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Weekly

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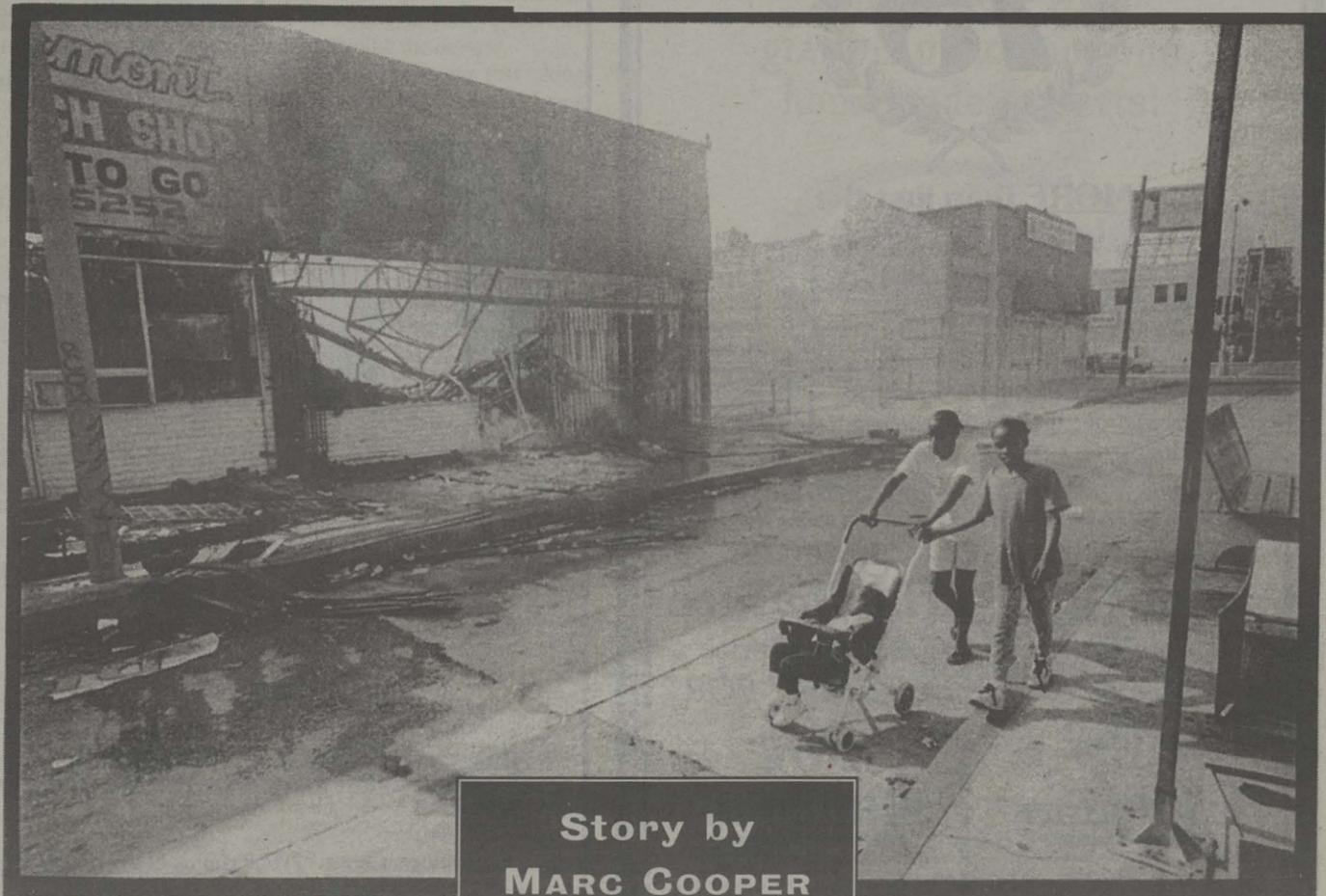


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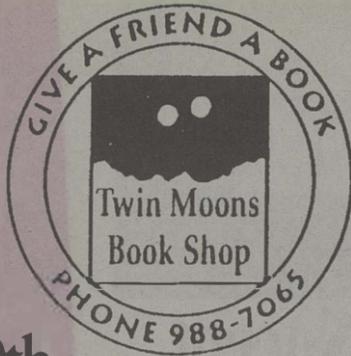
L.A. Breakdown

Behind the riots, two decades of social distortion



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Letters

In praise of Siegel 1

I am indeed very disappointed to learn that Lee Siegel will not be writing your food column any longer. I always looked forward to reading Siegel's column in the *Weekly* because I liked his humor and off-beat approach to the whole concept of the "food review." Indeed, the reason why I read the *Weekly* at all is because it offers a different perspective and is a heck of a lot more interesting to read than the *Honolulu Star-Bulletin* and the *Honolulu Advertiser*. If I wanted a boring "food review," I would have turned to the food sections in those other two newspapers. What I like(d) about Siegel's column is (was) his originality, and, although I look forward to his "touch in the occasional feature story," I am saddened to see him go.

Kimberlee Akimoto

In praise of Siegel 2

Pooh! Lee Siegel's food column will be sorely missed. As an outstanding alternative newspaper, isn't it the *Weekly's* job to offer its readers words of substance they can't get from other publications? Siegel taught us that food is about much more than eating out; it's about much more than haute cuisine, sauces, spirits, spices and hip ethnic eateries. His reviews were funny, informative, touching and superbly written. He brought something to his column that we've never found in food columns before — meaning. Siegel's column made sense. During these tough financial times, in a town where the cost of living is exorbitant, it doesn't make that much sense to eat out. And what about all

the people who aren't able or can't afford to eat out? What about school kids, shut-ins and the hospital bound? Siegel wrote about these folks and told us that a food column can actually be about food and about life and not restaurant reviews. What a wonderful idea, perfectly executed. Why in the world would you want to squelch it? Do you truly think your readers are more interested in the baby rack of lamb at Matteo's?

Lolly Winston

In the last week, we've received a large number of letters lamenting the departure of Lee Siegel as the *Weekly's* food critic. A word of explanation: when, last October, we advertised for a food critic/restaurant reviewer, Siegel miraculously appeared on the editorial horizon. Lee never failed to delight us with his wit and creativity but, as time went on, it became clear that his interest was in writing on the nature of food, not in reviewing restaurants, and I decided that it would be necessary to add another column that would review restaurants every other week. Unfortunately, Siegel chose not to write a biweekly food column; we look forward to featuring periodic pieces of his writing in the future.

— Laurie Carlson, publisher

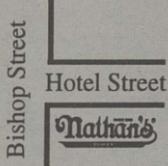
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Weekly

Vol. 3, No. 15
April 14, 1993

**Publisher and Managing
Editor** Laurie V. Carlson

Senior Editor Julia Steele

Arts and Calendar Editor

Derek Ferrar

Calendar:

Associate Editor: Matt Uiagalelei

Film Critics: Bob Green,
Mary Brennan

Contributing Writers

Cecil Adams, Mary Brennan,
Marc Cooper, Don Dougherty,
Don Hazen, Laurie Ouellette,
Liza Simon

Copy Editor Catharine Gregory

Art Director Bud Linschoten

Production Isabella Forster

Contributing Photographer

Jeff Helberg

Cartoonists Matt Groening,
John Pritchett, Slug Signorino

Interns Marguerite Geagan

**Administrative Support
and Classified Advertising**

Catharine Gregory

Advertising

Leo Geensen, Cheryl Oncea

ISSN #1057-414X

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A.A.N. A Member of the
Association of
Alternative
Newsweeklies

Manuscripts should be accompanied by a
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Honolulu Weekly assumes no responsibility
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Subscription rates: Six months \$35.

One year \$50.

Honolulu Weekly is available free of

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Honolulu diary

Patriotic POGs

While President Bill's economic stimulation package languishes in Congress thanks to a Republican filibuster, the local wireless outfit KSSK has sprung to action where it counts — right in the POGs. A recent news release announces that the radio station raised a wad to help offset the national debt by selling off 10,000 "Perry on the Left, Price on the Right" POGs — at a buck a pop — in a mere six hours. The cool 10 grand raised from the sale of the little suckers will be sent to the prez as a debt-fighting "donation to the nation."

In case you've been frozen under an ice flow for the last six months, POGs are facsimiles of the old cardboard milk caps, named for the ones used years ago on bottles of Haleakala Dairy's Passion Orange Guava drink. Kids in Hawaii have developed a game similar to marbles for trading the disks, setting off a collectors' frenzy so intense that even *Newsweek* magazine — which has so far ignored such crucial Hawaii events as the centennial of Queen Lili'uokalani's overthrow — felt compelled to report on the fad in a recent issue. Entrepreneurs have been making a killing by having the disks printed for less than a quarter apiece and then selling them for several times that amount. There have even been several recent "POGjackings," in which entire van loads of the milk caps were heisted.

With KSSK setting the lead, perhaps the government will soon get hip to the profit potential and start issuing POGs instead of bonds.

Hot spots

Weather forecasting on the Pacific — traditionally among the iffiest of enterprises — might be in for some real improvements. An international collection of scientists has begun an extended on-site study aimed at improving weather forecasting. More than 1,200 researchers from 19 countries are now collecting data from aircraft and ships to examine areas of unusually warm air and ocean around Kapingimarangi Island in the southernmost Federated States of Micronesia.

Coordinated in Townsville, Australia, the Tropical Ocean Atmosphere Response Experiment is being called the most sophisticated study ever undertaken into the link between the ocean and atmosphere. The goal, the experts say, is to visibly improve long-range forecasting — and to get a better handle on the greenhouse effect. The study's findings should make it into print by early 1994, the researchers avow.

The nut state

Been noticing a lot of news lately about the amazing health properties of the macadamia nut? That's because UH's John A. Burns School of Medicine held an international symposium last week on the "health and nutritional benefits" of the mac, touted in the symposium's logo as "the health nut." While we wouldn't want

to suggest that any of the scientific data presented at the symposium was massaged to shed a friendly light on the nut in question — an increasingly important cash crop in Hawaii with the decline of sugar and pineapple — it is clear that the event's sponsors feel the mac has gotten a bum rap. The symposium's brochure laments: "In recent years, the FDA and many nutritionists have suggested that nuts are one of the 'diet monsters' due to their high fat content. Macadamias, particularly, have come to be regarded as 'fattening' and thus potentially unhealthy."

But new research, the brochure asserts, has indicated that the type of fat present in a human body may have more health impact than the amount of fat: "There is much evidence which suggests that foods with high levels of monounsaturated fats, such as macadamia nuts, are in fact nutritionally beneficial... possibly having a cleansing effect on the arteries and reducing the risk of heart disease."

Speaking of diets and heart attacks, chew on this: The symposium and ongoing Macadamia Research Project were funded by more than \$500,000 of your tax money in the form of federal and state grants, largely secured by Sen. Dan "Pork King" Inouye. Not surprisingly, macadamia industry leaders "lauded" the grants, according to a news release as "the best way for... government to support agriculture.

The hit list

Nothing can make or break a successful book faster than *The New York Times* Bestseller List. In fact, as Elisabeth Sifton writes in the *New York Observer*, securing a spot on The List for their books is so crucial to most publishers that they will spend an amazing amount of time and resources to do so — starting with timing its release so as not to conflict with the shipping dates of competing Big Books. Authors are paid large bonuses when and if their books get on The List. Movie deals are made based on The List. Even publicity efforts, TV appearances, author tours, and new printings, says Sifton, herself a book publisher, depend on The List.

Yet behind all this is a cruel irony: The List is a big hoax, and professionals in the book industry know it, says Sifton. "Each week, we experience the amazement of finding books appearing on The List, or moving up or down on it, by what can only be pure dumb chance, and we know that the figures on which the rankings are based are surely arbitrary, or, worse, 'adjusted' — that is, cooked. These pseudofactoids have an extraordinary power to affect a book's fortunes. The power comes not from the validity of the lists — which cannot be ascertained — but from our awe of the *Times* itself."

The *Times* describes its rankings as "computer-processed sales figures" reported by bookstores, wholesalers, and retail outlets like supermarkets. From an insider's view, it's easy to

see how they are fudged, says Sifton. By placing initial orders in quantities and places that will virtually guarantee a book's appearance on The List, large chains, clever sales forces, and resource-rich marketing people can distort the rankings from the get-go. Then, since some chain stores discount books on The List, sales of those books can increase to the detriment of others. There is also The List's "megaphonic effect." When books on The List go "hot," touted on tip sheets, posters and ads within the trade, they get mentioned to customers by telephone reps. Finally, books are constantly being shipped back and forth between warehouses, retail outlets, and the publisher, leaving plenty of convenient opportunity to report them twice.

The List is ultimately about the business and big-bucks trade, says Sifton. Its effect, she says, is disproportionately strong on ordinary readers, who are "uncertain and defensive about their knowledge of books and judgment in buying them." Her solution? "The List has become destructive as much to popular sales as to good reading. Its abolition would do wonders to improve both." — *Don Hazen and Laurie Ouellette*

They want your body

If you are a woman who is at increased risk of developing breast cancer — the most common form of cancer in Hawaii, where more than 600 new cases are diagnosed each year — researchers participating in the Breast Cancer Prevention Trial (BCPT) are seeking your help to test the preventative properties of tamoxifen, the most frequently prescribed drug in treating the disease.

"Research has shown that taking tamoxifen pills after surgery for breast cancer can decrease the development of new cancers in the opposite breast by as much as 50 percent," says Dr. Virginia Pressler, a faculty member at Honolulu's Cancer Research Center and principle investigator for the BCPT in Hawaii. The new study is designed to determine whether the drug can also help prevent breast cancer in women who have not yet developed it. Eligible subjects for the study must be at least 60 years of age, or at least 35 and at increased risk of developing breast cancer based on the following criteria:

- The number of relatives who have developed the cancer;
- Age of first live birth;
- A history of one or more breast lump biopsies;
- Age at first menstrual period.

The screening for eligibility for the study will include a mammogram, health exam and individualized risk assessment. An informational meeting on the BCPT study will be held at the Cancer Research Center, located behind Queen's Medical Center, on Saturday April 24 at 10 a.m. For more information, call the center at 586-2979. ■

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MARC COOPER

Hell in the City of Angels

As we go to press, the federal trial of the policemen accused of violating Rodney King's civil rights has been put before the jury. Depending on the verdict that jury returns, Los Angeles — and other U.S. cities — could again dissolve into chaos. A reflection on the decades of social iniquity that have pushed L.A. to the brink.

If no one else was willing to rebuild Los Angeles a year after last spring's disturbances, the good people at Universal Studios were. And with no federal funds or tax increases, either. The studio's parent company, MCA, sank \$100 million — about five times the aid given L.A. by the Bush administration after the riots — into its new CityWalk venture. This new, improved L.A. sits like a fortress on a Hollywood Hills summit, buffered on one side by Universal Studios Tours and on the other by Universal's gargantuan Cineplex, accessible to the rotting sprawl below only by a steep company-built roadway.

Once you ascend, for four blocks, along some 200,000 commercial square feet, CityWalk will unfold before you as an idealized Los Angeles street, a living museum of everything the city used to be and everything it never quite became. Not a Chinatown, nor a Little Italy or a little Tokyo. Not an Alpine Village. But a "people place," a collection of restaurants, stores, public spaces, entertainment venues, a "real working business street," says PR guy Kim Reed, and one built from scratch just like the "real earthquake" ride next door at the Studio Tour. Like an assembly of ghosts, each building along the walk fronts its own unique L.A. architectural style — Spanish colonial, Art Deco, '50s "Googie," modern, futuristic — a reminder of the city's once rich and eclectic heritage, now all but paved over by metastasizing gallerias, strip malls and minimalls. For those who remember the pristine days of the city's fabled shoreline, now polluted and usually under

police curfew, Gladstone's restaurant has installed an artificial beach surrounded by palm trees specially selected for their bent posture, "making it look like the wind is blowing," as Reed says. For CityWalk's dining clientele, at least those who prefer "beachside" tables, atmosphere will be heightened by regularly staged volleyball games and wet T-shirt contests. At the other end of the Walk, a wave machine in an imitation ocean will stir memories of Annette and Frankie dancing to the rhythms of an endless summer. As icing on the ersatz, the Museum of Neon Art is donating 35 vintage neon street signs.

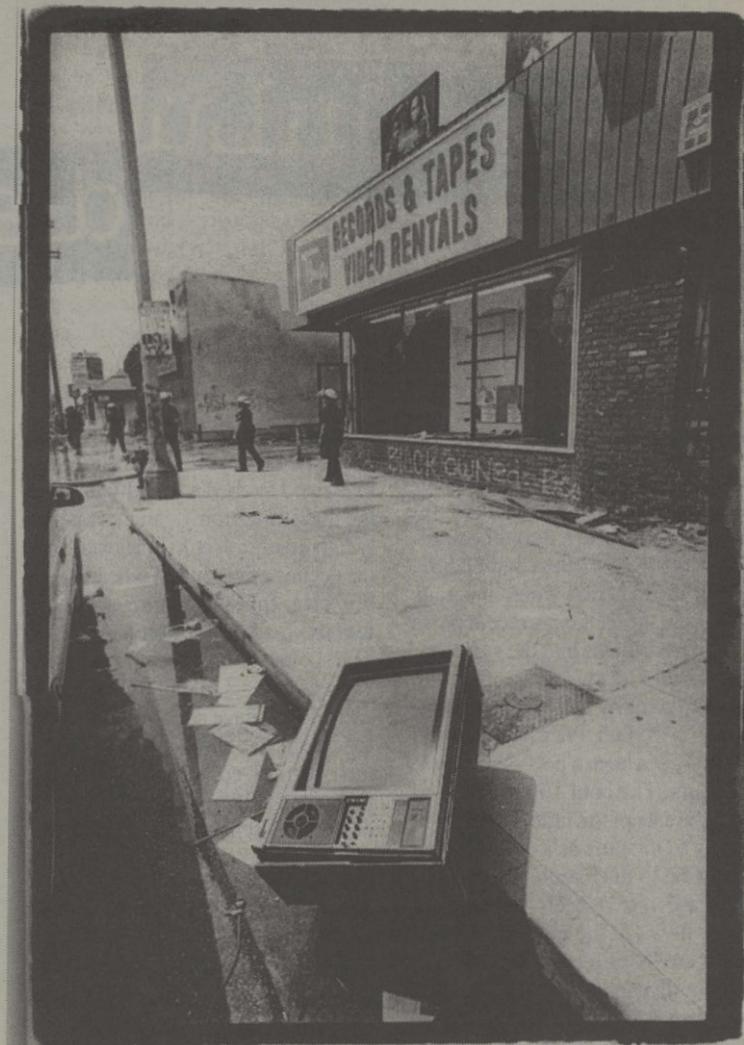
But don't think this is just some whitebread paradise, there's plenty of multi-culti correctness. A "real working rain forest" inside the Nature Company store. A Mexican "cantina," a sop to those whose land this is all built on. Even some real lived-in like inner-city grit. "We're leaving some ugliness, like a real city," says Reed. "There'll be some pipes and drains visible, rough edges." There are plans for billboards too, maybe even some acceptable graffiti.

CityWalk, then, debuts as the highest expression of Los Angeles's most secret desire: urban life without the urbans. The perfect antidote to dystopic civilization. A city traditionally phobic about crowds comes up with the final solution: a miniature city only for the upscale, and sans the homeless, the foreign-born, the panhandlers and the... the... um... you know who.

If there was ever a moment when you could sell a controlled version of Los Angeles back to its own people, this is it. If Los Angeles itself seemed beaten into confusion by the 57 televised blows struck night after night against Rodney King, then one year after the greatest civil disturbance in modern American history, the city appears to have been blinded by the fires, permanently brain-damaged from excessive smoke inhalation. That Los Angeles has learned nothing from its recent travails is symbolized not so much by CityWalk itself — which has been on the boards for a decade — but by the revealing detail that of the 100 or so construction workers I saw on the site last week, not one was black.

Above the cacophony of police and fire sirens, of sniper and police gunfire that drenched the city last April, one slogan rose: "No Justice! No Peace!" In the year since, there has been neither. And with the federal trial of the four LAPD officers who beat Rodney King just ended, and with the trial of the young black men accused of beating white trucker Reginald Denny set to start in a few weeks, Los Angeles once again teeters on the precipice. The first truly competitive mayor's contest in 20 years — its primary set for this potentially incendiary week before the April 29 riot anniversary — may just help push it over the edge.

Anger and fear burn in Los Angeles. Police Chief Daryl Gates, perhaps the man most responsible for leading the city into the abyss, finally resigned last year only to be awarded first with a bestselling memoir and now with a 50,000-watt drive-time radio talk show. The accused LAPD officers were freed on low bail, making the talk



PHOTOS: (INSIDE AND COVER) TED SOQUI FROM INSIDE THE L.A. RIOTS

show circuit themselves, while Sergeant Stacey Koon flogged his own literary contribution. In contrast, the black defendants in the Denny case remain in jail, with bail as high as \$580,000. Unlike the police, they are charged with attempted murder.

The appointment of Willie Williams as new LAPD chief prematurely stifled all public criticism of the force, even though 1992 marked a 10-year high of civilian shootings by cops. For the fifth straight year, gang killings broke records, topping out at more than 800, part of nearly 1,100 total murders in the city. In February, for the first time in history, a city school became the site of a gunshot killing. And then a few weeks later, it happened again. Then the city was transfixed by the spectacle of a "disgruntled patient" shooting down three doctors inside the county hospital emergency room.

The triple whammy of the recession, defense cuts and the 1978 tax-cutting Proposition 13 coming home to roost has leveled the California economy, and Los Angeles is the epicenter of devastation, with an 11.2 percent unemployment rate. The city faces a 25 percent — \$500 million — budget shortfall. L.A.'s top administrative

officer says that if all public services except police, fire and trash were shut down, if all 9,100 city employees were laid off, the deficit would still not be plugged. And the first victim of red ink is the Los Angeles Unified School District, whose teachers, faced with a 12 percent pay cut, after threatening to strike, compromised in accepting a 10 percent reduction — only to learn that the state can't make that payroll. With no funds in state coffers, California's education spending has slipped from first to 41st in the nation. White parents, whose children now comprise only 12 percent of L.A. public school students, and who have no intention of raising their property taxes to fund the learning of Latinos and blacks, are now spearheading a drive to shatter the city's district into six smaller ones, aggravating already rampant segregation and balkanization.

Hopes for local economic recovery in the short term are grim, contributing to the city's funereal atmosphere. Twenty-seven percent of all jobs lost nationwide in the recession were lost in the Los Angeles area. Economists predict the disappearance of 50,000 more local aerospace jobs through 1994. And the Pentagon plan to close eight more California bases threat-

ens thousands more jobs.

Can it be a surprise, then, that 43 percent of Angelenos say they are staying here only because they haven't the money to leave? Or that the *L.A. Times* recently profiled Salvadoran war refugees who said they were going back home because L.A. was too poor and too dangerous?

Against this apocalyptic backdrop, the pious promises made while the embers still glowed have been blown to the wind. "The politics of riot control," says local social historian Mike Davis, "have replaced the politics of reform." Indeed. In these tense weeks local television and newspapers have overflowed with pictures and stories promising that this time around the forces of law and order will be ready. It's a rather bellicose laundry list: county sheriffs showing off new rubber bullets, the Simi Valley police introducing a new pepper gas, dozens of U.S. marshals grunting and jabbing their nightsticks vowing to protect government buildings, National Guard troops rehearsing contingency plans to put 7,000 soldiers on the street in "Operation Angel Guard," and last but not least the "new" LAPD treating whole divisions of image-hungry reporters to weekly "unusual-occurrence" training sessions in the stark and sterile parking lots of Dodger Stadium, screeching around in patrol cars, swarming out with gas masks fixed, viciously "power-stroking" their aluminum batons.

By pumping up the phobias around the trials and the riot anniversary, all of the power institutions in Los Angeles that so miserably failed their duties and obligations in the past 20 years — the judicial system, the LAPD, the mayor's office and the media — the same entities that abandoned and criminalized half the city, are cynically laying the groundwork for what Davis calls their own "heroic vindication." In the process, all of the complicated and distasteful root causes of last year's eruption are collapsed down and shoehorned into the federal courtroom where the LAPD case was heard. But the simple fact is that Los Angeles's political leadership evaporated years ago. Since the riot we've been treated to an ongoing ghost dance of shadows and illusions. Over the last 10 months, Mayor Bradley has all but vanished from the public eye, not bothering to face a city he helped cede to disaster. His fabled multiracial city-wide coalition has exploded, fragmenting like a cluster bomb, each divided neighborhood hunkering down and bunkering in. Currently the city has before it 147 separate requests from neighborhoods that want their public streets gated off or barricaded.

Bradley's political heirs have all gone their separate ways, like so many warlords, each competing to succeed him. Twenty-four candidates, 10 in the top tier, are running in the nonpartisan mayoral primary. Since no one is expected to get anywhere near a 50 percent majority, the top two finishers will face each other in a June 8 runoff. Taken together, they appear on the stage as a stumbling troupe of political and moral midgets; hands linked, eyes tightly shut against reality, they madly chant a common mantra: More Cops, Higher Walls! More Cops, Higher Walls!

And yet, the city, disoriented and confused, perilously perched on the edge of the sort of suicidal demented episode played out on the screen by Michael Douglas in *Falling Down*, pays little attention to the mayoral election. Los Angeles, for the most part, doesn't care who gets elected mayor because Los Angeles as we know it, Los Angeles as a coherent city with its own identity, has ripped itself apart.

Earth to Mayor Tom

The L.A. uprising of 1992, some thought, might have been an effective, if necessarily rude, way for the black community to reassert itself in the political arena. This is the "wake-up call" theory. In retrospect, the riots might now better be viewed as the community's political death rattle. "The black middle class, the black political class, fights today mostly to protect what it had won in this city," says Joe Hicks, the combative executive director of Los Angeles's Southern Christian Leadership Conference. "But all that has added up to is great access to the mayor. For 20 years you could pick up the phone and get Tom Bradley. But now this black elite feels threatened by Bradley going, by the explosion of Latino and Asian populations. And this black political class has hardly shown much political vision."

Blacks are expected to cast 8 percent or less of the votes in the upcoming election. Even more disheartening, after 20 straight years of rule by Bradley, after blacks had finally won a respectable number of seats on the city council, Los Angeles's African American community has little to show for it. It has no unified political movement, not even one credible candidate for mayor, a rather astounding thought given that this campaign began just a handful of months after the eruption.

Bradley was originally elected by a coalition of inner-city blacks and white liberals. The whites have since deserted the coalition, forging new alliances with the city's Latinos. "And our boys just fell asleep," says a top political aide to one of South Central's leading African American politicians. "It's 20 years later, and we awake to a nightmare. We have failed at every level, and I mean from way before the uprising. The African American leadership failed to take risks in identifying areas of collective and individual responsibility, including, not incidentally, Tom Bradley. I hold him personally responsible for much of what you see now. I mean we're talking about a five-time incumbent. Someone who possessed enormous political capital he chose not to expend on his own community. And no one said 'boo.'"

The decline of African American political fortunes in Los Angeles neatly parallels the ever-mounting isolation and impoverishment of the South Central heart of the city. As the color bar was lifted after Watts, some 75,000 middle-class and professional blacks fled the ghetto. Almost a quarter million well-paying industrial jobs that supported black families have also disappeared in the last 25 years.

Mayor Bradley's administration can hardly be blamed for a malady that swept the entire nation and that was aggravated by successive rounds of federal defunding. But it's also true that over the last decade some \$223 million in campaign contributions flowed into Bradley's and other local politicians' offices from downtown and affluent Westside developer interests, encouraging a probusiness bias on the part of city government that left South Central to flounder and disintegrate.

Today only 45 percent of South Central's black males are employed — compared with 80 percent of their Latino neighbors, who live in equal numbers in the same community. Some observers, most notably *L.A. Times* editor Jack Miles writing in *The Atlantic*, argue that unchecked Latino immigration into Los Angeles is the primary cause of black economic displacement. A convenient argument, certainly, for a white power structure that brick-by-brick dismantled black job opportunities.

Twenty years ago blacks competed not with Latinos but with working-class whites for industrial union jobs. Over the years, those jobs migrated, not only across the border, but also to the so-called "edge-city" technopolises that have sprung up as affluent, high-tech boomtowns on the other side of the L.A. suburbs — 50, 70, 100 miles from South Central. White workers who lost their jobs left L.A. and followed the pioneer trail to the new edge-city oases. Blacks, meanwhile, had no public transport access to the new jobs and, in any case, were actively encouraged not to integrate the new towns. South Central's blacks were left behind to pick over the carcass of a rotting local economy, competing with incoming Latinos for minimum wage and casual labor jobs. Latinos didn't take away the well-paying posts, those jobs were just moved out of the range of the black work force.

The result is an increasingly ugly, and sometimes violent, scramble between two minority communities. And in Los Angeles, employer preference is unquestionably pro-Latino. Los Angeles, says James Johnson, head of UCLA's Center on Urban Poverty, "is a labor-surplus environment where employers can act on their prejudices. Blacks are caught between a rock and a hard place. Our political leaders have often failed to see the wedges planted among us by a white power structure that has not sat idly by watching huge demographic shifts. The wind is blowing in the wrong way for us, the numbers are not on our side. Blacks have to understand our only hope is to ally electorally with others. Latinos. Asians."

But many black activists are just pessimistic. The SCLC's Joe Hicks cringes at the growing race-based politics sprouting in all of L.A.'s communities: the surfacing of a militant, antiblack group in the Chicano sphere, the drowning out of the progressive minority among Korean Americans, the mean-spirited mood of the white suburbanites and the mushrooming Afrocentrism in his own community, which he feels is fed by the traditional black leadership's turning ever inward. "There is a frightening dimension of growing nihilism out there, a glorification of the lumpen, of gang members."

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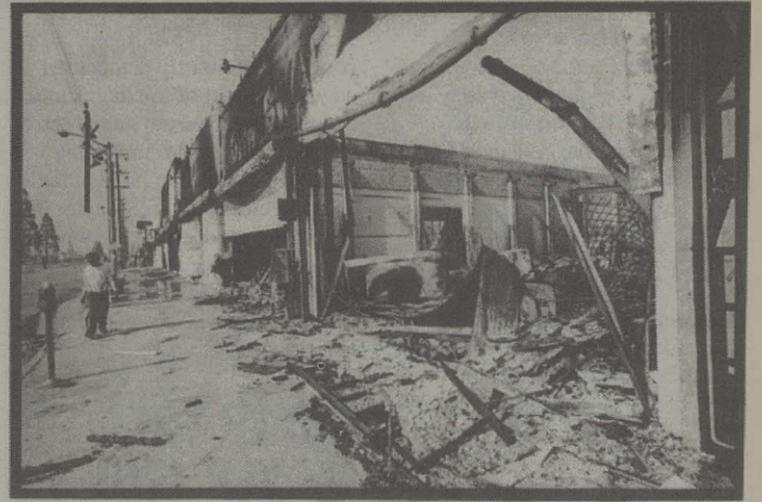


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Hell in LA

And that symptom, says Hicks, is most visible in the political activity surrounding the so-called L.A. 4+ — the seven young black men caught on television beating Reginald Denny. "Not a lot of courage in our community to stand up in a meeting and say, 'L.A. 4 Committee — that's bullshit!' It's not like defending Huey [Newton] or Angela [Davis]. It says something politically about our community being at a low point. No moral component to the struggle, nobody willing to speak out for everyone in this city. The L.A. 4 has become a lightning rod for every political dinosaur in this city."

Hicks doesn't discount the egregious elements of injustice in the case, but says they are not the point. "Hey, we know the D.A. is trying to fuck those guys," he says. "We know all about the dual standard of American justice. But that's a different issue. The people defending the L.A. 4 are saying something else. They want to cut those kids loose. And I admit there's a lot of sympathy for that position. Because there's no movement out there, no center of gravity that will take issue and say, 'Look, 40 people on that corner of Florence and Normandie were brutalized on the basis of their color alone. And that's not what Malcolm X was talking about.' But no, people are saying they kicked that white boy's ass and good for them, because *we* get our ass kicked all the time."

Townhouses and Tenements

The great underreported fact of the L.A. disturbances was that more Latinos than blacks were arrested — 45 percent of the 12,000 total, as compared to 41 percent. Most of the city's poor are Latinos. Seventy-three percent of the children in public kindergartens are Latino. Two-thirds of the babies born in the county hospital system are children of undocumented Latinos. Soon, most of the city itself will be Latino.

The city's establishment, realizing black political power has crested and is now receding, knows that it must make a political accommodation with the new population. Over the long run, that is: Anglos still make up two-thirds of the actual voting electorate. So in the short run, the million and a half, or more,

Latinos who live in L.A. — about half of them undocumented and "illegal" — suffer the greatest overall disproportional lack of political representation.

For the city's foreign-born Mexicans and Central Americans, upon whom *all* of the growth industries of Los Angeles increasingly depend for cheap, available and nonunion labor, last year's riots were their own fiery Boston Tea Party. Blood, sweat and taxation without representation lead to violent confrontation.

No matter who gets elected mayor in June and when all the accounts of the two trials are filed away and forgotten, the central defining truth of Los Angeles will reside in the triangle of social hierarchy in the city: at the pinnacle an aging, Anglo class that retains the levers of control, below it an Asian business and scientific strata, just below that a black professional elite hanging on to footholds in the city government and service bureaucracy, and at the base of the triangle, supporting the whole structure on its back, a faceless mass of Latino laborers.

During his 20-year tenure, Mayor Bradley mesmerized the media and the commercial class, spinning out a glittering fantasy that had something to do with Los Angeles becoming the jewel in the crown of something called the Pacific Rim. Well, he turned out to be half right. Japanese companies did buy up most of the downtown skyscrapers. But the globalization of the local economy has much more to do with L.A. drifting south than its merging with the East. Indeed, the signposts of L.A.'s global economy point toward Mexico City or Rio de Janeiro. Any morning of the week on literally scores, probably hundreds, of street corners, knots of 10 to 50 Latino men stand and wait to be "hired" — by construction foremen, contractors, painters, restaurant managers, by young couples with rent-a-trucks looking for "movers," even by homeowners needing someone to lift some patio furniture for an hour or two. On the same street corners, these laborers' wives and sisters pile into buses and ride across town for as much as two hours, serving in the city's corps of nannies, baby-sitters and maids. Prevailing wage for any of the above: five an hour. And no one even dreams of Social Security. And those who have steady jobs find little difference, except maybe another dollar an hour.

"Nothing, nothing at all has been learned from the riots," says Maria Elena Durazo, leader of the mostly Latino Hotel and Restaurant Employees Local 11. "It's not just that the promised jobs didn't materialize. Our people *have* jobs. What Los Angeles needs are good-paying

Continued on Page 15

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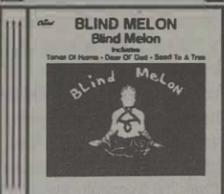
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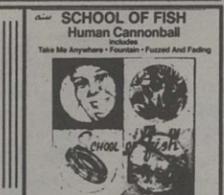
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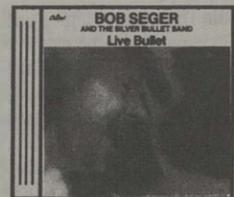
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The Pan World Percussion rhythm tribe (left to right): de Oliveira, Endo, Matsuda, Séguin.

Rhythm Summit: Academy Theatre, 900 S. Beretania: Fri. 4/16 & Sat. 4/17, 8 p.m.; Sun. 8/18, 4 p.m. \$10. 532-8700

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.

The Adventures of Huck Finn *Huck Finn* Lite. The greatest American novel is trivialized (again) by the movies. This time Disney Studios (known in the industry as "Mouse-witz") does the trivializing, reducing the epic story of moral growth and civilization's assault on personal freedom to just another cozy little piece of domesticity. The (astute) casting of Courtney Vance and Elijah Wood (made up to look cute) helps some, but you'd be a lot better off taking the hour and half to read the book.

☺ **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.

The Best of the Best II This film's precursor, a hit on home video, was basically a revenge movie tricked out in martial arts garb. The sequel is more of the same. Two ex-members of the U.S. karate team try to avenge the death of a buddy who was offed in a competition in Las Vegas. Eric Roberts returns to brood as the lead. **Born Yesterday** Could it be they've finally found

a role to fit the Kewpie-doll voice of Melanie Griffith? Well, maybe. In this updated remake of the Judy Holliday classic, Griffith essays the role of Billie Dawn, a gangster's moll who yearns for erudition. Enter tutor Don Johnson, whose presence the gangster (John Goodman) no like. If you haven't seen the original, this one might do for you. Otherwise, buyer beware.

☺ **CB4** There's plenty of raw language (written by *Saturday Night Live's* Chris Rock) in this tale about Cell Block 4, the home of "Gusto," a hustler who thinks rap's the new name of the game. With lots of cameos and supporting parts done by *SNL* cast members, Phil Hartman among them. Symptomatic, done up to a fare-thee-well.

A Cop and a Half Burt Reynolds plays a burnt-out detective revived by the precocity of an 8-year-old black kid with whom he is saddled in order to solve a crime. Need we mention that it's meant to be heart-warming?

The Crush Another movie about an obsessed female. This time it's a teenager (Jennifer Rubin) who has the hots for a cute guy (Cary Elwes, blond and vacuous) who's staying in her parents' guest house. Things turn nasty and violent (and that's just in the theatre lobby) in this "thriller" written and directed by Alan Shapiro.

☺ **The Crying Game** This 1992 Irish romantic thriller 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. 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.

Falling Down This is one of those deeply divided big studio films that wants to be socially relevant and somehow winds up feeding the flames of the fires it seeks to put out. Michael Douglas, the ultimate Hollywood star of the '80s, plays a laid-off L.A. defense worker who snaps under urban *fin-de-siècle* pressure(s) and — after his car is stalled in gridlocked traffic — takes off on foot into the very heart of the concrete nightmare. The violence escalates as his anger mounts — though it's all, of course, very "cinematic."

A Far Off Place A gang of elephant poachers force two (Disney) teens into a thousand-mile trek across the Kalahari Desert. Former cinematographer Mikael Salomon directs. Visually stirring, "family"-oriented.

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 Velveeta. 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*

Fire in the Sky James Garner returns to movies in this allegedly true tale about four loggers who witness the temporary kidnapping of one of their fellows by a UFO. Citizens of their little Arizona town accuse them of making the story up. With D.B. Sweeney and Robert Patrick.

☺ **Groundhog Day** Bill Murray is back in top form in this original comedy about a TV weatherman who keeps reliving Feb. 2. The philosophical underpinning to this movie is how we deal with incessant repetition in our lives: is it a drag or an existential opportunity? Directed by longtime Murray cohort Harold Ramis. With Andie McDowell and Chris Elliott.

Hear No Evil And leave no cliché unturned. But this film, a suspense item about a deaf woman (Marlee Matlin) stalked by a killer who uses her deafness against her, gives Matlin her best screen role since *Children of a Lesser God*.

☺ **Homeward Bound: The Incredible Journey** A Disney remake of an earlier hit about three pets who are, through a series of accidents, separated from their owners; the bulk of the film details the animals' perilous attempts to find their masters. Set in the Pacific Northwest, this version is much better than the original, primarily because it was directed by longtime David Lynch editor Duwayne Dunham (here making his directing debut). Dunham's editing sense makes things far more suspenseful than you might anticipate given the plot.

Indecent Proposal See review on Page 9.

Jack the Bear A long-shelved Danny DeVito comedy-drama about a single alcoholic father rearing a batch of kids. Things heat up when one of the keikis disappears. The TV-thin dramatics are engineered by *30 Somethings* Marshall Hershowitz.

Point of No Return An Americanization of the idiotic French thriller *La Femme Nikita*, with Bridget Fonda taking over the role of a beautiful woman who is taken off death row to become a hit person for the state. The perversely assembled cast includes Anne Bancroft (in the Jeanne Moreau role), Harvey Keitel and Gabriel Byrne. The cross-cultural accents alone should keep you away. You are hereby warned.

Ring of Fire The newest IMAX movie in town is a mixed affair: it has an irresistible premise (it's a photographic study of the volcanoes of the Pacific Rim); some spectacular computer-generated graphics and animation that "explain" how eruptions happen; and uneven photography, ranging from mediocre fish-eye lens shots to the spectacular. The dull-as-dishwater voiceovers are by Robert Foxworth; the music — original and indigenous — was written and compiled by Michael Stearns (*Chronos*). Is it worth seeing? Yes... but such a tourist-oriented product denies the full potential of the IMAX process... again. (Waikiki IMAX)

The Sandlot Written by *Radio Flyer's* Mickey

Evans (who directs as well), this is a comedy with mystic undertones about baseball-playing kids who confront a mystery more complex than the rules of the games. With the ubiquitous James Earl Jones and underused Karen Allen.

Scent of a Woman The kind of movie that wins awards. Al Pacino, carefully surrounded by a cast of lesser actors, chews the scenery artfully in this story of a blind man, full of the life force, who teaches a novice about life and "love." Actually, Pacino's relentless interpretation distorts the inherent sentiment of this overly long movie — Pacino refuses to make his character lovable. *Scent of a Woman* received a rash of Oscar nominations (and actually won Pacino one) — probably because it's a semi-thoughtful big studio picture made in the year when box office winners were swamped by low budget, non-star-driven independent projects. Written by Bo Goldman (*Mohin and Howard*) and directed by Martin Brest (*Midnight Run*).

Sniper A hotshot marine sniper (Tom Berenger) plunges into covert Panamanian action with untried partner Billy Zane (*Dead Calm*). Closer to the truth than *Rambo* — for what that's worth. Directed by Luis Llosa.

Street Knight An ex-cop (Jeff Speakman) tries to locate a missing gang member in the teeming, cliché-filled streets of Los Angeles. Directed by Albert Magnoli, who gave the world *Purple Rain* only a few short years ago. Don't say you weren't warned.

Teenage Mutant Ninja Turtles III When sequel characters start travelling back in time, as the turtles do here — to the Japan of 1603, we're told — you know the series is in trouble. Still, the anachronistic language of the trio might be amusing to the kids. And the producers have beefed up the action, if not the gore, for this outing. The newest child love figures of America's pubescents, Elias Koteas and Paige Turco, return.

☺ **Unforgiven** One of the best examinations of the American psyche in a long time. David Webb Peoples' masterful script, Clint Eastwood's first-rate direction and solid performances by a fine cast made *Unforgiven* (as the Academy of Motion Picture Arts and Sciences noted) the best American film of 1992. Highly recommended.

Untamed Heart A timid Minneapolis busboy (Christian Slater) screws up his courage to win the heart of a fair waitress (Marisa Tomei) in this luv story originally titled *Baboon Heart* (that might give you a hint about the subplot).

Short Run and Revival

☺ **Dracula** (1992) In the wake of his latest bank-

ruptcy 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 Corman horror quickies. But is there any blood left in this story? There's a lot at stake here... and so on. *Hemenuway Theatre*, UH Manoa campus: Tue. 4/20 - Sun. 4/25, 6 & 8:30 p.m. \$3.50. 956-6468

☺ **Fallen Angel** (1945) Otto Preminger (*Laura*) directs Alice Faye (when she was still a top box office draw) and Dana Andrews in a melodrama about small town life, murder and those who live on opposite sides of the tracks. If you know the following names, you'll probably want to see this film: Linda Damell, Anne Revere, Charles Bickford. If not, not. *Movie Museum*, 3566 Harding Ave.: Fri. 4/16 & Sun. 4/18, 8 p.m.; matinees 4/18, 3 & 5:30 p.m. \$5. 735-8771

☺ **Incident at Oglala** (1992) Michael (*Thunderheart*) Apted's elliptical documentary about the trials of Leonard Peltier, a Native American activist accused of murdering two FBI agents. Peltier's story is a gripping one, though somewhere amid all of the talking head interviews in *Incident*, its impact is lost. Nonetheless, if you don't know the full story of his case, you should — and Apted's film is worth seeing for that reason alone. *Hemenuway Theatre*, UH Manoa campus: Wed. 4/14 - Sun. 4/18, 6 & 8 p.m. \$3.50. 956-6468

☺ **Jindoo Lady** (1992) This, the first feature by an Aborigine director with Aborigines in the lead roles, premiered last year at the Hawaii International Film Festival. This Australian film is an allegory of sorts, about the plight of deracinated Aborigines. Having "crossed" into affluent city life, a married couple (she's a fashion designer, he's a corporate achiever) sees their marriage flounder. The wife — Lauren — seeks to return to her outback roots. Directed by Brian Keamey. With a composite Aborigine soundtrack. Highly recommended. *Java Java Café*, 760 Kapahulu Ave.: Tue. 4/20, 8 p.m. \$3. 732-2670

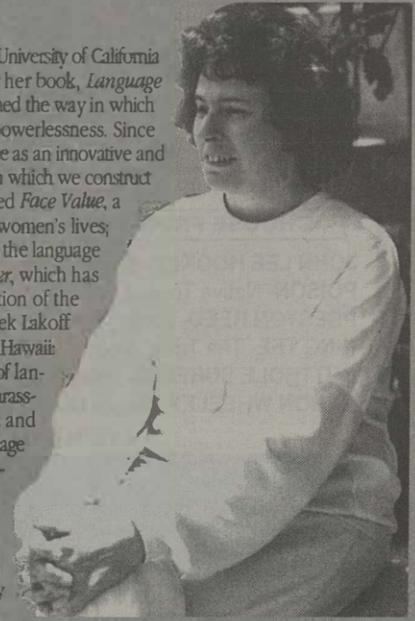
Post No Bills (1992) Urban guerilla poster artist Robbie Conal, whose paintings-as-posters punctuate the United States' urban sprawl, here has his work documented in a commixture of humor and moral outrage. Clay Walker arranged the montages artfully and controversially. *Academy Theatre*, 900 S. Beretania St.: Tue. 4/20, 7:30 p.m.

Continued on Page 10

Word Pick

Word up

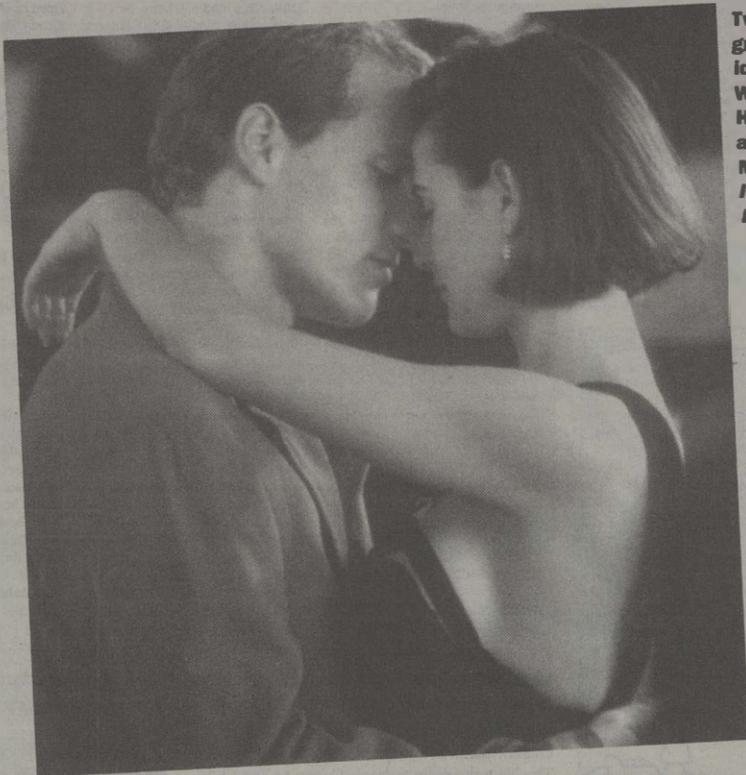
Robin Lakoff is a linguist from the University of California who gained accolades in 1975 for her book, *Language and Woman's Place*, which examined the way in which language perpetuates women's powerlessness. Since then, Lakoff has risen to prominence as an innovative and concise interpreter of the terms with which we construct our lives. In the '80s she coauthored *Face Value*, a look at the role "beauty" plays in women's lives; *When Talk is Not Cheap*, a guide to the language used in therapy; and *Talking Power*, which has been described as a "demystification of the politics of language use." This week Lakoff will speak twice at the University of Hawaii: once on the issues and problems of language, the First Amendment and harassment law (be it sexual or racial); and once on the ways in which language can be used to silence women, particularly in the public sector. Lakoff's work to demystify the language used in everything from a phone call to an insult to a session with the shrink is a stimulating reminder that every word counts.



Robin Lakoff: "Speech Act Theory and the First Amendment: The Problems of Language and Harassment Law": Thur. 4/15, 2:30 p.m.; St. John's 11, UH Manoa campus; "The Silencing of Women": Thur. 4/15, 7:30 p.m. Campus Center Ballroom, UH Manoa campus. Both programs are free. 956-6358

Film

Adrian Lyne's latest, *Indecent Proposal*, is a rapid formula film



Two greedy idiots: Woody Harrelson and Demi Moore in *Indecent Proposal*.

A Lousy Proposal

“Even a brick wants to be something,” explains Woody Harrelson. He fiddles intellectually with his James Joyce glasses. He holds up a brick, presumably as a visual aid, allowing his revelation about the aspirations of masonry to take effect. It does, powerfully, occasioning a rapture of hushed emotion among Harrelson’s audience of dewy-eyed architecture students. I like the line: it has a nice ring. In its original context (it’s borrowed for the occasion from Louis XV, although I thought for the longest time that the folksy Harrelson was quoting someone named Louis Cans, a naggingly familiar personage I couldn’t quite place) I’m sure it had some inspirational quality. But in *Indecent Proposal*, a movie which comes to its climax at a hippo auction, it’s just another slice of pretentious idiocy. Why are you saying that, Woody? What do you mean? Did you think you were in a Merchant and Ivory film?

Indecent Proposal, which opened Friday, is terrible. The plot, a vestige of the out-of-style '80s sensibility that gave us Michael Douglas’ bug-eyed *Wall Street* injunction that “greed is good,” fits in a thimble. That’s where it ought to stay. Happy couple, down on their luck, are faced with a tempting, sordid proposition. If the wife (Demi Moore) will spend one night with a billionaire “poonhound” (Robert Redford), they’ll be a million dollars richer. They do it, of course, after pretending to be shocked for about three minutes. Then their relationship, which they had thought could survive anything, begins to wobble. Paranoia, recriminations, etc. That’s the whole story, all the eggs in one frayed basket. It can’t possibly work if we don’t like, or at least care about, Moore and Harrelson.

And we don’t, because they’re greedy idiots. Moore explains, in voice-over, how Mr. and Mrs. Happy

married right out of high school, then began struggling toward their dream — we all share it — of getting a lot of stuff and owning a big ugly Southern California castle. She sold real estate to put the Woodman through architecture school; he doodled away, designing their dream house. Then, praise God, the poor little church mice were suddenly able to get a little piece of land (just a two acre parcel on the beach in Santa Monica) and everything began to look up. Sure, the mortgage pay-

MARY BRENNAN

ments were a little tough (yeah, right — about \$50,000 a month) but their future seemed to be rushing toward them. Then came the recession. Unemployment, looming foreclosure, nowhere to turn. Egads. Overextended and desperate, they decided that the only thing to do was to take their last few thousand and go to Las Vegas, where certainly they would win the money they needed within a couple of days. What a surprise it was when they lost all their dough. Bob’s offer couldn’t have caught them at a more vulnerable time.

It’s all such twaddle. The only good thing about the movie is Redford. He looks, finally, like a distinguished actor: he’s entered his Cary Grant phase. Redford radiates dignity and intelligence as John Gage, the Rich Man to Moore’s Pretty Woman. In the movie’s best scene, he reminisces about his romantic history. As a young man he saw a beautiful girl, once, on a subway; he couldn’t nerve himself to approach her, and still carries the wounding memory of her parting smile. In all the decades since “I don’t think that there’s a day that goes by that I don’t think of her.” Redford delivers the lines beautifully, with a complex mixture of crushing adolescent regret and bittersweet middle-aged self-mockery. They’re the best lines in the film, in fact, and that’s probably because

they’re stolen, all but verbatim, from *Citizen Kane*. I liked the scene when I first saw it 20 years ago, and I still like it now.

Director Adrian Lyne (*Fatal Attraction*, *9 1/2 Weeks*) steals other things, some from himself. A distraught Harrelson sits maniacally opening and closing the drapes in his hotel room, just as unhinged Glenn Close sat clicking the lights on and off in *Fatal Attraction*. Lyne borrows also from Gus van Sant, cutting bizarre home movie flashbacks of the happy young lovers, shot in shaky hand-held 16 mm, à la *Drugstore Cowboy*, into the body of the narrative. When he isn’t pilfering from his betters, he’s rehashing his usual glib Madison Avenue tricks. The film is as hollow and pretty as a two-hour Calvin Klein Obsession ad. In one aggravating scene, strung together out of Guess Jean jump cuts, a frustrated Harrelson paces for what seems like several minutes around an elevator. The director takes no chances that we might miss the point, that Harrelson is *like a caged animal*. There’s also a slippery undercurrent of misogyny, another Lyne trademark. One throwaway scene is of a blonde, buxom receptionist reading Susan Faludi’s *Backlash* as she files her nails.

The final indignity is the tacked-on moral — that there are some things money can’t buy. This platitude seems especially creepy coming from the voyeuristic Lyne, who has spent two hours making certain that his main characters are grabby and unappealing. The one ray of satisfaction comes from knowing that Redford won’t be saddled with the whining Moore or the dribbling Harrelson (poor agreeable Woody, he’s horribly miscast as a sexy leading man — he always looks like some invisible person is squashing an invisible pane of glass against his face). The filmmakers simply haven’t done the work to earn the happy ending they’re peddling. Poor little rich movie. It wants to be something. But it’s just a brick. ■

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CALENDAR

Live Music Venues

Anna Bannanas, 2440 S. Beretania St. 946-5190
Andrew's, Ward Center, 1200 Ala Moana Blvd. 523-8677
Bandito's, 98-151 Pali Momi St. 488-8888
Banyan Veranda, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111
Bayview Lounge, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811
C-5, 205-C Sand Island Access Rd. 848-0990
Cafe Sestina, 1314 S. King St. 526-0071
Cappuccinos, 320 Lewers St. 924-1530
Central Park Taverna, 3253 N Nimitz Hwy. 836-8626
Chart House, 1765 Ala Moana Blvd. 941-6669
Chinatown Gateway Park, Bethel & Hotel St.
Chuck's Milliani, 95-221 Kipapa Dr. 623-6300
Coconut Willie's, International Marketplace 2230 Kalakaua Ave. 923-9454
Coffee Manoa, 2851 E. Manoa Rd. 988-5113
Coffline, 1820 University Ave. 947-1615
Compadres, 1200 Ala Moana Blvd. 523-1307
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811
The Falstoy, 1065 Kapiolani Blvd. 545-0872
Fast Eddie's, 52 Oneawa St., Kailua. 261-8561
The Garage, 955 Waimanu St. 537-1555
Gussie L'Amour's, 3251 N. Nimitz Hwy., 836-7883
Harry's Bar, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002
Iolani Palace, King and Richard, 523-4674
Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711
Jaron's Kailua, 201A Hamakua Dr., Kailua. 262-6768
Java Java Cafe, 760 Kapihulu St. 732-2670
Jazz Cellar, 205 Lewers St. 923-9952
John Dominis, 43 Ahui St. 523-0955
Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885
Jolly Roger East, 150 Kaulani Ave. 923-2172
Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211
Kapiolani Park Bandstand, 2805 Monserrat Ave. 523-4674
Kento's, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-7400
Kuhio Saloon, 2200 Kuhio Ave. 926-2054
Lewers Lounge, Halekulani, 2199 Kaia Rd. 923-2311
Mahina Lounge, Ala Moana Hotel, 410 Alkinson Dr. 955-4811
Mai Tai Lounge, Outrigger Malia, 2211 Kuhio Ave. 923-7621
Malia's Cantina, 311 Lewers St. 922-7808
Mezzanine Restaurant, 2045 Kalakaua Ave. 955-6000
Monterey Bay Cannery Pearbridge, 98-1005 Moanalua Rd. 487-0048
Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197
Moose McGillycuddy's, 310 Lewers St. 923-0751
New Orleans Bistro, 2139 Kuhio Ave. 926-4444
Nicholas Nickolas, Ala Moana Hotel, 410 Alkinson Dr. 955-4466
Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333
No Name Bar, 131 Hekili St., Kailua. 261-8725
Oasis Niteclub, 2888 Waialeale Ave. 734-3772
Oinks Barbeque & Rib Joint, Ward Center 591-0584
Orson's, 5 Hoolai St., Kailua. 2622306
Outrigger Reef Towers, 227 Lewers St. 924-8844
Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321
Pecos River Cafe, 99-016 Kamehameha Hwy. Aiea. 487-7980
Pieces of Eight, 250 Lewers St., 923-6646
Proud Peacock, Waimea Falls Park 638-8531
Ramsay Galleries & Cafe, 1128 Smith St. 537-ARTS
Renf's, 98-713 Kuaohu Pl., Pearl City. 487-3625
Rex's Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111
Rose & Crown, King's Village, 131 Kaulani Ave. 923-5833
The Row, Restaurant Row, 500 Ala Moana Blvd. 528-2345
Scuttlebutt's, 120 Hekili St., Kailua, 262-1818
Shore Bird, 2169 Kalia Rd. 922-6906
Sheraton Waikiki Hotel, 2255 Kalakaua Ave. 922-4422
Silver Fox Lounge, 49 N. Hotel St. 536-9215
Snapper's, Discovery Bay, 1778 Ala Moana Blvd., 941-2577
Spindrifters Kabala, 4169 Waiiale Ave. 737-7944
Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085
Sugar Bar, 67-069 Kealahouani St., Waialua. 637-6989
Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
Tamarind Park, King and Bishop 523-4674
Top of the I, Ilika Hotel, 1777 Ala Moana Blvd. 949-3811
Waikiki Broder, 200 Lewers St. 923-8836
Ward Center, 1200 Ala Moana Blvd 531-6411
Wave Waikiki, 1877 Kalakaua Ave. 941-0424
Wilcox Park, Fort Street Mall and King, 523-4674
Illini Yacht Club Restaurant, 1777 Ala Moana Blvd. 949-3811

LIFE IN HELL

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TIDES - April 14 to April 20



From Page 8

\$4. 532-8701
Reservoir Dogs (1992) This showy independent film is a megaviolent story about a bank robbery gone awry with ultrablooded results. *Reservoir Dogs has deeply divided audiences: Some say it is an initial cynical exercise in gore written and directed by a film-school baby who hasn't yet felt the sting of death and so can pile on the goo as if *Dogs* were a comic opera of blood and pain. Its fans say that director Quentin Tarantino's debut film transcends its excesses and becomes a passionate exercise in esthetics and storytelling. One thing is sure — it is violent and it is bloody. And perhaps a hipster's delight. Harvey Keitel stars. *Art Auditorium*, UH Manoa campus: Sat. 4/17 & Sun. 4/18, 7 & 9 p.m. \$5.
Royal Scandal (1945) One of the few pictures Tallulah Bankhead, a great stage star, ever made — and here it's obvious why. Bankhead plays to the upper balcony and even director Otto Preminger is unable to tone her down. She plays Catherine the Great, but the performance is so over the top that Great Kate looks and acts more like a drag queen. With Charles Coburn (wagging his dewlaps), Anne Baxter and a smooth-as-silk Vincent Price. Worth seeing as a curiosity. *Movie Museum*, 3566 Harding Ave.: Thur. 4/15, 8 p.m.; matinees Sat. 4/17, 1, 3 & 5:30 p.m. \$5. 735-8771
Twilight of the Cockroaches Hawaii poet and editor Joseph Santoni introduces Hiroaki Yoshida's absurdist film, described by its progenitors as "Franz Kafka meets Roger Rabbit." *Art Auditorium*, UH Manoa campus: Fri. 4/16, 7 p.m. Free.
Uranus (1991) France 1945 — after the liberation. A small town — collaborationists? ignorers of war's realities? a mixed bag? — shivers in moral anguish as truths are revealed. Based on Marcel Aymé's novel. With the great Gerard Philipe, Philippe Noiret and Michel Blanc. In French with English subtitles. *Academy Theatre*, 900 S. Beretania St.: Wed.*

4/14 & Thur. 4/15, 7:30 p.m.; matinee 4/15, 1 p.m. \$4. 532-8701

Music Concerts

Bach, Brahms and Mozart Music from the Big Boys performed by a quartet of Honolulu Symphony musicians: Steven Flanter, viola; Beebe Freitas, piano; David Moulton, cello; and Keiko Saito, violin. On the program: Bach's *Sonata No. 1 in G*, Brahms' *Sonata in E flat* and Mozart's *Divertimento in E flat*. *Alberton Performing Arts Studio*, Hawaii Public Radio, 738 Kaheka St.: Sun. 4/18, 4 p.m. \$15. 955-8821
Bach Solo Contatas The final concert in the Lutheran Church of Honolulu's "Abendmusiken" ("Music for Evening") series features soloists Carl Crosier, countertenor; Timothy Camey, baritone; Karin Brown, soprano; and Les Ceballos, tenor. *Lutheran Church of Honolulu*, 1730 Punahou St.: Sun. 4/18, 8 p.m. \$10 donation. 941-2566
Brown Bags to Stardom This annual talent search, in which students from 34 high schools statewide compete for a cash prize and recording contract, has helped launch the careers of big stars like Glen Medeiros. Featured at this year's show (the 13th Brown Bag gala) will be Mainland harmony act Shai and sometime Mariah Carey backup singer Trey Lorenz, as well as local favorites like Willie K. *Waikiki Shell*, Kapiolani Park: Sat. 4/17, 5 p.m. \$12. 521-2911
Dominador I. de los Santos A free evening of Filipino and religious music from baritone de los Santos of the Philippines' Silliman University. *Newman Center*, UH Manoa campus: Sat. 4/17, 7:30 p.m. Free. 944-7610
Double Reed Rhapsody Part of Music Projects Honolulu's free community chamber music series. *Mililani Town Recreation Center III*, 95-282 Kalapau St.: Tue. 4/20, 7:30 p.m. Free. 623-7110

Hawaii Youth Symphony Spring Concert A concert in the "minor" key: Aspiring virtuosos — more than 300 of 'em — perform the *1812 Overture*, *The Barber of Seville* and more under the adult batons of maestros Henry Miyamura, Michael Nakasone, Wayne Kawakami and Stan Kim. *Blaisdell Concert Hall*, 777 Ward Ave.: Sun. 4/18, 4 p.m. \$10. 941-9706
The Impresario's Stable Part of Chamber Music Hawaii's popular "Sound-In-Light" series, which combines chamber music with multimedia art displays and commentary by Jim Becker to "evoke the spirit of other times and places." This week's concert will focus on the work of three protégés of the influential Sergei Pavlovich Diaghilev, who, as impresario of the Ballet Russe just after the turn of the century, helped inspire a flourishing collaboration between composers and set-design artists. Featured will be pieces by Stravinsky, Borodin and Poulenc, all of whom had works staged by Diaghilev. *Academy Theatre*, 900 S. Beretania St.: Mon. 4/19, 8 p.m. \$12. 947-1975
International Music Festival The 22nd installment of an annual jamboree of high-school and junior-college music groups from around the map, including concert bands, marching bands, choirs and more. *Waikiki Shell*, Kapiolani Park: Thur. 4/15, 5:30 p.m. Free. 521-2911
Zachary Kai Wu This 23-year-old pianist, a California native of Chinese-Spanish descent, is considered one of the bright young stars of the classical circuit, prompting many prestigious venues and contests to, er, woo Wu. Pieces on his free program at Kamehameha Schools will include the "Don Juan Fantasy" from *Don Giovanni*, Schubert's *Wanderer* and Chopin's *Ballade in A flat*. *Bernice Pauahi Bishop Memorial Chapel*, Kamehameha Schools campus: Thur. 4/15, 7:30 p.m. Free. 842-8412
Mike Lewis and Friends Trumpeter Lewis et al play a Friends of Jazz-Hawaii gig at the Blaisdell Hotel. *Blaisdell Garden Cafe*, 1154 Fort St. Mall: Mon. 4/19, 5:30 p.m. \$10. 531-7511

Music for Harp and Organ Honolulu Symphony harpist Constance Uejo and St. Andrew's Cathedral organist John McCreary pool their talents in works by Mahler, Bach and Grandjany. The Kamehameha Schools Concert Glee Club will also perform, presenting Vierne's *Kyrie Eleison* for organ and choir and Berkey's *Jesu, Son Most Sweet and Dear* for harp and choir. *Bernice Pauahi Bishop Memorial Chapel*, Kamehameha Schools campus: Sun. 4/18, 4 p.m. Free. 842-8412

The Music of Frank Sinatra, Part 2 Local crooner Jimmy Borges returns to the Honolulu Symphony's "Light Side Pops" series for a follow-up to his sold-out 1991 tribute to Ol' Blue Eyes. Borges and friends will be doing arrangements from Frankie's private library of numbers like *Luck Be a Lady*, *My Way* and *I've Got You Under My Skin*. So get with it. *Blaisdell Concert Hall*, 777 Ward Ave.: Fri. 4/16 & Sat. 4/17, 8 p.m. \$10 - \$30. 537-6191

The New Four Preps Tuxedoed, K-Tellish harmony-pop from four longtime industry pros who practically wrote the book on the genre: original Preps Bruce Belland (who also, you might note, did a number of the voices for Disney's *Jungle Book* and was a regular on *Ozzie and Harriet*) and Ed Cobb; David Somerville, former lead singer of The Diamonds; and Jim Yester, original lead singer of The Association. Between them, the NFPs have penned such monster hits as *Why Do Fools Fall in Love?*, *Along Comes Mary*, *Do You Believe in Magic?* and *Cherish*. The Preps will be spending a month at the Outrigger Main Showroom while the Society of Seven goes on tour. *Main Showroom*, Outrigger Waikiki Hotel, 2335 Kalakaua Ave.: Mondays - Saturdays, 7 & 9 p.m. (Wednesdays, 9 p.m. only) from 4/19 through 5/18. \$27. 923-SHOW

La Nueva Ley This new salsa outfit shows you how to set the base on fire without getting tossed in the brig. *NCO Bldg.* 422, Hickam AFB: Sat. 4/17, 9 p.m. \$8. 682-5101

Laurence Paxton and Dalton Baldwin UH opera and musical theater prodigies, a tenor, performs with the internationally noted pianist Schubert, Duparc, Hahn, Liszt, Poulenc and others. *Onis Auditorium*, UH Manoa campus: Fri. 4/16, 8 p.m. \$8. 956-8742

Rhythm Summit See *Music Pick on Page 8*. **Young Composers' Symposium** Come see what the Good Kids were doing while the Bad Eggs were off starting garage speedmetal bands. Featuring work from this semester's crop of UH composition students. *Room 108*, Music Dept., UH Manoa campus: Thur. 4/15, 8 p.m. Free. 956-8742

Club Acts

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

14/Wednesday

Andrea Young, Les Peetz & Lornie Jacobson Jazz; *New Orleans Bistro*.
Asher Perrin Jazz; *Hilton Hawaiian Village*.
Augie Rey Contemporary; *Spats*.
Baird Brittingham Rock; *No Name Bar*: 5:30 - 7:30 p.m.
Bernadette and the New Sensation Contemporary Dance; *Rex's Black Orchid*.
Blue Kangaroo Country & Folk; *Jolly Roger Waikiki*.
Carol Atkinson Jazz; *Cupid's Lounge*.
Don Kimi Keyboard; *Mabina Lounge*: 8 - 11 p.m.
Easy Does It Variety; *Spindrifters Kabala*.

Edt 8 Variety; *Monterey Bay Cannery Pearbridge*.
Franzios Kabala Contemporary Hawaiian; *Chart House*: 5 - 8 p.m.
J.P. Smoketrain Rock; *No Name Bar*.
Joe Recca Trio Contemporary Hawaiian; *Harry's Bar*: 3:30 - 7 p.m.
Jon Basebase Variety; *Monterey Bay Cannery Ward*: 4:30 - 7:30 p.m.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*: 4 - 6 p.m.
Kit Samson & the Sound Advice Contemporary Hawaiian; *Kabala Hilton*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mango 3 Contemporary; *Bandito's*.
Nelda Alvarez Contemporary; *Horatio's*.
New Heights Dance; *Nicholas Nickolas*.
Nightwing Contemporary Hawaiian; *John Dominis*.
North American Bush Band Funk, Rock; *Anna Bannanas*.
Shirley Walker Duo Variety; *Jolly Roger East*: 4 - 7 p.m.
The Love Cats Dance Rock; *Wave Waikiki*.
Tito Bernobis Contemporary Hawaiian; *Chart House*: 8:30 p.m. - 12:30 a.m.
Willie K Contemporary Hawaiian; *Malia's*.

15/Thursday

Asher Perrin Jazz; *Hilton Hawaiian Village*.
Augie Rey Contemporary; *Spats*.
Bernadette and the New Sensation Contemporary Dance; *Rex's Black Orchid*.
Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.
Blue Kangaroo Country & Folk; *Jolly Roger Waikiki*.
Brian Huddy Variety; *Bandito's*.
Carol Atkinson Jazz; *Cupid's Lounge*.
Dean & Dean Contemporary Hawaiian; *Chart House*: 8 p.m. - 12:30 a.m.
Don Kimi Keyboard; *Mabina Lounge*: 8 - 11 p.m.
Easy Does It Variety; *Spindrifters Kabala*.
Edt 8 Variety; *Monterey Bay Cannery Pearbridge*.
J.P. Smoketrain Rock; *No Name Bar*.
Jon Basebase Variety; *Monterey Bay Cannery Ward*: 4:30 - 7:30 p.m.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*: 4 - 6 p.m.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Kit Samson & the Sound Advice Contemporary Hawaiian; *Kabala Hilton*.
Lance Orillo Contemporary Hawaiian; *Chart House*: 5 - 8 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mojo Hand Blues; *Jaron's Kailua*.
New Heights Dance; *Nicholas Nickolas*.
Nightwing Contemporary Hawaiian; *John Dominis*.
North American Bush Band Funk, Rock; *Anna Bannanas*.
Panorama Variety; *Roy's Park Bistro*.
Pua Mollo-Trio Contemporary Hawaiian; *Harry's Bar*: 3:30 - 7 p.m.
Random Cowboys Country; *Scuttlebutt's*.
Scott Williams Band Dance Rock; *Fast Eddie's*.
Shirley Walker Duo Variety; *Jolly Roger East*: 4 - 7 p.m.
Straight Shot Country; *Malia's*.
The Love Cats Dance Rock; *Wave Waikiki*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Watusi Reggae; *Oink's*.
Windward Soul Brothers Contemporary Hawaiian; *Horatio's*.

16/Friday

Alisa Randolph Jazz; *Rex's Black Orchid*.
Augie Rey Contemporary; *Spats*.
Blue Kangaroo Country & Folk; *Jolly Roger*

Continued on Page 12

Performance

Through the cast of characters in her guilelessly funny one-woman play *Tokyo Bound*, Amy Hill sends postcards from a journey of multicultural self-discovery

Multiple Personalities

By the time monologist Amy Hill was old enough to head for Tokyo as a college exchange student, she thought herself immune to culture shock. Growing up in South Dakota as the daughter of a Finnish-American father and his Japanese war bride, Hill says, she was reared in a continual state of culture clash.

There was, for example, "the fish thing," as she puts it. Dad liked his Scandinavian lutefisk, somewhat on the odoriferous side, while mom was into the raw stuff — sushi. "To the neighbors around us, both things were equally repulsive," Hill says with a generous laugh.

LIZA SIMON

But once she was in Japan, Hill found that, with her accented Japanese and Eurasian looks, she had to grapple with the constraints of a society that didn't even pay lip service to the melting pot. She never felt so brash, Hill says, so aggressive... so American.

Hill embarked on what she says was a profound, six-year journey of self-discovery that continued through her college years, her now-dissolved marriage to a Japanese national and her achievement of limited Japanese celebrity as a spokesmodel and broadcast personality. Hill has compiled her mental postcards from that journey into a critically praised one-woman comedy, *Tokyo Bound*, which will have its Hawaii debut this week at the Lizard Lounge.

Developed in 1990 for L.A.'s Japanese-American Cultural and Community Center, *Tokyo Bound* employs multimedia effects, mime, song and dance to conjure up characters evocative of the people who helped Hill come to terms with Japanese culture as well as her own heavily hyphenated heritage.

Hill's "cast" includes some composite characters, such as a passive Tokyo department store attendant, who never stops dutifully wiping the escalator rail and never stops smiling, and a kittenish songstress beset by a gang of businessmen who engineer a vulgar "new look" for her — a phenomenon so common that it has its own Japanese slang term: "image change-i." Also represented are real-life individuals like a beloved *ikebana* teacher and Hill's own mother.

Hill says she was surprised by the critical and box-office success of *Tokyo Bound*, which she's performed in San Francisco, L.A., New York and Seattle. "A lot of people of mixed ancestry turned out to see it," she says over the phone from her L.A.



apartment. "I guess it was important to them because they had never really seen anything that reflected their experience before. It's hard to grow up in a culture that doesn't reflect who you are."

"When I sat down to write *Tokyo Bound*," she says, "I wasn't sure what it was about. I just knew the way Japan profoundly affected me, and I'd seen many Asian-Americans there during the '70s on a search for their roots. They expected to be embraced, but they were shunned as outsiders, and they came back angry and disappointed."

The truth, she says, is that you can't create your identity from scratch: "There's a point at which you have to deal with what is already inside you."

Hill's ruminations on cultural identity began long before she went to Japan, as far back as her early childhood in South Dakota. When she was six, her family moved to Seattle, where Hill remembers encountering subtle prejudice: "People would say things like, 'Oh your mother is so cute... what kind of food does she eat?'"

In high school, Hill submerged her cultural conflicts in a Bohemian persona. "I just decided I was going to be this creative-type person — make films and all," she says. "So I smoked unfiltered cigarettes, talked about revolution and wore this big black cape."

Hill wanted to go to college in Paris, but her plans were thwarted when only Tokyo's Sophia University offered her the necessary financial aid. Going there "turned out to be a very bad idea," she says, explaining that she cried literally every day for the first six months. "How could I even know how to cook for myself? I had a Japanese mother — she did it all for me!" And then there was the overwhelming sense of being an outsider and the unfamiliarity of such basics as the standard Asian toilet —

essentially a porcelain hole in the floor.

At first, she found some solace running with the trendy Eurasian crowd at school. "They seemed so jet-set," she says. "But the more I hung with these people, the more I realized that they were treated like outcasts from Japan's general society."

The bad times notwithstanding, Hill says, she also learned valuable lessons from her mother's homeland, such as a sense of *gaman*. No real English equivalent for the word exists, she says, explaining that Japanese use it to mean "the need to get through hard times without complaining."

"It's assumed that if you see things through, something positive will come out," she says.

Hill says that ethic has helped her in her career. After returning to America and ending her marriage, Hill plunged headlong into acting projects that didn't always work out. To get by, she had to accept her share of stereotyped TV roles (don't ask her, she says, how many times she's been cast as "the placid nurse").

Hill says she chose the one-person format for *Tokyo Bound* as the most expedient way to reach an audience with an authentic story. Acknowledging that many feminist, minority and gay theater artists have gone this route lately, making for a bumper crop of one-person dramatic works, Hill says she "worried at first that the one-person thing was too self-indulgent. After all, I don't have a life-threatening disease or an experience with incest, just a little travelogue about learning to feel comfortable with yourself."

But Hill's "little travelogue" has received rave reviews, marking it as a standout from similar works. The critics seem most struck by the things Hill *doesn't* do: romanticize Japan or dis the decadent West. Instead, Hill parodies the modern behavioral mode of trying to have it all.

"When I first got to Japan," she says, "I would look at people parking cars for a living. They wore white gloves, and they'd been doing it all their lives. I thought, 'What a shame, their life is so plotted out.' But then you realize that they're really proud of what they do. Here, we have so much trouble taking pride in ourselves; it's distressing. Sometimes you can't help but wonder if things would be easier if there were less choices."

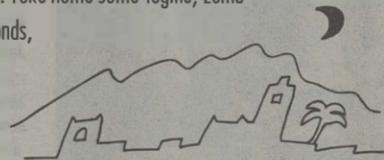
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From Page 10



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Brother Noland Contemporary Hawaiian; *Spindrift Kabala*.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
Danny Dez Rock; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 1 a.m.
Free and Easy Contemporary Hawaiian; *Horatio's*.
Honolulu Jazz Duet Jazz; *Cappuccinos*.
Jan Brenner Jazz; *Mabina Lounge*. 9 p.m. - midnight
Jimmy Borges Jazz; *Hilton Hawaiian Village*.
Jon Basebase Variety; *Monterey Bay Cannery Ward*. 4:30 - 7:30 p.m.
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Lawai'a Contemporary Hawaiian; *Malia's*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mind Over Matter Rock; *No Name Bar*.
Moe Keale Trio Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 7 p.m.
Mojo Hand Blues; *Sand Island R&B*.
New Heights Dance; *Nicholas Nickolas*.
Nightwing Contemporary Hawaiian; *John Dominis*.
Nueva Vida R&B Dance; *Reni's*.
One People Variety; *Bandito's*.
Pacific Blue Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Pagan Babies World Dance; *Anna Bannanas*.
Panorama Variety; *Roy's Park Bistro*.
Pua Moku Trio Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Rolando Sanchez & Salsa Hawaii Latin; *Captain's Table Lounge*.
Scott Williams Band Dance Rock; *Fast Eddie's*.
Shirley Walker Duo Variety; *Jolly Roger East*. 4 - 7 p.m.
Sonya Jazz; *Nick's Fishmarket*.
Sweet Rush Contemporary Hawaiian; *Scuttlebutt's*.
The Love Cats Dance Rock; *Wave Waikiki*.
Tito Berinobis Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Tommy D & the D Band Rock; *Mai Tai Lounge*.

17/Saturday

Alisa Randolph Jazz; *Rex's Black Orchid*.
Augie Rey Contemporary; *Spa's*.
Betty Loo Taylor, Derryl McKay & Lou Jazz; *New Orleans Bistro*.

Blue Kangaroo Country & Folk; *Jolly Roger Waikiki*.
Brother Noland Contemporary Hawaiian; *Spindrift Kabala*.
Bryan and Julie Huddy Folk; *Coconut Willie's*. 12:30 - 3:30 p.m.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
Danny Dez Rock; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 7:30 p.m. - 1 a.m.
Ginai Jazz; *Nick's Fishmarket*.
Honolulu Jazz Duet Jazz; *Cappuccinos*.
Jan Brenner Jazz; *Mabina Lounge*. 9 p.m. - midnight
Jesse Vance Boden Hawaiian, Contemporary; *Proud Peacock*. 4 - 9 p.m.
Jimmy Borges Jazz; *Hilton Hawaiian Village*.
John Basebase Contemporary; *Horatio's*.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Lawai'a Contemporary Hawaiian; *Malia's*.
Leeward Kaapara and Ikona Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 7 p.m.
Likoi Sisters Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Melodious Thunk Rock; *Sand Island R&B*.
Moe Keale Trio Contemporary Hawaiian; *Crouching Lion Inn*.
Mojo Hand Blues; *Snapper's*.
New Heights Dance; *Nicholas Nickolas*.
Nightwing Contemporary Hawaiian; *John Dominis*.
One People Variety; *Bandito's*.
Pacific Blue Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Pagan Babies World Dance; *Anna Bannanas*.
Panorama Variety; *Roy's Park Bistro*.
Pu'ukane Contemporary Hawaiian; *Fast Eddie's*.
Rolando Sanchez & Salsa Hawaii Latin; *Captain's Table Lounge*.
Rudy Molina Guitar; *Yacht Club Restaurant*.
The Lonnie Jacobson Trio Jazz; *Ramsay Galleries*. 2:30 - 5:30 p.m.
The Love Cats Dance Rock; *Wave Waikiki*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.

18/Sunday

Asher Perrin Jazz; *Hilton Hawaiian Village*.
Billy Chapman Variety; *Irish Rose Saloon*.
Billy Kurch Piano; *Lewers Lounge*.
Bryan and Julie Huddy Folk; *Coconut Willie's*. 12:30 - 3:30 p.m.
Cache Latin; *Rex's Black Orchid*.
Danny Dez Rock; *Pieces of Eight*.

Dean & Dean Contemporary Hawaiian; *Chart House*. 9 p.m. - 12:30 a.m.
Don Kimi Keyboard; *Mabina Lounge*. 8 - 11 p.m.
Exit 8 Variety; *Monterey Bay Cannery Ward*.
Francios Kahale Contemporary Hawaiian; *Chart House*. 5:30 - 8:30 p.m.
Island Spirit Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Jesse Vance Boden Hawaiian, Contemporary; *Ilukai Hotel*. 11 a.m. - 2 p.m.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*. 7 - 11 p.m.
Joy Woode & Terreyson Jazz; *New Orleans Bistro*.
Kapena Contemporary Hawaiian; *Malia's*.
Klauea Contemporary Hawaiian; *John Dominis*.
Likoi Sisters Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Melodious Thunk Rock; *Anna Bannanas*.
Nalu! Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 7 p.m.
New Heights Dance; *Nicholas Nickolas*.
Over the Hill Gang New Orleans Jazz; *Randy's*. 3 - 5 p.m.
Russ Durnally Country & Folk; *Jolly Roger Waikiki*.
Scott Williams Variety; *Spindrift Kabala*.
Straight Shot Country; *Crouching Lion Inn*. 2 - 6 p.m.
Strolling Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua*. 10 a.m. - 1 p.m.
Sweet Rush Contemporary Hawaiian; *Scuttlebutt's*. 4 - 8 p.m.
The Love Cats Dance Rock; *Wave Waikiki*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Wayne Takarino Guitar; *Waikiki Beachcomber Restaurant*.

19/Monday

Acoustic Persuasion Variety; *No Name Bar*.
Asher Perrin Jazz; *Hilton Hawaiian Village*.
Billy Chapman Variety; *Irish Rose Saloon*.
Billy Kurch Piano; *Lewers Lounge*.
Bryan and Julie Huddy Folk; *Coconut Willie's*. 12:30 - 3:30 p.m.
Dean & Dean Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Don Kimi Keyboard; *Mabina Lounge*. 8 - 11 p.m.
Exit 8 Variety; *Monterey Bay Cannery Ward*.
Island Spirit Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.

Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 6 p.m.
Kapena Contemporary Hawaiian; *Malia's*.
Klauea Contemporary Hawaiian; *John Dominis*.
Musicians Jam with Fiji Jazz; *Rex's Black Orchid*. 9:30 p.m. - 1:30 a.m.
Owana Salazar Trio Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Raga & Derryl McKay Jazz; *New Orleans Bistro*.
Rendezvous Dance; *Nicholas Nickolas*.
Rhonda and Kit Samson Variety; *Kabala Hilton*.
Russ Donnelly Country & Folk; *Jolly Roger Waikiki*.
Scott Williams Variety; *Spindrift Kabala*.
Tito Berinobis Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.
Tommy D & the D Band Rock; *Mai Tai Lounge*.

20/Tuesday

Asher Perrin Jazz; *Hilton Hawaiian Village*.
Augie Rey Contemporary; *Spa's*.
Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Billy Chapman Variety; *Waikiki Broiler*. 3:30 - 8:30 p.m.
Blue Kangaroo Country & Folk; *Jolly Roger Waikiki*.
Bryan Huddy Variety; *Bandito's*.
Carol Atkinson Jazz; *Cupid's Lounge*.
Don Kimi Keyboard; *Mabina Lounge*. 8 - 11 p.m.
Easy Does It Variety; *Spindrift Kabala*.
Exit 8 Variety; *Monterey Bay Cannery Ward*.
J.P. Smoketrain Rock; *No Name Bar*.
Jazz Night Jazz; *Coffee Manna*.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 6 p.m.
Keith & Carmen Haugen Hawaiian; *Royal Hawaiian Hotel*. 5:30 - 8:30 p.m.
Kit Samson & the Sound Advice Contemporary Hawaiian; *Kabala Hilton*.
Lance Orillo Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Nightwing Contemporary Hawaiian; *John Dominis*.
Nueva Vida's Big Thang R&B Dance; *Rex's Black Orchid*.
Ohe'o Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Owana Salazar Trio Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.

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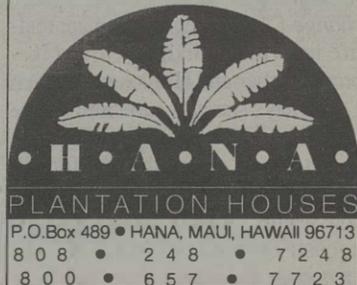
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The Straight Dope



Please debunk the "missing day" theory described in the enclosed flier. — Ross Rhone, Chicago

Debunk it? Hey, I want to believe in it. I also want to believe that Jimmy Hoffa and Elvis are running a 7-Eleven in Kalamazoo, Michigan. Unfortunately, we're out of luck on all counts.

The best-known version of the tale, a classic bit of "Xeroxlore" that creationists have been passing around for more than 20 years, is attributed to one Harold Hill, supposedly a consultant to the NASA space program. It seems a bunch of "astronauts and space scientists" at the Goddard Space Flight Center in Greenbelt, Maryland, were using a computer to calculate the orbits of the sun, moon and planets so that a satellite sent up today would not crash into something 100 years from now. This entailed figuring the position of the heavenly bodies many centuries into the past. (Why, I don't know; I'm just telling the story.)

After a while the computer halted and "put up a red signal, which meant that there was something wrong either with the information fed into it or with the results as compared to the standards." On investigating, the scientists found there was "a day missing in space in elapsed time." They were puzzled until a "religious" fellow on the team recalled a page in the Bible (Joshua 10:12-13) where Joshua asked the Lord to make the sun stand still until he could defeat his enemies. The Lord obliged, and the sun stood still "about a whole day."

Damn, the missing day! shouted the scientists. Not quite. After further calculations they concluded that the missing "elapsed time" in Joshua's day was only 23 hours and 20 minutes, not a full day.

Then the religious fellow had another brainstorm. He recalled that in II Kings 20:9-11 Hezekiah prevailed upon the prophet Isaiah to ask the Lord to make the sun go backward 10 degrees. No problemo, said the Lord.

"Ten degrees is exactly 40 minutes," the tale concludes. "23 hours and 20 minutes in Joshua, plus 40 minutes in II Kings make the missing 24 hours the space travelers had to log in the logbook as being the missing day in the universe. Isn't that

amazing? Our God is rubbing their noses in His Truth!"

Well. The folks from NASA sensibly point out that they have no need to compute orbits thousands of years into the past and future because the typical satellite lasts only a dozen years. Nonetheless there may be a germ of truth to the story. NASA spokesman Charles Redmond points out that in the early 1960s, when scientists were first using computers to figure out orbits for the manned space program, there was a discrepancy of about 20 seconds between Greenwich Mean Time and so-called ephemeris time, i.e., the "real" time based on lunar observations. A 20-second error when you're trying to bring a manned spacecraft down to earth is enough to put the astronauts in somebody's backyard in Orlando rather than in the ocean where they're supposed to be. So the scientists jiggled the numbers to get GMT synchronized with real time. (This is handled today by throwing in leap seconds every few years.)

These adjustments may have been the basis of Harold Hill's story. But there wasn't any missing day, and it certainly didn't have anything to do with the Book of Joshua. I should point out that Hill wasn't a NASA consultant; his firm did diesel engine maintenance and such for the space agency.

Creationists have been trying to work the "missing day" angle for a long time. Folklorist Jan Brunvand says he unearthed a story about an alleged confrontation between an unbelieving scientist and C.A. Totten, an eccentric military instructor at Yale, in the 1890s. Totten, who became notorious for his wild theories about science and religion, supposedly made a believer out of an agnostic astronomer by pointing out a "missing day" in the latter's calculations that could only be accounted for by the passages from Joshua and II Kings. It's the kind of story that only a true believer could love, since it makes no sense to anybody else.

— 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.

Rockford Holmes Quartet Jazz Night Jazz; *Nicholas Nickolas.*
Roots Natty Roots Reggae; *Anna Bannanas.*
Shirley Walker Duo Variety; *Jolly Roger East.* 4 - 7 p.m.
Tito Bernobis Contemporary Hawaiian; *Chart House.* 8:30 p.m. - 12:30 a.m.
Willie K. Contemporary Hawaiian; *Malia's.*

Theater and Dance

An Evening of Professional Wrestling by Amateur Actors A work about societal figures belonging to a peculiar professional wrestling league called W.O.W. or World of Wrestling who settle their disputes not by litigation or arbitration but by wrestling. The climactic bout of the evening will be Jeremiah "The Reverend Jones" wrestling Mephisto for custody of the souls of Honolulu. *WCC Little Theatre, 45-720 Kealahala Rd.* Fridays, 4/16 & 4/23 and Saturdays, 4/17 & 4/24, 7 & 9 p.m. \$6. 235-7446

Beirut Billed as an "exploration of sexual passion during a plague," *Beirut* is set in a futuristic quarantined section of New York City, where the virally infected are left to die. The infected, called "blood negatives," are forbidden to engage in sexual activity and are monitored by sex directors. Two young lovers have something else in mind. Erotic situations, profanity and nudity. Directed by G. Milo Young. *Kennedy Lab Theatre, UH Manoa campus.* Sat. 4/17, 10:30 p.m. only; Fridays, 4/23, 4/30 & 5/7 and Saturdays, 4/24, 5/1 & 5/8, 8 & 10:30 p.m. \$4. 956-7655

Choreographic Award Winners Twenty-six choreographers statewide auditioned for the 1993 Choreographic Awards; the six winners — Peter Rockford Espiritu, Darryl Thomas, Cheryl Flaherty, Mariana Maduell, David Ward and Meera Grove — will showcase their moves. *Richard Mamiya Theatre, Chaminade University campus.* Fri. 4/16 & Sat. 4/17, 8 p.m. \$10. 262-1199

Fowl Play A multimedia collaboration for the whole family created by a student performing group and directed by UH Manoa faculty members Peggy Hunt and Debra Drexler. The performance includes giant puppets, stilt walkers, dance, mime, acting and music. *Meet at Kennedy Theatre, UH Manoa campus.* Wed. 4/21, 9:30 a.m.; Thur. 4/22, 10:30 a.m.; Fri. 4/23, noon; and, Sat. 4/24, 2:30 p.m. Free. 956-2359

Merrie Monarch Festival The "Superbowl of Hula," the annual Merrie Monarch Festival brings together hula halau from around the state in a three-day dance competition. There will be solo dances by men and women in both ancient and modern styles of hula, in addition to the much anticipated group hula entries. If you can't make it over to Hilo for the event, you can watch it on the tube. *KITV-4 Channel 4.* Wed. 4/14, 7 p.m.; Thur. 4/15 - Sat. 4/17, 7 - 11:30 p.m.

Prophecy and Honor As we go to press, there are still tickets available for both weekends of this staged reading written by and starring the much discussed KHON-TV news anchor Joe Moore. The first weekend run will feature Moore's good buddy Pat Sajak from TV's *Wheel of Fortune*. The tale is of aviation pioneer Billy Mitchell's controversial court martial. *Diamond Head Theatre, 520 Makapuu Ave.* Fridays, 4/16 & 4/23 and Saturdays, 4/17 & 4/24, 8 p.m.; Sundays, 4/18 & 4/25, 4 p.m. \$15, \$10. 734-0274

Tokyo Bound See story on page 11.

Galleries

Opening

Ka'i'awa Days Recent oils on canvas by Rebeka Luke. Opens Fri. 4/16, runs through 4/30. *Ko'olau Gallery, Windward Mall.* 247-0709

Continuing

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

Baskets: Redefining Volume and Meaning An exhibit of basketmaking that examines "the departure from the traditionally utilitarian aspects of baskets to the recreation of forms as containers of meaning." Through 4/16. *Art Gallery, Art Building, UH Manoa campus.* 956-6888

Describe Nudam Ergo Sum A group exhibit by 14 artists of mixed-media works depicting the human form. Through 5/18. *Gallery on the Pali, 2500 Pali Hwy.* 595-4047

Kaika de Silva Ceramics and sculpture. Through 4/30. *Midkiff Learning Center, Kamehameha Schools campus.* 842-8338

Scottie Flamm Recent watercolors. Through 5/15. *Cafe Che Pasta, 1001 Bishop St.* 524-0004

Fragments Paintings on canvas and paper by Glenn Masao Yamanoha. Through 5/2. *Queen Emma Gallery, Queen's Medical Center, 1301 Punchbowl St.* 547-4397

Frank Hernandez An exhibit of colorful abstract paintings and folding screens. Through 4/22. *Keiko Hatano Studio and Gallery, 903 Waimanu St.* 536-4899

Japan As a Cultural Triangle An exhibit of 80 works by photographer Banri Namikawa about the cultural influences in Japan from the Asian continent. Through 5/14. *John A. Burns Hall, East-West Center, UH Manoa campus.* 944-7111

Myth and Fragment Drawings and sculpture by Cam Choy. Through 4/30. *Ramsay Galleries and Cafe, 1128 Smith St.* 537-ARTS

National League of American Pen Women A biennial juried art exhibit. Through 4/20. *Honolulu Hale, King and Punchbowl Streets.* 623-0426

James Pan Grand opening exhibit of acrylics and oils by Pan. Through 5/15. *James Pan Art Gallery, 2617 Wai'alea Ave.* 734-3478

Nan Penner Weavings, handmade paper and basketry. Through 4/22. *Ho'omaluhia Botanical Garden, 45-680 Luluku Rd.* 235-6637

John Pritchett Pen & ink drawings. Through 4/23. *Jake's Downtown Hideaway, 1110 Bishop St.* 528-1562

Rites of Emergence An exhibit of ceramic sculpture by Larch Behrends-King. Through 4/30. *Arts of Paradise, International Marketplace.* 942-2787

Mark Thomas Works by the artist. Through 4/16. *Gallery on the Pali, 2500 Pali Hwy.* 595-4047

23rd Annual College Art Exhibition This multi-media exhibit of works by students from colleges and universities on Oahu is juried by Jennifer Saville, curator of Western art at the Honolulu Academy of Arts and Joan Brandford, a visiting fiber artist from New York. Through 4/16. *Amfac Plaza, 700 Bishop St.* 956-7603

Windward Fantasy Acrylics by Daniel Bethune. Through 4/15. *Ko'olau Gallery, Windward Mall.* 247-0709

Art Events and Classes

Baskets: Redefining Volume and Meaning

A slide lecture by Dorothy Gill Barnes called "From Woods and Water: Baskets Beginning with Nature," presented in conjunction with the basket exhibit at the UH Manoa Art Gallery. *Room 101, Art Building, UH Manoa campus.* Fri. 4/16, 7:30 - 8:30 p.m. Free. 956-6888

Basketry Workshop As part of her participation in the *Baskets* exhibit at UH, Dorothy Gill Barnes will teach a weekend workshop on non-traditional basketry. Registration required. *Lyon Arboretum, 3860 Manoa Rd.* Sat. 4/17 & Sun. 4/18, 9 a.m. - 4 p.m. \$70. 988-7378

Nance O'Banion Lecture The artist O'Banion will describe her multi-media work, which combines paper, printmaking and sculpture. The lecture will cover her recent work and travels to Japan. *Art Department Auditorium, UH Manoa campus.* Thur. 4/15, 7:30 p.m. Free. 536-5507

Museums

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

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.

Whales: Giants of the Deep Five life-sized robotic models of the sperm, killer, humpback, narwhal and gray whales in simulated marine environments will be on display, as will hands-on displays, whale videos and a special discovery area for children. Through 5/9.

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

Earthly Constellation Photographs by Linda Connor. Through 5/30.

From the Lives of Dolls Works by Ellen Phelan. Through 5/30.

Leon Golub Paintings from 1987 to 1992 by the artist. Through 5/30.

Water's Edge Recent works by Carol Burnett. In the museum's café. Through 6/16.

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

Leon Golub Paintings by the artist from 1987 - 1992. (See *Contemporary Museum Listing* above for other Golub exhibit.) Through 6/4.

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.

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

Early Hawaiian Rattan Furniture Drawings, designs, models and full-scale furniture of William Aiton (1906-1991). Through 4/25.

Honolulu Printmakers The annual juried exhibit from this group is now showing at the Art Center at Linekona. Through 4/15.

Transcending Turmoil: Painting at the Close of China's Empire, 1796 - 1911 The lavish exhibit of over 100 rare scrolls, screens and paintings currently showing at the Academy eloquently challenges the popular belief that the 19th century was a lost epoch for art in China. This is the first comprehensive exhibit of 19th century Chinese painting outside China. It is an overwhelming exhibit, both in size and as an exploration of the historical relationship of art to the sweeping political changes of a very complicated era. An initial slow walk through the rooms to get an overview of the exhibit, followed by a more lengthy contemplation might be a rewarding approach to this avalanche of visual and intellectual largesse.

— Nikki Ty-Tomkins Through 4/18

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

Hawaiian Quilting Learn the unique island art of Hawaiian quilting from master quilter Poakalani Serrao. Saturdays, 9:30 a.m. - noon. \$40 for eight sessions. Ongoing.

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

Catastrophes on Coral Reefs A two-session class, including an evening lecture and a weekend field trip, to learn about coral. *Call Waikiki Aquarium for registration and meeting place.* Thur. 4/15, 7 - 9 p.m. & Sat. 4/17, 9 a.m. - noon. \$16/person. 923-9741

Current State of the Philippine Left Panelists Belinda Aquino, Francisco Magno and Christopher Collier will discuss left-wing politics and the Communist Party of the Philippines. *Watanabe 420, UH Manoa campus.* Wed. 4/21, 12:30 - 2:30 p.m. Free. 956-6086

Hawaiian Culture Lectures Kamehameha Schools present four free lectures this week: **Louis Agard** will discuss the issue of Hawaiian sovereignty with a focus on the historical events that led to the overthrow of the Hawaiian kingdom: **Kaumakapili Church, 766 N. King St.** Thur. 4/15, 7 - 8:30 p.m.; **Sam Kaai** will give a talk called "Hawaiian Warrior, Koa": **Ben Parker Elementary School Cafeteria, 45-259 Waikalua Rd.** Thur. 4/15, 7 - 8:30 p.m.; **Harry Kuikahi** presents the art of *lau nui* (coconut leaf weaving): **Lunali'io Home, 501 Kekaulo'ohi St.** Fri. 4/16, 10 - 11:30 a.m.; and, master navigator **Nainoa Thompson** and **Chad Baybain** will present a lecture called "Wayfinding": **Hawaii Maritime Center, Pier 7.** Tue. 4/20, 6 - 7:30 p.m. All lectures are free. 842-8279

History of Honolulu Through Its Buildings A KCC walking tour that will look at least seven historical sites and the events that took place at each. Registration required. *Meet at Mission Houses Museum, 553 S. King St.* Sun. 4/18, 9:30 - 11:30 a.m. \$6. 734-9211

HIV/AIDS Support Training Supporting and assisting HIV-positive persons with HIV disease will be the focus of the next volunteer training series sponsored by the Life Foundation and Pacificare. *Winstedt House (Paki Hale).* Sat. 4/17, 8 a.m. - noon. Free. 971-2437

Lei Making Workshop You can learn the traditional *wili* and *baku* style of lei making from the resident craftsman at the park. Registration suggested. *Waimea Falls Park, 59-864 Kamehameha Hwy.* Sat. 4/17, 10 a.m. - 2:30 p.m. \$5. 638-8511

Looking Back to World War II Raymond Nosaka leads this talk about the 100th Infantry Battalion, the most decorated unit in the armed forces. *KCC Chapel, Diamond Head campus.* Thur. 4/15, 7 p.m. Free. 734-9211

Pollution Problems Kirk R. Smith will speak on the implications of developed countries' policies (or lack thereof) towards environmental pollution. *Room 4012, John Burns Hall, UH Manoa campus.* Thur. 4/15, 10:30 a.m. Free. 944-7519

Symbolism of Leis Traditional lei maker Suzan Harada shares her knowledge of the materials and techniques used in making leis through a lec-

Continued on Page 16

Formica Tables

Out-of-the-way Yohei

Sushi Secret

Thanks largely to the rise and fall of sushi, Japanese cuisine is today one of the world's most misunderstood foods. Despite its simplicity and low-fat ingredients, sushi rose to international acclaim in the decade that praised extravagance and rewarded overindulgence. The sushi bar craze of the '80s fed the notion that raw fish is the zenith of Japanese food, and ultimately sushi supplanted nouvelle cuisine as "the-more-you-spend, the-less-you-get" meal of choice among restaurant goers who were hungrier for trends than for food.

That, though, was on the Mainland; in the Islands sushi, along with saimin, tempura and sashimi, has been a staple of the kamaaina diet for decades. While in L.A. or New York saying, "let's go out for Japanese" may now be the culinary equivalent of growing a ponytail, listening to Madonna or buying junk bonds, in Hawaii it's about as commonplace as heading

DON DOUGHERTY

to Longs. But while the passing of the Mainland fad may have had little impact on the actual number of Japanese restaurants in our city, it may well have influenced the direction of those restaurants; these days Japanese cuisine has become has become "Japanesque," and *yakitori*, *teppanyaki* and *shabu-shabu* have replaced sushi, at least in name. Yohei Sushi, then, one of the city's best Japanese restaurants, is something of an anachronism.

Yohei Sushi's relatively hidden location (in Kalihi, on Dillingham, in a shopping center just diamond-head of the canal) and its failure to actively promote itself means the restaurant is relatively uncrowded; normally you can get a table immediately without a reservation (except Friday nights). But if you want to dine at the sushi bar, which seats exactly 14 people, you'd better call ahead. Although it's small, Yohei Sushi feels more intimate than cramped. Its eight tables each seat only two; the restaurant also has a small elevated area with two tables



for six which requires that diners sit on the floor; while that dubious privilege may add a sense of Japanese ambience for some, be aware that the absence of the usual tatami mats makes sitting in this section less than comfortable. (While we're on the subject of atmosphere: Yohei Sushi has a very authentic feel, reminiscent of many inexpensive Tokyo restaurants and without the faux-Nipponese touches that make Waikiki's finer Japanese restaurants seem embarrassingly like a Walt Disney interpretation of the Orient.)

While the 50-50 mix of local and visiting Japanese who dine at Yohei Sushi may seem daunting to the non-*nihongo* speaker, the waitresses all speak English and seem oblivious to your race, creed, color or sexual orientation — even when you happen to be the only one of your kind in the place.

As to the food: the quality is high, the prices are very reasonable and the portions are generous. That just about summarizes all the qualities one looks for in a restaurant, doesn't it? The vegetable tempura *teishoku* (\$11) contains not only the usual tempura, rice, Japanese pickles and green tea, but also miso soup, a *chawan mushi* (Japanese custard) and *hiyashi soba* (a bowl of cold Japanese buckwheat noodles). These additional items also accompany the sashimi meal set, the sushi/tempura combination, the grilled fish meal and other dinner entree sets.

Naturally, you can order *soba* noodles, *udon* noodles, *don-buri* and other items à la carte, and even these items come with accompaniments that make them substantial enough to prove a full dinner. Prices range from \$9 to the low twenties, with most choices under \$15. One particularly interesting house special: the Yohei *tsuboyaki* (flaming sea snail served in the shell). This showcase item is prepared by thinly slicing the meat of a sea snail, which is then mixed with a shoyu marinade and returned to its home. The shell is placed on an alcohol-soaked salt block which is set on fire. The dish is flambéed to allow the meat to cook in the shell.

In the six to eight times that I've been to the restaurant, the service at Yohei has never been anything but accommodating, even when I requested additional soup broth, ingredient substitutions and custom-rolled sushi, which brings me back to where we began — at the sushi bar.

If your idea of the perfect Japanese dining experience means sitting at a counter, watching a master chef at work and listening to colorful repartee, Yohei is just the place — if you speak Japanese. If you don't, their sushi bar may be a tad uncomfortable; be aware that the chef may not have the time or the ability to deal with the lone English speaker making clumsy requests. There is a picture menu which allows you to point at whatever looks appealing, but if you order this way, you will certainly miss out on fresh catch items and house specials. All the normal sushi items are available (albeit at a slower pace) safely at your table; single sushi orders from the menu vary in price from \$3 to \$5 per plate, while the unlisted specials range up to \$20, so be careful. *Itadakimasu!*

Yohei Sushi

1111 Dillingham Blvd.
841-3773
Lunch 11 a.m. - 1:45 p.m.
Dinner 5 - 9:30 p.m.
Closed Sundays

force," Durazo continues. "Don't they see they are creating more of the very same conditions that led to the riots?"

Perhaps they do. Perhaps it doesn't matter. Maybe Los Angeles is just one more illusion America has to shed. Why assume any longer that L.A. has to get fixed, or else? Or else, what? It's not going to disappear. It will just go on. Again, no need to look any further than Mexico City to see that a world capital of 20 million people has learned to get along just fine with no functioning public school

system, with a *totally* corrupt and aggressively abusive police force, a city government *no one* takes seriously, *millions* living in substandard housing, *twice* the unemployment rate of Los Angeles, razor wire and armed guards protecting the monied enclaves, and even a level of street violence that, while not as intense as the L.A. riots, is certainly more sustained — a permanent "quiet riot."

Village Voice

Hell in LA

Continued from Page 6

jobs. It means raising the wages of all jobs in this city, raising people's living standards, and nobody wants to hear about that."

Since the riots the business community has been pushing the city and the state to roll back environmental, tax and workers' compensation regulations. "What it means is that they want to squeeze even more out of a vulnerable work

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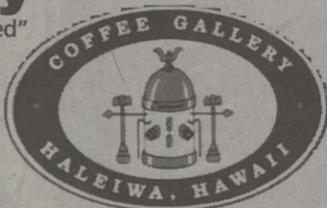
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From Page 13

ture and guided tour. Registration required. *Olona* 202 KCC, Diamond Head campus. Wed. 4/21, 7-9 p.m. \$8. 734-9211

Kids

Day Reef Walk Families and adults can explore shoreline, reef flats and tidepool habitats on this fieldtrip workshop. Call *Waikiki Aquarium* for registration and meeting place. Sun. 4/18, 7-9:30 a.m. \$7/person. 923-9741

Journey By Starlight Keikis in grades 3 and 4 can learn how the Polynesians navigated by using ocean swells, currents and stars. *Bishop Museum*, 1525 Bernice St.: Sat. 4/17, 9-11 a.m. \$10. 848-4168

Keiki and Adult Explorations Parents and their 4- or 5-year-olds will learn about sea shells through stories, live animal observation, songs and crafts. *Sea Life Park*, Makapuu Pt.: Sat. 4/17, 9-11 a.m. 259-6476

Makiki Night Life For explorers ages 6 and up who want to experience the magic of the dark with a search for nocturnal critters, star gazing and storytelling. Registration required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sun. 4/18, 6-8 p.m. \$3. 955-0100

Hikes and Walks

Chinatown Walking Tours The Chinatown Historical Society offers two different walking tours. The morning tour covers the heart of Chinatown and its arcades, herbal shops and historical buildings. The afternoon tour visits several Chinese and Japanese temples and the lush, tropical Foster Gardens. *Meet inside of Asia Mall*, 1250 Maunakea St.: Weekdays, 10 a.m. & 1 p.m. \$2 plus \$1 fee for Foster Gardens. 521-3045

Diamond Head More of a walk (replete with handrails and paved stairs) than a hike, this excursion up Honolulu's famous landmark includes a look at the crater's historical background. Bring a flashlight for the dark passages at the top. *Meet at entrance to Honolulu Zoo*, 151 Kapahulu Ave.:

Saturdays, 9 a.m. Free. 948-3299

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

Kahana Valley This 5-mile semi-difficult hike winds through the undeveloped Kahana Valley State Park. Remember your swimsuit in addition to mosquito repellent, rain gear, proper footwear, lunch and drinking water. Call *Hemenway Leisure Center* for registration. *Meet at Hemenway 110*, UH Manoa campus: Sun. 4/18, 8:30 a.m. \$10. 956-6468

Manana A 12-mile advanced ridge hike in Pacific Palisades. *Meet at Iolani Palace*, mountain side: Sun. 4/18, 8 a.m. \$1. 955-2091

Na Laau Hawaii A 2-mile novice hike on Diamond Head. *Meet at the fountain at Kapiolani Park*: Sat. 4/17, 9 a.m. \$1. 488-1161

Sierra Club Hikes The Hawaii chapter of the Sierra Club sponsors weekly hikes and other activities. Call for a recording of the week's events. 538-6616

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 Iuluku Rd.: Saturdays, 10 a.m.; Sundays, 1 p.m. Free. 235-6637

Whatevahs

American Recorder Society Dust off ye olde recorder for ensemble playing. Sheet music will be provided. *Recreation Room*, 3rd Floor, 1350 Ala Moana Blvd.: Tue. 4/20, 7:15 - 9:30 p.m. Free. 988-4534

Dances of Universal Peace Join in a placid evening of dances that are "meditations in sound and movement." *First Unitarian Church*, 2500 Pali Hwy.: Fri. 4/16, 7:30 p.m. \$5. 595-4047

Designs The top 10 designers at the UH Manoa

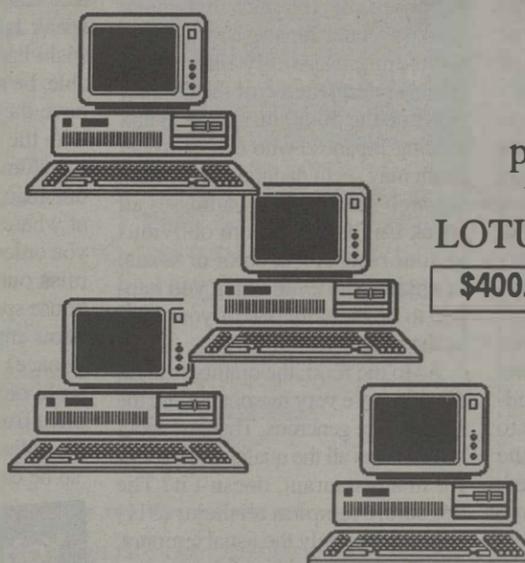
textiles and clothing program will present an exhibit of their work. *Amafaca Plaza Exhibition Room*, 745 Fort St. Mall: Sun. 4/18, 6-8:30 p.m. \$20. 956-2245

Do They Really Matter? A two-part public access production about gangs in Hawaii. *Olelo Channel*: Sundays, 4/18 (part one) & 4/25 (part two), 7 p.m.

Hawaii Now: Planning with Diversity Can you define "community?" This one-day conference will be a collaborative effort to examine Hawaii's planning environment within the context of diversity. A session on planning for Hawaiian sovereignty will be covered. *Tokai University*, 2241 Kapiolani Blvd.: Tue. 4/20, 8 a.m. - 6:30 p.m. \$25. 956-7381

Hawaii: Paradise in Peril The National Audubon Society and TBS Superstation present this hour-long documentary on the fragile and perilous state of the natural environment in Hawaii today. Hosted by Hawaii resident Richard Chamberlain. *Oceanic Cable* WTBS: Sun. 4/18, 4-5 p.m. and repeats Mon. 4/19, 6:05 p.m., Sat. 4/24, 5:05 a.m., and Mon. 4/26, 8:05 p.m.

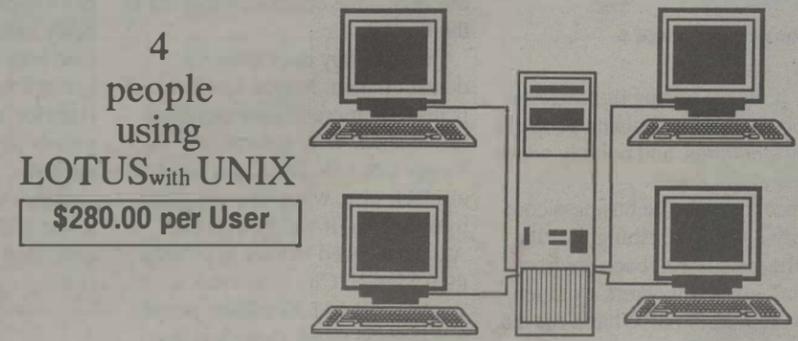
Windward Community College Ho'olaule'a To celebrate its 20th anniversary, WCC will throw a day-long bash with continuous entertainment, arts and crafts booths, exhibits, ceramic demonstrations, "ethnic" food, kids' activities and a fishing derby. *WCC*, 45-720 Kealahala Rd.: Sat. 4/17, 9 a.m. - 5 p.m. Free. 235-7433



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