

The improvisation of gamelan applies to the length of the performance as well. Pak Hardja Susilo, a UH associate professor of music and an ethnomusicologist who has led the UH gamelan since its beginnings in 1970, says the one-and-one-half hour performances put on by the UH group would be considered barely a prelude in Indonesia.

"A full-length Balinese perfor-



Gamelan head and UH music professor Pak Hardja Susilo.

mance is five or six hours. In Java, we start at 8:30 p.m. and go until 5:30 in the morning. Anything less than that is not satisfactory," he says.

Fulfilling the conventions of gamelan is not merely a matter of artistic

CHRIS ALPER

good form, Susilo says. In the past, the *dalang* and his puppets played a role in Javanese and other Indonesian societies that bordered on the shamanistic.

"There are beliefs that if you are the only child you are prone to become the food of Kala, which means you are more likely to get into an accident — in the old days, perhaps be eaten by a tiger," Susilo says. "To nullify that, the *dalang* would perform a certain ceremony, and the children who were being celebrated would put their heads underneath a screen, and the *dalang* would cut a lock of the child's hair. Then, formally, the children become the children of the *dalang* and are protected."

Susilo says while today the more supernatural aspects of the gamelan and *wayang* are less absolutely believed, the ceremonies are often performed just in case. "It's kind of like paying insurance," he says. In addition to its inherent improvisation, gamelan is further varied by its many regional improvisations. "There is *gamelan Java*, which is the kind of gamelan UH has," Trimillos says. "Then there's *gamelan Bali*,

which has at least 20 different kinds of gamelan ensembles depending on size, depending on what it's used for." Other regional types include *gamelan Sunda*, *gamelan Sumatra* and the form of *gamelan* played in Malaysia. "There are lots of different kinds of ensembles, in the same way there are different kinds of jazz," Trimillos says.

These days, *gamelan Amerika* is among the fastest-growing regional variants. The first gamelan instruments came to the United States in 1893, part of the Javanese village pavilion at the World's Fair. That gamelan became one of the first items acquired by the Chicago Field Museum of Natural History, where it languished, "along with the mummies," Susilo says, until it was restored in 1979. UCLA purchased the first full-size American collection of gamelan instruments from Java and Bali in 1958, and by 1983, there were more than 100 gamelan groups in the country.

One of the gamelan's appeals to Americans may stem from the ease with which one can learn its fundamentals. In a semester or two, you can learn enough about an instrument to perform in public and "not do too much damage to the tradition," Trimillos says dryly. But, like the Indonesian language, gamelan is easy to learn and hard to master. Some members of the UH gamelan (whose players include Indonesians, UH students and community members) have been performing with the group for 20 years. "For some of us," Susilo says, "it becomes a way of life."

Trimillos speculates about another reason for the gamelan's appeal. "Not to make this sound too New Age or anything," he says, "but there's something sonic about sitting among all these gongs, especially the low ones, that gives you a sense of well-being that has nothing to do with music or the mind, but just essentially your body. At the level of feeling, it has a spiritual effect that infuses the players quite independently of their musicality or their intellectual appreciation."

A Javanese dance and a Balinese *wayang kulit* will be performed when the UH gamelan plays this Saturday. I Waya Wija, a *dalang* from Bali, will perform and two master Balinese musicians will accompany the group.

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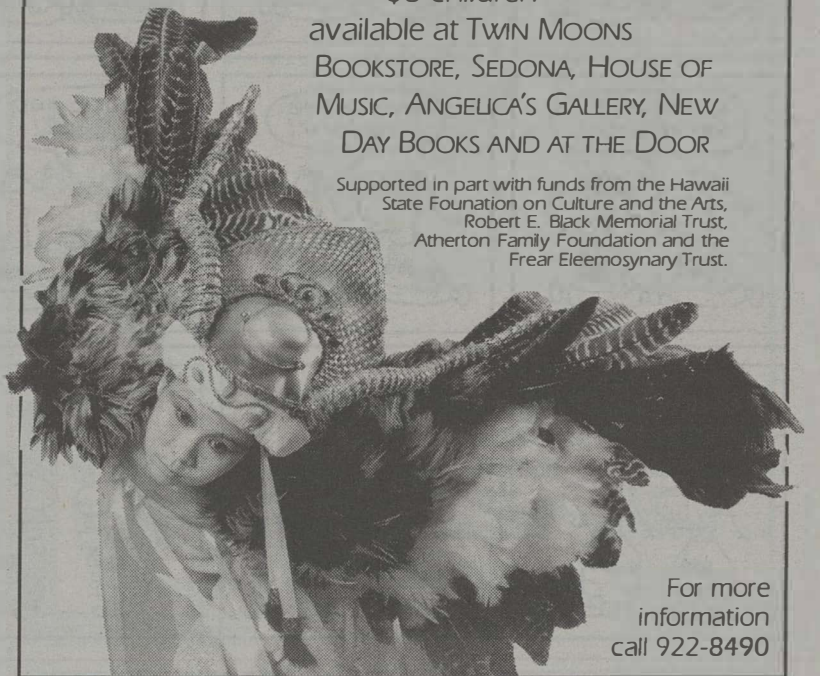
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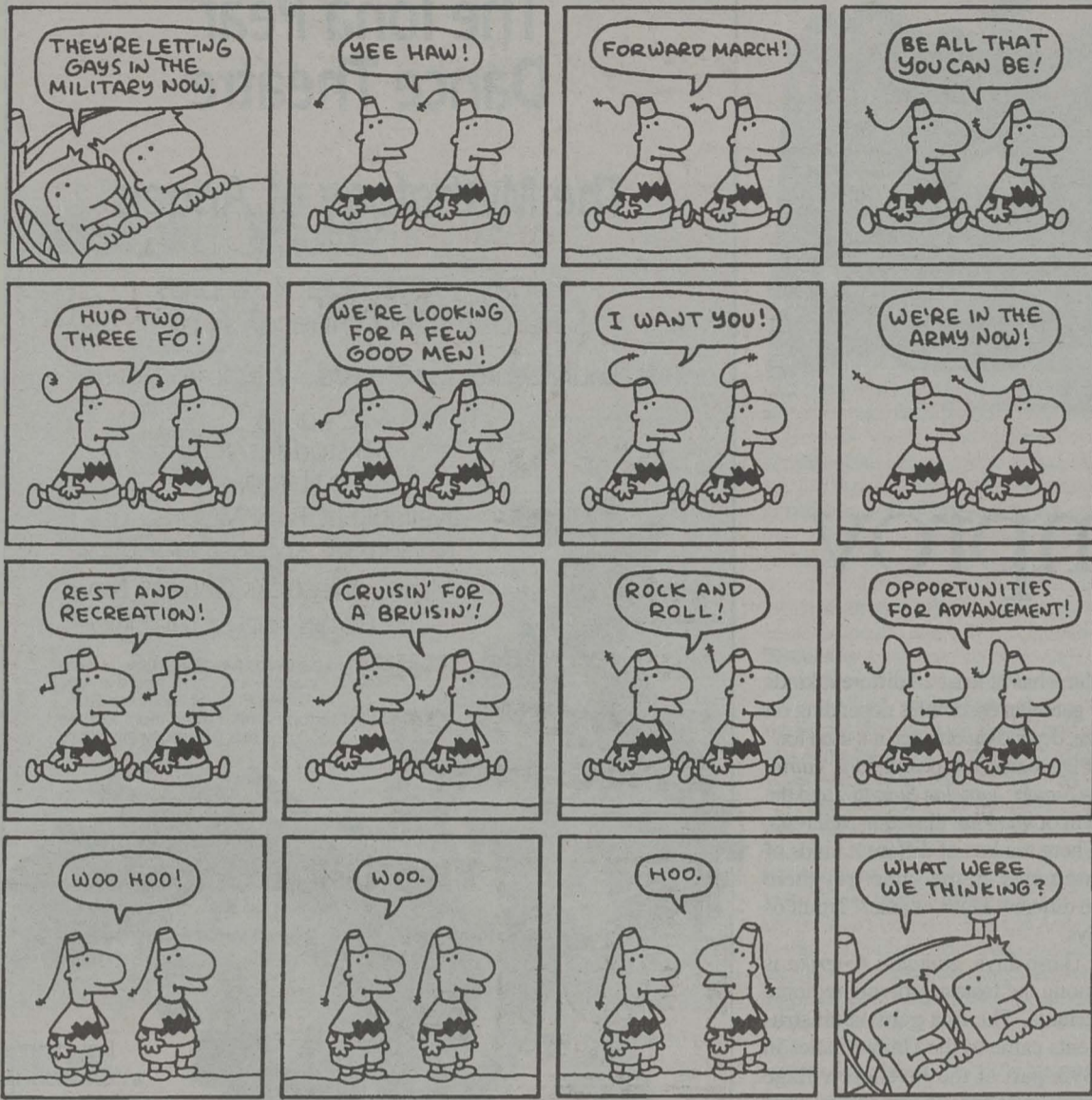
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Wilcox Park, Fort Street Mall and King. 523-4674
Yacht Club Restaurant, Ilika Hotel, 1777 Ala Moana Blvd. 949-3811

TIDES - November 25 to December 1



Moon Phases: LAST QUARTER - Dec 16, NEW MOON - Dec 23, FIRST QUARTER - Dec 1 & 31, FULL MOON - Dec 9. Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Paine Design.

From Page 8

the darker, more "primitive" side of Christian mysticism outraged the Catholic Church but became a cult best-seller. Now director Nicolas (*Don't Look Now*) Roeg offers his take on the book — in his typical elliptical, uneven and strange way. A young woman — still in the thrall of a severely Catholic upbringing — loses her husband in a boating accident. When his body disappears from the hospital, she embarks on a strange pilgrimage and begins to believe that the church and a retributive God are plotting to keep her husband "undead" until she repents. With Theresa Russell (Roeg's wife) and a very effective Mark Hammon. Cautiously recommended. *Academy Theatre*, 900 S. Beretania St.: Fri. 11/27 & Sat. 11/28, 7:30 p.m.; matinee Sun. 11/29, 4 p.m. \$4. 532-8701

Dersu Uzala (1975) A prolix Akira Kurosawa melodrama much under the influence of Russian dramatic theory (the film was cofinanced by the Russians). *Dersu Uzala* aims to reveal the difference between the Civilized and the Primitive, but this is Kurosawa at his didactic worst — sincere yet lumbering. Still and all, it's quite visually impressive. *Hemenuway Theatre*, UH Manoa campus. Wed. 11/25 - Sun. 11/29, 5:30 & 8 p.m. \$3.50. 956-6468

The Famine Within (1990) An award-winning Canadian documentary calling for the liberation of women from media-catalyzed notions of ideal feminine beauty, body weight and personas. Director Katherine Gilday's visuals, interviews and statistics present a shocking portrait of the mania for "perfection" (as defined by those who control the media — guess who?), the film uses obsessive attempts at weight loss as a perfect metaphor. *Famine* might just turn out to be a hallmark film of the '90s. Highly recommended. *Academy Theatre*, 900 S. Beretania St.: Wed. 11/25 & Thur. 11/26, 7:30 p.m. \$4. 532-8701

Hawaii International Film Festival See story on Page 1.

The Hot Rock (1972) A lightweight but on-tar-

get crime caper farce-drama, written by crime novel maven Donald Westlake (his screenwriter pen name is Richard Stark). Enterprising crooks — capitalists to the core — steal the Sahara Stone from the Brooklyn Museum, but then lose track of their treasure. With Robert Redford (at his leading man apex) and George Segal (before his salad wilted). Bright and funny. *Movie Museum*, 3566 Harding Ave.: Fri. 11/27 - Sun. 11/29, 8 p.m.; matinees 11/28 & 11/29, 3 & 5:30 p.m. \$5. 735-8771

Howards End (1992) Three genuinely superb performances (by Vanessa Redgrave, Emma Thompson and Anthony Hopkins) help make this superlative adaptation of E. M. Forster's best novel one of the finest pictures of 1992. The film is the master achievement of the 30-year relationship of Ruth Praver Jhabvala (writer), James Ivory (director) and Ismail Merchant (producer). When an eccentric Englishwoman leaves her family estate to a new friend, her family recoils, reacts and deceives. Finally, however, the widower and the friend end up engaged to be married. Intrigue ensues in this beautifully crafted, emotionally resonant film. With Helena Bonham-Carter. *Hemenuway Theatre*, UH Manoa campus: Tue. 12/1 - Sun. 12/6, 5:30 & 8:30 p.m. \$3.50. 956-6468

Music

Concerts

Gabe Baltazar The dean of Hawaii jazz men blows his horn in this installment of the free, holiday-season concert series at Ward Centre. *Ward Centre*, 1200 Ala Moana Blvd.: Sun. 11/29, 2 p.m. Free. 531-6411

Jeffrey Biegel This concert pianist was called "a splendid musician and a brilliant performer," by Leonard Bernstein. Mr. Biegel will make his second appearance with the Honolulu Symphony to perform a Steinway Foundation commissioned work called "The Americas." Composed by Lalo

Schiffin, the work, presented in three movements titled "Blues," "Tango" and "Carnival," reflects the Argentinian-born composer's view of the musical traditions of South, Central and North America. *Blaisdell Concert Hall*, 777 Ward Ave.: Sun. 11/29, 4 p.m. & Tue. 12/1, 8 p.m. \$10 - \$30. 537-6191

Island Irie II Much thanks for the reggae music and jah love with Inner Circle, Maacho & Cool Connection and Roots Natty Roots at this holiday celebration. *Richardson Field*: Fri. 11/27, 7 p.m. (gates open at 5 p.m.) \$17.50/in advance, \$20. 533-7755

Jazz in Chinatown A monthly concert put on by Friends of Jazz-Hawaii. Artists to be announced. *Inn of the Sixth Happiness*, 746 Kohou St.: Sun. 11/29, 2:30 p.m. \$7. 395-0729

Jesus and Mary Chain See Music Pick on Page 8.

Eddie Kamae and the Sons of Hawaii Ukulele master Kamae leads his crew (Joseph Marshall, Dennis Kamakahi and George Kuo) in their classic paniolo stylings for this installment of Sea Life Park's "Kamaeaina Friday Night" series. *Sea Life Park*, Makapuu Point: Fri. 11/27, 8:30 p.m. \$5.25 (without park admission, free with admission). 259-7933

Henry Kapon Mr. Kapon, whose name is virtually synonymous with contemporary Island music, has come a long way since his early days with a band called Pakalolo. At this gig, he'll be playing to the legions of surf rats at the awards ceremony of the Wyland Hawaiian Pro. *Turtle Bay Hilton*, Kahuku: Wed. 11/25, 8 p.m. \$10 advance, \$15 at the door. 737-7498

Laud to the Nativity The Hawaii Ecumenical Chorale, the Royal Hawaiian Band and the Trinity Mission Baptist Church gospel choirs, under the direction of Aaron Mahi will perform Ottorino Respighi's *Laud to the Nativity* in the cavernous City Hall. *Honolulu Hale Courtyard*: Fri. 11/27, 7:30 p.m. Free. 527-5666

Ray y su Grupo Alegre and Second Time Around Jbaro music sets the beat at this United Puerto Rican Association of Hawaii dance. *UPRAH Social Hall*, 1249 N. School St.: Sat. 11/28, 7 p.m. \$7. 847-2751

They Might Be Giants See Music Pick on Page 8.

Two Bs Chamber Music Hawaii's Galliard String Quartet plays music from Brahms and Beethoven. *Lutheran Church of Honolulu*, 1730 Punahou St.: Mon. 11/30, 8 p.m. \$12. 947-1975

UH Gamelan Ensemble See story on Page 9.

UH Symphony Orchestra Okay, so they're not Academy of St. Martin's in the Fields — give the kids a break. The Royal Hawaiian Band's Aaron Mahi conducts. *Blaisdell Concert Hall*, 777 Ward Ave.: Mon. 11/30, 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.

25/Wednesday

Andrea Young, Les Peetz & Lonnie Jacobson Jazz; *New Orleans Bistro*.
Augie Rey Contemporary; *Harry's Bar*.
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*.

Charley's Garden Rock; *Anna Banannas*.
Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.

Danny Dez Rock; *Nick's Fishmarket*.
Desiree's Transition Jazz; *Paradise Lounge*.

Donny Kimi Jazz; *Mahina Lounge*.

Faith & Desire Dance Rock; *Wave Waikiki*.
Garot Olubo Contemporary Hawaiian; *Chuck's Millani*.

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. Smoke Train Rock; *No Name Bar*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.

Joel Kurasaki Jazz; *Orson's*.
Jon Basebase Contemporary; *Horatio's*.

Kir Samson & The Sound Advice Contemporary; *Kabala Hilton*.

Lawai'a Contemporary Hawaiian; *Spindrifters Kabala*.

Loretta Ables Trio Jazz; *Lewers Lounge*.

Lyn Nanni Contemporary; *Bayview Lounge*.

Mama's Co. Contemporary Hawaiian; *Malia's*.

Nail Contemporary Hawaiian; *Moose McGillycuddy's*.

New Heights Dance; *Nicholas Nickolas*.
Ohana Two Hawaiian; *Bayview Lounge*.

Richard Perrin Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.

Rolando Sanchez and Salsa Hawaii Latin; *Rex's Black Orchid*.

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.

Steep Cliff Rock; *Jazz Cellar*.

The Krush Contemporary; *Outrigger Reef Towers*.

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

Widowmaker Rock; *Jazz Cellar*.

26/Thursday

Augie Rey Contemporary; *Harry's Bar*.

Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.

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

Blues Bandits Blues; *Jaron's Kailua*.

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

Carol Atkinson Jazz; *Cupid's Lounge*.

Christopher Carillo Variety; *Monterey Bay*

Cannery Outrigger.

Danny Couch Jazz; *Mahina Lounge*.

Danny Dez Rock; *Nick's Fishmarket*.

Dean & Dean Contemporary Hawaiian; *Chart House*. 8 p.m. - 12:30 a.m.

Desiree's Transition Jazz; *Paradise Lounge*.

Don Conover Singalong; *Rose & Crown*.

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

Faith & Desire Dance Rock; *Wave Waikiki*.

Frank Lux Popular; *Kapiolani Park Bandstand*. 4 - 6:30 p.m.

Ground Zero Rock; *Jazz Cellar*.

Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.

J.P. Smoke Train Rock; *No Name Bar*.

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

Joel Bourque Fiddler; *Oinks Barbeque*.

Joel Kurasaki Jazz; *Orson's*.

Jon Basebase Contemporary; *Horatio's*.

Kimo Bicoy Guitar; *Mezzanine Restaurant*.

Kir Samson & The Sound Advice Contemporary; *Kabala Hilton*.

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

Leroy Kahaku Contemporary; *Rex's Black Orchid*. 6 - 9 p.m.

Loretta Ables Trio Jazz; *Lewers Lounge*.

Lyn Nanni Contemporary; *Bayview Lounge*.

Mah Beamer Contemporary Hawaiian; *Andrew's Nawaiho'olu'uokeanuenue* Contemporary Hawaiian; *Malia's*.

New Heights Dance; *Nicholas Nickolas*.

Ohana Two Hawaiian; *Bayview Lounge*.

Open Fire Rock; *Jazz Cellar*.

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; *Spindrifters Kabala*.

The Krush Contemporary; *Outrigger Reef Towers*.

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

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

27/Friday

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

Asher Perrin Variety; *Tamarind Park*. Noon - 1 p.m.

Augie Rey Contemporary; *Harry's Bar*.

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*.

Brudish Waiah & 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; *Mahina Lounge*.

Danny Dez Contemporary; *Pieces of Eight*.

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

Eddy Contemporary; *Java Java*.

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

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

Faith & Desire Dance Rock; *Wave Waikiki*.

Ground Zero Rock; *Jazz Cellar*.

Honolulu Jazz Duet Jazz; *Cappuccinos*.

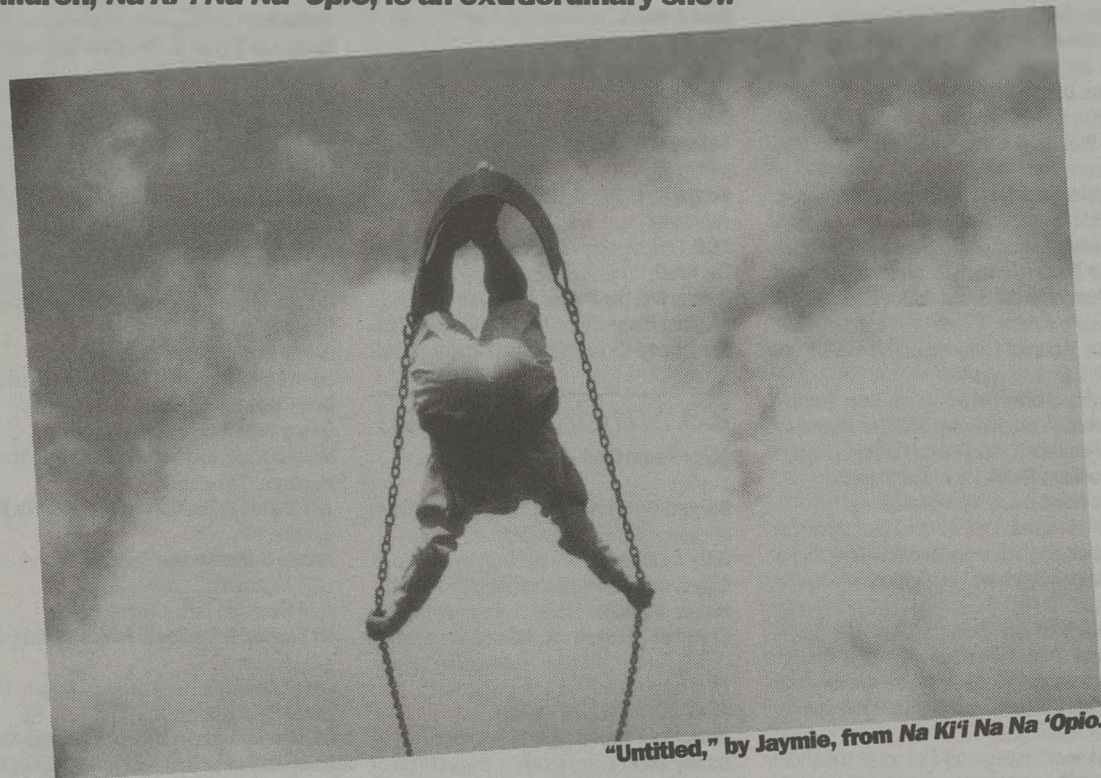
J.P. Smoke Train Rock; *No Name Bar*. 5 - 7 p.m.

Jay Rophan Folk, Country, Rock; *Java Java*.

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

Art

The Honolulu Academy of Art's exhibit of photography by homeless children, *Na Ki'i Na Na 'Opio*, is an extraordinary show



"Untitled," by Jaymie, from *Na Ki'i Na Na 'Opio*.

Through the Eyes of Babes

NIKKI TY-TOMKINS

It was definitely an opening night with a difference. As the featured artists swarmed into the auditorium of the Honolulu Academy of Art's Linekona Center, cacophony reigned. Dodging around display boards, steering proud parents and friends toward their own pieces and exchanging "high fives" with each other, the artists represented — aged 5 to 19, and all one-time residents of homeless shelters — were clearly thrilled with their success and the recognition it was bringing them.

Na Ki'i Na Na 'Opio: Images from the Children is an exhibit of 100 photographs by nearly 60 youngsters, currently on display at Linekona. The show, patterned after the poignant national exhibit, *Shooting Back* (which was at the Academy last year), documents the lives and environments of Hawaii's homeless children. It was specifically designed to zero in on children who are normally deprived of the chance to develop their artistic talents; all were assisted by a group of 32 local photographer-mentors.

Organized by the Hawaii Governor's Office on Children and Youth, the project brought together the children and their volunteer teachers once a week for two hours for a period of roughly three months. Every week, each child was given two rolls of film to load into a donated camera. Photos were shot and negs were developed. The following week contact sheets were delivered to the child, who was allowed to pick out two selections to be printed. These shots proved essential tools for instruction — errors and successes were highlighted and the children were encouraged to keep shooting.

The results are extraordinary. The photographs themselves, which were beautifully printed in large format by J.C. Photo Lab, are of professional standard. But it is the young photographers' sense of subject, composition and emotion that is most compelling. Patrick, age 6, posed his mother in classic Hollywood style,

staring into the camera with a slightly sardonic smile, a cigarette dangling from her fingers. John S, 11, focused on a ti leaf lei, held between the toes of the weaver. Stacia, age 9, caught her brother hours after surgery, staring with dark, pain-filled eyes into her lens.

Some children got radical. John B, 6, shot a pile of abandoned inner tubes, one of which overflows with a child's stuffed toys. Alofa, 9, employed foreshortening to startling effect in her photo of a girl sitting in the shadows of a potted palm. Rose, 17, used sophisticated minimalism to create her shot of a pair of oddly sensuous feet, resting like lovebirds on a stark horizontal parapet.

Keaka, the creator of "Canal That Smells Like Dead Things," was clearly enjoying the opening night limelight — he was strutting around with a bright smile, pointing out his pieces to the media reps present. He wasn't actually carrying a soapbox... but he should have had one. Asked why he chose to photograph a dirty stream, he didn't miss a beat. "I want the Mayor to see it. He should clean it up *himself*," he announced firmly. He added that homeless people should be offered homes, and he became positively irate when rapid transit was mentioned. "No need," he thundered, "Too dangerous, too much crowding for the future, too much stuff."

Malani, 15, was more mellow. He shyly and very proudly announced that his work had been chosen for the cover of the journal of the event produced by The Junior League of Honolulu. His piece, "The Smell of Our Environment," features a lovely child pressing two spikes of ginger blossoms to his nostrils. Malani offered no complicated explanations about his

subject matter: "I jus' tell him make one pose with da flower... and then I took 'um." He's now studying photography at his school in Waianae.

Scattered through the gathering were many of the 32 volunteer photographers, each identified with a purple lei. After a few moments of conversation with some of them, I realized that the learning process had been mutual. Ernie Heau says he chose to keep mechanical instruction to a minimum so he could instead focus on the importance of *seeing* things. "After a short while, the kids began to see things I'd missed... they're so open-minded," he said. One of his brightest stars was Jaymie, a 11-year-old girl from Aala Park. Her brilliant photos of a girl on a swing are perhaps the highlight of the show. But Heau noted sadly that Jaymie had disappeared from the program recently and couldn't be found. "Perhaps she just wanted to forget those homeless months," he said. Hopefully Jaymie will continue photography on her own; her skills are too good to be lost.

Raymond Yuen, 17, from Kaimuki High School, was the youngest of the volunteer teachers. His infectious enthusiasm conquered the short attention spans of restless kids bent on chasing each other around with their cameras, and encouraged the youngsters to take a real interest in the transitional housing situation. "Kokea Street [the site of one of the shelters] is a lot different from where I live, Palolo.... It's alive 24 hours a day, there is always action and movement. Alive..." he commented, with a touch of yearning in his voice.

Both the volunteers and the children involved in the show appear to have come away enriched by the mutual contact. As proud parents, friends and volunteers gathered for the presentation ceremony applauded, each child was honored with the governor's medalion and a letter of commendation. Her face alight with pride, Sinapati, mother of Tiana, John Boy and Jonaven, whispered, "Just shows that everyone in their own way, given a chance, is creative." ■

Na Ki'i Na Na 'Opio
 Honolulu Academy of Art's
 Linekona Center
 1111 Victoria Street
 10 a.m. - 4:30 p.m. Tuesday
 thru Saturday
 1 - 5 p.m. Sunday
 532-8700

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CALENDAR

From Page 10

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*.
Jonas Cummings Contemporary Hawaiian; *Steamer's*.
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Kahala Surf Serenaders Contemporary; *Kabala Hilton*.
Kapena Contemporary Hawaiian; *Malia's*.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Kir Samson & the Sound Advice Contemporary; *Kabala Hilton*.
Leroy Kahaku Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Lyn Nanni Contemporary; *The Cove Restaurant*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Melodious Thunk Rock; *Kubio Saloon*.
Mojo Hand Blues; *Silver Fox Lounge*.
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*.
Pagan Babies World Dance; *Anna Bannanas*.
Patrick Dickson Hawaiian; *Cupid's Lounge*. 5:30 - 7:30 p.m.
Pu'ukane Contemporary Hawaiian; *Top of the I*.
Robi & Brian Contemporary Hawaiian; *Moose McGillicuddy's*.
Rolando Sanchez & Salsa Hawaii Latin; *Central Park Tavern*.
Royal Hawaiian Band Contemporary; *Iolani Palace*. 12:15 - 1:15 p.m.
Rudy Molina Guitar; *Yacht Club Restaurant*.
Shirley Walker Duo Variety; *Jolly Roger East*. 4 - 7 p.m.
Sky Guitar; *Java Java*.
Sonya Rhythm, Motown and Blues; *Nick's Fishmarket*.
Steven Charles Band Rock; *The Row Bar*.
Susanna Variety; *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*.
Widowmaker Rock; *Jazz Cellar*.
Zany Band Oldies, Variety; *Snapper's*.

28/Saturday

Alisa Randolph & Musica E Rock; *Cafe Sestina*.
Augie Roy Contemporary; *Harry's Bar*.
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 Durne Band Pop, Rock; *Irish Rose Saloon*.
Buddah 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*.
Crosstown Traffic Rock; *Jazz Cellar*.
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.
Ikrit 8 Contemporary Hawaiian; *Monterey Bay Cannery Peartridge*.
Faith & Desire Dance Rock; *Wave Waikiki*.
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*.
Kapena Contemporary Hawaiian; *Malia's*.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Kir Samson & the Sound Advice Contemporary; *Kabala Hilton*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Lost Boys Rock; *Kubio Saloon*.
Lyn Nanni Contemporary; *The Cove Restaurant*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
New Heights Dance; *Nicholas Nickolas*.
Nightwing Contemporary Hawaiian; *John Dominis*.
Nohelani Cypriano Contemporary; *Sheraton Waikiki*.
Ohana Two Hawaiian; *Bayview Lounge*.
Open Fire Rock; *Jazz Cellar*.
Pagan Babies World Dance; *Anna Bannanas*.
Pu'ukane Contemporary Hawaiian; *Top of the I*.

Ras Brando & New Horizons Reggae; *Steamer's*.
Rio Trio Latin and Brazilian Jazz; *Java Java*.
Robi & Brian Contemporary Hawaiian; *Moose McGillicuddy'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*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Tropical Blues Blues, Island Rock; *Java Java*.
Zany Band Oldies, Variety; *Coconut Willie's*. 8 p.m. - 1:30 a.m.

29/Sunday

Asher Perrin Duet Jazz; *Rex's Black Orchid*. 7 - 11 p.m.
Bernadette and the New Sensations Contemporary; *Sheraton Waikiki*.
Billy Chapman Variety; *Irish Rose Saloon*.
Billy Kurch Piano; *Lewers Lounge*.
Blues Bandits Blues; *Anna Bannanas*.
Bruddah Waitah & Island Afternoon Contemporary Hawaiian; *Monterey Bay Cannery Peartridge*.
Carol Atkinson Jazz; *Orson's*.
Crosstown Traffic Rock; *Jazz Cellar*.
Danny Dez Contemporary; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 9 p.m. - 12:30 a.m.
Desiree's Transition Jazz; *Paradise Lounge*.
Donny Kimi Jazz; *Mabina Lounge*.
Ikrit 8 Contemporary Hawaiian; *Monterey Bay Cannery Peartridge*.
Faith & Desire Dance Rock; *Wave Waikiki*.
Gary Kowley Contemporary Hawaiian; *Chuck's Mihilani*.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary; *Ilikai Hotel*. 11 a.m. - 2 p.m.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*. 7 - 11 p.m.
Joy Woode & Terryson Jazz; *New Orleans Bistro*.
Kapena Contemporary Hawaiian; *Malia's*.
Kilauea Contemporary Hawaiian; *John Dominis*.
Lawaia Contemporary Hawaiian; *Spindrift Kabala*.
Ledward Kaapana & Ikona Contemporary Hawaiian; *Scuttlebutt's*. 4 - 8 p.m.
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.

30/Monday

Bernadette and the New Sensations Contemporary; *Sheraton Waikiki*.
Billy Chapman Variety; *Irish Rose Saloon*.
Billy Kurch Piano; *Lewers Lounge*.
Buddah Waitah & Island Afternoon Contemporary Hawaiian; *Monterey Bay Cannery Peartridge*.
Danny Dez Rock; *No Name Bar*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Desiree's Transition Jazz; *Paradise Lounge*.
Donny Kimi Jazz; *Mabina Lounge*.
Ikrit 8 Contemporary Hawaiian; *Monterey Bay Cannery Peartridge*.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.
Joel Kurasaki Jazz; *Orson's*.
Kilauea Contemporary Hawaiian; *John Dominis*.
Leroy Kahaku Contemporary; *Rex's Black Orchid*. 6 - 9 p.m.
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.

1/Tuesday

Augie Roy Contemporary; *Harry's Bar*.
Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Blue Kangaroo Country, Folk; *Jolly Roger Waikiki*.
Bobby Durne Band Pop, Rock; *Irish Rose Saloon*.
Buddah Waitah & Island Afternoon Contemporary Hawaiian; *Monterey Bay Cannery Peartridge*.
Carol Atkinson Jazz; *Cupid's Lounge*.
Catch a Wave Surf Rock; *Snapper's*.
Christopher Carillo Variety; *Monterey Bay Cannery Outrigger*.
Coffee Manoa Presents Karl Hoeschoff Jazz; *Coffee Manoa*. 7 - 9 p.m.
Danny Dez Rock; *Nick's Fishmarket*.
Desiree's Transition Jazz; *Paradise Lounge*.
Don Conover Singalong; *Rose & Crown*.
Donny Kimi Jazz; *Mabina Lounge*.
Iaukea Bright and Brown Boys Contemporary Hawaiian; *Top of the I*.
Jeff Burton & The Corvettes '50s & '60s Rock; *Kento's*.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.
Joel Kurasaki Jazz; *Orson's*.
Kir Samson & the Sound Advice Contemporary; *Kabala Hilton*.
Lance Orillo Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Lawaia Contemporary Hawaiian; *Spindrift Kabala*.
Leroy Kahaku Contemporary; *Rex's Black Orchid*.
Local Band Night Dance Rock; *Wave Waikiki*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Lyn Nanni Contemporary; *Bayview Lounge*.
Nalu! Contemporary Hawaiian; *Moose McGillicuddy'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*.

Theater and Dance

I Hate Hamlet L.A. actor Andrew Rally, not so fresh from a popular television series, moves to New York City to take a stab at Real Theater. Soon cast as Hamlet in a Shakespeare in the Park production, he also — coincidentally? — settles into the former apartment of thespian John Barrymore, “the greatest Hamlet of all time.” Though Rally balks at playing the Dane, he’s pressed into it by his romance-addicted girlfriend, a 29-year-old virgin who wears Laura Ashley dresses (the kind of woman who’d give a homeless person a fabric-covered datebook). Then Barrymore himself arrives back from the dead — and can’t find peace unless Rally agrees to do the play. *I Hate Hamlet* is full of funny one-liners but what really makes the production wonderful are the performances. Tracy J. Anderson as Barrymore and Mark Tankersley as Rally bring the characters to life with inspired quirks and emotional depth, and Shelby Haller manages to be loony but charming as Rally’s girlfriend. Most of MVT’s productions sell out fast because the space is so small, but try to go — this community theater production is as professional as they come in Honolulu. — *Karyn Koeur*. *Manoa Valley Theatre*, 2833 Manoa Rd.: Wed. 11/25, Fri. 11/27 & Sat. 11/28, 8 p.m.; Sun. 11/29, 4 p.m. \$20 - \$22. 988-6131

No, No Nanette This comy 1920s musical received a popular revival in the 70s as a “nostalgia” piece. Society deb Nanette runs into a big song and dance — literally — when she asks mumsy and popples if she can pop down to Atlantic City with her flapper pals for some wild tea dancing. Includes such hit tunes as *Tea for Two* and *I Want To Be Happy*. Directed by Tommy Aguilar. *Richardson Theatre*, Ft. Shafter. 11/27 & 28; 12/4 & 5, 7:30 p.m. \$8 - \$10. 438-4480

The Nutcracker Long before there was Chuckie the Killer Doll, there were the toe-twirling toys of this yuletide classic. Hawaii Ballet Theatre’s 12th annual production of the NC features Laurence Blake of the L.A. Chamber and Joffrey ballets, Richard Dickinson, of the Ohio Ballet, Greg Zane of the Alberta Ballet and a host of local dancers. *Kaimuki High School Theatre*, 2705 Kaimuki Ave.: Sat. 11/28, 2 & 8 p.m.; Sun. 11/29, 2 p.m.; Fri. 12/4, 8 p.m.; Sat. 12/5, 2 & 8 p.m.; Sat. 12/12, 2 & 8 p.m. & Sun. 12/13, 2 p.m.: \$16. 422-9772

The Raven Quoth the press release, “a multicultural adaptation of Edgar Allen Poe’s classic poem... fusing traditional and experimental Asian and Western theater techniques, *The Raven* is an eroti-

The Straight Dope



Illustration: Slug Signorino

Jumpin' Jack and Lazy Jim, twins, emerge from a fancy restaurant only to find all the valets have split and a heavy rainstorm lies between them and their car, 100 yards away. Jumpin' Jack bets Lazy Jim that if he runs and Jim walks, he will arrive at the car not only faster but drier. Jim accepts the bet, arguing that Jack's broad chest will run into more raindrops than will hit Jim on the top of his slow-moving but small head. Who wins the bet? If distance and rain density are important to figuring the answer, please provide us with a handy wallet chart so we may know when to be nimble and when not. Meanwhile, I'll place my bet with Jack.—*Ryan Kuhn, Chicago*

You're obviously a sensible young man, which is more than I can say for some of the bozos out there. According to *Discover* magazine, Alessandro De Angelis, a physicist at the University of Udine, Italy, calculated some years ago that "a sprinter racing along at 22.4 miles an hour does get less wet, but only 10 percent less wet, than a hasty stroller (6.7 miles an hour)." Conclusion: running isn't worth the trouble.

I haven't been able to find the original paper, if any, on which this report was based, so I don't know how De Angelis arrived at his conclusion. Not that it matters. Neither theory nor experiment (mine) bears out his crack-brain view. Running through the rain will keep you a lot drier (not just 10 percent drier) than walking.

First the theory. We divide the raindrops hitting you into two categories: (1) head drops, which fall from above and would hit you even if you were standing still, and (2) chest drops, into which you run or walk and which wouldn't hit you if you were standing still. We can all agree that the number of head drops is strictly a function of how long you're out in the rain; if you run, fewer head drops. The question is whether the allegedly larger number of chest drops you get when running outweighs the definitely larger number of head drops you get while walking.

Not to keep you in suspense, the answer is no. If we ignore aerodynamic effects, we can show mathe-

matically (but won't) that while you'll collect many fewer head drops running rather than walking, you'll get exactly the same number of chest drops, regardless of the speed at which you travel. Bottom line: you'll be a lot wetter if you walk.

But wait, you say. What about those pesky aerodynamic effects? The requisite math is a bit daunting, but never fear. Heedless of his delicate health or his already low reputation with the neighbors, your columnist spent a recent rainy Saturday running down the street like an idiot brandishing pieces of red construction paper clipped to cardboard, the better to snag and count raindrops. Methodology: three trials of two runs each over a fixed distance, once running, once walking. Winds: calm. Angle of attack of paper relative to ground: 45 degrees. Results:

Trial #1. Running, 15 seconds to run course; 213 drops. Walking, 40 seconds; couldn't count drops, paper soaked. Shortened course.

Trial #2. Running, 7 seconds; 131 drops. Walking, 20 seconds; 216 drops.

Trial #3. Running, 7 seconds; 147 drops. Walking, 17 seconds; 221 drops.

So there you are. The differences are larger than the numbers suggest because many drops on the "walking" papers dried before I could count them. My guess is that the number of drops is exactly proportional. If you're out twice as long, you get twice as wet.

One obvious caveat. If enough rain falls on you, whether because of the intensity of the rainfall or the distance you have to travel, eventually you'll be thoroughly soaked. After that it doesn't matter whether you run or walk; you're as wet as you're going to get. So the preceding applies only to relatively short sprints through less-than-torrential downpours. Sorry, no wallet charts. My advice: always run — if nothing else you could use the exercise.

—*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.

ic thriller that explores fear, death and sexuality." This UH Late Night Theatre production, directed by grad student Alice Luhrmann, contains partial nudity, so it's worth staying up for. *Kennedy Lab Theatre*, UH Manoa campus. Sat. 11/28, Fri. 12/4 & Sat. 12/5, 10:45 p.m. \$4. 956-7655

Sangga Laras Part of the annual Island Dance Festival presented by Dances We Dance (actually, the festival is more like a season, stretching over several months). A performance of traditional and contemporary Javanese theater and dance directed by Synthia Sumukti. Highlights include masked character dances from the *Panji* stories and scenes from the *Ramayana* and *Mababharata* epics. *Bakken Auditorium*, Mid-Pacific Institute, 2445 Kaala St. Sat. 11/28, 8 p.m. \$10. 537-2152

The Servant of Two Masters *Servants*, a 16th-century classic by Carlo Goldoni, is a fast-paced concoction about a down-on-his-luck valet, Truffaldino, who takes on two jobs at once to make some money. One of his masters is actually a "mistress" — Beatrice, disguised as her dead brother, Federico — and the other is Florindo, with whom Beatrice is in love. Truffaldino has no idea that they know each other or who they really are, but he ends up the middleman in their hectic love affair. Goldoni's work is steeped in the *commedia dell'arte* tradition, which featured traveling acting troupes who played stock characters in the broadest comic situations, using lots of physical comic business and clowning. But Goldoni took a radical step by creating more humanized characters with complex motivations. This production of *Servants*, guest directed by Randall Duk Kim and Anne Occhiogrosso, is part of Honolulu Theater for Youth's season, though nothing was adapted for younger audiences. It's a delight from start to finish, with wonderful spirited performances by Kyle Kakuno as a nimble, zany Truffaldino. —*K.K. Mamiya Theatre*, Chaminade University campus. Sat. 11/28, 4:30 & 7:30 p.m. \$7.50 839-9885

Yellow Fever At the outset, this play seems like a send-up of *film noir*; but it soon becomes clear that Asian-Canadian playwright R.A. Shiomi's intention is much more scathing — he's employing the genre to expose racist attitudes at the root of cultural domination. The '40s-style characters inhabit Vancouver in the '70s. When detective Chuck Chan (get it?) gets nicked on the nose by gunfire, he reaches into a file drawer and pulls out a bandage identical to the one Jack Nicholson wore in *Chinatown*, a reminder of that film's hostility towards Chinese. Shiomi's writing is sharp, but this Kumu Kahua production — directed by Jo Scheder — works against the play, dragging it down with lagging, low-energy performances. Joe Dodd's set adds style to the production, and a few of the actors try hard (notably Rodney Kwock and Gene Shofner as a couple of cops) — but the lack of pacing drains the play of its vitality. —*K.K. Tenney Theatre*, St. Andrew's Cathedral, Queen Emma Sq. Fri. 11/27 & Sat. 11/28, 8 p.m.; Sun. 11/29, 6:30 p.m. \$8. 737-4161

Art Galleries

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

Opening

Bushido An exhibit of Japanese arms and armor. Through 1/16/93. *Bushido*, 936 Maunakea St. 536-5693

Fiction and Non-Fiction An eclectic collection of representational and abstract works on paper done in watercolor and neopastel. Opens Sat. 11/28, runs through 1/9/93. *Roy's Restaurant*, 6600 Kalaianoaole Hwy. 396-7697

Refusés Artists of Hawaii In the spirit of *Salon des Refusés* (see *Art Events* this column), a 2-D non-juried show of works by local artists who were rejected from juried shows. Through 1/8/93. *Ba-le Sandwich*, 1019 University Ave. 943-0507

Continuing

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

Aloha Watercolors and chalk pastels by Sue Douglas. Through 12/5. *A Little Bit of Saigon*, 1160 Maunakea St. 395-9701

Alumni Show A retrospective of work by 35 Windward Community College alumni from the past 20 years. Through 12/11. *Iolani Gallery*, Windward Community College, 45-720 Kealahala Rd. 235-0077

Art Nouveau Mixed-media works by Michael J. Robinson. Through 12/1. *Assaggio Italian Restaurant*, 345 Uluniu St. 261-2772

Barbara Barkley Hawaiian petroglyphs on handmade paper by the artist. Through 11/30. *Ko'olau Gallery*, Windward Mall. 247-0709

Follow 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. *Lucoral Museum*, 2414 Kuhio Ave. 922-1999

Historic Punaluu Gallery The newly renovated gallery displays works in many different media by Windward artists. Ongoing. *Historic Punaluu Gallery*, 53-352 Kanehameha 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

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

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

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

Showcase 1992 An exhibit featuring the work of 11 upcoming and community-spirited artistic young people. Through 12/27. *Queen Emma Gallery*, Queen's Medical Center, 1301 Punchbowl St. 547-4397

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

Treasures of Hawaiian History Books, documents, photographs and works of art from the collection of the Hawaii Historical Society. Through 12/18. *Art Gallery*, UH Manoa campus. 956-6888

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

Art Events and Classes

Dealing in Art: From Washington D.C. to Soho in 30 Years Barbara Fendrick, owner of Washington D.C.'s Fendrick Gallery, will discuss the business of buying and selling art on the East Coast. *Room 101*, Art Building, UH Manoa campus. Mon. 11/30, 7:30 p.m. Free. 956-5256

From the House of Ms. Trisha: The Haute-Couture Trunk Show from Bedlam, Aiea "Remember this one?" is the tag line and question for this performance-art piece and installation. Hey, Hawaii, a real performance artist is in our midst; one who doesn't just smear herself with paint or mud and yell at the audience about her dysfunctional childhood. No, this performance (with film and props) will be a mollifying journey into the artist's own private Honolulu of yesteryear (read: the 1970s) when the Point After was it and Dr. Dickey was still licensed to practice "medicine." *Coffeeline*, 1820 University Ave. Fri. 11/27, 7 - 9 p.m. Free. 947-1615

Holiday Boutique and Bazaar Arty gifts from around the world will be on sale at this 11th annual event. *Honolulu Academy of Arts*, 900 S. Beretania St. Sat. 11/28 - Sun. 12/6. Free. 532-8704

Miniature Show & Sale The Honolulu Printmaking Workshop will hold its annual holiday show with miniature works on paper, including prints, monotypes, photographs and mixed media for sale. *Honolulu Printmaking Workshop*, Linekona Art Center, 1111 Victoria St. Through 12/20 (closed on Tuesdays). Free. 536-5507

Salon des Refusés In 1863, works of art rejected by France's Royal Academy were presented in a *Salon des Refusés*. Artists represented in the alternate show included Manet, Pissarro and Cézanne. In Hawaii, the annual juried Artists of

Hawaii show at the Honolulu Academy of Art produces its own rejected artists, who have created a forum in which to show their work. A multimedia slide presentation of rejected works and a consolation party will be held "to provide a festive atmosphere for artists and art lovers to complain, curse or support each other in spite of it all." *Keiko Hatano Gallery*, 903 Waimanu St. Fri. 11/27, 7 - 10 p.m. Free. 536-4899

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 sulfurous 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.

Sbelagb Keelley 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. Keelley'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 café. Through 1/10/93.

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

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. 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

Artists of Hawaii, 1992 This 42nd annual show features juried works by local artists in addition to works by invited artists who have made significant contributions to the arts in Hawaii. Momi Cazimero, Claude Horan, Clarence Lee, Rick Mills, Timothy Ojile and Geraldine King Tam are this year's invited artists. Opens Thur. 11/26, runs through 1/3/93.

The John Young Gallery of Southeast Asian

classifieds

PERSONALS

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

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

MEN SEEKING WOMEN

SCM: 24 y.o., 5'8", 125#, NS, decent looking, fit, smart, social chameleon, w/dry sense of humor, seeks similar F (20s, any race) for witty repartee, snappy banter, doing a variety of social activities, romance and possible relationship. Photo nice but not required. Send detailed description to HW Box 133.

British NSM 30's, attractive, witty, fit Ph.D. New to HI, needs female friends 20-35 yrs. for active social life. Send photo (returned — promise!) to HW Box 129.

WOMEN SEEKING MEN

50-year-old very hot, very fat haole mama wants rich, supportive lover — male only. Reply to HW Box 134.

WF seeks generous SM, NS, handsome, fun, athletic, adventurous companion to also finance performing art projects! Send letter and photo to P.O. Box 75155, Honolulu, Hawaii 96836.

OTHER PERSONALS

Dial-The-Atheist (512) 458-5731

MISSED CONNECTIONS

Our eyes met Our thoughts touched.
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 It was Heidi's in Grosvenor Friday 11/6.
 Please reply to Ken, HW Box 132.

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

Formica Tables

A trip to Hee Hing delights the heart and soothes the head.



PHOTO: BRIAN FRIED

Take Two Dim Sum And Call Me In The Morning

At a party last Saturday night, a Chinese friend approached me. "We should meet for dim sum tomorrow," he said with a smile. "It's the best medicine for a hang-over."

"But I'm not drunk," I insisted. "Oh, too bad!" he answered. "Well, it's still early. Call me in the morning if, by chance, you need the dim sum cure."

So, at noon on Sunday, I was waiting for him and a few other friends at Kapahulu's Hee Hing Restaurant, where a battalion of waitresses were navigating rolling carts through a bustling harbor of tables. Each cart in the culinary armada was laden with dim sum: towering stacks of bamboo steamers, rows of platters, bunches of bowls, over 60 different types of tasty cargo in all. Pastries of wheat and rice dough had been rolled, folded and wrapped around mixtures of meat, fish, vegetables and starches — ingredients combined to create a fantastic medley of dishes bearing witness to the gastronomic ingenuity and versatility of Chinese civilization.

I was treating myself with some hair of the dog, drinking a glass of dry, dark sherry-like Shiu Hing wine, when my friends arrived and scolded me: "Don't drink that. Tea goes with dim sum."

No sooner had they seated themselves around the table than the carts steered toward us, and bamboo steamers of hot dumplings were unloaded onto our table: *har gau*, fresh shrimp and crunchy bamboo shoots in gelatinous white encasements that trapped savory juices; *hai suen gau*, a potentially fishy dumpling of shrimp and scallops wrapped in a dark yet translucent glistening wheat pouch; and *fun gok*, "half-moon" dumplings bulging with shrimp, mushrooms and carrots.

I downed a cup of oolong tea, and my chopsticks, trembling in morning-after fingers, slipped off the classic *siu mai*, a smoky, sticky pork and shrimp tidbit.

"You can use your fingers," my friend consoled. "When I was a child I never used chopsticks for dim sum."

So, setting my chopsticks aside, I

reached for a steamed beancurd roll daintily laced with shrimp and cabbage. The vigorous concoction of piquant Chinese mustard and shoyu into which this was dipped highlighted both the flavor of my dumpling and the color of my shirt.

"I used to eat dim sum with a toothpick," Kelly Sun, a student from Canton, said with a laugh. "As a little girl, we'd go every Sunday to a restaurant for dim sum early in the morning. It was a time for the whole family to be together. While the adults talked, the kids would play. We'd run around the tables. It was fun. Food should be fun."

LEE SIEGEL

If that's true — if food should be fun — then dim sum is what food should be. Dim sum offers an occasion for defining relationships between members of a family or a community, and for informing those alliances with mirth and polite playfulness. Dim sum means "it points to, touches or delights the heart." It is quintessential restaurant food, to be eaten festively and joyously. Hee Hing seemed the right setting — the name means "happy celebration."

The next cart brought fried dumplings, which the waitress cut into pieces with scissors: *ooo gok*, a deep-fried taro dumpling with mushrooms that was warm, comfy and delectably greasy; *wor tip*, the archetypal Mandarin potsticker with a pan-crisped wheat envelope; *ming har gok*, crisp fried shrimp won ton, lacy and refreshingly different than the other snacks. There was also the familiar manapua, a sweet pork-filled soft white pillow of a bun.

With each dish someone would say "typically Southern" or "just like Hong Kong" or "Beijing-style." Jiang Maorong, an official in the Bureau of Religious Affairs in

Beijing, explained that every region in China has its own distinctive dim sum. "We always had very good dim sum in my home town, Yangzhou," he proudly added, "but we abandoned it during the Cultural Revolution as one of the many symbols of a bourgeois life-style."

Although I loved every bourgeois item that was set in front of me, the Chinese at our table were tough customers, saying this dish wasn't fresh enough, that one wasn't bright enough, this one was missing this spice or that seasoning. Dim sum eaten here today apparently never tastes quite as scrumptious as the dim sum eaten yesterday in China.

"It's a custom in China to take your bird out for a walk in the morning," Jiang continued, "to carry the bird cage with you through the streets. Since dim sum is for the morning, many people take their birds with them to the restaurant. They set the cage on the table. You're very proud if your bird sings louder than the birds on the other tables."

An impressive variety of rice dishes appeared on our birdless table: *nor mai gai*, sticky rice and chicken wrapped in a fragrant package of lotus leaves, heady and hearty fare typical of Guangzhou; *nor mai bow*, a complexly flavored rice ball with onions, mushrooms, dry shrimp and Chinese sausage; and the slimy, gooey rice noodle rolls, *cheong fun*, which came in a sweet sauce with shrimp, char-siu pork and beef.

"When I was a child," Jiang reflected with a fine smile, "I went to restaurants with my parents in the morning and ate dim sum; at that time I didn't take dim sum seriously. But later I went with friends or a girl, and I took cigarettes with me; then I felt I was a grown up. Dim sum meant being an adult."

The selections were getting more serious: there were "phoenix claws" (chicken feet) perfumed with clove; a menacing bowl of spongy, five-spicy beef tripe; a steamed ball of pasty beef served on cress and seasoned with dried tangerine peel; and oily, spicy-hot spare ribs, which I ate more out of respect than fondness or hunger.

En route to the restroom, I pretended to be lost so I could wander into the kitchen. There were great circular metal griddles with bamboo steamers on them; a cook was ladling water over one griddle to reheat the already cooked food. Traditionally dim sum is freshly prepared in steam and served immediately, but here steam was used to reheat ("ancient Chinese microwave," Jiang joked).

All of us were too full to select anything from the carts of dessert dim sum. Jiang recounted that as a child he was told to eat all of his dim sum because there were "children starving in America." So, for the sake of the American children that he had heard about, as well as the Chinese children that I heard about, I nobly devoured the last fish cake, lusciously served with black bean sauce on a slice of roasted green pepper.

In vain we tried to decipher the bill: orders are priced simply as "big" (\$3.25), "medium" (\$2.75) and "dish" (\$1.90). Twenty-two plates for six people cost \$53.

"After dim sum, you should smoke," Jiang instructed. "There's a saying in China: 'A cigarette after dim sum makes you feel like a Buddha.'"

I lit a cigarette, inhaled, leaned back and blew the smoke up for the Immortals in Heaven. And, yes, I felt just like a Buddha — my hangover was gone.

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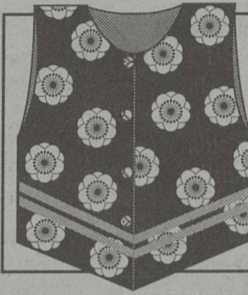
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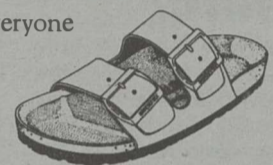
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From Page 13

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 Vietnam, thereby adding to the Academy's already top-notch collection of Asian art. Ongoing.

Na Kii Na Na Opi'o: Images from the Children See story on Page 11.

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.

Learning

Joseph Campbell Forum Fold yourself into the myth at this bi-monthly discussion group, which meets on the second and fourth Wednesdays of each month to discuss the late philosopher's writings. *First Unitarian Church of Honolulu*, 2500 Pali Hwy.: Wed. 11/25, 7 p.m. Free. 373-3171

Film Symposium In conjunction with the Hawaii International Film Festival, film scholars from 20 countries will discuss the influence of Western filmmaking on Asian cinema. Call for schedule of events. *East-West Center*, UH Manoa campus. Mon. 11/30 - Fri. 12/4. Free. 944-7302

From Paper to Packages Learn to wrap Japanese-style and fold, cut and tie your way to a uniquely presented present. Reservations required. *Paki Conference Room*, Bishop Museum, 1525 Bernice St.: Sat. 11/28, 9 a.m. - noon. \$15. 848-4168

Institute of Noetic Sciences Guest Evelyn Berk will speak on "Whole Brain Creativity: The Ride of Your Life and the Journey of Culture" at this month's study group. *1056 Kaumoku St.*: Mon. 11/30, 7:30 p.m. Free. 395-7190

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

Israeli Folk Dancing Dancing from the Middle East. No experience necessary. *Kahala Rec. Center*, 4495 Pahoehoe Ave.: Saturdays, 6:30 - 9:30 p.m. \$1. 373-2561

The Role of Regional Organizations in the Pacific Islands A lecture by Steven Halapua, director of the East-West Center's Pacific Islands Development Program. *Schramm Room*, Bums Hall, UH Manoa campus: Tue. 12/1, 3 - 4:30 p.m. Free. 944-7111

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

Kids

A Kahala Mall Christmas Hey, it's Santa! Gimme candy! Events for kids all day long, including puppet shows, face painting, cookie decorating and phototaking with Santa. *Kahala Mall*: Fri. 11/27, 9:30 a.m. - 8 p.m. Free. 732-7736

Makapu'u A trip to Oahu's southeast shore to explore the geology of the Koko Rift zone and to enjoy the panoramas from Makapu'u peak. Reservations required. *Call Hawaii Nature Center for time and meeting place*. Sat. 11/28. \$3. 955-0100.

Photo with Santa Keikis can get a head start on the holiday season by getting a professional photograph of themselves on Santa's lap in November. Sponsored by the Hawaii Lupus Foundation. *Blaisdell Center*: Fri. 11/27 - Sun. 11/29. \$4 - \$5. 538-1522

Recycled Gifts Regular household discards become (surprise!) Christmas presents for the rest of the family when your kid discovers the joy of recycling stuff into different, neater stuff to put on your desk or the refrigerator. *Hawaii Children's Museum*, 650 Iwilei Rd.: Sun. 11/29, 2 - 3 p.m. \$9. 522-0040

Santa Parade and Party Meet Santa at yet another mall on the most important shopping day of the season and watch a parade with clowns and ponies. Santa will distribute free candy and balloons. *Ward Warehouse*, along Auahi St.: Fri. 11/27, 10:30 a.m. Free. 531-6411

Tremendous Trees Kids can learn to tell the forest from the trees using this arboreal workshop. Dress to get dirty. Reservations required. *Call Hawaii Nature Center for meeting place*. Sun. 11/29, 10 a.m. - noon (preschoolers with adult); 1:30 - 3:30 p.m. (6 years and older). \$3. 955-0100.

Hikes

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

Hawaiian Plant Use Walk Plants used by the early Hawaiians will be discussed during this nature walk. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.: Sun. 11/29, 10 a.m. - noon. Free. 235-6637

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 offers 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 Kuhi Beach Park: Saturdays, 9 a.m. - noon. \$7. 924-1911

Kaona Point Hike This 4-mile novice hike will follow an easy, flat course to the western tip of Oahu, where you can explore tidepools and a recovering native plant population. *Iolani Palace*, mauka side: Sat. 11/28, 9 a.m. \$1. 261-7814

Makiki Loop Trail Hike Explore ecology and natural history in the lush forest above the Nature Center on this relatively easy hike. Reservations required. *Call Hawaii Nature Center for time and meeting place*. Sat. 11/28. \$3. 955-0100

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. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.: Saturdays, 10 a.m. - 12:30 p.m. Free. 235-6637

Waiomao Trail Hike Instructor Aaron Lowe will lead this Lyon Arboretum-sponsored hike. Registration required. *Call for meeting place*. Sun. 11/29, 9:30 - 11:45 a.m. \$8. 988-7378

Whatevahs

Book-Cellar Reading Series Enjoy the sleepy little community of downtown during a reading after dark. Writers Darryl Cabacungan (poetry), Rachel Davis-Green (non-fiction) and Joseph Tsujimoto (fiction) will read from their work. *The Book-Cellar*, 222 Merchant St.: Tue. 12/1, 7:30 p.m. Free. 373-9522

Brain Transplant Watch a medical detective

story unfold around synthetic heroin, fetal tissue and Parkinson's disease. *KHET Channel 11*: Tue. 12/1, 8 p.m.

Christmas Crafts Fair On the grounds of the Mission Houses with entertainment and food. *Mission Houses Museum*, 553 S. King St.: Sat. 11/28 & Sun. 11/29, 9 a.m. - 4 p.m. Free. 531-0481

De Gaulle and France Francophiles and fans of the late French leader Charles de Gaulle should enjoy this 3-hour, historic look at one of the 20th century's most dynamic leaders. *KHET Channel 11*: Mon. 11/30, 8 p.m.

Hawaiian Malacological Society Abalone and oyster appetizers, anyone? The annual Christmas party of the club that studies mollusks and shells. Reservations required. *Elle's Club*, 2933 Kalakaua Ave.: Wed. 12/2, 5:30 p.m. \$12. 423-4475

Honolulu Scrabble Club #341 The Honolulu chapter meets weekly to play three regulation games (50 mins. each). *Elle's Club*, 2933 Kalakaua Ave.: Mondays, 9 a.m. Free. 923-6063

Junk The cutting-edge music scene in Hawaii is the focus of this television show, which profiles all your favorite non-mainstream musicians and even some artists from the Mainland. *Olelo Channel 22*: Thur. 11/26, 7 p.m.

Lizard Loft Reading An evening of fiction and poetry at Honolulu's newest *salon* with island favorites Eric Chock & Darrell Lum. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Wed. 11/25, 8 p.m. \$3. 732-2670

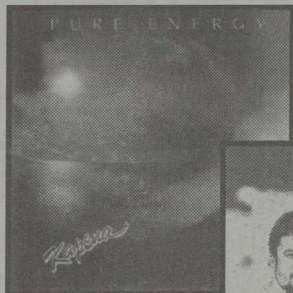
Quest for Partners in Housing The YWCA's Oahu Housesharing Program's weekly networking meeting for those who are seeking shelter and those who can provide it. *Fernhurst YWCA*, 1566 Wilder Ave.: Thursdays, 7 p.m. Free. 947-7374

Tilapia Fishing Contests Contestants will be provided with fishing equipment. Trophies will be awarded for the longest and — here's a new one — shortest fish caught. *Paradise Park*, 3737 Manoa Rd.: Sat. 11/28, 11 a.m. & 2 p.m. \$14.95/adults \$7.95/kids. 988-2141

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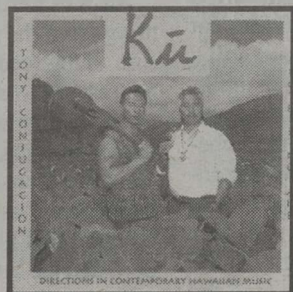
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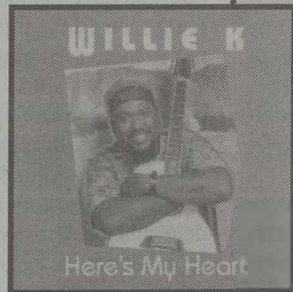
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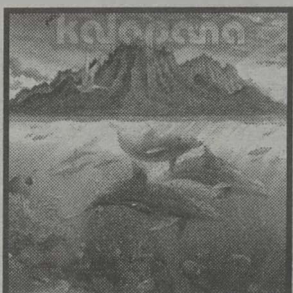
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