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Tattooed

11

H O N O L U L U

Weekly

Volume 3, Number 3, January 20, 1993

FREE

For the 17th year in a row, Project Censored highlights the 10 most important stories that have been ignored by the mass media. In this year's reminder that what we read on the front page isn't really *all* the news that's fit to print, the Project's report brings to light the great media sellout, the explosion of government secrecy, the intelligence community's hidden "black" budget and seven other stories that never made it to *Nightline*.

The Top 10

CENSORED

Stories of '92

Honolulu
Diary

3

Fathers
and Sons

9

Life in
Hell

10

Town does
Polynesian

15

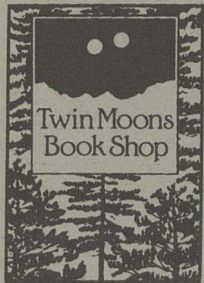
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Calendar



Film Pick
*The Crying
Game*



Music Pick
*West, locking
East*



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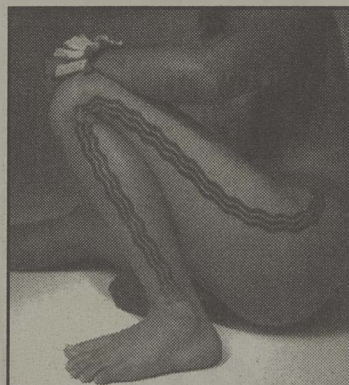
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Letters

Banking on sovereignty

Will citizens of the reborn Hawaiian nation be exempt from state and federal taxes? Will they also not be expected to repay the outstanding indebtedness of those governments? If the answer to these two questions is yes, then being Hawaiian will have a real tangible advantage over being American whether or not one owns property.

To create a foundation for their new nation, the Hawaiians should establish immediately a central bank that also acts as a commercial bank. Being exempt from U.S. government regulation would be a significant attraction to both American and foreign depositors. Low interest rates would facilitate development of both housing and businesses.

John M. Rife

Because of the confusion in names, I thought this should be clarified.
Carol Sword

The King was a thief

Putting Elvis on a postage stamp that represents the United States accurately portrays how racist this country is. Elvis was a liar and a thief. He stole many of his early hits directly from black artists, such as Big Mama Thornton's *Hound Dog*, claiming authorship and millions of dollars in royalties. At that time, a few of the more astute white racists in the music business understood that there was a lot of money to be made selling black music (rhythm and blues) to white youth. But they could not allow a black person to become a major role model so they found some "poor white trash" willing to rip off black culture, and the "legend of Elvis" was born. Now they have made this theft official. Every time you lick that Elvis stamp, remember official policy remains pretty much "whites only."

Thomas Mountain

Kapiolani connection

I enjoyed Lee Siegel's article "Breakfast at the Volcano" (*HW*, 1/6) in which he recounts the story of Kapiolani defying Pele by not sharing the sacred *ohelo* berries. However, this Kapiolani was not Queen Kapiolani as stated in the article. She was a high chiefess born before the queen. The whole story of Kapiolani, including a poem by Tennyson written about her, can be found in *The Golden Cloak* by Antoinette Withington. On page 249 of Withington's book she states that the queen "was named for the same Kapiolani who had defied the goddess Pele long years before."

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



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HONOLULU DIARY

Rethinking reefer madness

Despite the untold millions spent by the state in its effort to eradicate marijuana, newly elected Speaker of the State House Rep. Joe Souki announced this fall that he is open to the idea of easing pot penalties as a means of easing prison overcrowding.

"I don't see too much difference of marijuana from drinking whiskey," Souki told KITV News in November. "In fact, in some respects whiskey can be more damaging to the health."

Commenting that too many non-violent first-time offenders are sent to jail, including, in some cases, people caught with no more than a roach in their pocket, Souki said, "I don't think marijuana should be penalized the same as cocaine. Anyway, that's my opinion."

While he said that out-and-out legalization of reefer is not on the agenda "at this time," Souki indicated he would support legislation to decriminalize pot use, provided he got sufficient public support for such a measure. To express an opinion on this matter, call Souki's office at 586-6100. You won't be required to give your name or address if you choose not to.

A Souki aide says the speaker has received "at least a couple of hundred" calls on the issue, with most in favor of decriminalization or legalization. The aide says that several lawmakers are currently working on pot penalty-reduction bills that could conceivably be introduced in this legislative session.

Money for nothing

How profitable are Honolulu's two daily newspapers? Despite intense public interest, that's been a closely held secret. Now, however, a set of documents is being quietly circulated around town indicating that the two papers have apparently shared over \$50 million in profits annually in recent years.

The documents include at least two pages of what appears to be a draft financial statement of the Hawaii Newspaper Agency for the calendar years 1990 and 1991. (The HNA operates the business side of the *Honolulu Advertiser* and the *Honolulu Star-Bulletin* under the terms of a joint operating agreement.)

According to these documents, the HNA had revenues of \$124,548,352 and expenses of \$62,420,556 in 1991. The resulting pre-tax "excess revenues"

were just over \$53 million. These revenues, along with an additional sum carried over from the prior year, were withdrawn by the two companies, with Gannett (the owner of the *Star-Bulletin* until the paper's recently announced sale is complete) taking \$33,960,000 and the *Advertiser* taking \$22,640,000. If they're accurate, these figures indicate that the dailies are far more profitable than most observers have estimated, and they certainly suggest that Honolulu should be able to support two quality newspapers. Source: *Ian Lind*, *Hawai'i Monitor*.

Tie me wallaby down

In 1916, a Honolulu developer named Robert Trent brought three brush-tailed wallabies — two adults and a joey — to his private zoo in Alewa Heights, which was intended to attract customers to the subdivision he was building. According to a 1989 article by *Honolulu* magazine's John Heckathorn, "Trent didn't have enough cages for the new additions, so he penned the wallabies in a tent. That night, neighborhood dogs attacked the tent and the wallabies, frightened for their lives, bolted into the hills." The dogs got the immature joey, but the two adult wallabies escaped into the wilds of Kalihi Valley.

Thus began the odd saga of Hawaii's wallaby colony. Since 1916, the wallabies have established themselves as permanent residents of Kalihi Valley. They rarely draw attention to themselves, although one wallaby reportedly dropped into the second floor of the Tripler Medical Center in 1957 and was turned over to the Honolulu Zoo. Another wallaby was put on display at Waimea Falls Park on the North Shore. Like his Alewa Heights ancestors, the Waimea Falls wallaby escaped and is spotted from time to time in the mountains above the park.

James "Skip" Lazell, a Mainland researcher who has studied the wallabies, argues that in the 35 or so generations they've inhabited Oahu, the Hawaiian wallabies have evolved into a distinct species, genetically different from their Australian cousins. Apparently wanting to increase the chance for survival of these oddities, Lazell proposed the idea of a second colony to the owners of Waimea Falls Park, who agreed. A young Kalihi female was caught and taken to Waimea Falls Park where, if all went according to plan, she would catch up and mate with the escaped male.

Oddly, it was only following television coverage of the bouncing

bride's arrival at the park that the state Department of Land — which helps sponsor Lazell's research — became aware of the plan. The DLNR'S Division of Forestry and Wildlife, which is engaged in an uphill battle to fight off the environmental harm caused by exotic species, regards the Kalihi colony as relatively innocuous since the wallabies, whose numbers seem to have remained consistently small, feed mainly on non-native plants and have had little impact on indigenous forests. Keenly aware, however, of the potential for harm should the wallaby population multiply significantly, the division's scientists sought to put asunder the proposed marsupial nuptials.

According to Ron Walker, chief wildlife biologist with DOFAW, Waimea Falls Park was asked to keep the young female in permanent captivity. "One wallaby colony in the state is enough," he said. "Any herbivore has the potential for becoming a pest, and Waimea's environment is different from Kalihi's. We don't want to play God and unintentionally unleash harmful effects."

Waimea Falls Park has indicated it will abide by Walker's wishes and keep the wallaby penned. The park's compliance is not mandatory; despite growing concerns over the environmental problems caused by introduced species, the state has no legal barriers to erect against the scheme Lazell proposed. Source: *Environment Hawai'i*, *January 1993*.

Deep thoughts

A new publication has joined Honolulu's small family of alternative media: *Deep*, a free monthly 'zine dedicated to "progressive" music and culture. *Deep*'s premiere issue, which hit the stands last week (unfortunately, some of the stands it hit belong to the Honolulu Weekly, but that's a matter for our Enforcement Division), features, among other things: an article on techno raves; reviews of records by such bands as Rape Against the Machine, the Supersuckers and Collision; top 10 lists from local deejays; a review of last month's abortive Ministry concert; and *Deep Comix* by Deb Aoki.

In joining the music-tabloid fray, *Deep* is competing for your attention (and that all-important advertising buck) with the other rock rag in town, *Metropolis* (which, you publishing groupies will be dying to know, was recently taken over by Reid Fujita, publisher of the local surf 'zine *H3O*).

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With the recession at the end of the 1980s came the "startling" revelation by major U.S. news media that Reaganomics had produced some problems. Suddenly, TV networks and national newspapers discovered declines in wages and productive investment, house-of-cards speculation and the export of jobs to foreign countries.

Why did all this come as such a surprise? Why had the mainstream media stood on the sidewalk for 12 years cheering the Reagan Economic Miracle Parade without mentioning that the emperor had no clothes?

According to Ben Bagdikian, media critic and former dean of the University of California's Berkeley School of Journalism, "One reason may have been that during that time the news media were given extraordinary benefits by the Reagan and Bush administrations." In "Journalism of Joy" (Mother Jones, June 1992), Bagdikian described the news media's wholesale buyout frenzy, encouraged by a federal administration that never saw a merger it didn't like.

Owners of media corporations, Bagdikian commented in a telephone interview, "are not about to knock such benefactors." Nor were they interested in reporting to the public about their own cozy relationship with the Republican administrations. The owners, Bagdikian reports, explicitly ordered news staff to focus on "upbeat" stories. "Allen Neuharth, then chief of Gannett, the country's largest newspaper chain," wrote Bagdikian, "announced it was time for reporters to practice what he called the 'journalism of hope.'"

That kind of heavy tilt in news coverage amounts to a form of censorship, argue media critics like Bagdikian and Carl Jensen, professor of communications at Sonoma State University. To educate journalists and the public about such selective news coverage, Jensen initiated Project Censored, an annual selection of the United States' "25 top underreported news stories." On Dec. 17 Project Censored, now in its 17th year, released its list of the top underreported stories of 1992, headed by Bagdikian's Mother Jones article.

"Isolated reports seldom frame the citizen's view of the world," explained Bagdikian in the article. "Rather, news items that are treated briefly and not pursued soon become forgotten bits of flotsam and jetsam in the great tides of information that hourly and daily inundate the public. It is the pattern of coverage that creates the dominant impression."

"That pattern tends to change according to the political situation," Jensen said. "In the Carter years, the major emphasis was on corporate-crime issues. Starting with 1981 and Reagan, we saw an immediate turnaround, a lot more political issues. One thing it suggested is that our research methodology is valid. We're predicting that with the new administration we'll see another reversal, moving to more corporate-crime issues." This year, Jensen added, Project Censored's Top 10 list includes a good measure of both.

The Top 10

CENSORED

Stories of '92

By Jean Tepperman

1 The Great Media Sellout

Bagdikian recalled that when his book, *The Media Monopoly*, was published a decade ago, most people in the news business "pooh-poohed" its thesis that "it was a serious question whether American newspapers could remain independent of control by national and international corporations."

"Many working journalists thought it was alarmist," Bagdikian said. "Now they're alarmed because they

see what that corporate control has done to their papers." In his 1982 book, Bagdikian noted that more than half of the U.S. media business was controlled by 50 or fewer companies. By mid-1989, the number had dropped to 23.

Bagdikian's *Mother Jones* article catalogs some of the buyouts and mergers that have concentrated control of most Americans' news sources in the hands of a few giant corporations. The article also argues that major news corporations repaid Reagan/Bush tolerance for these mergers with favorable news coverage and editorial endorsements. During the Reagan/Bush years, Bagdikian wrote that:

* All three television networks were sold with an unprecedented lack of scrutiny by the Federal Communications Commission (FCC). At least one buyer, General Electric/NBC, "in times past would have been looked at with skepticism or rejected," Bagdikian told this

reporter, "because of its record of corporate fraud."

* The Reagan/Bush Justice Department's "strange interpretation of the Newspaper Preservation Act" allowed a shopping spree in which local newspapers freely bought up their competitors and even their joint-operating-agreement (JOA) partners. In the telephone interview, Bagdikian gave some examples: In Miami, the Justice Department allowed one JOA partner to pay the other over a 30-year period for going out of business. Bagdikian pointed out that this arrangement violated not only the Newspaper Preservation Act, which allows JOAs specifically to keep two papers publishing in the same area, but also general antitrust laws, which forbid paying a competitor to go out of business. On Dec. 30 of last year, the Justice Department gave the go-ahead for one Pittsburgh paper to buy out its JOA partner.

* Giant media chains were also able to buy out local owners, further

You also heard too little about...

Project Censored judges selected 15 important underreported stories in addition to the top 10 summarized here. They are:

Solar Power:

Although technological advances have made solar-generated electricity a practical low-cost, large-scale alternative, its use has been thwarted by hostile federal policies and subsidies to the nuclear and petroleum industry. Sources: *Multinational Monitor*, April 1992, "Solar Eclipsed," by Julie Gozan; *The Christian Science Monitor*, 3/12/92, "Unbind Solar Energy from Washington's Red Tape," by James Weinstein.

Environmental Protection Agency:

A report by former EPA whistleblower William Sanjour describes an agency, riddled with conflicts of interest, that opposes tougher envi-

ronmental laws, stalls on enforcement and devotes its main efforts to helping industry evade environmental regulation. Source: *In These Times*, 4/22/92, "Wasting Away at EPA," by Joel Bleifuss.

Endangered Sperm:

New studies show a 50 percent decline in the density of human sperm since 1940, apparently because of increasing environmental toxins; other studies document abnormality and decline in the reproductive ability of other species as well. Sources: *British Medical Journal*, 9/12/92, "Evidence for Decreasing Quality of Semen During Past 50 Years," by Niels E. Skakkebaek; *New York Times*, 9/1/91, "Research on Birth Defects Turns to Flaws in Sperm," by Sandra Blakeslee; *San Francisco*

Examiner, 3/8/92, "Sperm Count Slid; *USA Today*, 9/11/92, "Scientists Note Dramatic Decline in Sperm Count," by Steve Connor.

Pentagon and Media:

An agreement on press coverage guidelines signed after the Gulf War by the Pentagon and major media representatives will be worthless in protecting media access to information, and includes some measures that increase restrictions. Source: *The Nation*, 5/11/92, "The Media's War," by Jacqueline E. Sharkey.

Plutonium:

Public opposition and the risk of radiation leaks from storage facilities have stymied the nuclear industry's efforts to dispose of the

media fusion bomb: the merger of Time Inc. and Warner Communications Inc., two of the world's biggest media giants, and a new flurry of newspaper assassinations inside JOAs.

In addition to encouraging mergers, the Reagan/Bush FCC relieved broadcasters of their public service and equal access responsibilities, and it bestowed on news organizations the same benefits all corporations received: multiple tax breaks and a National Labor Relations Board that encouraged a decade of union-busting.

Owners of the huge media corporations that received these favors were understandably responsive when called to reciprocate. For example, Bagdikian reported that "systematically David Gergen and other White House 'communications' operatives complained to news executives [about] stories exposing gross consequences of Reagan policies — growing hunger, unemployment, poverty.... These complaints found sympathetic ears among owners and top editors."

Bagdikian says reporters who offended the White House were sometimes relieved of their assignments. Ray Bonner of the *New York Times*, for example, was pulled from his beat in El Salvador after he wrote articles that showed the White House was lying. And when Reagan staffers realized the president was too ignorant about issues to withstand press questioning, they demanded — and news media owners agreed — that only photographers, not reporters, attend White House events.

removing the newspapers from influence by their local communities. Bagdikian listed several chain buy-outs of community-based papers during this period: The Singleton chain bought the *Alameda Times-Star*, the *Fremont Argus*, the *Daily Review* in Hayward, and the *Oakland Tribune*; Gannett bought the *Marin Independent Journal* and, as Honolulu residents are well aware, the *Honolulu Advertiser*; the *Chicago Tribune* bought the *Peninsula Times Tribune* in Palo Alto; and the *New York Times* bought the *Santa Rosa Press Democrat*.

The *Press Democrat*, Bagdikian said, was one of the few that improved when a chain bought it. Usually, he argued, when chains buy out local owners the quality of the news deteriorates and editorial policy typically shifts toward catering to advertisers and pulling punches on stories critical of business.

* Finally, the decade ended with a

2 Corporate Crime Dwarfs Street Crime

In "Corporate Crime and Violence in Review" (*Multinational Monitor*, December 1991), Russell Mokhiber examines the claim by *Washington Post* columnist Richard Cohen that "young black males commit most of the crime in Washington, D.C."

Mokhiber first lists a different group of Washington, D.C. residents — corporations recently convicted of environmental crimes. Exxon, International Paper, United Technologies, Weyerhaeuser, Pillsbury,

Ashland Oil, Texaco, Nabisco and Ralston Purina, he observes, are criminals — but none of them are young black males. He goes on to detail the harm caused by the environmental crimes of his pick of the "10 worst corporations of 1991." A few examples:

* Alyeska Pipeline Service Co., a consortium of oil companies operating in Alaska, not only introduced carcinogens and other toxins into Alaska air and water, but used illegal surveillance and fraud against critics and fired whistleblowers.

* E.I. du Pont de Nemours and Co. emitted the most pollution of any U.S. corporation in 1989 and 1991, dumps pollutants into oceans, sells toxic pesticides, and more. And du Pont used its political muscle to postpone the ban on ozone layer-destroying chlorofluorocarbons, while the Environmental Protection Agency estimated that ozone destruction would result in more than 200,000 additional deaths from skin cancer in the next 50 years. No city street criminal could claim such a body count.

* Ethyl Corp. continues to export lead additives for gasoline to poor

countries, despite strong evidence that they lead to widespread lead poisoning among children.

3 Censored Election Issues

Despite the general failure of the media to cover some of the most crucial issues facing the country, a few articles did manage to provide some insights during the presidential campaign:

* "George Bush's Ruling Class" (*Common Cause* magazine, Spring 1992) showed how wealthy corporations and individuals evade campaign contribution laws with "soft money" donations — and how they reap rewards in federal action benefiting their interests.

* "A Profound Silence on Homelessness," a column by Mary McGrory (*Washington Post*, Jan. 9,

1992), was one of the few serious media criticisms of the candidates' failure to address this issue.

* "Deregulatory Creep," by Arthur E. Rowse (*The Progressive*, May 1992), described the havoc created by Dan Quayle's Council on Competitiveness as it squelched the enforcement of environmental, worker safety and consumer protection laws.

* "46,900 Unspectacular Deaths," by Mike Royko (*SF Examiner's This World* magazine, Oct. 11, 1992), was one of the few reports that drew public attention to research showing that the U.S. Gulf War had tripled the death rate of Iraqi children or suggested that such disasters should be considered in evaluating George Bush's record.

* And while forests were sacrificed to the words of Jennifer Flowers, the news media hardly mentioned the real scandal in Arkansas under Gov. Bill Clinton: The operation of a clandestine airfield at Mena, Ark. Evidence connects that field to the Medellin cocaine cartel, the Iran-Contra operation and other Contra support and drug-running activities linked to the Reagan and Bush administrations. In its February/March 1992 article "The Mena, Arkansas, Story," the magazine *Unclassified* examined this issue in detail.

Each year Project Censored assembles a panel of media experts to select the top 25 underreported stories, with the assistance of a research staff. The project, now in its 17th year, provides a vehicle for drawing public attention, not only to significant news, but also to the bias and self-censorship that distorts news reporting.

The Project Censored Panel

This year's Project Censored judges were:

Dr. Donna Allen, founding editor of *Media Report to Women*; **Richard Barnett**, senior fellow, Institute for Policy Studies; **Noam Chomsky**, professor of linguistics and philosophy, Massachusetts Institute of Technology; **Hugh Downs**, host, ABC's *20/20*; **Susan Faludi**, journalist/author; **George Gerbner**, professor of communication and dean emeritus, University of Pennsylvania; **Nicholas Johnson**, professor, College of Law, University of Iowa; **Rhoda H. Karparkin**, president, Consumers Union; **Charles L. Klotzer**, editor and publisher, *St. Louis Journalism Review*; **Judith Krug**, director, Office for Intellectual Freedom, American Library Association; **William Lutz**, professor of English, Rutgers University, and editor of *The Quarterly Review of Doublespeak*; **Jack L. Nelson**, professor, Graduate School of Education, Rutgers University; **Herbert I. Schiller**, scholar in residence, American University; and **Sheila Rabb Weidenfeld**, president, D.C. Productions.

The Project Censored 1993 yearbook, **CENSORED: The News That Didn't Make the News and Why** (Shelburne Press, Chapel Hill, N.C.), will be available in bookstores in March. Call (919) 942-0220 for more information. To receive a free pamphlet listing the top 25 stories, please send a stamped self-addressed envelope to PROJECT CENSORED, Sonoma State University, Rohnert Park, CA 94928. ■

4

Leading Merchant of Death

We have heard ideas for converting weapons factories to commercial production, but few U.S. news media have described the Pentagon's alternative: increasing commercial production of weapons themselves by marketing them to other countries. In "The World's Top Arms Merchant" (*World Press Review*, September 1992), Frederick Clairmonte reported this to be "an explicit marketing objective of the Pentagon." Tristram Coffin, in "War Dividends — Military Spending Out of Balance With Needy" (*The Human Quest*, July/August 1992), reported that the U.S. role as the world's top weapons supplier is

Continued on Page 7

tons of radioactive waste it produces every year. Sources: *Utne Reader*, July/August 1992, "Plutonium is Forever," by Monika Bauerlein; *Harper's Magazine*, August 1992, "The Last Cold-War Monument," by Alan Burdick; *Los Angeles Times*, 7/26/92, "All Shook Up," by Jennifer Warren.

Wasting Indian Land:

Corporate waste companies and the U.S. government are seeking to take advantage of Native Americans' poverty and special legal rights to use their lands as sites for dumping waste. Sources: *Multinational Monitor*, September 1992, "America's Killing Ground"; *SF Weekly*, 9/23/92, "How the Feds Push Nuclear Waste onto Indian Land," by Juan A. Avila Hernandez.

Norplant:

Critics from the Women's Economic Agenda Project and the National Black Women's Health Project to the American Medical Association are questioning the Food and Drug Administration's recent acceptance of the birth control implant device, pointing to health risks and the possibility of coercion in its use. Sources: *Extra!*, July/August 1992, "Norplant: Birth Control or Control of Poor Women?," by Roxanne Parks-Woods and Judy Southworth.

Electric Cars:

The cost-effective mass production of electric cars has been technically possible for decades — what's stopping it is pressure from the petroleum industry and Big Three

auto companies. Source: *Earth Island Journal*, Fall 1992, "The Suppression of Ideas by the Oil and Auto Industries," by Ed Schilling; "When America Made Electric Cars," by Robert G. Beaumont.

Nuclear Dismantling:

Pacific islanders, whose home was once the site of destructive U.S. nuclear weapons testing, fear they will now become hosts for the dismantling of nuclear weapons — a process with the potential for catastrophic accident and environmental contamination. Source: *The Progressive*, July 1992, "Poison in the Pacific," by Robert Walters.

Oil in Ecuador:

U.S.-based oil companies exploring new oil sources are disrupting com-

munities and ravaging the ecosystem in Ecuador. Sources: *National Catholic Reporter*, 5/1/92, "Oil companies invade Ecuador for 'black gold,'" by Leslie Wirpsa; *Urgent Action Bulletin*, July 1992, "Dallas oil company to invade Waorani land," by Survival International.

Pollution Credits:

The 1990 federal Clean Air Act allows companies that produce less pollution than the maximum they are allowed to sell their "extra" pollution credits to dirtier companies — environmentalists charge this policy, touted as a "market incentive" for environmentalism, really turns pollution into a profit-making industry. Sources: *Multinational Monitor*, June 1992, "Selling Pollution;

Associated Press, 11/5/92, "L.A. incentives to clean air; Credits traded for less pollution."

Clearcutting Forests:

After world publicity focused on the plight of Brazil's Amazonian rain forests, forestry companies turned to forests farther from the spotlight, in Zaire, Cambodia and eastern Russia, for example, and continued clearcutting. Sources: *Multinational Monitor*, September 1992, "The Scramble for African Timber," by Virginia Luling and Damien Lewis; *Environmental Impact Reporter*, September 1992, "Alert: Clearcutting in Far East Russia," by Juliana Doms; *SF Weekly*, 6/24/92, "The Killing Forests," by Angela Gennino and Sara Colm.

Continued on Page 6



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Whistleblowers:

The nuclear industry pioneered the practice of paying whistleblowers not to reveal information. Now it's illegal in the nuclear industry, but efforts to outlaw the practice in general have so far failed. Source: *The Progressive*, August 1992, "Buying Silence," by Geoffrey Aronson

No-Pest Strips:

After studies showed Shell's "No-Pest Strips" were linked to increased cancer risk, their use almost disappeared from the United States, but Shell is doing a booming business selling them in Third World countries. Source: *E Magazine*, November/December 1992, "The Shell Game," by Diana Hembree and William Kistner.

Sacred Site:

The University of Arizona, the Vatican and other organizations have formed a consortium that aims to build a \$200 million observatory on an Apache sacred site, Arizona's Mount Graham. Sources: *Action for Cultural Survival*, July/August 1992, "Apaches Protest Observatory," by Jennifer Rathaus; *Huracan*, Summer 1992, "Vatican Denies Sacred Ancestry of Mt. Graham", by Sal Salerno; *Northern Sun News*, Fall 1992, "Native American Sacred Lands in Crisis," by Sal Salerno; *National Catholic Reporter*, 6/16/89, "Astronomy vs. Red Squirrel on Arizona Sierra," by Tim McCarthy.

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CENSORED

part of an overall strategy of maintaining the U.S. role as superpower and "world police."

is a traditional attack on the young and minorities."

5

Iraqgate And Its Cover-Up

War and Peace Digest, in its August 1992 issue, summarizes this little-publicized scandal: "Bush and his associates secretly sold nuclear, biological, chemical and missile-related weapons materials to Saddam Hussein; blocked investigations into the use of such materials... deliberately falsified documents on such sales submitted to Congress and interfered illegally to halt investigations into the criminal activities of the BNL bank in secretly diverting American agricultural loans to buy the weapons for Hussein."

In the Oct. 22-Nov. 4 issue of *The Paper* (Sonoma County, CA) Stephen P. Pizzo explained the tangled web through which Bush became "Saddam Hussein's personal banker." And Jack Colhoun, in the Fall 1992 issue of *Covert Action Information Bulletin*, showed how the Central Intelligence Agency counterattacked House Banking Subcommittee chair Henry Gonzalez for attempting to investigate Iraqgate. William Safire also commented on this issue in his Oct. 20 *New York Times* story "The Patsy Prosecutor."

6

War On Drugs Body Count

While most news media uncritically reported the Bush administration's self-congratulations for the decline in drug use, a few reporters dug into the numbers and came up with a very different picture. Micah Fink's "Don't Forget the Hype: Media, Drugs, and Public Opinion" (*Extra!* September 1992) pointed out that most illegal drug use has been declining since the late '70s, well before the official "war on drugs" was launched in 1986.

And Mike Males, in "Drug Deaths Rise as the War Continues" (*In These Times*, May 20, 1992), reported that deaths from drugs have been steadily rising, even though overall drug use is down. Males also reported statistics that challenge drug-war stereotypes and priorities: White adults over age 25 account for two-thirds of all drug deaths, but only one-third of all drug arrests. Minority groups account for 25 percent of drug deaths but 40 percent of drug arrests. Teenagers suffered only 4 percent of drug deaths, but account for 20 percent of drug arrests. "It may be argued," understates Males, "that the 'war on drugs'

7

Trashing Federal Regulations For Profit

Thanks mainly to Christine Triano of OMB Watch and Nancy Watzman of Public Citizen's Congress Watch, Dan Quayle's efforts to keep his deregulatory spree secret have been thwarted. In "Bush's Regulatory Chill: Immoral, Illegal, and Deadly" (*The Nation*, March 23, 1992), Triano and Watzman review the first months of Bush's moratorium on corporate regulations, listing some of the delays that could cause serious harm. These included blocking regulations on worker exposure to toxic chemicals, safety labels on children's toys and reports about adverse effects of medical devices, including silicone breast implants.

Arthur E. Rowse continued the reporting in "Deregulatory Creep" (*The Progressive*, May 1992).

In the fall, Triano and Watzman produced a booklet updating their report, but this, too, was ignored by most news media. (For more information, contact OMB Watch, 1731 Connecticut Ave. NW, Washington, DC 20009, 202-234-8494; or Public Citizen's Congress Watch, 215 Pennsylvania Ave. SE, Washington, DC 20003, 202-546-4996.)

8

Government Secrecy Soars

Federal secrecy is itself a part of the Reagan Revolution, one that has been all but ignored by most news organizations. Steven Aftergood, in "The Perils of Federal Secrecy" (*Issues in Science and Technology*, Summer 1992), chronicled the out of control growth in classified and top secret federal documents. Kept secret from the public, for example, are documents from past decades, presidential policy directives, the intelligence budget, the Defense Department's "black budget" and any environmental impact reports the departments of Defense or Energy don't want the public to see.

After Carter administration attempts to open more documents to the public, a 1982 Reagan executive order slammed the doors shut, throwing many more categories of information into the "confidential," "secret" and "top secret" bins. By last year, the federal government was classifying more than 19,000 documents a day.

9

How Advertising Corrupts The Press

Reporters stayed away in droves from the press conference held last March by the Washington, D.C.-based Center for the Study of Commercialism to launch its report, *Dictating Content: How Advertising Pressure Can Corrupt a Free Press*, by Ronald K.L. Collins. Only two daily newspapers sent reporters, and no one showed up from any radio or TV station or network.

The report includes numerous examples of the variety of ways advertising pressure distorts news, including articles killed to avoid offending advertisers, self-censorship by reporters and "fake news" puff pieces presented as real news.

(For a copy of *Dictating Content*, send \$10 to the Center for the Study of Commercialism, 1875 Connecticut Ave. NW, Suite 300, Washington, DC 20009-5728.)

10

Black Budget Boom Continues

The Defense Department's secret (even from Congress) "black" budget never exceeded \$9 billion a year before Reagan. Now it has quadrupled to \$36 billion a year and shows no signs of shrinking with the end of the Cold War, according to a report in the March/April 1992 issue of *Mother Jones* by Tim Weiner.

The secret budget funds the Central Intelligence Agency and intelligence operations of the Pentagon and Justice Department. It also nurtures some special programs, including Star Wars and nuclear war survival projects, the B-2 nuclear bomber and the A-12 attack plane, on which the Pentagon spent \$3 billion before discovering a design flaw that meant it could never be built.

Weiner's article also reports on the growing efforts to open scrutiny of the black budget, including protests by House Armed Services Committee chair Les Aspin, soon to become secretary of defense. The issue, Weiner concludes, "is at the heart of U.S. constitutional government": The secret budget thwarts the ability of our elected representatives to control the military.

Source: *San Francisco Bay Guardian*

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CALENDAR

Jan. 20 - 26

Music Pick

UH professor Takeo Kudo, whose latest piece for shakuhachi, winds and percussion will debut at the West, Looking East concert.

Sense of direction

This Wednesday will see two inaugurations: Slick Willie's hoedown in Washington and the opening of "Discoveries III," this year's version of the annual series of new music concerts organized by Dan Welcher, composer-in-residence of the Honolulu Symphony Orchestra. The program for *West, Looking East*, the first of the two "Discoveries III" concerts, brings together five American works that Welcher describes as "running the musical gamut, from dynamic and raucous to dreamy and wistful — from ethnic and folk-inspired to cosmopolitan and 'uptown.'"

The theme of the concert will be most clearly reflected in the world premiere of *East Wind, West Wind*, a piece by University of Hawaii composer Takeo Kudo. The piece is scored for solo *shakuhachi* (Japanese bamboo flute) and an octet of symphony wind and percussion instruments; its title refers both to the juxtaposition of Eastern and Western wind instruments and to Kudo's frequent use of wind imagery in the music, which the composer describes as akin to "two different air fronts fusing together." Much of the thematic material for Kudo's piece is based on musical gestures drawn from *bonyoku*, traditional meditative pieces for solo *shakuhachi*. These gestures are taken up by the Western wind instruments, while the *shakuhachi* makes use of some nontraditional techniques. Kudo, who has played the *shakuhachi* for more than 20 years, will perform the solo in his new work, the third he has written for *shakuhachi* and Western instruments.

The concert will also feature *Music for Nine Players* by Lee Gannon, which Welcher characterizes as "a fast ride: boisterous, quirky and a little diabolical," and the aptly titled *Corker* by Libby Larsen, a "razzle-dazzle jazz-influenced duet" for clarinet and percussion. Guest artist Judith Kellock will be the soprano soloist in the other two pieces on the program, *Sparrows* by Joseph Schwantner, which is already something of a late-20th century classic, and *Aria* by Lou Harrison, inspired by the fairy tale of Rapunzel.

If the previous "Discoveries" concerts are anything to go by, Rapunzel won't be the only one encouraged to let her hair down; concertgoers can expect an intelligent, witty, entertaining and ear-opening evening. The second "Discoveries III" concert is scheduled for May 12. — Alan Bun n

West, Looking East: Academy Theatre, 900 S. Beretania St.: Wed. 1/20, 8 p.m. \$12.50. 537-6191



Doesn't it work the other way around? Written by Marty Kaplan (*Noises Off*), an expert in Las Vegas lounge double entendres.

☞ **Dracula** In the wake of his latest bankruptcy declaration, director Francis Ford Coppola came up with the umpteenth version of the Dracula myth, this one purportedly the closest ever to the Bram Stoker novel — and with more erotica, a huge (\$40 mil) budget, a stellar cast (Anthony Hopkins, Winona Ryder, Keanu Reeves and, as the no-count Count, Gary Oldman) and special effects that look terrific. Film buffs will remember that Coppola began his career making Roger Connan horror quickies. But is there any blood left in this story? And, perhaps more importantly, will the public drink it in? There's a lot at stake here... and so on.

☞ **A Few Good Men** Adapted from the long-running Broadway play, Rob Reiner's film is about two young, strapping, sincere (one is sincere, anyway; the other is retarded) Marines charged with hazing, and accidentally killing, a hapless fellow soldier. Reiner's usual easy humor here gives way to importance and earnestness; any potential fog of moral complexity is dispelled by the director's oversimplifications of motive. Jack Nicholson and Kiefer Sutherland are not real characters, just motives in uniform. And as for Tom Cruise, he's much too pleasant to care about. *A Few Good Men* isn't bad, but it is long and obvious and as smooth as Vaseline. Of course Cruise is going to win the big case; of course the cartoonish villain will get his comeuppance; of course decency will prevail. — *Mary Brennan*

☞ **Forever Young** Stunned by the loss of a love, a reckless hero (Mel Gibson, looking particularly sleek) volunteers for a cryogenics experiment, circa 1939. His assets are frozen, and he awakens half a century later — only to enter a world populated by the likes of androgynous-looking Jamie Lee Curtis.

☞ **Hawaii — Born in Paradise** An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Loih. Lucky for us, it has an environmental theme and it does an okay job — as far as it goes. Music by Oscar-nominated Mark Isham (*Never Cry Wolf*). (Waikiki IMAX)

☞ **Hoffa** Danny De Vito's *Hoffa* knows it's not a kids' movie, but it may not be anyone else's movie either. It is too long, and it's hamstringing by ungainly plot devices. The story moves jerkily between the glorious past and the gloomy present, where the much diminished James R. Hoffa (Jack Nicholson) unwittingly awaits the hit men who will whisk him off into American history. The script, by David Mamet, is distinguished mainly by its torrential profanity ("get the fuck out of my fucking cab") and its disarming syntactical maneuvers ("He betrayed me out," thunders Nicholson). What it doesn't provide is any kind of motivation or unifying narrative — the screenplay is a collection of tantrums which assumes we know a considerable amount about, and are at least moderately interested in, the title character. It isn't even clear whether we're supposed to admire Hoffa; we get not a single glimpse inside his heart. But no Mamet movie is without its diversions and there are intermittent flashes of brilliance here. — *M.B.*

☞ **Home Alone 2** More of the same — almost exactly.

☞ **Leap of Faith** Steve Martin and Debra Winger star in this drama about a con man doing an evangelist act, selling faith and hope in the recession. It's a razzle-dazzle turn by Martin, possibly his best performance since *Pennies From Heaven*. The first-rate cast includes Lukas Haas, Lolita Davidovich and Liam Neeson. Directed by Richard Pearce, one of the most underated talents in the movie-land mainstream. Cautiously recommended.

☞ **Leprechaun** A low-budget horror film about a leprechaun who climbs out of an "enchanted" well to wreak graphic horror on more mundane creatures. Animatronic and computer-enhanced special effects fill this long-delayed (in other words, shelved) project. It's homifying, all right.

☞ **The Lover** One of the best movies of the year — a beautiful and beautiful-looking film (from Marguerite Duras' novel) about the passionate involvement of an aristocratic Chinese man and a French schoolgirl. The film is set in 1929 Saigon, where such alliances are forbidden in every possible way. No matter. Love (so to speak) manifests itself in afternoon trysts of almost overwhelming sexual power. A real find.

☞ **Malcolm X** Spike Lee's three-and-a-half hour biographical opus is about America, about race, about religion. But mostly it is about the crucible of character, the scorching process of gaining an identity. *Malcolm X* is somber, almost elegiac; it is large and slow in the way of Biblical epics and adaptations of Russian novels. Occasionally flabby in its writing, it is always exquisite to look at. Lee is to be commended for this portrait of a man so many people felt ownership of. — *M.B.*

☞ **Nowhere to Run** Jean Claude Van Damme climbs another rung toward stardom in this tale of a couple (Rosanna Arquette is distaff) dealing with an unscrupulous land developer. A calculated effort to take over Stallone-Schwarzenegger territory masterminded by writer Joe Esterhauz (*Basic Instinct*).

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

☞ **Scent of a Woman** Al Pacino actorates all over the place in this story about a blind guy who still manages to womanize. Directed by the once promising Martin Brest (*Midnight Run, Going in Style*).

☞ **Toys** Star Robin Williams and director Barry Levinson (*Good Morning, Vietnam*) reunite for this fantasy-oriented project, a comedy about a toy maker who tries to save his father's toy company from being converted, for "defense purposes," by a maniacal uncle. The production design of *Toys* was strongly influenced by *The 5,000 Fingers of Dr. T*; its looks are considered so strange that no scenes from the film were shown in the previews — the movie company was apparently worried that the outlandish imagery might keep the *Home Alone* crowd away from the theaters. Production design by the great Ferdinando Scarfotti. Cautiously recommended.

☞ **Trespass** Directed by Walter Hill, the most tactile and visual of all action directors, *Trespass* was originally titled *The Looters*; its release was delayed by the Los Angeles Uprising (or "riots," as the mainstream press would have it). The film stars Bill Paxton (*One False Move*) and a collection of new black rap-oriented performers sporting existentialist monikers. *Trespass* is essentially a buried treasure piece written by white guys — but it has a twist: its caucasoid heroes wander off into black turf with a resultant culture clash. In less difficult times, this film might be considered a small classic — dynamically charged and proficient.

☞ **Under Siege** Honolulu almost gets it in this one.

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

Short Run and Revival

☞ **Barfoot Gen (Hadaishi No Gen)** (1992) Keiji Nakazawa's comic book epic, a cult sensation in Japan, comes to the screen as animated feature. Nakazawa's autobiographical tale, directed here by Masaki Mori, is the tale of a young boy who witnessed and survived the 1945 bombing of Hiroshima. This 80-minute film is not for children — it's heavy going. Recommended. Academy Theatre, 900 S. Beretania St.: Thur. 1/21 - Sat. 1/23, 7:30 p.m.; matinee 1/21, 1 p.m. \$4. 532-8701

☞ **Female Videographers** Hawaii's Violet Murakami curated this collection of revisionist video films, each of which is designed as a corrective to various female stereotypes endemic to the consumer culture. Among the semiologically avant-garde offerings are *The Electronic Diaries* (1986-1989, 66 min.), offering a woman's reappraisal of herself dictated by self rather than society; *Memories From the Department of Amnesia* (1989, 12 min.), which seeks to achieve a fresh visual metaphor for loss, acceptance and synthesis; *The Horse Farm* (1990, 17 min.), a surreal take on "ordinary" events often not covered in society's myths about women; *All Orientals Look the Same* (1986, 2 min.), which shakes up Asian stereotypes; and *Whisper, the Waves, the Wind* (1989, 28 min.), in which director Suzanne Lacy celebrates the spiritual and physical beauty of older women, using fresh visual metaphors. Academy Theatre, 900 S. Beretania St.: Tue. 1/26 & Wed. 1/27, 7:30 p.m. \$4. 532-8701

☞ **Gigi** (1958) The last of the big MGM high-gloss musicals, an antiquated form that ran out of steam (that is, audience interest) in the late '50s. This confection (and that is exactly what it is — everything, including sets and costumes, looks edible) was derived by Lerner and Loewe from Colette's novella about a young lady learning to be "companionable" in turn-of-the-century Paris. The Cecil Beaton costumes and production designs are whipped cream delights and the

Continued on Page 10

Film

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

First Run

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

☞ **Aladdin** Disney goes hip — well, sort of. When, 30 minutes into the movie, the Genie appears, things pick up considerably — Robin Williams, who supplies the voice of the shape shifter released from the magic lamp, was let loose on this vehicle, and after he'd recorded his wild track, the animators simply drew it in. Other elements of the film are more conventional: Aladdin, the teenster on the Arabian streets, is the likeness of Tom Cruise and the big musical numbers are patterned after Broadway musicals of the late '50s and the '60s. Said to be funny and charming, with a visual style patterned somewhat after the *New Yorker's* Hirschfeld curvy caricatures. Music by Alan Menken, Howard Ashman and Tim Rice.

☞ **Alive** Based on the bestseller by Piers Paul Reed, this movie traces the fortunes and survival stratagems of a South American rugby team whose plane crashes in the Andes Mountains (the survivors managed to endure for 10 weeks). Disney changed *Alive* from a Christmas to first-of-the-year release and is downplaying the cannibalism angle of the story. Ethan Hawke, Vincent Spano and Josh Hamilton star. Directed by Spielberg protégé Frank Marshall.

☞ **Behold Hawaii** After more than a decade's delay, this IMAX confection about Hawaii has made it to our shores and, despite the fact that it is a hokey melodrama (dream sequence during a dubious thunderstorm, etc.), this damned thing — about a young Hawaiian rediscovering his roots — is drop-dead gorgeous and ethnographically

compelling. Certainly, it is not a film to be dismissed in a moment of severe sophistication; it is a clear reminder of why we should honor and respect Hawaiian culture, and, for all of its faults, the IMAX imagery reinforces the notion of the sacred aina. Highly recommended. (Waikiki IMAX)

☞ **Body of Evidence** Author Patricia Comwall has — in the posters at least — demanded that this titillating Madonna romp not be associated with her book of the same name ("Not based on a book by Patricia Comwall," the ads read). This peep show, replete with soft-core shenanigans, is about an art gallery owner accused of murder by sex. Joe Mantegna, Willem Dafoe and Anne Archer co-star.

☞ **The Bodyguard** A romantic thriller written roughly 15 years ago by Lawrence Kasdan (*Body Heat, Silverado*), about a pop singer (Whitney Houston) who hires a bodyguard (Kevin Costner) after receiving death threats. The two (gasp!) fall in love. Director Mick Jackson says the film makes no references to either character's color. Probably a good date movie.

☞ **Chaplin** Robert Downey Jr. (*Less Than Zero*) gives a first-rate performance in a second-rate movie about (parts of) the life of Charlie Chaplin, the most successful and talented comic of this century. This is the role of a lifetime and before the movie bogs down in Chaplin's erotic and litigious life, Downey does justice to Chaplin's talent. Directed by Richard Attenborough, the crown prince of overblown, ill-conceived "important" projects (*Cry Freedom, A Chorus Line*, etc.). Recommended for Downey's performance only.

☞ **The Crying Game** See Film Pick on this page.

☞ **The Distinguished Gentleman** Eddie Murphy's patented scammer persona is resurrected for this story, which takes pot shots at the American political system. Murphy's character is elected to national power almost by accident; when he enters the Washington labyrinth, he becomes outraged by the corruption, greed and sloth — and tries to clean the place up. Wait a minute.

Film Pick

Full of secrets: Jaye Davidson and Stephen Rea in *The Crying Game*

The Big Set-Up

That voice you hear singing *When A Man Loves A Woman* in the opening scenes of writer-director Neil Jordan's *The Crying Game* belongs to Percy Sledge. We are to hear two more versions of that song, each with its own special inflections, by the time this 1992 Irish romantic thriller draws to its impressive close. These variations are, in every way, a collective correlative for the trickster film, which takes us into what, for some, will be very alien psychological territory... and what for others will be startlingly familiar. *The Crying Game* is "about" how people are set up: the plotline concerns an IRA soldier (Stephen Rea) who, after a ruse resulting in the kidnapping of a British soldier (Forest Whitaker, in yet another terrific performance), befriends the Brit victim. Later, as an act of allegiance to his friend, Rea looks up the Brit's old girlfriend (Jaye Davidson), to whom he begins to feel deeply attracted. What happens then — and what doesn't happen — completes the film's mirrors-and-illusion storyline.

Critical reaction to this thriller has swung from rhapsodic to acidic; the response has depended largely on whether the viewer was genuinely surprised by the midstory revelation that sends the IRA soldier's life spinning below a surface he'd always assumed was static. (If you are not surprised, then you won't be able to identify with the soldier, an identification central to liking the story.) Some PC-oriented critics find the movie anti-feminist; others, old-fashioned; others, homophobic. Still others say that it fails to resolve the issues it pretends to raise. In short, *The Crying Game* sets us up too — and, in the process, shows us what we don't necessarily like to admit: that we've been conned, one way or another, most of our lives and have perhaps grown to prefer the illusions authorized by deception, clinging to outdated notions of love, honor and sexuality even as we realize them to be threadbare and unworkable. You can't see *The Crying Game* without understanding a tiny bit more about what you truly "believe" as you make your way through the maze of contemporary experience. — Bob Green

The Crying Game: Varsity Theaters, 1106 University Ave.: 6, 8:15 p.m. & 10:30 p.m. \$5.50. 973-5833



Theater

Sherwood Hu fulfills his late father's vision in a translation of *Fu Lei and Fu Ts'ong*, the elder Hu's historically based play about a father and son crushed by cultural totalitarianism

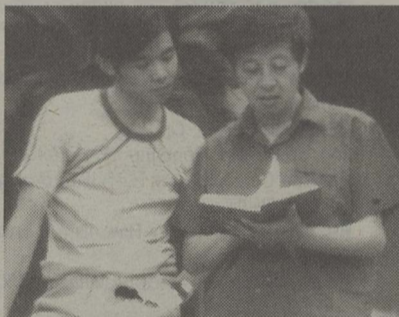


PHOTO: JO SCHEDER

Cultural Revolution torture victims (left to right: Jackie Jordan, Christie Lee, Scott Yonehiro and Hernenigildo Tesoro Jr.) in a scene from *Fu Lei and Fu Ts'ong*.

Family Resemblances

In a stark, low-ceilinged classroom at St. Francis High School, Kumu Kahua's co-founder and managing director Dennis Carroll is rehearsing his production of *Fu Lei and Fu Ts'ong*, written by Hu Weimin and translated into English by his son, Sherwood Xuehua Hu. Even without lighting and costumes, the nightmarish world of the Chinese Cultural Revolution is evoked: "Patients" writhe in agony as masked Red Guards order them around the room uttering ferocious cries. In the background a young pianist, Fu Ts'ong, plays Chopin's *Ballade*, softly at first and then with growing intensity. The Red Guards fade out, and then the music stops abruptly and Fu Ts'ong says, "So many good people died. China has become crazy now."



Who's Hu? Sherwood Hu and his father in 1979.

hands were to you ...

Fu Ts'ong: It was snowing that day in Warsaw... Walking along on the street, seeing the Christmas lights flaming in the chilly cold night, I missed you and Mother so much, but my heart was crying in silence. Farewell, my parents, my home. I could not see anything, only felt the world in decline.

In 1966, Fu Lei declared, "Death with dignity is better than life without dignity," and he and his wife, Mei Fu, asphyxiated themselves. In 1977, Fu Ts'ong returned to China to start a new life there. One of the play's most touching sequences is Fu Ts'ong's fantasy of coming home and finding his parents well and happy. The reality, though, is that Fu Ts'ong lives a meager life in China, giving concerts and tutoring young students. He continues to talk to his father's ghost:

Fu Ts'ong: Father, your spirit is similar to Beethoven's. It is filled with a sense of triumph. But my soul has the sorrow and sadness of Chopin...

Hu's father, Hu Weimin, was a friend of Fu Ts'ong's. The elder Hu wrote *Fu Lei and Fu Ts'ong* in 1986 to explore the experiences of the generations that lived through the Cultural Revolution. Hu Weimin also wanted to create a surreal-

istic play that was a departure from traditional Chinese theatrical style (he was, according to Carroll, known as the "Meyerhold of China," a reference to the Russian director who emphasized non-naturalistic theatrical devices).

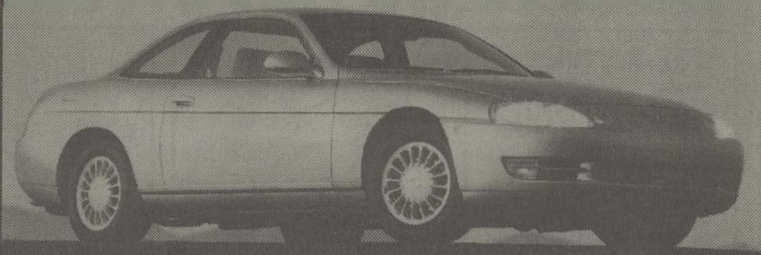
Hu Weimin wrote the play intending to direct it, but the production was cancelled three times by government officials, lastly in 1989, after which Hu Weimin passed away. Hu, who notes that producing *Fu Lei and Fu Ts'ong* was one of his father's unfulfilled dreams, says that even though his father was considered one of the best directors in China, he had many ideas and visions he couldn't realize.

"I told my father, if I stay here, I can see my future," Hu says. "He was very supportive of my leaving China."

After emigrating to the U.S. in 1987, Hu attended graduate school in New York and then worked in theater and film production on the East Coast. He came to Hawaii three years ago, and last December he created an ensemble-generated piece at UH, *The Legend of Prince Lanling*. The production was a rich sensory experience, with a tapestry of music and chanting and striking visual imagery; it was selected as one of seven productions (out of 168) to be performed in the regional finals of the American College Theatre Festival in Las Vegas next month. Hu is also known locally for his starring role as Beijing Opera diva Song Li Ling in Diamond Head Theater's *M. Butterfly*.

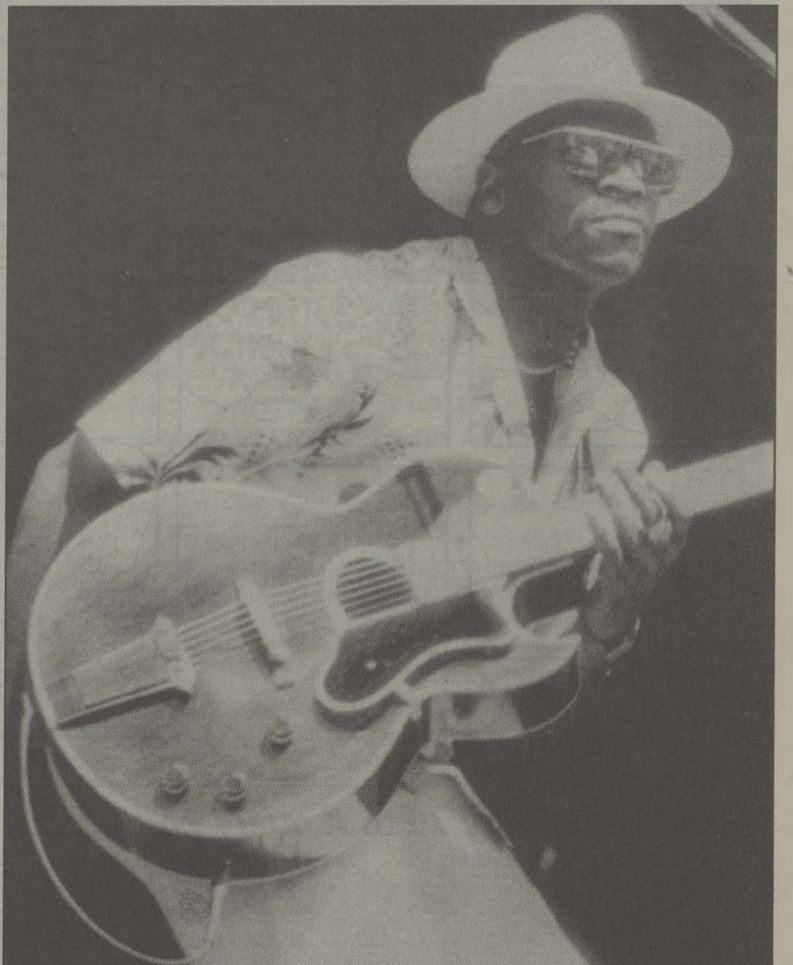
Hu directed the world premiere of *Fu Lei and Fu Ts'ong* in 1991 at the Four Seas Players, an Asian-American theater company in New York; he translated the text and added sequences depicting Fu Ts'ong's subconscious world. The production was an intense psychological journey, Hu says, involving complicated feelings about his relationship with his father and China. He was glad to let Carroll steer the

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TAJ MAHAL Black History of the Blues II

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Mail Order: send SASE checks payable to Hawaii Reggae Network, 47-431 Hui Nene St. Kaneohe, HI 96744 include phone number on check information: 239-8112

\$15 General, \$12 UHM students, \$25 Golden Circle

Honolulu production. "Sherwood's production was more poetic and a bit gentler," Carroll says. "Mine leans more towards grotesque, expressionistic qualities."

Hu says he feels it would be difficult to create freely in China now. "You can use your mind to think and your eyes to observe, but you can't use your words to express what you feel," he says, adding that he knew

there would be killings at Tianamen Square because "the only way they can keep power is by the use of military force." As Fu Ts'ong says to the audience at the close of the play: *Many lives were lost in Tiananmen Square, but the people died with their beliefs. They sacrificed their lives for a tomorrow for their children. Tragedy is splendid in art, but it is terrifying in reality.*

Homeless no More

After 21 years of nomadic existence, Kumu Kahua has finally found a permanent home. The theater company, which is dedicated to producing plays that have been written locally or are relevant to Island culture, recently signed a lease with the state to create a 120-seat theater that will be located in the newly renovated Kamehameha V Post Office building on Merchant and Bethel Streets (where the new headquarters of

the State Foundation on Culture and the Arts will also be situated). Kumu officials expect the theater to be ready in time for the company's 1993-94 season, which starts in the fall.

"We're overjoyed," says Kumu's artistic director, Gene Shofner, of the lease signing. "It'll be a relief not to worry about where to rehearse and perform our next production. Instead, we can focus all our energy on helping local playwrights, actors, directors and theater technicians develop their talents."

January 20, 1993 ■ Honolulu Weekly ■ 9

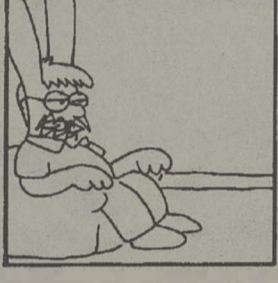
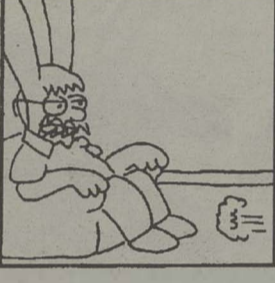
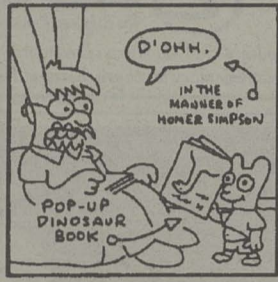
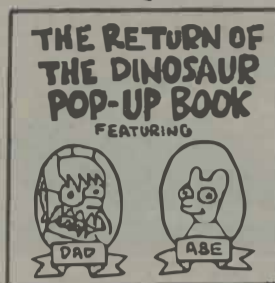
Fu Lei and Fu Ts'ong

Tenney Theatre,
St. Andrew's Cathedral
1/15, 16, 22, 23, 29, 30, 8 p.m.
1/31, 2/7, 6:30 p.m.
\$8
737-4161

Fu Lei: *Eight years ago, you left your motherland because of your love for your hands. I did not say anything. I knew how important your*

CALENDAR

LIFE IN HELL



©1993 BY MATT GROENING

Live Music Venues

- | | | |
|---|---|--|
| Anna Bannanas, 2440 S. Beretania St. 946-5190 | John Dominis, 43 Ahui St. 523-0955 | 2005 Kalia Rd. 949-4321 |
| Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677 | Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885 | Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea. 487-7980 |
| Banditos, 98-151 Pali Momi St. 488-8888 | Jolly Roger East, 150 Kailuani Ave. 923-2172 | Pieces of Eight, 250 Lewers St., 923-6646 |
| Banyan Veranda, Sheraton Moana Surfside, 2353 Kalakaua Ave. 923-2111 | Kahala Hilton Hotel, 5000 Kalakaua Ave. 734-2211 | Proud Peacock, Waimea Falls Park. 638-8531 |
| Bayview Lounge, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811 | Kapoli Park Bandstand, 2805 Monserrat Ave. 523-4674 | Ramsay Galleries & Cafe, 1128 Smith St. 537-ARTS |
| C5, 205-C Sand Island Access Rd. 848-0990 | Kento's, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-7400 | Reni's, 98-713 Kuahao Pl., Pearl City. 487-3625 |
| Ca Fe Sestina, 1314 S. King St. 526-0071 | Kuhio Saloon, 2200 Kuhio Ave., 926-2054 | Rex's Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111 |
| Cappuccinos, 320 Lewers St. 924-1530 | Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311 | Rose & Crown, King's Village, 131 Kailuani Ave. 923-5833 |
| Central Park Tavern, 3253 N. Nimitz Hwy. 836-8626 | Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811 | The Row, Restaurant Row, 500 Ala Moana Blvd. 528-2345 |
| Chart House, 1765 Ala Moana Blvd. 941-6669 | Mai Tai Lounge, Outrigger Maia, 2211 Kuhio Ave. 923-7621 | Scuttlebutt's, 120 Hekili St., Kailua, 262-1818 |
| Chinatown Gateway Park, Bethel & Hotel St. 523-6900 | Malia's Cantina, 311 Lewers St. 922-7808 | Shore Bird, 2169 Kalia Rd. 922-6906 |
| Chuck's Milliani, 95-221 Kipapa Dr. 623-6900 | Mezzanine Restaurant, 2045 Kalakaua Ave. 955-6000 | Sheraton Waikiki Hotel, 2255 Kalakaua Ave. 922-4422 |
| Coconut Willie's, International Marketplace 2230 Kalakaua Ave. 923-9454 | Monterey Bay Cannery Pearbridge, 98-1005 Moanahua Rd. 487-0048 | Silver Fox Lounge, 49 N. Hotel St. 536-9215 |
| Coffee Manoa, 2851 E. Manoa Rd. 988-5113 | Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197 | Snapper's, Discovery Bay, 1778 Ala Moana Blvd., 941-2577 |
| CoffeeLine, 1820 University Ave. 947-1615 | Moose McGillycuddy's, 310 Lewers St. 923-0751 | Spindrifters Kahala, 4169 Waialeale Ave. 757-7944 |
| Compadres, 1200 Ala Moana Blvd. 523-1307 | New Orleans Bistro, 2139 Kuhio Ave. 926-4444 | Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085 |
| Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811 | Nicholas Nickolas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466 | Sugar Bar, 67-069 Keolu Hwy., Waialua. 637-6889 |
| The Factory, 1065 Kapiolani Blvd. 545-0872 | Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333 | Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646 |
| Fat Eddie's, 52 Oneawa St., Kailua. 261-8561 | No Name Bar, 131 Hekili St., Kailua. 261-8725 | Tamarind Park, King and Bishop 523-4674 |
| The Garage, 955 Waimanu St. 537-1555 | Oasis Niteclub, 2888 Waialeale Ave. 734-3772 | Top of the I, Iliani Hotel, 1777 Ala Moana Blvd. 949-3811 |
| Gussie L'amour's, 3251 N. Nimitz Hwy., 836-7883 | Olins Barbeque & Rib Joint, Ward Centre 591-0584 | Waikiki Broiler, 200 Lewers St. 923-8836 |
| Harry's Bar, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234 | Orson's, 5 Hooli St., Kailua. 262-2306 | Ward Centre, 1200 Ala Moana Blvd. 531-6411 |
| Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002 | Outrigger Reef Towers, 227 Lewers St. 924-7711 | Wave Waikiki, 1877 Kalakaua Ave. 941-0424 |
| Iolani Palace, King and Richard, 523-4674 | Jara's Kailua, 201A Hamakua Dr., Kailua. 262-6768 | Wilcox Park, Fort Street Mall and King. 523-4674 |
| Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711 | Java Java Cafe, 760 Kapahulu St. 732-2670 | Yacht Club Restaurant, Iliani Hotel, 1777 Ala Moana Blvd. 949-3811 |
| Jazz Celler, 205 Lewers St. 923-9952 | | |

- 1 a.m.
 - Andrea Young, Les Peetz & Lonnie Jacobson Jazz; New Orleans Bistro.
 - Augie Rey Contemporary; Harry's Bar.
 - Blue Kangaroo Country, Folk; Jolly Roger Waikiki.
 - Bobby Durne Band Pop, Rock; Irish Rose Saloon.
 - Carol Atkinson Jazz; Cupid's Lounge.
 - Christopher Carrillo Variety; Monterey Bay Cannery Outrigger.
 - Crash Party Rock; Gussie L'amour's.
 - Danny Dez Rock; Nick's Fishmarket.
 - Desiree's Transition Jazz; Paradise Lounge.
 - Don Kimi Jazz; Mabina Lounge. 8:30 - 11:30 p.m.
 - J.P. Smoketrain Rock; No Name Bar.
 - Jeff Burton & The Corvettes '50s & '60s Rock; Kento's.
 - Joel Kurasaki Jazz; Orson's.
 - Jon Basebase Contemporary; Horatio's.
 - Kanilau Contemporary Hawaiian; Banyan Veranda. 8 - 11 p.m.
 - Ke'alohe Contemporary Hawaiian; Banyan Veranda. 5 - 8 p.m.
 - Kevin Mau Variety; Coconut Willie's. 12:30 - 3:30 p.m.
 - Kimo Bicoy Guitar; Mezzanine Restaurant.
 - KR Sarean & the Sound Advice Contemporary; Kahala Hilton.
 - Lance Ori Contemporary Hawaiian; Chart House. 5 - 8 p.m.
 - Loretta Ables Trio Jazz; Lewers Lounge.
 - Lyn Nanni Contemporary; Bayview Lounge. 9 p.m. - midnight.
 - Mahi Beamer Contemporary Hawaiian; Andrew's.
 - Mojo Hand Blues; Jaron's Kailua.
 - Nawaiho'olu'uokeanuenue Contemporary Hawaiian; Malia's.
 - New Heights Dance; Nicholas Nickolas.
 - Nightwing Contemporary Hawaiian; John Dominis.
 - North American Bush Band Funk, Rock; Anna Bannanas.
 - Ohana Two Hawaiian; Bayview Lounge. 6:30 - 9 p.m.
 - Rudy Molina Guitar; Yacht Club Restaurant.
 - Scott Williams Band Dance Rock; Fast Eddie's.
 - Seventh Avenue Contemporary Hawaiian; Monterey Bay Cannery Pearbridge.
 - Shirley Walker Duo Variety; Jolly Roger East. 4 - 7 p.m.
 - The Blast Dance Rock; Wave Waikiki.
 - The Krush Contemporary; Outrigger Reef Towers.
 - Tito & Larry Contemporary Hawaiian; Spindrifters Kahala.
 - Tommy D & the D Band Rock; Mai Tai Lounge.
- ### 22/Friday
- Almost Famous Variety; Coconut Willie's. 4 p.m. - 1 a.m.
 - Amard Raga Jazz; Mabina Lounge. 5 - 7:30 p.m.
 - Blue Kangaroo Country, Folk; Jolly Roger Waikiki.
 - Bobby Durne Band Pop, Rock; Irish Rose Saloon.
 - British Waikiki & Island Afternoon Contemporary Hawaiian; Monterey Bay Cannery Ward.
 - Busy World Contemporary Folk; Java Java.
 - Carol Atkinson Jazz; Orson's.
 - Christopher Carrillo Variety; Monterey Bay Cannery Outrigger.
 - Crash Party Rock; Gussie L'amour's.
 - Crossover Pop, Funk, Blues; Jaron's Kailua.
 - Danny Couch & Friends Jazz; Mabina Lounge. 8:30 - 11:30 p.m.
 - Danny Dez Contemporary; Pieces of Eight.
 - Dean & Dean Contemporary Hawaiian; Chart House. 8:30 p.m. - 1 a.m.
 - Diamond Back Rock; Snapper's.
 - Etcetera Contemporary; Waikiki Beachcomber. 5:30 - 7:30 p.m.
 - Exit 8 Contemporary Hawaiian; Monterey Bay Cannery Pearbridge.
 - Honolulu Jazz Duet Jazz; Cappuccinos.
 - James McCarthy Contemporary Acoustic; Java Java.
 - Jeff Burton & The Corvettes '50s & '60s Rock; Kento's.
 - Jesse Vance Boden Hawaiian, Contemporary; Proud Peacock. 4 - 9 p.m.

TIDES - January 20 to January 26



Moon Phases: LAST QUARTER - Jan 14 NEW MOON - Jan 22 FIRST QUARTER - Jan 30 FULL MOON - Jan 8
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Paine Design.

From Page 8

L&L songs (*Thank Heaven for Little Girls*, etc.) are airy and charming. The cast includes Leslie Caron, Hermione Gingold, a penultimate Maurice Chevalier and, singing the title tune, Louis Jourdan. The well-done film shows what movie musicals were all about — and why they fell out of favor with an audience cottoning up to television. Recommended. *Movie Museum*, 3566 Harding Ave.: Thur. 1/21 & Sat. 1/23, 8 p.m.; matinees Sat. 1/23, 3 & 5:30 p.m. \$5. 735-8771

A League of Their Own The writing team of Lowell Ganz and Babaloo Mandel (*City Slickers*, *Parent Hood*) put together this uneven confection based on the true story of the 1943 all-American girls baseball organization. It's a patchwork affair with an irresistible story directed by Penny Marshall (*Big Awakenings*) who displays her sitcom roots here (everything is played broadly, and some female stereotypes are used rather insensitively). The cast includes Tom Hanks, Madonna, Rosie O'Donnell, Jon Lovitz and, best of all, Geena Davis in the lead, whose performance is so measured and moving that she seems to be in another film altogether. *Hemenuxy Theatre*, UH Manoa campus: Tue. 1/27 - Sun. 1/31, 6 & 8:30 p.m. \$3.50. 956-6468

My Sister Eileen (1955) A '50s remake of the smash Broadway musical, adapted from Ruth McKenney's *New Yorker* stories, about two small-town sisters cutting loose in Greenwich Village. Bob Fosse did the choreography (this is one of his first movies) — the best aspect of this anachronism. The movie will also remind nostalgia buffs of how underrated a talent Janet Leigh really was — here she delivers another deft, precise performance. Recommended. *Movie Museum*, 3566 Harding Ave.: Fri. 1/22 & Sun. 1/24, 8 p.m.; matinees Sun. 1/24, 3 & 5:30 p.m. \$5. 735-8771

That's Entertainment Part of Java Java Cafe's new weekly series of videos shown on a large-screen TV. This week's installment focuses on Hollywood's classic musicals — *Gypsy* and *Dolls* and *Brigadoon* are tentatively scheduled. *Java Java Cafe*, 760 Kapahulu Ave.: Thur. 1/21, 6 & 8 p.m. \$2 donation. 732-2670

Music Concerts

Discoveries III See *Music Pick on Page 8*. **Happy Words** This entry in Music Projects Honolulu's "Free Chamber Music Series" is a concert of music for large wind ensemble (there's a flautence joke there somewhere, but we tastefully decline to make it). On the program for the concert, which will feature 16 wind instrumentalists from the Honolulu Symphony, are Richard Strauss' rarely heard *Symphony for Winds in C minor*; subtitled *The Happy Workshop*; and selected works by Mozart. *Windward Community College*, 45-720 Kealahala Rd., Kaneohe: Tue. 1/26, 12:30 p.m. Free. 521-7958

Peter Moon Band Island music fixture Moon waxes bright in this installment of Sea Life Park's "Kama'aina Friday Night" series. *Sea Lion Cafe*, Sea Life Park, Makapuu Pt.: Fri. 1/22, 8:30 p.m. Free with \$14.95 park admission; \$5 without. 923-1531

North American Bush Band One of Honolulu's hottest dance combos, this crew calls what they play "maha" (Sanskrit for "supreme") music. In more earthly terms, it's a high-irresistible improvisational amalgam of funk, reggae, jazz and soul. Recently returned from a Japanese tour, NABB headlines this installment of Pink Cadillac's "Alternative Sundays" concert series. *Pink Cadillac*, 478 Erda Rd.: Sun. 1/24, 9:30 & 11 p.m. \$5. 942-5282

Oloana Classic Island stylings carry the day in Kaaawa. *Crouching Lion Inn*, 51-666 Kamehameha Hwy., Kaaawa: Fri. 1/22 & Sat. 1/23, 9 p.m. \$8. 237-8511

Paris in the '20s A rare opportunity to hear all three of Chamber Music Hawaii's ensembles — the Spring Wind Quintet, the Honolulu Brass and the Galliard String Quartet — performing on the same program. The evening's title spells out its theme, featured will be the work of French composers Maurice Ravel, Claude Debussy, Jacques Ibert, Gabriel Faure and Eric Satie, as well as that of "integrated" Frenchman Igor Stravinsky. Guest

harpist Connie Uejiyo will join the ensembles for several pieces of mixed instrumentation, including Ravel's *Introduction et Allegro*, scored for harp, flute, clarinet and string quartet. (This piece, in fact, has an odd story behind it: The music would have been lost to the world had not a tailor preserved it after Ravel absentmindedly left it in the man's shop and dashed off to a boating party.) *Lutheran Church of Honolulu*, 1730 Punahou St. Mon. 1/25, 8 p.m. \$12. 947-1975

Spiny Norman Unplugged Honolulu's own grunge-style volume grinders cut the juice and do the acoustic thing to benefit the cable access program Junk TV (And you were hoping you'd get to pull the cord to their life-support system). *CoffeeLine*, 1816 University Ave.: Fri. 1/22, 7:30 p.m. Donation. 576-6521 (pager).

Toad the Wet Sprocket This Santa Barbara quartet (which, like Honolulu's Spiny Norman, pinched its name from a Monty Python sketch) has been hitting it big of late with a sincere, soul-searching neo-folkie sound that has earned the band more than one comparison to R.E.M. Formed in 1986 by a group of high school chums (who remain chums despite the well-known stresses of the road), Toad is up front about its cultural roots. "We are essentially just white suburban kids," drummer Randy Guss says. "And that's something that's not all that popular in entertainment these days." The Sprocket has made its own excursions into PC-ville, however: The band caused something of a sensation with *Hold Her Down*, a graphic anti-rape song on its 1991 release *Fear*. *The Garage*, 955 Waimanu St.: Sat. 1/23, 7:30 p.m. \$16.50 plus one-drink minimum. 942-7771

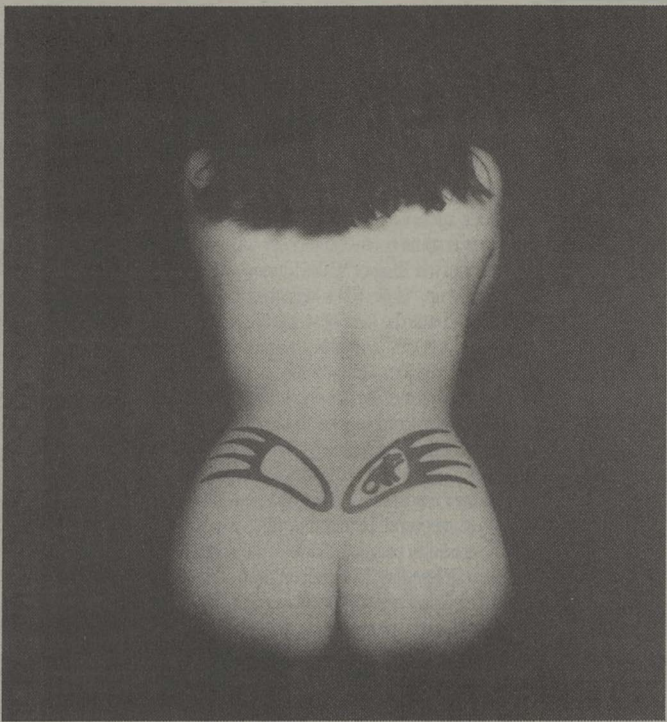
Club Acts

Band schedules are subject to change. Please call venues for latest information. Consult the Live Music Venues list for locations and phone numbers.

20/Wednesday

Action Figures Popular; Rex's Black Orchid. Almost Famous Variety; Coconut Willie's. 4 p.m.

The indelibly hip strut their stuff at the opening of *Forever Yes*, an exhibit celebrating the tattoo's resurgence as a respectable art



Jill with Bear Claws, 1990. Tattooing by Bob Roberts.

Shrewd, Clued and Tattooed

If you want my opinion... the professor volunteered as he reached for my notepad. Then "RUBBISH!" he scrawled, jabbing his pen fiercely into the paper. "A waste of space which could have been given to an important show. Look at the photos! Nothing worth exhibiting. And the freaky people here. The Academy is just trying to be politically correct..."

Declining to claim authorship of his vitriolic outburst, the pissed pedagogue turned and meandered back into the crowd gathered at the opening of the Linekona Art Center's exhibit of some 70 photographs of contemporary tattoos, *Forever Yes*. Obviously the professor didn't speak for the majority of guests swarming around the exhibits. The group was an eclectic and enthusiastic one, ranging from elegant older Academy patrons to those black-clad *artiste* types commonly seen at the Academy Theatre to media people anxious for a scoop on what has been called "the one art form your mother really hates." A generous sprinkling of local tattoo enthusiasts were present too, preening in garb strategically designed to display their art.

The tone of the display was eloquently set by the halau Kapuwailani 'onohinohi' ula's opening performance. The male *hula kahiko* dancers, with traditional tattoos extending the length of their legs, provided living evidence of an ancient culture-based art form that — far from being just a mark of convicts and sailors — was evidence of status and commitment. Several dozen elaborately tattooed aficionados, intently watching the performance and surreptitiously eyeing one other, offered further testimony to the remarkable surge of interest in contemporary tattoos.

Once a person succumbs to the lure of that first tattoo, it can be difficult to stop. Kenyo Koh, boasting a physique Schwarzenegger might envy, displayed a partial tattoo bodysuit covering his forearms and upper chest. He's been accumulating his ornate Japanese-style designs, done by China Sea Tattoo's Mike Malone, over a period of two years, in sessions that last two to four hours. "Very expensive," he said. "Otherwise I

would have more."

Other enthusiasts are a little more modest. Patrick Coles sported an inch-wide tapa strip extending diagonally from just below one ear to his clavicle. Gordy Mitchell opted for borderline bizarre by shaving his head to provide an unexpected backdrop for a Marquesan design, a choice that allows for natural camouflage should he change his mind. But apparently very few people do.

NIKKI TY-TOMKINS

The enthusiasm of the tattooees was contagious; a quick glance at the gallery walls gives credence to the pervasive draw of the tattoo. The exhibit begins with a display of "flash," pen-and-watercolor tattoo designs on paper, drawn by "Sailor Jerry" Collins, one of the world's foremost practitioners of seafaring tattoos. Collins lived in Honolulu until his death in 1973, when his studio was taken over by Malone. But after this brief historical intro, the show segues into a series of riveting photos of contemporary tattoo designs by some 24 artists.

In many of the pictures it's hard to decide which artist — the photographer or the tattooer — dominates. The fusion of photography and subject approaches perfection in such pieces as Masato Sudo's *Untitled 1985*, which features two of Horjini's heavily tattooed subjects viewed only as isolated backs nestled against a third undecorated one, smooth as alabaster. *Alex Lynch on Alex Lynch*, snapped by Shuzo Uemoto, is a clever *trompe l'œil* tattooed by Kandi Everett in which the photographer is key to a clever visual trick: As the subject bows his head in his hands, the tattoo of his own face on his bald head becomes a second "mask."

Wyeth, photographed by Mari Kono, is an appealing take-off of one of the artist's

most familiar paintings. Sprawled in the grass and gazing up toward a house in the distance is an ornately tattooed young man. His elegant dragon design is the creation of Don Edward Hardy, who, along with Bryce Bannatyne, curated this exhibit. Hardy's work is distinctive, his flowing Oriental imagery enlivened with a wide range of mystical symbols and hidden meanings. In *Man O'War Rising*, traditional Japanese water patterns have been wonderfully tempered to surge over his subject's entire body like sea spray.

Perhaps the most visually appealing pieces in the show are a whole new genre of tattoos, many roughly based on modern adaptations of tribal designs molded and reworked to enhance natural body conformations. *Kirk*, designed by Leo Zulueta, incorporates a black curvilinear pattern drawn from Iban and Sea Dayak tattoos from Borneo to enhance the subject's unusually long and angular torso. Bob Roberts' exquisite *Jill with Bear Claws* is a masterpiece of minimalist design featuring two elegant Native American claws perfectly embracing a rounded pair of buttocks.

Many of the tattooees participated in the creation of their tattoos. According to Hardy, who lectured last week on his art at the Academy Theater, the elegantly posed *Paul*, whose thigh, back and upper arm are spanned by a dramatic and graceful reptilian skeleton is, appropriately, a paleontologist. Bill Salmon's *Ice Cream Man* is the simple reproduction of a child's drawing a proud parent chose to preserve corporally. A favorite painting by Francis Bacon emblazons the shoulder of an admirer of his work, while Christ suffers on the chest of another.

The limits to which the art of tattoo can be carried have clearly not been reached. *Forever Yes* offers just a glimpse of the possibilities. ■

Tattoo artist Kandi Everett and tattoo historian Tricia Allen will lecture on tattooing at the University of Hawaii's Art Department Auditorium on Friday, Jan. 22, at 7.30 p.m. Everett is known for her modern adaptations of Polynesian designs, while Allen is a purist, specializing in authenticated Polynesian designs and methods.

Forever Yes

Linekona Art Center
1111 Victoria Street
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CALENDAR

Jimmy Borges Jazz, *Paradise Lounge*.
Joe Bourque Fiddler, *Oinks Barbeque*.
Jonny and the Dreamers Popular, *Tamarind Park*. Noon - 1 p.m.
Joy Woode & Betty Loo Taylor Jazz, *New Orleans Bistro*.
Kanilau Contemporary Hawaiian, *Banyan Veranda*. 8 - 11 p.m.
Ke'alo Contemporary Hawaiian, *Banyan Veranda*. 5 - 8 p.m.
Kevin Mau Variety, *Coconut Willie's*. 12:30 - 3:30 p.m.
Kimo Bicoy Guitar, *Mezzanine Restaurant*.
Kit Samson & the Sound Advice Contemporary, *Kabala Hilton*.
Loretta Ables Trio Jazz, *Lewers Lounge*.
Lyn Nanni Contemporary, *The Cove Restaurant*.
Mahi Beamer Contemporary Hawaiian, *Andrew's Melodious Thunk* Rock, *Kubio Saloon*.
Moe Keale Trio Contemporary Hawaiian, *Duke's Canoe Club*. 4 - 7 p.m.
Mojo Hand Blues, *Sand Island Restaurant*.
New Heights Dance, *Nicholas Nickolas*.
Nightwing Contemporary Hawaiian, *John Dominis*.
Nohelani Cypriano Contemporary, *Sberaton Waikiki*.
One People Variety, *Bandito's*.
Pagan Babies World Dance, *Anna Bannanas*.
Robi & Brian Contemporary Hawaiian, *Moose McGillycuddy's*.
Rolando Sanchez & Salsa Hawaii Latin, *Central Park Tavern*.
Royal Hawaiian Band Contemporary, *Iolani Palace*. 12:15 - 1:15 p.m.
Rudy Molina Guitar, *Yacht Club Restaurant*.
Shirley Walker Duo Variety, *Jolly Roger East*. 4 - 7 p.m.
Sonya Rhythm, Motown and Blues, *Nick's Fishmarket*.
Sweet Rush Contemporary Hawaiian, *Scuttlebutt's*.
The Blast Dance Rock, *Wave Waikiki*.
The Krush Contemporary, *Outrigger Reef Towers*.
Tito & Lenny Contemporary Hawaiian, *Spindrift Kabala*.
Tito Bernobis Contemporary Hawaiian, *Chart House*. 5 - 8 p.m.
Tommy D & the D Band Rock, *Mai Tai Lounge*.
Traffic Jam Island Contemporary, *Fast Eddie's*.
Willie K. Contemporary Hawaiian, *Malia's*.

23/Saturday

Anarchy Rock, *Kubio Saloon*.
Arnold Raga Jazz, *Mabina Lounge*. 5 - 7:30 p.m.
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 Durme Band Pop, Rock, *Irish Rose Saloon*.
Brian Huddy Variety, *Coconut Willie's*. 12:30 - 3:30 p.m.
Buddah Waltah & Island Afternoon Contemporary Hawaiian, *Monterey Bay Cannery Ward*.
Carol Atkinson Jazz, *Orson's*.
Cecilio Rodriguez Contemporary Hawaiian, *Duke's Canoe Club*. 4 - 7 p.m.
Christopher Carillo Variety, *Monterey Bay Cannery Outrigger*.
Crash Party Rock, *Gussie L'amour's*.
Crossover Pop, Funk, Blues, *Jaron's Kailua*.
Danny Couch & Friends Jazz, *Mabina Lounge*. 8:30 - 11:30 p.m.
Danny Dez Contemporary, *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian, *Chart House*. 8 p.m. - 1 a.m.
Ebetera Contemporary, *Waikiki Beachcomber*. 5:30 - 7:30 p.m.
Exit 8 Contemporary Hawaiian, *Monterey Bay Cannery Pearlridge*.
Gini Rhythm, Motown and Blues, *Nick's Fishmarket*.
Honolulu Jazz Duet Jazz, *Cappuccinos*.
Jeff Burton & The Corvettes '50s & '60s Rock, *Kento's*.
Jesse Vance Boden Hawaiian, Contemporary, *Proud Peacock*. 4 - 9 p.m.
Jimmy Borges Jazz, *Paradise Lounge*.
Joe Bourque Fiddler, *Oinks Barbeque*.
Jon Basebase Contemporary, *Horatio's*.
Kanilau Contemporary Hawaiian, *Banyan Veranda*. 9 - 11 p.m.
Ke'alo Contemporary Hawaiian, *Banyan Veranda*. 6 - 9 p.m.
Kimo Bicoy Guitar, *Mezzanine Restaurant*.
Kit Samson & the Sound Advice Contemporary, *Kabala Hilton*.
Loretta Ables Trio Jazz, *Lewers Lounge*.
Lyn Nanni Contemporary, *The Cove Restaurant*.
Mahi Beamer Contemporary Hawaiian, *Andrew's Melodious Thunk*.
New Heights Dance, *Nicholas Nickolas*.
Nightwing Contemporary Hawaiian, *John Dominis*.
Nohelani Cypriano Contemporary, *Sberaton Waikiki*.
Ohana Two Hawaiian, *Bayview Lounge*. 6:30 - 9 p.m.
One People Variety, *Bandito's*.

Pagan Babies World Dance, *Anna Bannanas*.
Rio Trio Latin Jazz, *Java Java*.
Rolando Sanchez & Salsa Hawaii Latin, *Central Park Tavern*.
Rudy Molina Guitar, *Yacht Club Restaurant*.
Shirley Walker Band Variety, *Coconut Willie's*. 4 - 8 p.m.
Shirley Walker Duo Variety, *Jolly Roger East*. 4 - 7 p.m.
The Blast Dance Rock, *Wave Waikiki*.
The Krush Contemporary, *Outrigger Reef Towers*.
Tito & Lenny Contemporary Hawaiian, *Spindrift Kabala*.
Tommy D & the D Band Rock, *Mai Tai Lounge*.
Tropical Blues Island Rock, *Java Java*.
Willie K. Contemporary Hawaiian, *Malia's*.
Zany Band Oldies, Variety, *Coconut Willie's*. 8:30 p.m. - 1:30 a.m.

24/Sunday

Acid Rock Party Rock, *Anna Bannanas*.
Billy Chapman Variety, *Irish Rose Saloon*.
Billy Kurch Piano, *Lewers Lounge*.
Bonnie Gerheart Jazz, *Banyan Veranda*. 8 - 11 p.m.
Brian Huddy Variety, *Coconut Willie's*. 12:30 - 3:30 p.m.
Buddah Waltah & Island Afternoon Contemporary Hawaiian, *Monterey Bay Cannery Pearlridge*.
Carol Atkinson Jazz, *Orson's*.
Crash Party Rock, *Gussie L'amour's*.
Danny Dez Contemporary, *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian, *Chart House*. 9 p.m. - 12:30 a.m.
Desirée's Transition Jazz, *Paradise Lounge*.
Don Kimi Jazz, *Mabina Lounge*. 8:30 - 11:30 p.m.
Exit 8 Contemporary Hawaiian, *Monterey Bay Cannery Pearlridge*.
Jeff Burton & The Corvettes '50s & '60s Rock, *Kento's*.
Jerry Santos Contemporary, *Banyan Veranda*. 5 - 8 p.m.
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 & Tennyson Jazz, *New Orleans Bistro*.
Kapena Contemporary Hawaiian, *Malia's*.
Kilauea Contemporary Hawaiian, *John Dominis*.
Lou Novak Jazz, *Mabina Lounge*. 5 - 7:30 p.m.
Mitch Contemporary Hawaiian, *Bayview Lounge*.
New Heights Dance, *Nicholas Nickolas*.
Paradox Jazz, *Oasis*.
Rolando Sanchez & Salsa Hawaii World Beat, Latin, *Rex's Black Orchid*.
Royal Hawaiian Band Contemporary, *Kapiolani Park Bandstand*. 2 - 3:15 p.m.
Russ Donnelly Folk, Country, *Jolly Roger Waikiki*.
Shades on Stage Variety, *Coconut Willie's*. 4 - 8 p.m.
Straight Shot Country, *Crouching Lion Inn*. 2 - 6 p.m.
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.
Sweet Rush Contemporary Hawaiian, *Scuttlebutt's*. 4 - 8 p.m.
The Blast Dance Rock, *Wave Waikiki*.
Tommy D & the D Band Rock, *Mai Tai Lounge*.
Zany Band Oldies, Variety, *Coconut Willie's*. 8:30 p.m. - 1:30 a.m.

25/Monday

Bernadette and the New Sensations Contemporary, *Sberaton Waikiki*.
Billy Chapman Variety, *Waikiki Broiler*. 3 - 8 p.m.
Billy Kurch Piano, *Lewers Lounge*.
Brian Huddy Variety, *Coconut Willie's*. 12:30 - 3:30 p.m.
Buddah Waltah & Island Afternoon Contemporary Hawaiian, *Monterey Bay Cannery Pearlridge*.
Danny Dez Rock, *No Name Bar*.
Dean & Dean Contemporary Hawaiian, *Chart House*. 5 - 8 p.m.
Desirée's Transition Jazz, *Paradise Lounge*.
Don Kimi Jazz, *Mabina Lounge*. 8:30 - 11:30 p.m.
Exit 8 Contemporary Hawaiian, *Monterey Bay Cannery Pearlridge*.
Joanie Komatsu Contemporary Island, *Yacht Club Restaurant*.
Joel Kurasaki Jazz, *Orson's*.
Jonah Cummings Band Contemporary Hawaiian, *Wilcox Park*. noon - 1 p.m.
Kanilau Contemporary Hawaiian, *Banyan Veranda*. 8 - 11 p.m.
Kevin Mau Duet Variety, *Coconut Willie's*. 4 - 8 p.m.
Kilauea Contemporary Hawaiian, *John Dominis*.
Les Peetz Jazz, *Mabina Lounge*. 5 - 7:30 p.m.
Melinda Carol Piano, *Banyan Veranda*. 5 - 8 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*.
Willie K. Contemporary Hawaiian, *Malia's*.
Zany Band Oldies, Variety, *Coconut Willie's*. 8:30 p.m. - 1:30 a.m.

26/Tuesday

Almost Famous Variety, *Coconut Willie's*. 4 p.m. - 1 a.m.
Augie Roy Contemporary, *Harry's Bar*.
Betty Loo Taylor & Derryl McKay Jazz, *New Orleans Bistro*.
Billy Chapman Variety, *Waikiki Broiler*. 3 - 8 p.m.
Blue Kangaroo Country, Folk, *Jolly Roger Waikiki*.
Bobby Durme Band Pop, Rock, *Irish Rose Saloon*.
Brian Huddy Variety, *Bandito's*.
Buddah Waltah & Island Afternoon Contemporary Hawaiian, *Monterey Bay Cannery Pearlridge*.
Carol Atkinson Jazz, *Cupid's Lounge*.
Christopher Carillo Variety, *Monterey Bay Cannery Outrigger*.
Crash Party Rock, *Gussie L'amour's*.
Danny Dez Rock, *Nick's Fishmarket*.
Desirée's Transition Jazz, *Paradise Lounge*.
Don Conover Singalong, *Rose & Crown*.
Don Kimi Jazz, *Mabina Lounge*. 8:30 - 11:30 p.m.
Jeff Burton & The Corvettes '50s & '60s Rock, *Kento's*.
Joanie Komatsu Contemporary Island, *Yacht Club Restaurant*.
Joel Kurasaki Jazz, *Orson's*.
Kanilau Contemporary Hawaiian, *Banyan Veranda*. 8 - 11 p.m.
Karl Homeschoff Jazz, *Coffee Manoa*.
Kevin Mau Variety, *Coconut Willie's*. 12:30 - 3:30 p.m.
Kit Samson & the Sound Advice Contemporary, *Kabala Hilton*.
Lance Orillo Contemporary Hawaiian, *Chart House*. 5 - 8 p.m.
Les Peetz Jazz, *Mabina Lounge*. 5 - 7:30 p.m.
Local Band Night Dance Rock, *Wave Waikiki*.
Loretta Ables Trio Jazz, *Lewers Lounge*.
Lyn Nanni Contemporary, *Bayview Lounge*.
Moe Keale Trio Contemporary Hawaiian, *Banyan Veranda*. 5 - 8 p.m.
Nightwing Contemporary Hawaiian, *John Dominis*.
Nueva Vida's Big Thang R&B, *Rex's Black Orchid*.
Ohana Two Hawaiian, *Bayview Lounge*.
Rockford Holmes Quartet Jazz Night Jazz, *Nicholas Nickolas*.
Scott Williams Contemporary Hawaiian, *Spindrift Kabala*.
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.
Willie K. Contemporary Hawaiian, *Malia's*.

Theater and Dance

Concerts

Blues in the Night An *Ain't Misbehavin'*-style cabaret revue featuring the music of such jazz greats as Duke Ellington, Bessie Smith and Johnny Mercer. Punahou grad and Tony Award-winner Leilani Jones stars. *Diamond Head Theatre*, 520 Makapuu Ave., Wednesdays - Saturdays, 8 p.m.; Sundays 4 p.m. through 2/7. \$7 - \$40. 732-0274
Chicago Dance Theater The accomplished hoofers of Joseph Homes' popular troupe touch down at BYU-Hawaii. *McKay Auditorium*, BYU-Hawaii campus. Tue. 1/26, 7:30 p.m. \$12. 293-3545
Eurydice University of Hawaii Master of Fine Arts candidate Lynne Weber presents an "intercultural dance-drama" based on performance techniques from both East and West. In Weber's re-interpretation of the Greek Orpheus myth, it is Eurydice who descends to Hades to recover her dead lover, not the other way around. Heading the cast of actors and dancers are Suzanne Carvalho, Daryl Thomas and R. Reiko Ho. *Kennedy Lab Theatre*, UH Manoa campus. Thur. 1/21 - Sat. 1/23, 8 p.m.; Sun. 1/24, 2 p.m. \$5. 956-7655
Fou Lei and Fou Ts'ong See story on Page 9.
The Lemming Man Critique the critic as *The Honolulu Advertiser's* theater writer, Joseph T. Rozmiarek, reads his new play. This is the first of the Manoa Valley Theatre's "Hear Say" series, featuring readings by members of the playwrights' group Playmakers. *Manoa Valley*

Theatre, 2833 E. Manoa Rd.: Tue. 1/26, 8 p.m. \$7. 988-6131

Daniel Morden Welsh storyteller Morden's third annual appearance in Honolulu continues the Hawaii/British Isles relationship the Starving Artists Theatre Company has cultivated during the past couple of years. Morden's sly wit plays best to an adult audience, but kids like him, too (though there was some confusion recently when he told tale about the King of Wales, during which one kid piped up, "How did he keep the crown on his head if he was the king of whales?"). Starting this week, SATCO's writer-in-residence Godfrey Hamilton will join with Morden, an old pal from London, to create *The Mirror and the Mask*, which Hamilton says combines ancient legend and myth with modern narrative poetry. Depending on their mood, Morden and Hamilton will select pieces from their retrospective repertoires; it's an opportunity to experience Hamilton's writing, which tends to be enticingly personal. "Some of the stories have quite a sinister flavor," Hamilton says. "They deal with the darker areas of human feeling, which have always been the province of traditional storytelling" — *Karyn Koeur*. *Kawaiahaeo Theatre*, Mid-Pacific Institute, 2445 Kaala St. Fri. 1/22 & Sat. 1/23, 8 p.m.; Sun. 1/24, 4 p.m. \$12. 942-1942

Opera Preview A get-acquainted chat, led by local classical-music authority Jim Becker, on Camille St. Saëns' *Samson et Dalila*, the first production of this year's Hawaii Opera Theatre season. The opera itself will play at the Blaisdell Concert Hall 1/29, 1/21 & 2/1. *Academy Theatre*, 900 S. Beretania St. Wed. 1/20, 10 a.m. & Sat. 1/23, 4 p.m. \$3. 521-6537
A Period Piece Local performers Jan Itamura and Margaret Jones go on the rag. Soak up this sample from the pun-drenched press release: "A *Period Piece* explores menstruation, a subject that was once taboo and feared. Everything you ever (or perhaps never) wanted to know will be told as the women share the 'frights of passage' through monologs, dialogs and sketches on PMS, TSS and MEN... *A Period Piece* may not occur for another 28 days. It's an evening guaranteed not to cramp your style!" *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Mon. 1/25, 8 p.m. \$5. 732-2670

Puss in Boots No naughty allusions to the previous entry, we promise. No indeed, this is the traditional children's yarn, as adapted for the stage by the students of Kaimuki High's intermediate acting and dramatic arts classes. Kanoa Jones stars as The Cat, Shakira Weber as Mother Cat, Allen Thok as The Master and Deneb Catalan as The King, with a variety of other students assuming various supporting roles. Directed by Dennis Proulx and Peggy Anne Siegmund. *Kaimuki High School Theatre*, 2705 Kaimuki Ave.: Sat. 1/23 & Sun. 1/24, 4 p.m. \$2.50. 737-2736

Shadowlands This Broadway hit by William Nicholson explores the relationship between *Chronicles of Narina* author C.S. Lewis and American poetess Joy Davidman. The play opens on two people who could not appear more different: Lewis is a 52-year-old Irishman, Christian theologian and Oxford don, while Davidman is a 35-year-old New York Jewish mother. Stuck in an abusive marriage, Davidman begins a correspondence with Lewis and later flees to England where the two defy the disapproval of High Society by becoming romantically involved and later married. Nicholson's script sparkles with wit ("I need a little guidance here," Davidman says to one of Lewis' pompous cronies. "Are you being offensive, or merely stupid?"). There is pathos aplenty, too, as the couple's love commits them to an obstacle-strewn future. Guest-directed by the Army Community Theatre's Vanita Rae Smith. *Manoa Valley Theatre*, 2833 East Manoa Rd.: Wednesdays - Saturdays, 8 p.m.; Sundays 4 p.m. through 1/31. \$18 - \$20. 988-6131

Art

Galleries

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

Opening

Magic of Mountains & Clouds The Precious Ink Chamber's 18th annual show of 40 artists' work. Opens Sat. 1/23, runs through 1/31. *Exhibition Area*, Ala Moana Center. 922-1999
Painting & Sculpture Works by Bob Freitas and Imaikalani Kalahale. Through 2/7. *Queen's Medical Center Gallery*, 1301 Punchbowl St. 547-4397

Continuing

'Ai Pohaku Visual interpretations of the 100th anniversary of Queen Lili'uokalani's overthrow, with an exhibit of fiber and ceramics by Island artist Maile Andrade. Through 1/27. *Kamehameha Schools*. 842-8412

A Head of His Time Paintings by Radames Pera. Through 1/30. *Ramsay Galleries*, 1128 Smith St. 537-ARTS

Aloha Watercolors and chalk pastels by Sue Douglas. Through 1/31. *Siri Fax Foods*, 345 Queen St. 521-8820

Aloha Aina Photographs by native Hawaiian photographers Kinio Cashman, Arna Johnson, Jeri Kalahale, Anne Landgraf, Macario Timbal and Iani Yamasaki. Through 1/31. *Ho'omahua Botanical Garden*, 45-680 Luluku Rd. 235-6637

Art News Acrylic paintings and mixed-media collages by Laszlo. Through 1/31. *Lucoral Museum*, 2414 Kuhio Ave. 922-1999

Contemporary Hawaiiana Acrylic paintings by Derek Glaskin. Through 1/31. *Assaggio*, 345 Uluniu St. 261-2772

Full Value Prisma Oils by Norman R. Kelley. Through 1/31. *Arts of Paradise*, International Marketplace. 924-2787

Homeless An exhibit of works on the theme of homelessness. Through 2/4. *Gallery on the Pali*, 2500 Pali Hwy. 595-4047

Hurrikane Iniki Oil and acrylic paintings by Derek Glaskin. Through 2/6. *Verbano Restaurant*, 3571 Waiialae Ave. 735-1777

Island Style Florals and Oahu scenes in watercolors and wax on paper by Julie Kerns Schaper. Through 2/7. *A Little Bit of Saigon*, 1160 Maunakea St. 528-3663

The Islander Weaves Woven mats, hats, bags, baskets, purses, jewelry and other items from Melanesia, Micronesia, Polynesia and Aboriginal Australia compose this East-West Center exhibit. Weekly weaving demonstrations are included. Through 2/19. *John A. Burns Hall*, East-West Center, UH Manoa campus. 944-7341

Madeleine McKay Oils by the artist. Ongoing. *Assaggio*, 345 Uluniu St. 261-2772

Na Ukana O Ka Hula Otapa Watercolors by Cindy Conklin. Through 1/31. *Ko'olau Gallery*, Windward Mall. 247-0709

Recent Works Watercolors by Scottie Flamm. Through 1/31. *Paesano Restaurant*, Manoa Marketplace. 988-5923

Temporary World Paintings and mixed-media on alternative surfaces by Jon Hamblin. Through 2/6. *Che Pasta*, 1001 Bishop St. 524-0004

Three Years Oil paintings, pastel drawings and watercolors by Honolulu artist Keone Thurston. Through 1/28. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899

Treasures of Hawaiian History Books, documents, photographs and works of art from the collection of the Hawaii Historical Society. Through 2/12. *Art Gallery*, UH Manoa campus. 956-6888

Art Events and Classes

Full Spectrum Palette of Charles Sovek Norman R. Kelley will lecture on the Sovek palette of pigments, which gives an artist a better means to a successful oil painting by integrating "color temperature" with each color-value choice made. *Arts of Paradise Gallery*, International Marketplace. Thur. 1/21, 6:30 - 8:30 p.m. Free. 924-2787
The Islander Weaves Demonstrations and lectures in conjunction with the East-West Center weaving exhibit will take place during January and February. This week, there will be a slide lecture by Deacon Ritterbush and Linda Moriarty on cultural and environmental aspects of weaving traditions of Pacific people. *John A. Burns Hall*, East-West Center, UH Manoa campus. Tue. 1/26, 7:30 - 9 p.m. Free. 944-7111

Two on Tattoo Tricia Allen, doctoral candidate at the UH Department of Anthropology, will discuss the tradition of tattooing in the Marquesas and the rich legacy of the art of the Polynesian tattoo in a speech titled *The History of Tattoo in the Pacific and the Reintroduction into European Culture*. Tattoo artist Kandi Everett will speak on the *Revival of South Pacific and Hawaiian Styles of Tattooing*. Room 132, Art Auditorium, UH Manoa campus. Fri. 1/22, 7:30 p.m. Free.

The Work of Clarence John Laughlin Keith F. Davis will lecture on the work of the late American photographer Laughlin. *Honolulu Academy of Arts Theatre*, 900 S. Beretania St.: Sun. 1/24, 4 p.m. Free. 532-8700

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 stopoffs at the sulfuric acid clouds of Venus, the giant hurricanes on Jupiter and the rings of Saturn. Daily, 2 p.m.; Fridays & Saturdays, 7 p.m.

Global Pursuit A good way to study for your next geography test. A large, true-to-life map invented by all-around cool guy Buckminster

The Straight Dope



Illustration/Slug Signorino

f the average body temperature is 98.6 degrees Fahrenheit, why is it that when the air temperature reaches 85 or 90 F we feel uncomfortable? — Scott Hadley, Santa Barbara, California

One of Cecil's competitors once wrote that it was because we wore clothes — as though all you had to do to be comfortable in 98-degree heat was walk around naked. Clearly what we have here is a failure to grasp the scientific essence of the thing, namely that the air temperature has to be lower than body temperature if you're to cool yourself efficiently.

Your body is a little fuel-burning engine, and like all engines generates waste heat. That heat has to go somewhere, lest you pop a gasket. The easiest place to put it is some place cooler, such as the air around you. However, if the ambient air temperature is the same as your body temperature, you have to go to great lengths to shove the waste heat out into it, e.g. sweating like a pig or going out to Kmart to buy an air conditioner.

What we want, therefore, is an ambient temperature that lets us dump waste heat with the least strain. From experience we know this temperature is 68 to 72 F. If you're very lightly dressed you may prefer 80. But even if you're starkers there's no way you'll be happy when it's 98 in the shade.

watch a lot of late night television, and have noticed something strange. A number of stations sign off the air (announcing that they use five million watts, etc), but run a test pattern all night. Doesn't all that electricity get a little expensive? — B.F., Chicago

It's not as expensive as what it might cost to fix things if they shut the transmitter off. UHF stations, in particular, use giant klystron tubes (maybe five feet tall and 200 to 300 pounds) that generate a tremendous amount of heat and often require water cooling. If you turned one off every night and turned it on again every morning the cool down/warm up cycle could eventually cause things to go out of kilter. I've heard of water leaks, for example, and you might just burn the sucker out.

To some extent concerns about cool down/warm up apply to all TV

equipment, although a lot of it isn't as delicate as it used to be now that vacuum tubes have been largely replaced by solidstate. But there's always a certain amount of adjustment involved after a cold start-up, and the general feeling seems to be that if it's running all right now, let's just leave it that way. The reason you broadcast a picture rather than a blank carrier is that the call letters tell the world who you are. Of course, you could do like a lot of stations in larger markets — they sidestep the issue by broadcasting all night long.

THE LAST WORD ON CATS AND AIDS

This column has had further correspondence with David Kay of the Tree House Animal Foundation, who complained that Cecil erred when he said "people sometimes get [toxoplasmosis] when they eat undercooked meat or handle kittens." We were talking about toxo because it's a disease that can be especially virulent when contracted by people with AIDS.

Having reviewed the medical literature, I'll concede there is no evidence that you can get toxo merely from handling kittens. On the other hand — and it seems to me this is the important point — cats are a significant carrier of toxo germs, which live in the cats' guts and are excreted with their feces. You can contract toxo if you come in contact with the feces, either by changing the litter box or working in the garden where the cat has buried its mess.

Cats infected with toxo only shed germs for a short time. Still, people at risk — and this includes pregnant women as well as AIDS patients — are advised to have someone else change the litter box, use disposable litter box liners and keep the cat indoors to prevent it from contracting toxo if it isn't already infected. You should also wear gloves when working in soil and wash your hands thoroughly with soap afterward. Maybe your cat didn't bury anything there, but some other infected animal might have.

— 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.

Fuller will be unfurled on the floor of the Castle Memorial Building. Exhibit guides, geography videos, computer simulations, games and smaller maps will help you separate Chad from China. Through 2/7.

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. **Na Mamo: Today's Hawaiian People** The result of four years of research, this exhibit displays 90 black-and-white photographs by Anne Kapulani Landgraf and accompanying text by Jay Hartwell. Through 4/4.

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

Observations from the River Pressing almost every conceivable medium into service, Fred Roster has created some unusually provocative work. Much of it requires considerably more explanation than is provided by the titles, and viewers may be left with the feeling that many pieces just "grew," evolving in the process of creation. But Roster's handling of materials and the sheer beauty of much of his work suffices to support a purely visual appreciation. — *Nikki Ty-Tomkins*. Through 1/24.

Sara Frankel The friction between man and machine is tempered by a formal arrangement of diverse elements within the confines of each canvas — severed arms and legs, isolated wheels, cogs and pipes merge and coalesce into patterns of color. What pervades Frankel's work is an intriguing sense of timelessness enhanced by the heavy, almost Greco-Roman physiognomy of her human forms, a dark rich Renaissance palette and her frequent use of the arch as a framing device. Frankel's comments on the dissonance of our multilayered 20th century cultural experience seem to echo an age-old problem: there have always been forces at work pulling man from his natural state of harmony with the natural world. — *N.T.T.* Through 1/24.

Trouble in Paradise Don one of the black capes provided outside Sally French's walk-in installation and you become part of the exhibit. Sitting in the pitch-dark room draped with yards of black "brida" netting and painted with a series of symbolic images and listening to the polyphonic counterpoint of recorded voices and music, you might consider becoming a permanent part of the display. *Trouble in Paradise* is a visually beguiling and thoughtful comment on contemporary Hawaiian issues — the loss of power, the dominance of foreign interests and the endless labyrinth of bureaucratic formalities. — *N.T.T.* Through 1/24.

Visionary Encounters: East and West John Young's formal training in Chinese calligraphy and brushwork underscores his art and provides a subtle but consistent leitmotif that floats through the swirls of his expressionistic gestures. A large diptych, *The Lightning*, is the most immediately appealing piece — it surges with the captured energy of iconographic Oriental horses which weave their way in ghost-like fragments amongst the explosions of white paint. — *N.T.T.* Through 1/24.

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

Selections 1992 Recent acquisitions to the gallery's collection. Through 2/2.

The Hawaii Maritime Center Pier 7, Open daily, 9 a.m. - 5 p.m. \$7 adults, \$4 kids. 536-6373

Museum Highlights The featured attractions of Honolulu's waterfront museum include the Falls of Clyde, the only four-masted, fully rigged ship left in existence; a humpback whale skeleton; and marine displays ranging from sharks to yacht racing. Ongoing.

Wayfinding Exhibit An exhibit based on the *Hokule'a's* "No Na Mamo" (voyage of education), about life aboard a canoe and celestial navigation. Two specially-made movies, *The Art of Wayfinding* and *Spirit of the Land*, showing in the museum's second floor theater, bring to life the maritime art form that enabled Polynesians to travel throughout the Pacific. Ongoing. **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

Clarence John Laughlin An exhibit of photographs by the late American photographer. Opens Thur. 1/21, runs through 2/28.

Toshiko Takaezu An exhibit of pottery by one of Hawaii's finest artists. Opens Thur. 1/21, runs through 2/28.

Narcissus Flower/Plant Exhibition An exhibit of Chinese New Year crab-claw narcissus in the Manu Museum courtyard. Opens Sat. 1/23, runs through Sun. 1/24.

Frederica Cassidy A retrospective exhibition for the Hawaii-based painter. Through 3/7. **Forever Yes: Art of the New Tattoo** See story on Page 11.

The John Young Gallery of Southeast Asian Art

Local artist John Young has 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.

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

Boating Skills and Seamanship Ahoy or avast? Port or starboard? Bow or stem? Bud or Stroh's? Learn about the lingo of the sea, as well as boating safety, navigation, radio telephones, marine engines and more. A course for everyone from kayakers to yachters, taught by Flotilla 20, a division of the Coast Guard Auxiliary. *McKinley High School Shop 4*, 1039 S. King St.: Class meets every Mon. & Wed. from Wed. 1/20 through Wed. 3/17, 6:30 - 8:30 p.m. Free. 523-1762

East Indian Strict Vegetarian Cuisine Absolutely one teaspoon of cumin only, sir, and that is all. Please not to be using butter, but ghee only. That bloody pan will not work for *papadums* — you must find another. Learn strict cooking, East Indian style from master chef Kusuma Cooray. *Lyon Arboretum*, 3860 Manoa Rd.: Sat. 1/23, 9:30 - 11:45 a.m. \$20. 988-7378

How to Make Small Talk and Circulate Learn how to make rotary chitchat without getting dizzy from Dr. Loren Eloroth. *Ala Wai Golf Course Clubhouse*. Thur. 1/21, 7 p.m. \$20 donation. 735-4436

Living With Cancer A six-part course for cancer patients and their families focusing on living with the disease, co-sponsored by the American Cancer Society. *Imaging Classroom*, Queen's Medical Center, 1301 Punchbowl St.: Starts Thur. 1/21, 6:30 p.m. Free. 547-4660

Night Reef Walk Check out the reef's night shift. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Fri. 1/22, 7:30 p.m. \$7. 923-9741

Paint Your T's Mud and ketchup are not the only substances that are indelible on T-shirts, y'know. Learn how to airbrush, paint and stamp your shirts from T-shirt whiz James Kuroda. *Temari*, 1329-A 10th Ave.: Thur. 1/21, 7 p.m. \$30. 735-1860

Whales — Here and There A slide presentation by Dick Sheedy on his time spent aboard the whaling research vessel *Acania*. Sponsored by the Sierra Club. *Makiki Christian Center*, 829 Pensacola St.: Thur. 1/21, 7 p.m. Free. 538-6616

You Listening or What? Hey, Hey, you, Hey, I'm talking to you. Evaluate your listening skills and learn to improve them in this three-part workshop. *Olona 201*, KCC Diamond Head campus: Starts Wed. 1/20, 6 p.m. \$25. 734-9211

Kids

Bubblemania All ages welcome at this spherical family fun day. Bring a clean tin can with both ends cut out (and leave your pet chimp at home if your name is Michael). Reservations required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sun. 1/24, 10 a.m. - noon. \$3. 955-0100

How to Use Your Christmas Telescope A family program on how to get the most out of that new spyglass. *Planetarium*, Bishop Museum, 1525 Bernice St.: Sat. 1/21, 7 p.m. \$5.50. 848-4149

Journey By Starlight An introduction to Pacific sea travel for kids in grades 3 & 4. Learn about the voyaging techniques used by the first Hawaiians to travel from Tahiti to Hawaii. *Paki Conference Room*, Bishop Museum, 1525 Bernice St.: Sat. 1/23, 9 - 11 a.m. \$10. 848-4149

Keiki and Adult Explorations A workshop on "fishy facts" for budding ichthyologists ages 4 to 5 accompanied by an adult. Includes stories, role-playing, live animal observations and craft projects. *Sea Life Park*, Makapuu Point: Sat. 1/23, 9 - 11 a.m. \$15. 259-6476

Where in the World...? Hopscotch your way across the world during this geography workshop using a 2000 square foot map of the earth that has been unfurled on the floor of the Castle Memorial Building. For kids in grades 4 to 8. *Bishop Museum*, 1525 Bernice St.: Fri. 1/22, 7 - 9 p.m. \$9. 848-4149

Hikes and Walks

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 Hawaii Nature Center for meeting place*. Wednesdays, 9:30 a.m. - noon. \$7 adults, \$2 kids. 531-0481

Ka'ona Point Hike Adaline Kam will lead this 4-mile, 5-hour exploration on the Waianae side to find seabirds, shorebirds, caves, native coastal plants and maybe whales. *Call Hawaii Nature Center for time and meeting place*. Sat. 1/23, \$3. 955-0100

Litter Pickup at Jackass Ginger A short hiking/altruism activity in the lush forest of Nuuanu. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sat. 1/23, \$3. 955-0100

Pu Lili Lima Translated as "joining hands," this guided walk for adults and kids 3- to 5-years-old highlights the park's environmental and historical background through lectures and games. *Waimea Falls Park*, 59-864 Kamehameha Hwy.: Sat. 1/23, 9 - 11 a.m. \$10. 638-8511

Puu Maohi Hike This 4-mile, novice hike will take you up a low ridge for a great view of Kaneohe Bay and the Mauna base. *Iolani Palace*, mauka side: Sat. 1/23, 9 a.m. \$1. 261-7814

Tropical Plant Nature Walk Meander through verdant Ho'omaluhia Garden and 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.; Sundays, 1 p.m. Free. 235-6637

Whatevahs

Abe's Beat Honolulu Symphony honcho and independent promoter Abe Weinstein kicks off a radio interview show featuring Island musicians in every style from baroque to Jamaican. *KGU*, AM 76: Sundays, 10 - 11 a.m. 941-9974

Being Woman Yeah, who needs that dumb ol' Y chromosome, anyhow? Discover the *yin* within for '93 through a retreat of singing, dancing, art, meditation and workshops. Sponsored by the Honolulu Unitarian Universalist Women's Federation. *Cabin One*, Malaekahana Sate Park: Fri. 1/22 - Sun. 1/24, \$45, plus \$4 for each night of camping. Advance registration. 595-4047

Robert (Auld Land Syne) Burns Birthday Celebration A wee feastie to celebrate the national poet of Scotland's 234th birthday (aye, and he don't look a day o'er 220, the bastard). The Celtic Pipes and Drums will pipe and drum, The Royal Scottish Country Dance Society will dance to Burns tunes, local celebs will sing Burns' songs, and thespian Terence Knapp will dramatize the poet's letters. *Pacific Ballroom*, Ilikai Hotel, 1777 Ala Moana Blvd.: Sat. 1/23, 6 p.m. \$45. 672-9930

Joseph Heller Author Heller, whose 1961 novel, *Catch-22* became an anti-war scripture for the Vietnam generation and catapulted him to international stardom, reads from his work. Heller was born in Brooklyn in the '20s. During World War II, he flew 60 combat missions as a bombardier based in Corsica, an experience that formed the basis for *Catch*, which he wrote at night while working as an ad and promotion copy writer. Heller has published several books and plays since then; in 1985, he published *No Laughing Matter*, an account of his struggle with Guillain-Barre syndrome, now known commonly as "Joe Heller's disease." He's now working on a *Catch-22* sequel. *Campus Center Ballroom*, UH Manoa campus: Tue. 1/26, 7:30 p.m. Free. 956-3037

Norman Hindley and Alan Decker McNarie Readings by two Hawaii writers. Poet Hindley, a native of Rhode Island, relocated to Molokai in 1970 and now teaches at Punahou. His poetry, which has been widely published in the Islands and on the Mainland and has been compiled in an anthology, *Winter Fed*. McNarie, a creative writing teacher at UH Hilo, will read from his award-winning novel *Yeshua: The Gospel of St. Thomas*, a fictional autobiography of St. Thomas the Doubter. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Wed. 1/20, 8 p.m. \$3. 732-2670

Honolulu Transit Authority Meetings Community meetings to discuss how TheBus service can be improved. Two words: salad bar. *Stevenson Intermediate School*, 1202 Prospect St.: Wed. 1/20; *Mililani High School*, 95-1200 Meheula Pkwy.: Tue. 1/26. Both meetings 7 - 9 p.m. Free. 523-4445

SOBB Celebration The local environmental group Save Our Bays and Beaches picnics to celebrate its "first year of success." Music, door prizes, cake and punch provided; bring your own lunch. *Kalama Beach Park*, 248 N. Kalaheo Ave., Kailua: Sun. 1/24, 1 - 3 p.m. Free. 262-SOBB

Tinseltown Does Polynesian

Tacky Torches at Twilight



When I was a child in Los Angeles my parents regularly took my brother and me to Don the Beachcomber's in Hollywood: it was there, long before becoming a food critic, that I began to love restaurants; and it was there, long before coming here, that I began to love Hawaii. On a recent visit to L.A., I convinced my family to go out for Polynesian fare; since Don the Beachcomber's no longer exists, we decided to try a place called Kelbo's. You can't miss the lighthouse near the San Diego Freeway. Amid flaming torches and the soaring prows of concrete war canoes sits the sign: "Kelbo's Hawaiian Saloon and Spare-Rib Emporium, the restaurant that you have to see to believe." I saw it... and it was unbelievable.

The decor was hysterically, obsessively Hawaiian — the place looked like it had been decorated by the set designer for *Gilligan's Island* on LSD. Fish nets on the ceiling, drooping under the weight of dusty glass floats and old bottles, painted starfish and plastic sea horses set the South Seas ambience. And there's nothing quite like a puffer fish with a light bulb inside of it to create that Island atmosphere we all know and love.

Of course there were tiki gods and tiki torches, ticky-tacky tiki trinkets tacked on walls adorned with palm fronds, vinyl tapa, bamboo bits, networks of nautica, portholes that looked out at nothing and signs, signs and more signs: "Everyone Loves Kelbo's!"; "An Island of Food, Fun and Grog!"; "We know how to Party!"; "World-famous since we opened our doors in 1947!"; "Warning: Our World-Famous Hawaiian Spare Ribs are Habit Forming!!" Exclamation points, like hungry ants, infested both the signs and the menus; it was, in fact, the most enthusiastic use of that mark of punctuation that I've seen outside of Honolulu's own *Dining Out!!!*

We were seated in a dark booth decorated with illuminated portraits of Kelbo's 71 tropical drinks, including Flaming Fun Bowls "served with 20-inch Straws!" After considering my choices — among them a Cobo, Kapu, Pilikia, Cobra's Fang, Hawaii Calls and Skull and Bones (served in a ceramic skull) — I decided on the classic Mai Tai, described as "Volcanic Ecstasy with a Straw!" My mother (only slightly to my embarrassment) ordered a Flaming

Wicky-Wacky.

"I'll bring that wicky-wacky over wiki wiki," the waiter mirthlessly recited. "Wiki wiki means lickety-split in Hawaiian!" With an enthusiasm that was about as genuine as his Montgomery Ward Hawaiian shirt, he continued: "Okay gang, any Hawaiian appetizers with those drinks?" It was nice to be able to order "appetizers" — I've lived in Hawaii for 16 years and I still can't say the

LEE SIEGEL

word "pupu" in public.

We ordered a Diamond Head Special Mixed Platter, which consisted of Kelbo's Famous Wing Dings, egg rolls, shrimp strips, barbeque ribs and slices of pineapple and kosher pickles; this was served with grated sweetened coconut, sugary plum sauce and "Our World-Famous Masterpiece Sauce."

The flaming wicky-wacky arrived in a monumental ceramic shell supported by ceramic tiki gods and bare-breasted hula girls. Amid flames and four long flexi-straws, tropical baubles bobbed. But once the conflagration in this bowl of liquid kitsch had burned itself out, it looked more like a child's bath than a drink.

My mai tai was very, very weak and very, very, very sweet. Though it may be prudish of me, I believe that orgeat syrup should be used in moderation. Unable to swallow the dose of "volcanic ecstasy," I ordered a Zombie. Did I want that flaming or non-flaming? "I'll take the flames, of course," I announced. "That's what I'm here for."

Once the blaze on my drink had been extinguished, making it safe for me to

carry it past the grass shack decor, I embarked on an exploration of the South Seas B-movie set that is Kelbo's. In the dark and empty Coco Bowl, where, late in the night, you can dance to the music of the "very hot" (not to mention "world-famous") Jimi Kelbo Band, the walls were papered with photo murals of Hawaiian beaches, rainbows and sunsets. There were more tiki gods, concrete palm trees and sundry oceanic foofaraw. On Friday nights this room is the setting for Ladies Night featuring male exotic dancers "Hawaiian-style." This restaurant's got it all — there's even karaoke in the main dining room after nine o'clock.

I returned to the table wiki wiki to select my main course. "Do Your Heart Good!" the menu advised. "Our dinner salads may be ordered with a choice of Pritilin dressings." It's judicious if not salutary, I suppose, to minimize the cholesterol in your salad before you polish off a whopping plate of World-Famous Hawaiian Pork Spare Ribs.

Since Kelbo's is my nephew's favorite restaurant, I took his advice on what to order and had a Big Kahuna Burger, a hamburger with pineapple and maraschino cherries, glazed with more of Kelbo's World-Famous Masterpiece Sauce! It was not flambéed.

As my mother, brother and I reminisced about Don the Beachcomber's, the kids drank the renowned sauce (which tasted a lot like the drinks, but thicker) straight from the plastic cups in which it's served.

I always wonder if the conversations that I have in restaurants are as stupid as the deliberations of the people inevitably seated at tables near me. I overheard two women at a neighboring booth who were sharing flaming fun bowls discussing an upcoming vacation. "I'm going to Hawaii this year," said one. "I got the Special Aloha Dream Package that includes airfare, room, car, a shell necklace, two mai tais, tickets for a hula show and an aloha breakfast."

In the game room we shot pool and had a few more flaming drinks amid the tropical gimcrackery. Photographs of Howard Hughes, James Dean and Jayne Mansfield garnishing the walls implied that, back in the good old days when everybody loved to eat Hawaiian, celebrities were regulars. A page from an newspaper article claimed that Kelbo's "is where Dustin Hoffman comes to unwind." When the women who had been seated in the booth adjacent to ours came in, I couldn't resist telling them that I live in Hawaii.

"So when you visit L.A.," the one who's coming here soon said with a laugh, "you eat at Kelbo's?"

"Just when I'm homesick," I joked.

"Yeah," she said, smiling rather wistfully. "I love Kelbo's too. I've been coming here for years. I met both my first and second husbands here."

"Does Dustin Hoffman really come here to unwind?" I asked.

"I dunno, I've never seen him myself. But I once saw that guy who's the host on *Studs*. So what do you do in Hawaii?"

"I'm the food critic for a newspaper," I announced proudly.

"I've heard it's hard to get good Hawaiian food in the Islands these days," she said, in all seriousness.

"Yeah," I said, nodding, "everybody in Hawaii eats at California Pizza Kitchen."



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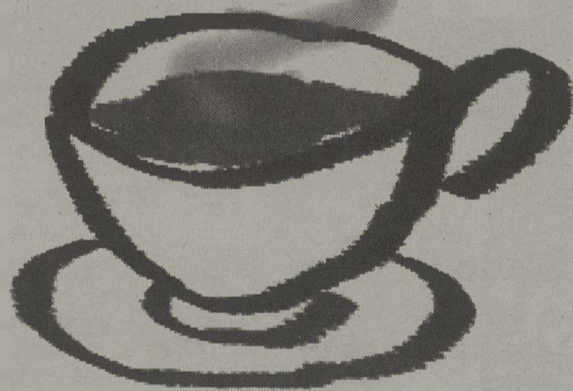
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