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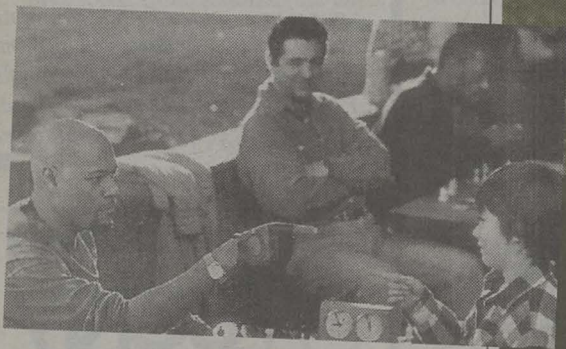
Weekly

Volume 3, Number 33, August 18, 1993

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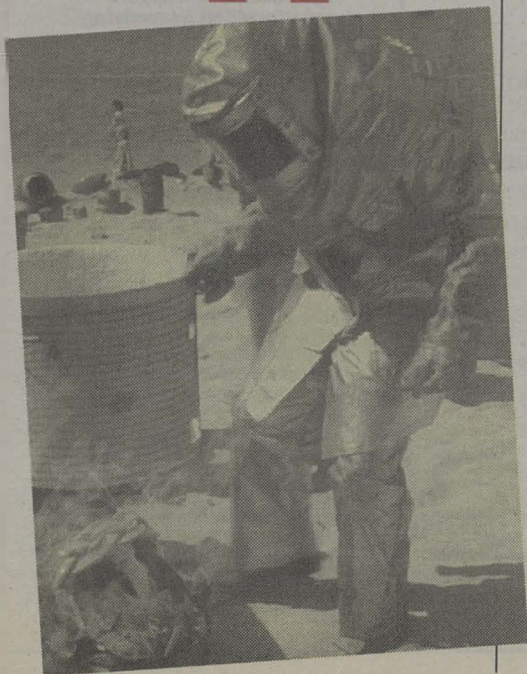


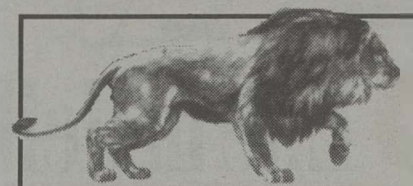
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Trailblazing in Oahu's shrinking wilderness. Kevin O'Leary beats a path — Page 4

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Letters

Friends in high places 1

The cartoon of Mayor Frank Fasi by John Pritchett in your July 21 newspaper was an ethnic insult that should not be tolerated. The mayor's parents were poor, hard-working immigrants who came to America for the hope of a better world for their children. They raised their family during the Great Depression and instilled in them a strong work ethic and a deep belief in decency and fairness. Mayor Fasi was an officer in the United States Marine Corps during World War II. Are you and Pritchett not aware that this war was fought against dictators such as Benito Mussolini? Your cartoon overstepped the boundaries of good humor and satire to a new level of bad taste. Comparing Mayor Fasi to Mussolini and his cam-

paign fund contributors to groveling dogs and fascist fanatics is so unfunny as to be slanderous.

Jeremy Harris
City Managing Director

Friends in high places 2

While normal good taste and "ethnic neutrality" are not attributes associated with *Honolulu Weekly*, John Pritchett's portrayal of Mayor Frank Fasi in your July 21, 1993 edition is most offensive to Americans of Italian ancestry and, in particular, to Americans of Italian descent here in Hawaii. Pritchett promotes the type of ethnic stereotype that responsible elements in our community have worked hard to eradicate, as well as the Italian American Foundation, Inc., of which I am a member. It is regrettable that Pritchett has to resort to using the Mayor's ethnicity to cover a complete lack of creative ability. It is even more

regrettable that *Honolulu Weekly* finds Pritchett's ethnic slurs suitable material for publication. Considering that political fundraisers are commonplace in Hawaii and across the country, this is obviously nothing more than a cheap shot at the Mayor; however, one has to question your motivation for this outrage to all American people of Italian descent.

Joseph M. Magaldi, Jr.

Joseph Magaldi is the director of the city's Department of Transportation Services.

Love it or leave it

Concerning Mary Brennan's review of *Rising Sun* ("Technophobia," *HW* 8/4): I was displeased with your critique of Wesley Snipes' character. Snipes' character was an all-American cop unprepared for the rigid Japanese culture, which they admit to. Originally, in the book, Snipes' character is white, therefore the "black humor" you wrote about is fabricated into the script. I believe any police officer would be frustrated being in their own country and feeling as if they were in another. You contradict yourself throughout your review, bashing the movie, then saying it's a smart piece of work. Make up your mind! What I would like to know is why must we conform to bowing, silence, cajoling, etc. We are in America.

Giselle Hanson

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

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Honolulu DIARY

The deepest cut

Guys: Feel like you're missing a piece of your manhood? Beating on drums could help, but what you might really want to consider is the very latest wrinkle in the men's movement: foreskin restoration. At least 3,000 circumcised men nationwide have recreated facsimiles of their foreskins, either through surgery or by stretching their penis' skin over time, according to Wayne Griffiths, the 60-year-old founder of RECAP, a support group for men who are "restoring."

"I didn't know what I was missing until I finally restored myself," says Griffiths, who was in town last month to give a presentation on the evils of infant circumcision, complete with a graphic video, *The Casual Cut*. "Sex prior to that was a chore. I always felt chafed, rubbed; nothing was comfortable. Then I found out I could do something about it."

Griffiths, a grandfather, says he began restoring about six years ago and that the process took him about a year and a half. "The foreskin I now have looks quite natural," he says. And the benefits? "Mainly that sex is so much more delightful."

While the idea of foreskin restoration might seem like a joke to some, says 53-year-old local resident Larry Fitzhugh, who has been restoring for six months, it is the restorers who get the last laugh. He first became aware of foreskin restoration, he says, when someone sent him information on it with a note saying, "Isn't this funny?" But because he had been experiencing desensitization of his penis as he grew older, he gave it a shot: "I don't think it's funny any more. The thing I noticed after starting to restore, is that the process in sex is now as important as the final result, orgasm. I'm really pleased."

Griffiths says Fitzhugh is typical of many men who decide to restore, usually because they've noticed reduced sexual sensitivity as they age. Restoration — a process that takes anywhere from several months to several years — reverses this, he says, because the glans (the "helmet" portion of the penis) becomes much more sensitive when protected by a foreskin and because the foreskin itself causes pleasure as it slides back and forth during sex or masturbation.

The boom in the restoration and antircircumcision movements has given rise to several groups like Griffiths' and books like Jim Bigelow's *The Joy of Uncircumcising!*, which lays out a variety of techniques for restoration, including specific skin-stretching methods using tape or weights. Among the issues:

- According to the movement's literature, medical circumcision was imported to America from England in the 1890s, largely as a "cure" for masturbation. But as such concepts fell by the wayside, activists say, doctors came up with a succession of excuses to perform this profitable procedure (at least \$50 million is spent annually on circumcision in the U.S., they say).

- Antircircumcision activists discard common justifications for the

procedure, particularly the belief that it prevents disease. A national pediatric association, Griffiths says, declared in 1975 that no real medical indication exists for routine circumcision.

- Activists believe that infant circumcision is ultimately a civil rights issue, since infants are unable to give their consent on the procedure.

So if you're ready to pull out the bandage tape — or if you're just curious — contact RECAP Hawaii at 945-9507.

Just doublechecking

Last month, we reported on the ongoing controversy over the construction of a new Hawaiian Studies building at the University of Hawaii. Ho'okahe Wai Ho'olu 'Aina, a group whose members for years tended the university's taro patch, has disputed plans for the building, which, the group claims, will infringe unnecessarily on the taro lo'i and historic sites; the university has maintained that the taro area will be only slightly affected and that archaeologists have cleared the area for construction.

In late June, Office of State Planning Director Harold Masumoto found that the project did not comply with state and federal coastal-zone management rules on stream diversion. As a result, the Department of Accounting and General Services, the state agency overseeing construction, halted work on the building. The basis of our last story was a report that several of the taro beds and a portion of an 'auwai (irrigation ditch) had been filled in by earth movers between the date of Masumoto's finding (June 21) and the stop-work order by DAGS (June 30). Ho'okahe Wai claimed sinister motives in the timing of the grading in question — calling it "an act of vengeance" — while DAGS spokeswoman Shirley Cavanaugh said the grading had been approved in April, and that it had simply gone on as scheduled.

After our story came out, we received a call from UH Center for Hawaiian Studies Director Lilikala Kame'eleihiwa, which prompted us to look into the story further. Kame'eleihiwa said she understood from the project's architect that the grading had occurred in late April or early May, well before Masumoto's order was issued.

The architect, Danny Chun, initially confirmed this, even saying that the contractor had pictures to prove it. But when we contacted Chun last week to reconfirm, he said his contract does not allow him to speak to the press, and he referred us to DAGS or the university. The contractor, too, referred us to DAGS.

DAGS' Cavanaugh then provided us with the following chronology, which seems to support our original analysis:

April 26: The contractor began removing the soil from the affected taro beds and stockpiled it for re-use; plans call for the beds to be restored later in construction.

June 10: Native and endangered

plants were relocated from the affected area to other parts of the lo'i (Ho'okahe Wai says many of the plants have since died).

June 21: Masumoto issued his finding; DAGS did not receive it until June 25.

June 29: The contractor began "clearing and grubbing" in the area. This was apparently the process described by our sources, since, according to a contractor's licensing instructor we contacted, it generally employs heavy equipment and leaves an area "looking bulldozed." This was also the date we had originally been given for the filling of of the lo'i and 'auwai.

June 30: DAGS issued a stop-work order, and construction was halted.

While this might clear up some of the questions around the controversy, it obviously does not resolve it. Kame'eleihiwa says that, no matter the date of the grading, Ho'okahe Wai's motives are political, not cultural.

"Ho'okahe is trying to stop us because they're opposed to our politics," she says. "We say that natives should run native things and that non-natives should not be in that position ever. The non-natives in Ho'okahe Wai take exception to this." In particular, she says, Keoni Fairbanks — a UH Hawaiian Studies graduate and Maui County planner — is "acting in keeping with his heritage as a missionary descendent."

"She's just using race as a power play to squelch people who disagree with her," replies Fairbanks. "There may be historical reason for her to have that concern, but personalities are not the issue; the issue is preservation of the land. She sold out on that issue."

Kame'eleihiwa says Masumoto's finding also had a political agenda. First of all, she says, Masumoto may have been influenced by fellow planner Fairbanks or a woman she says is sympathetic to Ho'okahe Wai who works in Masumoto's department. ("I wish that were true," says Fairbanks.)

In addition, she says, she has heard that Masumoto's decision was a "political retaliation" against her and former center director Haunani-Kay Trask for their involvement with the Hawaiian sovereignty group Ka Lahui Hawai'i, which is opposing the state's new sovereignty commission. "The decision came down just after I became [Hawaiian studies] director," Kame'eleihiwa says. "I've been told behind closed doors that I was being tested to see how I'd do — if I would play along. What's really going on is: Are Hawaiians allowed to have their own opinions?"

Masumoto denies such allegations. "That's false," he says. "Basically, [the university] had the option to preserve the lo'i by giving up some parking spaces, and they chose the parking."

The university has asked the OSP to reconsider its decision; in the meantime, any resolution is — like the construction — on hold. ■

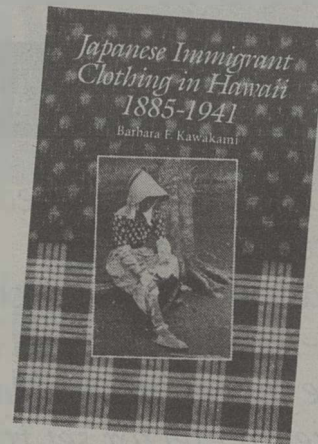
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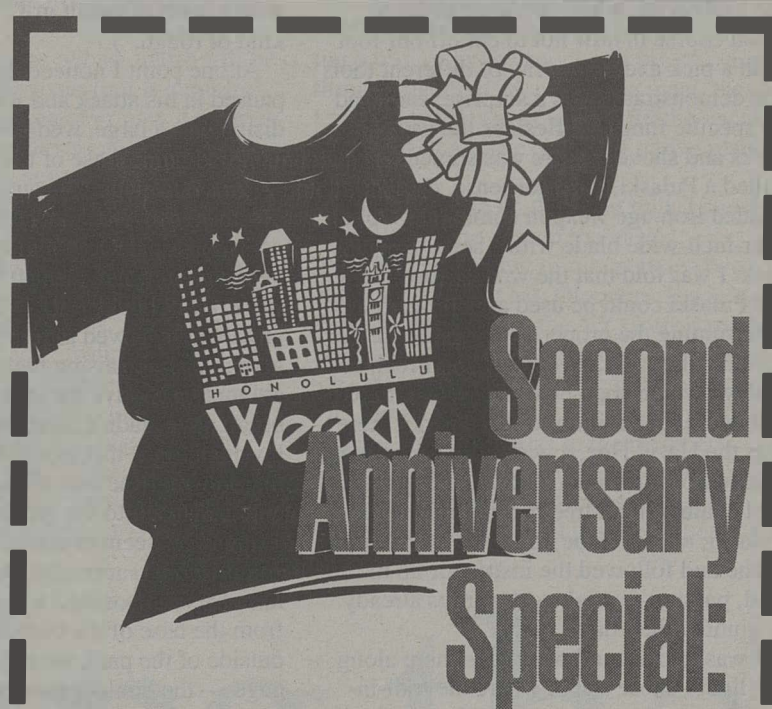
Maunawili Trail

picked up speed in recent years - it is particularly graphic in the back of Manoa Valley, where the dead uluhe patches have grown to alarming proportions, prompting comment in the City Council and raising fears among some Manoa residents of landslides caused by the sudden lack of vegetation on the steep ridges. Attributed to a three-millimeter long insect called the two-spotted leaf-hopper, the die-off is currently being studied by University of Hawaii botanists and others. The fact that the pest has been found on over 200 plant species in Hawaii — many of them commercial crops such as coffee and macadamia nut — has prompted the State Department of Agriculture to send a scientist to China (the suspected point of origin of the voracious insect) in search of a possible biological control agent.

Continuing on, I came to an extensive stand of koa trees. The largest of the trees in the stand were almost barren of leaves; they were tall, sad skeletons — if not dead, then surely dying. These trees are victims of the "koa blight," an imperfectly understood scourge which has affected koa throughout the Islands. Scientists disagree as to the exact cause — some believe it is a nematode, which attacks the roots of the trees; others postulate that a combination of insect infestation and

cyclical climatic changes (drought, for example) are to blame. In some places where the Maunawili trail passes through the groves of blighted koa the landscape has been hit with a triple-whammy: in addition to the koa, the excavated trail has delivered the pest clidemia to the new, sunny break in the vegetative canopy, and the uluhe beneath the dying koa is itself dead, opening the door even wider to the noxious South American invader, which has become a healthy stand — three feet high and dense — extending for 100 yards or more down the ravines.

At 11:30 a.m. the lunch whistle blew. All up and down the line the volunteers laid down their tools and walked to the crest of a high ridge, with a panoramic view of Waimanalo, Rabbit Island and the water-sculpted pali. I sat next to Dick "The Bushwhacker" Davis, who at 73 is the grand old man of trail building on Oahu. It was Davis who laid out the initial track for the Maunawili trail, from '89 to '91, using a compass, an altimeter and his trademark machete. The DLNR paid him \$3,000 for roughing out the trail (one of the Sierra Club members told me that works out to about a buck an hour), but in truth Davis would probably have done it for free. "I've been blazing trails and hiking my whole life. I walked the



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Pacific Crest Trail [from Mexico to Canada]. I had a massive heart attack while walking the Appalachian Trail [he returned and finished it]. Since my quadruple bypass I've felt great, though."

Davis explained that the Maunawili trail is a purely 20th-century creation. "There was nothing here before, not even a path. The ancient Hawaiians had no reason to come along the cliffs at this elevation." If the state has its way, there may be more modern trails to come. Maunawili is being built by the Sierra Club, under a contract with the Division of Forestry and Wildlife's Na Ala Hele ("trails to go on") trail-access program. Na Ala Hele was created by the state Legislature in 1988, with a mandate to develop and improve trails, and to ensure continued access to them. The hope was to reverse a 20-year trend in which, increasingly, private landowners (Bishop Estate being a prominent example) have opted to deny access through their property to the mauka hiking trails. (A hiking map published by the state in the '70s provided detailed directions to 88 trails on Oahu. Litigation fears and ownership changes caused the state to cease reprinting the map. An Oahu hiking map due to be published by Na Ala Hele sometime next year will provide directions to 33 trails.) A recently passed state law provides protec-

tion from litigation for landowners who allow public access to established trails, according to Curt Cottrell, trail and access specialist for Na Ala Hele. However, landowners have not rushed to open corridors through their lands, and the number of accessible trails throughout the Islands remains small.

After lunch we returned to work. Ralph Inouye, who described himself as "a young 71" took time out to show me how he creates small drainage troughs across the steeper sections of the trail. "You gotta do this — otherwise you're gonna have erosion. In some of these steep areas," he nodded at the 50-degree slope above our heads, "I worry about rock slides." On the subject of mountain bikes, Ralph was equivocal. "I don't mind them — unless they run along the outside of the tread here," he pointed to the accumulation of soil and rocks on the edge of the newly levelled path. "If the tires go along here, it ruins everything we're trying to do." And yet, in many places along the completed trail, a mountain biker encountering a hiker would have little choice but to swing to the outside. Depending on the spot, the biker could end up doing damage to more than just the trail.

As the work day drew to a close, the 15-foot-long section of

trail I'd been working on finally began to take shape. Following instructions, I had taken care to chop the inside wall of earth and rock back at an angle (this increases the longevity of the work — perpendicular walls tend to collapse onto the tread). The levelled tread I'd created was of an acceptable width; I checked it with the Pulaski handle — there was nearly a foot to spare most of the way. I stood back and admired my handiwork. The miniature road curved pleasingly up toward the corner where Dick Schmidt was still blasting away. I must admit, it felt pretty good. I suddenly saw what the volunteers got out of all this weekend sweat. I had swung a pick umpteen hundred times, dumped what seemed like a thousand and one shovelfuls of red clay and grey basalt over the edge, and actually ended up with something to show for my effort. Can a regular job offer you this?

T

he Maunawili trail is a nifty piece of human engineering and hard work, and will no doubt serve the people of Oahu well in the decades (and perhaps centuries) to come. Already it is popular. I walked the length of the completed trail the day following my workout with the Maunawili troops: — I was passed by at least 20 mountain bikers, an equal number of hikers and several ecstatic family dogs.

If there is a downside to the project, it is the invasive surgery represented by digging a four-foot-wide road along a nine-mile stretch of previously untrod Hawaiian forest. True, the state determined that an EIS was not necessary, because no endangered plants or animals were found in the area. And true, exotics such as guava, Java plum and mango were obviously present in the upper reaches of Maunawili long before the project began. But sections of the trail do pass through intact native stands of *ohia*, *kukui*, *mamane* and *koa*; and old hands such as Dick Davis have reported sighting *elepaio* (flycatcher birds), one of the few remaining native avian species found on Oahu, along the route. While it is a rare privilege to observe native flora and fauna in their natural setting, I can't help but wonder what will be the next exotic killer of native species to arrive on the boots of coming generations of weekend hikers. Before the state begins another trail-building project of this size, perhaps they should consider instead applying pressure on private landowners who have chosen to deny public access to other, long-established mountain trails.

Trailbuilding on the Maunawili trail will continue every Saturday and Sunday through the end of October. Call the Hawaii chapter of the Sierra Club at 538-6616 to volunteer or for information.

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Performance Pick

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Seeing is believing

Last summer, when we wrote a Pick recommending the amazing neo-traditional Korean drumming-and-dance troupe **SamulNori**, which will perform here again Thursday night, we knew of its reputation as a critically acclaimed and culturally important spectacle, but none of us here at the *Weekly* had actually seen the group perform. Well, now we have, and we're still recovering. A SamulNori concert is like nothing you've ever seen, a stunning display of virtuosity and agility in which the group's four members play complex, break-neck rhythms on their four types of drums and gongs (*samul* means "four" and *nori* "to play") while executing the most astounding acrobatics. Having trouble picturing it? Try Machito meets Mary Lou Retton in Seoul.

Kim Duk Soo, SamulNori's leader, started the group in 1978 based on the agrarian Korean folk traditions embodied in *nongak*, "farmer's music" performed at various agricultural/religious festivals by bands of traveling musicians. A firm believer in "the fighting spirit of the artist," Kim has emphasized the group's place in a tradition of folk artists who, he says, have sustained Korea's "common people" through Sino-centric Confucian influence, Japanese occupation, Westernization and the ongoing trauma of the Korean War. "All the conventions and values of the past had been completely destroyed and Western culture imbibed without discrimination," he writes in the introduction to a SamulNori technique workbook, "and without us being able to organize a new culture with the appropriate value systems in its place. In the midst of all this turmoil... many things came to light. The birth of SamulNori came out of this awakening."

SamulNori's folk virtuosity struck a chord, making the group an instant national symbol. "Their rise to fame and the overwhelming response from fans," writes Seoul music professor Hahn Myong-hee, "was part of the Korean zeitgeist... it was the perfect way to relieve the sorely tried hearts of the era." Foreign audiences, too, have been moved by the group's performances; long standing ovations and wide critical acclaim are the norm on their frequent world tours. Thursday's your chance to see why, but don't wait to get your ticket; last year's performance sold out.



SamulNori: Mamiya Theatre, St. Louis/Chaminade campus: Thur. 8/19, 8 p.m. \$16. 956-7866

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.

Another Stakeout Wild card Rosie O'Donnell joins Emilio Estevez (who's hot after *The Mighty Ducks*) and Richard Dreyfuss as they reprise their roles as Seattle detectives. The three pose as a "family" while they trail a mob witness. Directed by *Stakeout* director John Badham, six years after the original cute-as-pie comedy.

Cliffhanger This movie mimics the notions of the old Saturday-afternoon serials, whose strategy was to provide nothing but relentless action sequences one after another. It delivers these in spades, and often beautifully, thanks to director Renny Harlin. However, the last 45 minutes of this comic-strip adventure contain some of the most vicious, entirely gratuitous sequences of brutality and bloodletting I can remember. This is a terrifically well-done movie that turns sick in the end, and someone should be ashamed.

Coneheads More Hollywood *déjà vu* as *Saturday Night Live* alums Dan Ackroyd, Jane Curtin and Laraine Newman go Big Screen in this expansion of the Conehead sketches from the old series. Beldar and Prymaat Conehead leave their planet for nefarious reasons and settle into Working Class Bliss in Paramus, New Jersey. Like *Wayne's World*, it's a onejoke movie — but it's made for a onejoke culture so it might just Break Big.

The Firm Tom Cruise's big summer flick: it's an (unfaithful) adaptation of John Grisham's best seller (they changed the ending) about sinister stuff going on in High Places. Directed by Sydney Pollack (*Havana*), who needs a hit. Terrific supporting cast includes Ed Harris, Holly Hunter, Hal Holbrook, David Strathairn and a surprise guest star. Top-of-the-line Big Studio stuff — slick, slick, slick.

Free Willy A killer whale and a troubled young boy bond at an aquatic park. When the boy learns that Willy is to be removed, the kid decides to return him to the sea. Better than it sounds. Directed, with great skill, by Simon Wincer (*Lonesome Dove*).

The Fugitive A peculiar movie. Despite the fact that it's quite badly written, and despite the fact that it foolishly forces Harrison Ford outside his agreeable but narrow range as an actor, it's a pretty entertaining chase picture. If that's what you're going to the theater for, you probably won't be too disappointed. If you think of *The Fugitive* as a decathlon, it's pretty easy to forget

about the plot holes, the vague, perfunctory villainry, the embarrassment of watching a "grieving" Ford. Just watch Harry run, jump, swim, fight, crawl. And don't ask why. — *Mary Brennan*

The Great Barrier Reef With air, land and underwater footage, this film — made over 10 years ago — makes a plea to save northeastern Australia's wonderland ecosystem — larger than Great Britain — from man's chemical encroachments. Some of it, however, contains dated footage reportedly frowned upon by scientists today. (Waikiki IMAX) **Heart and Souls** *Topper* plus two. The souls of four people killed in a bus wreck attach themselves to another human the night he is born. Robert Downey Jr. stars with Kyra Sedgwick, Tom Sizemore, Alfre Woodard and Charles Grodin as his soul mates.

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

Hocus Pocus Bette Midler, Sarah Jessica Parker and Kathy Najimy (*Sister Act*) portray three 17th-century witches whose spirits are conjured up in modern-day Massachusetts. Special effects abound in this comedy largely devoid of big laughs.

In the Line of Fire Clint Eastwood stars as a Secret Service agent trying to live down his reputation — his lack of savvy in saving John F. Kennedy from assassination in Dallas. A new, similar threat arises, from would-be assassin John Malkovich, and Eastwood tries to rise to the occasion. Directed by Wolfgang Peterson (*Das Boot*, *Shattered*).

Jason Goes to Hell: The Final Friday Jason returns in this horror sequel directed by the original *Friday the 13th* director, Sean S. Cunningham. The ski-masked one outdoes himself in grisliness here. Not for the kiddies.

Jurassic Park Spielberg is back on track, returning to the theme of some of his best work: the conjunction of primitives and their evolutionary superiors. This is a crackerjack big movie with deft little touches. The people are visible among the special effects, and there are some gentle references to the relevant — sometimes surprisingly so — classics. It takes close to an hour for the action to start, but after that it's nonstop (as are the millions of dollars worth of product tie-ins). — *M.B.*

The Meteor Man Robert Townsend (*The Three Heartbeats*) wrote, directed and has the title role in this tale of a schoolteacher who acquires superhuman yet unreliable powers. Look for Bill Cosby, James Earl Jones, Robert Guillaume and Marla Gibbs in guest shots.

My Boyfriend's Back Back from the dead, that is. A zombie tries to make it back for the Big

Prom. Directed by Bob Balaban (*Parents*).

Poetic Justice Janet Jackson (as Justice) and rapper Tupac Shakur co-star for director/writer John Singleton (*Boyz n the Hood*) in this much re-edited study of violence and romance that takes our couple from South Central L.A. to Oakland. Mucho contempo music along the way.

Rising Sun With *Rising Sun*, director Philip Kaufman clearly intended to create a contemporary classic, a *Chinatown* for the '90s. But unlike Roman Polanski's '70s film noir, which excavated layer after layer of corroded evil while it simultaneously convinced us of the essential goodness of its seedy hero, *Rising Sun* doesn't give us clear polarities. Instead there's a kind of amorphous paranoia that never offers a particular target to fix on. The biggest problem with this very interesting film is its failure of moods. Nonetheless, *Sun* is a strong piece of work,

much smarter than *The Firm* and aware of the paradox inherent in its subjects. — *M.B.*

Robin Hood: Men in Tights A tired, corny Mel Brooks spoof with anachronistic jokes, wasted players (Richard Lewis, Tracey Ullman, Cary Elwes) and cheesy visuals. Forty years ago, Brooks was a young hip comedy writer for Sid Caesar; in 1993 someone needs to tell the millionaire writer-director that he needs to update the gags. Not recommended.

Rolling Stones at the Max Probably the best concert film ever made. It's huge (IMAX is shot with 70mm film, which is then turned on its side for even greater visual range, including part of your peripheral vision); it's spectacular (the apocalypse-chic set, a synthesis of *Blade Runner* and *Mad Max* motifs, is a triumph of size, scale, ramps, ladders, towers and parapets); the editing and sound are first-rate (the film underwent 10 months of post-production sound mixing; the seamless editing incorporates concert footage shot in three locations); the Stones are in top form (Mick Jagger is still one of the world's best performers); and it's cunning — the huge IMAX cameras prowl the huge stages like narcs and shoot from everywhere, including helicopters, from within mesmerized audiences and from the murky depths of the concert-stage subculture peopled by technicians, back-up singers, brass and reed sidemen and unidentified Dionysiacs. The film has been held over from the Chaminade University fundraising run. (Fridays and Saturdays at 9 p.m. at the Waikiki IMAX)

Rookie of the Year Wish-fulfillment movie about a lousy little leaguer (Henry Rowengartner) who breaks his arm and whose subsequent medical treatment results in an Arm To Die For, with superhuman throwing power and a place for the kid on the roster of the Chicago Cubs. An over-the-hill pitcher (Gary Busey) instructs the boy wonder on the vagaries of life. It's a comedy, first-time directed by actor Daniel Stern (the adult voice-over on *The Wonder Years* TV series).

Searching For Bobby Fischer See review on Page 9.

The Secret Garden Based on the best-selling children's book by Frances Hodgson Burnett, this new version was filmed on location in England away from Hollywood's watchful eye and stars Maggie Smith as Mrs. Medlock and Kate Maberly as Mary Lennox. Directed by Agnieszka Holland (*Europa, Europa*).

Sleepless in Seattle A shameless love story, directed by Nora Ephron (*This is My Life*), sta-

ring Tom Hanks and Meg Ryan (with a cameo by Rob Reiner). Hanks is a widower whose young son tries to find the perfect woman for old dad. This manipulative, well-acted comedy knows every trick in the book and uses them all. You'll probably like it, but you're likely to feel used the next morning.

Snow White and the Seven Dwarfs Before political correctness, computer animation and Peabo Bryson, there was *Snow White*. The music is timeless and the animation unmatched in this 1937 Disney classic.

So I Married An Axe Murderer A Mike Myers farce about a bachelor who finds Ms. Right — and who then further finds that she just might be a serial killer. But, hey, she's good-looking, so maybe there's a way to work things out. Who says there's no such thing as Canadian humor? Proceed at your own risk.

Son-in-Law The New Disney is trying to sneak this little, low-budget, fish-out-of-water comedy into the summer line-up, hoping it'll be a sleeper. It stars MTV's Pauly Shore as a city dude trying to warm up stereotypic bucolics. And so on.

What's Love Got to Do With It Angela Bassett plays Tina Turner and Laurence Fishburne plays Ike in this Disney take on Ms. Turner's battle for independence and self-esteem. Good acting — but the real star is the music, which makes the movie worth seeing.

Short Run and Revival

An Affair to Remember (1957) Canonized by *Sleepless in Seattle*, this Cary Grant-Deborah Kerr comedy-drama-soap opera returns to the (mid-sized) Honolulu screen for another go-around. The first half is charming and funny; the second half is shameless in its weepy manipulation of the audience. The real treat is watching Grant — one of the best film actors ever — go through his paces. This is what used to be called a "four-handkerchief picture." *Movie Museum*, 3566 Harding Ave.: Thur. 8/19 & Sat. 8/21, 8 p.m.; matinees 8/21, 3 & 5:30 p.m. \$5. 735-8771

Bedazzled (1967) If you're old enough to remember the comedy team of Peter Cook and Dudley Moore, you don't need any recommendation for this very funny updating of the Faust legend. If you don't know Moore and Cook's work, run — don't walk — to the phone to make reservations for this re-showing at the Movie Museum. Moore is at his impish best and really knows how to reply to a line like "Would you like to have your buns but-

Continued on Page 10

Museum Pick

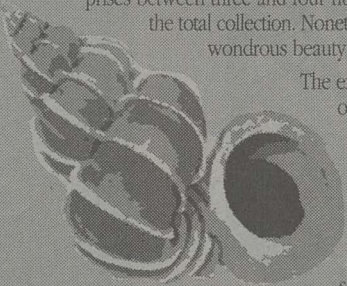
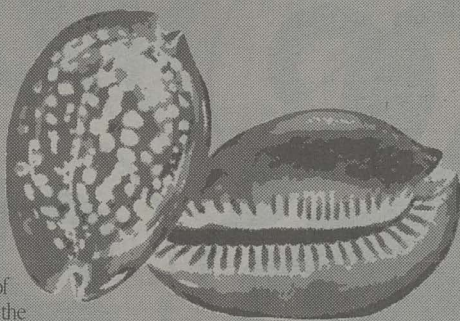
Shell Collecting

The Bishop Museum houses the best collection of Indo-Pacific shells in the world. Period. They've got six million of the things, which they've collected systematically for over 100 years. Until recently, the collection had been entirely locked away, the victim of space and monetary constraints at the museum. But now, thanks indirectly to a \$500,000 federal grant that allowed for an overhaul of the collection, a few of the specimens are out of the closet and on display under the heading **Shells: Gems of Nature**. The exhibit is comparatively small — it comprises between three and four hundred shells or roughly .006 percent of the total collection. Nonetheless, it offers a terrific introduction to the wondrous beauty and amazing architecture that characterize the homes of mollusks.

The exhibit, which focuses largely on shells that may be found in Hawaiian waters, includes an array of cowries, cones, augers, bivalves and volutes, as well as a number of fossilized shells gathered around Oahu. Among the most intriguing specimens on display are the shells housed in the "Rare and Unusual" cabinet — they include the prized *Cypraea aurantium* or golden cowrie, the symmetrical orangey-mustard casing of a resident of the Indo-Pacific region; the family *Vermetidae*, a pile of "neighborly mollusks" resembling a dense mass of overcooked rigatoni; the *Spondylus versicolor* or thorny oyster, a bivalve the color of preserved ginger covered in drooping spines; the *Papustylia pulcherrima* or Manus tree snail, the vibrant lime-green house of this seriously endangered species from Manus Island; and the *Tibia fusus*, an elegant, elongated shell with 13 ascending whorls, a porcelain five-pointed opening and a slender tail. The cabinet also houses a dish of *Polymita* and *Liguus* shells, which look a bit like costume jewelry — the casings of tree snails from Cuba and Southern Florida, they come in a huge array of luminous colors. The exhibit also contains a brief tribute to the two individuals who built the museum's collection, Charles Montague Cooke Jr. and Yoshio Kondo.

If you think of a gas station when you hear the word "shell," this exhibit is for you. Load up the car with the kids and head to Kalihi.

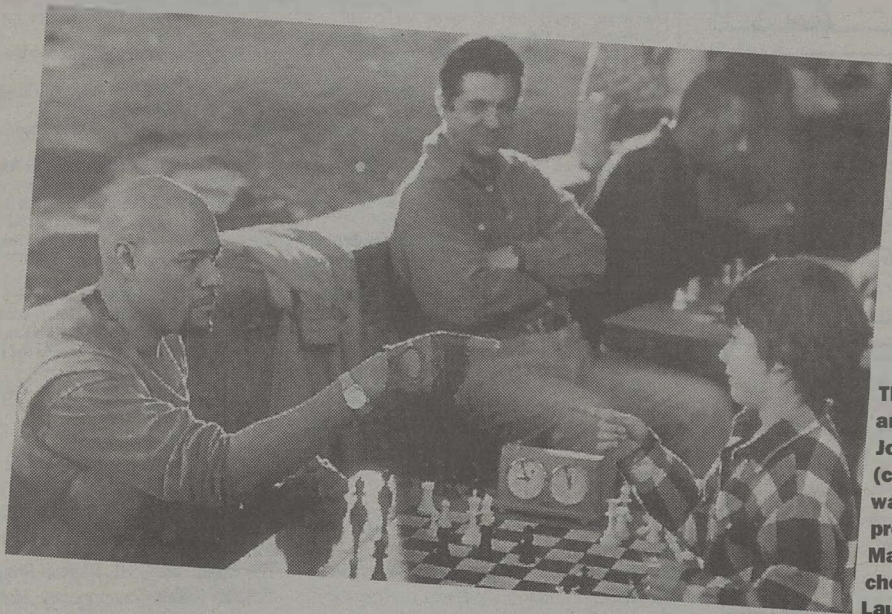
Shells: Gems of Nature: Bishop Museum, 1525 Bernice St.: Open daily, 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids (allows full access to all exhibits at the museum). 847-3511



Film

Searching for Bobby Fischer wants it all — and gets it

Slick Moves



The Fischer King and his court: Joe Mantegna (center) watches chess prodigy Max Pomerac checkmate hustler Laurence Fishburne

Searching for Bobby Fischer, which opened in theaters last Wednesday, is a lot like that kid in your neighborhood who had everything. You know the type: the perfect house, the coolest clothes, the best toys and the dog that never ran away or needed a bath. You secretly hoped that the brat, unfamiliar with real-life traumas of bad hair and acne, would grow up irresponsible, unprepared and haunted by bad credit. No such luck. More often than not this type of kid grew up fit, fulfilled and driving a fancy car. *Searching* wants it all and gets it all. It's a docudrama with a rousing title-fight finish and a melodrama with "real-life" seriousness. On the one hand, it tells us that winning isn't everything and then it turns around and... Think of *Little Man Tate* with a mean left hook or *Rocky* with a Ph.D. OK, OK, with a GED.

Based on the book of the same name, *Searching for Bobby Fischer* tells the real-life story of chess prodigy Josh Waitzkin, who at eight was the country's top-ranked player for his age. (Today at 16, he still is.) Josh had the natural feel and flair for the game that made people whisper "Fischer" as he maneuvered his pieces around the board. And, despite a roomful of trophies, Waitzkin managed to remain a "normal" little boy, enjoying basketball, baseball, soccer and football.

The movie opens as Josh (played by real chess wiz Max Pomerac) finds a chess piece in the bushes of Greenwich Village's Washington Square. He gets an unusual introduction to the game of kings as he watches the park's street hustlers and

crack heads play an explosive brand of chess that relies on speed and instinct. Soon Josh is making his own chess pieces out of toy figurines, and later he gently persuades his mother to take him to the square to play. He is easily defeated, but the style and imagination of his game bring to mind the lost American master.

DAVID K. CHOO

Upon discovering his son's gift, Josh's sports-writer father (Joe Mantegna) dutifully takes his son to Bruce Pandolfini (Ben Kingsley), a sort of *shaolin* master of chess who presides over the Metropolitan Chess Club, a smoky monastery with a dwindling population of burnt-out chess heads. The gloomy club as well as Pandolfini himself are haunted by Fischer, the brash virtuoso who elevated American chess to unprecedented heights and then abruptly abandoned it. Kingsley imbues Pandolfini with noble grace — he is the prince of a bankrupt kingdom. His Pandolfini teaches Josh such zen-like lessons as seeing four moves ahead before he even considers touching a pawn. "Chess," says Pandolfini, "is not a game, it is not a science. Chess is an art." Unfortunately for Josh, chess is also war, fought alone and with a cold heart. To prove himself, Josh must win ruthlessly and often. (Doesn't seem fair does it? Gauguin didn't have to kick the crap out of Matisse to prove the worth of his art.) "Your opponents despise you," says Pandolfini. "Fischer despised the world."

Have the Waitzkins lost their normal son? ("How many baseball players are afraid of losing their father's

love everytime they step to the plate?" asks Bonnie Waitzkin. "All of them," her husband fires back.) Has American chess found its next messiah? Well, let's just say that writer-director Steve Zaillian has his sportscar and drives it too. Zaillian doesn't burden his characters with tough dramatic choices as the emotional fireworks fizzle out in preparation of the big Hollywood finish. Too bad, because the film is on the threshold of answering questions rarely asked by Hollywood: How does one cultivate genius? What is a normal childhood? (*Little Man Tate* tried to answer these questions earlier and failed.)

However, despite its missed opportunities, *Searching For Bobby Fischer* is a fine film. The opening, with its frenetic games of speed chess and its mythical yet witty telling of Josh's awkward and meteoric rise to the top, is captivating. The film boasts an incredibly rich cast. Mantegna nicely underplays the slightly mystified elder Waitzkin who knows that Josh is "better at this than I will ever be at anything in my life." Laurence Fishburne makes the best of the rather thankless role of a street hustler who plays chess as fast as he talks. Quite a feat, actually. Ian Holm makes brief oily appearances as a rival chess teacher and David Paymer and William Macy are at the same time hilarious and poignant as frenzied chess parents.

You just want to hate a film that is as preoccupied and selfish as *Searching For Bobby Fischer* is, but you can't. It's good-looking, articulate, well-meaning and like that spoiled brat who used to live down the street, it leaves you with mouth agape as it zooms by in its Lexus. ■

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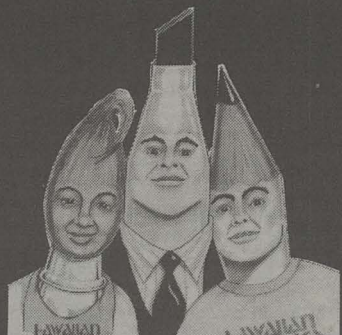
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- House 5** - 8 p.m.
Fresh Catch w/Jon Basebase Variety; *Oink's*.
Honolulu Contemporary Hawaiian; *Captain's Table Lounge*.
J.P. Smoketrain Rock; *No Name Bar*.
Jeff Burton & The Corvettes 50s - 60s Rock; *Kento's*.
Joe Recca Trio Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 6 p.m.; 10 p.m. - midnight.
Leroy Kahaku Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.
Les Peetz Pianist; *Michel's*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mango 3 Contemporary; *Bandito's*.
Mattzo Band Contemporary Hawaiian; *Chuck's Milliani*.
Nelda Alvarez Contemporary; *Horatio's*.
New Heights Contemporary; *Nicholas Nickolas*.
Nightwing Contemporary Pop; *John Dominis*.
Rolano Sanchez Latin; *Kabala Hilton*.
Rubber Soul British Invasion; *Rex's Black Orchid*.
Rudy Ochoa Vocal; *Contemporary*; *Cupid's Lounge*.
Scott Williams Rock; *Anna Bannanas*.
The Edge Jazz, R&B; *Waikiki Broiler*.
Tim Bogdan Contemporary; *Sunset Lanai Lounge*.
Timothy Kallen Contemporary; *Mahina Lounge*. 5 - 7:30 p.m.
Tito Bernobis Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.
Willie K. Contemporary Hawaiian; *Malia's*.

20/Friday

- Arthur Lyman** Hawaiian; *Sunset Lanai Lounge*. Noon - 2 p.m.
BMW Variety; *Scuttlebutt's*.
Brado Blues, Rock; *Salsa Rita's*.
Brian Kessler & Toby Kaka Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.
Charlie Kealoha Hawaiian; *Abi's Restaurant*.
Chosen View Rock; *My Favorite Eggplant*.
Crossover Pop, Funk, Blues; *Jaron's Kailua*.
Crosstown Traffic Rock; *No Name Bar*.
Danny Dez Rock; *Pieces of Eight*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 1 a.m.
Diamond Back Contemporary; *Snapper's*.
Eden Alternative Rock; *Wave Waikiki*.
Free and Easy Contemporary Hawaiian; *Horatio's*.
Fresh Catch w/Jon Basebase Variety; *Monterey Bay Cannery Ward*.
Genoa Keawe Contemporary Hawaiian; *Sea Lion Cafe*.
Haumea Warrington Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight.
Ho Aloha Contemporary Hawaiian; *Fast Eddie's*.
Honolulu Contemporary Hawaiian; *Captain's Table Lounge*.
Honolulu Jazz Duet Jazz; *Cappuccinos*.
Jan Brenner Jazz; *Mahina Lounge*. 9 p.m. - midnight.
Jimmy Borges Jazz; *Hilton Hawaiian Village*.
Joy Woods & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Kapena Contemporary Hawaiian; *Hawaiian Hut*.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Leahi Contemporary Hawaiian; *Oasis*.
Les Peetz Pianist; *Michel's*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mind Over Matter Rock; *No Name Bar*.
Nawaihooulu Okeanuenue Contemporary Hawaiian; *Malia's*.
New Heights Contemporary; *Nicholas Nickolas*.
Nightwing Contemporary Pop; *John Dominis*.
Nueva Vida's Big Thang R & B, Dance; *Ward Centre Pavilion stage*.
One People Folk, Variety; *Bandito's*.
Pagan Babies World Dance; *Anna Bannanas*.
Pat Silva Contemporary; *Sunset Lanai Lounge*.
Pua Meia Trio Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Rapture Dance; *Rex's Black Orchid*.
Ras Inando & The African Herbmen Reggae; *Blaisdell Garden Cafe and Pub*.
Scott Williams Alternative Folk; *Java Java Cafe*.
Shirley Walker Duo Variety; *Jolly Roger East*. 4 - 7 p.m.
Sonya Jazz; *Nick's Fishmarket*.
Survivors Blues; *Sand Island R&B*.

19/Thursday

- Asher Perrin** Jazz; *Hilton Hawaiian Village*.
Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.
Brado Blues, Rock; *Salsa Rita's*.
Brian Huddy Variety; *Bandito's*.
Carol Atkinson Jazz; *Mahina Lounge*.
Dale Courtney Kenui Rock, Jazz Fusion; *Java Java Cafe*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 8 p.m. - 12:30 a.m.
Eden Alternative Rock; *Wave Waikiki*.
Fresh Catch w/Jon Basebase Variety; *Oink's*.
Honolulu Contemporary Hawaiian; *Captain's Table Lounge*.
J.P. Smoketrain Rock; *No Name Bar*.
Jimmy Kaina Variety; *Cupid's Lounge*. 5 - 8 p.m.
Jimmy Kaina & Tito Contemporary; *Cupid's Lounge*. 5 - 8:00 p.m.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 6 p.m.; 10 p.m. - midnight.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Knuckheads Jazz; *Oasis*.
Lance Orillo Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Leroy Kahaku Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.
Les Peetz Pianist; *Michel's*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
New Heights Contemporary; *Nicholas Nickolas*.
Nightwing Contemporary Pop; *John Dominis*.
North American Bush Band Funk, Rock; *Anna Bannanas*.
Pacific St. Band Contemporary Hawaiian; *Malia's*.
Pat Silva Contemporary; *Sunset Lanai Lounge*.
Pua Meia Trio Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Random Cowboys Country; *Scuttlebutt's*.
Rapture Dance; *Rex's Black Orchid*.
Scott Williams Variety; *Shorebird*. 4 - 8:30 p.m.

TIDES - August 18 to August 24



Moon Phases: LAST QUARTER - Aug 18 NEW MOON - Aug 19 FIRST QUARTER - Aug 23 FULL MOON - Aug 2 & 31
 Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

From Page 8

tered? Double entendre hasn't been this good in years. With the great Eleanor Bron and a comely lass named Raquel Welch. Directed by Stanley Donen (*Singin' in the Rain*). *Movie Museum*, 3566 Harding Ave.: Fri. 8/20 & Sun. 8/22, 8 p.m.; matinees 8/22, 3 & 5:30 p.m. \$5. 735-8771
The Eternal Breasts (1955) The biography of a poet who dies from cancer. Written by female screenwriter Sumie Tanaka, it is full of stirring emotions and psychological insight. *Art Auditorium*, UH Manoa campus. Sat. 8/21, 7:30 p.m. \$4. 956-7866
Like Water for Chocolate Magical Realism writ large upon the silver screen. Laura Esquivel's century-spanning novel is here directed by her husband, Alfonso Arau. It's about sexual repression and sublimation by cuisine, and, with its prowling warriors, ghostly visitations and sensuous cinematography, it makes *Babette's Feast* look like drive-thru fare. (In Spanish with English subtitles.) *Academy Theatre*, 900 S. Beretania St.: Mon. 8/23 & Tue. 8/24, 7:30 p.m. \$4. 532-8701
Love Letters (1953) Kinuyo Tanaka's directorial debut, about a young man who writes letters in English for Japanese women whose American G.I. boyfriends have returned to the United States. *Art Auditorium*, UH Manoa campus: Thur. 8/19, 7:30 p.m. \$4. 956-7866
The Moon Has Risen (1955) Tanaka's second film as a director was written by Yasujiro Ozu and Ryosuke Saito and was made with the full backing of Ozu. Tanaka plays a maid in a household with daughters in love. *Art Auditorium*, UH Manoa campus: Fri. 8/20, 7:30 p.m. \$4. 956-7866
Tous Les Matins du Monde A genuinely magnificent musical score, assembled and performed by Jordi Savall, is the centerpiece of this ravishingly *very* French film about Marin Marais (beautifully played by Gerard Depardieu), the court composer at Versailles under the "guidance" of Louis XIV. This film is a music-lover's delight and

has produced a worldwide recording bonanza, but it's more than that. This is a classic film of a sort, one that will resurface in art houses year after year. Serene and cumulatively powerful, a real filmic gem. *Academy Theatre*, 900 S. Beretania St.: Thur. 8/19 - Sat. 8/21, 7:30 p.m.; matinees Thur. 8/19, 1 p.m. & Sun. 8/22, 4 p.m. \$4. 532-8701
Voyager (1992) Volker Schlöndorff's tragic love story — about a man who fears emotions and whose fall into love is unskillful — stars playwright Sam Shepard, whose stylized *GG* performance does not always save the story. But for many people this moody, atmospheric love tale has a strong pull, and there are those who like it *very much* indeed. (In English). *Academy Theatre*, 900 S. Beretania St.: Wed. 8/18, 7:30 p.m. \$4. 532-8701
The Wandering Empress (1960) The story of the tragic life of a Japanese woman married to the brother of the Manchurian emperor. Set in WWII-era China. *Art Auditorium*, UH Manoa campus: Sun. 8/22, 7:30 p.m. \$4. 956-7866

Music

Concerts

Bach's Lunch Music that's good for the soul and the digestion in this ongoing series of free lunchtime concerts featuring organist Canon John S. McCreary at St. Andrew's Cathedral. Selections include *Trumpet Tune* by Jeremiah Clark, Bach's *Christ Our Lord to Jordan Came*, *Aria* by Flor Peeters and *Polovetsian Dance* by Alexander Borodin. *St. Andrew's Cathedral*, Queen Emma Sq.: Fri. 8/20, noon. Free. 524-2822
Francesco Crosara Local jazz keyboardist Crosara, transplanted from Italy, plays a gig at the new Kahala Mall Tower Records store in support of his CD, *Energy*. With Eric Kuri on drums. An autograph session will follow the performance. *Tower Records*, Kahala Mall: Sat. 8/21, 6 p.m. Free. 737-8864

Hawaiian Country Music Fest Join the Beemer crowd at The Row as they heel-toe it to two Honolulu twang outfits: Straight Shot and Almost Famous. With Kenny Rogers and Dolly Parton look-alike contests. Bring a lasso and rope yourself a lawyer. *Restaurant Row*, Punchbowl and Ala Moana: Sat. 8/21, 6 p.m. Free. 538-1441
Hawaiian Style Band and The Pahinui Bros. All three Pahinui boys — yes, Cyril too — reunite to join local playlist-and-Hoku-toppers Hawaiian Style Band at the Shell. Also on the bill: Del Beazley and Israel Kamakawiwo'ole. *Waikiki Shell*, Kapiolani Park: Fri. 8/20, 7 p.m. \$10 - \$15. 521-2911
Ho'ike Kumu Hula Frank Kawaikapuokalani Hewett's Kuhai Halau o Kawaikapuokalani Pa 'Olapa Kahiko holds its 16th annual *ho'ike* (hula exhibition and concert). Featured entertainers include: *Fri.*: Loyal Gamer, the Lim Family and Del Beazley; *Sat.*: Aunty Genoa Keawe, Olomana and Kawai Cockett. *Castle High School Theatre*, 45-386 Kaneohe Bay Dr.: Fri. 8/20 & Sat. 8/21, 6 p.m. \$12.50 advance, \$15 at the door. 259-9253
Audy Kimura Popular local talent Kimura soothes the savage beast in this installment of the free "Wildest Show in Town" concert series at the zoo. *Honolulu Zoo*, Kapiolani Park: Wed. 8/18, 6 p.m. Free. 531-0101
SamuNori See Performance Pick on Page 8.

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.

18/Wednesday

- Andrea Young, Ed Weber & Lonnie Jacobson** Jazz; *New Orleans Bistro*.
Asher Perrin Jazz; *Hilton Hawaiian Village*.
Blues Jam Blues; *Sand Island R&B*.
Brado Contemporary; *Chart House*.
Carol Atkinson Jazz; *Mahina Lounge*.
Eden Alternative Rock; *Wave Waikiki*.
Francios Kahala Contemporary Hawaiian; *Chart*

Raku by the Sea

Each summer Hawaii Craftsmen sponsors the Raku Ho'olaulea, a colorful weekend of camping and ceramic firing on the beach. Honolulu Weekly art critic Nikki Ty-Tomkins attended this year's raku jamboree, the finest fruits of which go on display at the Academy of Arts this week. Her report:

We turn off Kam Highway into Kualoa Regional Park, veer right on a short dirt road and are abruptly propelled into a unique experience. Under a stand of casuarina trees, a temporary village of gaily colored tents has sprouted up like a colony



A raku man in high-tech gear fires away

of outsized fungi and the air is redolent of smoldering wood chips and kiln fuel. Picking our way through tent ropes, picnic tables laden with food and boxes of potters' supplies, we spot Wayne Turl, chairman of this extraordinary happening. He is intently surveying a beautiful 15-inch bowl with a pressed leaf motif incised on its body. "Welcome to Raku Ho'olaulea," he murmurs distractedly as he frowns at the bowl. Brandishing a spray gun, he directs a jet of white glaze onto the bowl, rotates it a couple of times and then puts it down.

"Might be okay," he allows and then directs his attention back to us. "Go down to the beach and look around — there's a lot of interesting work going on."

And that is an understatement. Raku Ho'olaulea, sponsored by Hawaii Craftsmen, is an annual event that has been eagerly anticipated by hundreds of island potters and crafters each year since its inception 18 years ago. True to its Hawaiian name, the three-day event is a "celebration of friendship and goodwill" with raku pottery at its core.

As we near the beach, the aura of amity and the wood smoke intensify, with dozens of people hovering over small kilns set up on the sand while others plunge ceramic bowls into pails of water or wave them wildly in the air. "The wind solidifies the glaze so it will crackle in the reduction chamber," explains a bowl waver in answer to my puzzled expression. "It'll look like this," she adds, proffering an exquisite bowl laced with a delicate fretwork of tiny cracks.

Crackling or "crazing" is only one of an infinite number of processes that the unique technique of raku permits. Unlike ordinary pottery — which is glazed in a "cold kiln," fired to the proper temperature and then

cooled (a process that may take as long as a day) — raku is put into a red-hot kiln and removed after as little as 15 minutes. The glaze can then be modified chemically or physically to produce a myriad of exotic

NIKKI TY-TOMKINS

effects from crazing to iridescence.

The speed of firing and the relatively small size of the kiln combine to allow a huge assemblage (219 active participants from 13 groups this year) to set up their kilns and create a major community event. Each year members of the public are encouraged to join in the activities and to try their hand at glazing and firing. Reviving a delightful Japanese raku party custom, each visitor, for a modest \$4 contribution to Hawaii Craftsmen, can choose a previously fired bisque bowl and select and apply glazes. When the piece is ready for firing, it is put into one of the six community kilns set up at the site. In about 20 minutes, the piece is retrieved, placed in a reduction container and, in roughly 10 more minutes, delivered to the delighted novice. This novel opportunity is the result of lots of kokua and generosity on the part of all participants, each one of whom contributes four original bisque bowls and some volunteer time at the community kilns.

But plenty of time remains during

the three day camp-out for each of the groups and individuals to do their own work. To qualify for inclusion in the exhibit at the Academy Art Center at Linekona, the pieces must be glazed and fired on the beach. Each group cordons off its own working area, and by Saturday afternoon most of the firing is complete and a galaxy of original raku pieces comprise an impromptu display on the very edge of the ocean.

My companion and I stage our own walk-through along the beach and are treated to the whole gamut of artistic expression, from the traditional classical tea implements to the wildly avant garde. Among

the most provocative are the *œuvre* of the C-Rats from the Fort Shafter Arts and Crafts Center. Bleary-eyed rat Jerome Heck, creator of a series of whimsical *Walking Tea Pots*, confesses he's had only about three hours sleep — he'd been firing 'til 3:00 the morning before and then started up again at 6 a.m. A little further along the beach the Kazankai Volcano Organization displays traditional raku tea ware, while the Hawaii Potter's Guild shows a series of exquisite oriental-style lanterns. The displays are in constant motion — new pieces are added and the occasional wave necessitates a scramble to relocate them to safer ground.

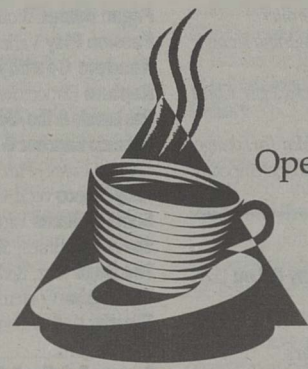
Off to one side stands a huge totemic figure, *Kualoa Princess*, composed of seven individual pieces meticulously turned and jointed by master potter and guest artist-juror Carl Gillberg. Fired the previous night on site, *Princess* is the highlight of the event and marks a landmark in contemporary raku. It is the largest piece ever fired in a makeshift kiln and without the aid of a mechanical winch or lift.

Firing ends by 8:30 a.m. on Sunday, and everyone readies their pieces for the 10 a.m. jurying. Gillberg judges the contemporary section, Soryu Machita of the Hawaii Chapter of the Urasenke Foundation judges the traditional pieces. The pieces chosen for inclusion in the forthcoming exhibit are announced in the early afternoon. A massive clean-up follows and then everyone reluctantly returns to the ordinary world.

The public will have a chance to see and purchase selected pieces from the Raku Ho'olaulea at Linekona from Aug. 18 to Sept. 1. At 5 p.m. on the 18th, there will be a *Chanoyu* (The Way of Tea) demonstration as well as a raku demonstration by Russell Wee.

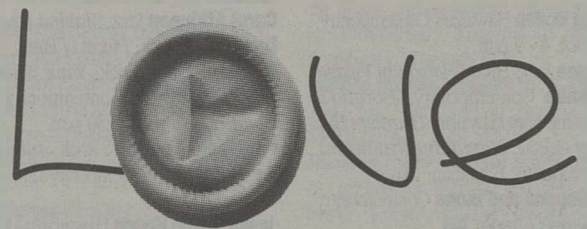
'93 Raku Ho'olaulea Exhibit
Academy Arts Center at Linekona
Through Wednesday 9/1
Free
532-8741

Bishop Square Kahala Mall Alii Place Tower



Open Daily 6:30am

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Easy Music Center

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The Edge Jazz, R&B; *Waikiki Broiler*.
Timothy Kallen Contemporary; *Mabina Lounge*.
 5 - 7:30 p.m.
Tito Berinobis Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Trevor Jones and the Unknowns Contemporary Hawaiian; *Malia's*.

21/Saturday

Betty Loo Taylor, Darryl McKay & Lou Jazz; *New Orleans Bistro*.
Big Dog Rock; *No Name Bar*.
Brado Contemporary; *Salsa Rita's*.
Bryan and Julie Huddy Folk; *Coconut Willie's*.
 12:30 - 3:30 p.m.
Cool Breeze Jazz; *My Favorite Eggplant*.
Crestones R & B; *Fast Eddie's*.
Crossfire Contemporary; *Snapper's*.
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.
Eden Alternative Rock; *Wave Waikiki*.
Ginai Jazz; *Nick's Fishmarket*.
Haumea Warrington Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight
Honolulu Contemporary Hawaiian; *Captain's Table Lounge*.
Honolulu Jazz Duo 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*.
Jon Basebase Contemporary; *Horatio's*.
Kapena Contemporary Hawaiian; *Hawaiian Hut*.
Kimo Bicoy Guitar; *Mezzanine Restaurant*.
Leahi Contemporary Hawaiian; *Oasis*.
Ledward Kaapana and Ikona Contemporary Hawaiian; *Duke's Canoe Club*.
Les Peetz Pianist; *Michel's*.
Likoi Sisters Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mike Lewis Quintet Jazz; *Ramsay Gallery Cafe*.
Moe Keale Trio Contemporary Hawaiian; *Duke's Canoe Club*.
New Heights Contemporary; *Nicholas Nickolas*.
Nightwing Contemporary Pop; *John Dominis*.
One People Variety; *Bandito's*.

Pagan Babies World Dance; *Anna Bannanas*.
Passion Play Variety; *Java Java Cafe*.
Random Cowboys Country; *Scuttlebutt's*.
Rapture Dance; *Rex's Black Orchid*.
Ras Inando & The African Herbman Reggae; *Reni's*.
Rolando Sanchez & Salsa Hawaii Latin; *Blaisdell Garden Cafe & Pub*.
Rudy Ochoco Vocal; *Contemporary; Cupid's Lounge*.
Scott Williams Variety; *Shorebird*. 4 - 8:30 p.m.
Survivors Blues; *Sand Island R&B*.
The Edge Jazz, R&B; *Waikiki Broiler*.
Tim Bogden Contemporary; *Sunset Lanai Lounge*.
Timothy Kallen Contemporary; *Mabina Lounge*.
 5 - 7:30 p.m.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Trevor Jones and the Unknowns Contemporary Hawaiian; *Malia's*.
Tropical Knights Contemporary Hawaiian; *Malia's*.
Ukulele Tree Hawaiian; *Aloha Bar*. 5 - 7 p.m.
Victoria Springer Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.

22/Sunday

Asher Perrin Jazz; *Hilton Hawaiian Village*.
Azure McCall, Betty Loo Taylor & Lonnie Jacobson Jazz; *New Orleans Bistro*.
Billy Chapman Variety; *Waikiki Broiler*. 4 - 9 p.m.
Billy Kurch Piano; *Lewers Lounge*.
Brado Contemporary; *Chart House*.
Bryan and Julie Huddy Folk; *Coconut Willie's*.
 12:30 - 3:30 p.m.
Cache Latin; *Rex's Black Orchid*.
Carol Atkinson Jazz; *Mabina Lounge*.
Danny Dez Rock; *Pieces of Eight*.
Eden Alternative Rock; *Wave Waikiki*.
Francios Kahale Contemporary Hawaiian; *Chart House*. 5:30 - 8:30 p.m.
Frog Child Alternative Rock; *Anna Bannanas*.
Henry Kapon Contemporary Hawaiian; *Duke's Canoe Club*.
Jesse Vance Boden Hawaiian, Contemporary; *Ilikai Hotel*. 11 a.m. - 2 p.m.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*. 7 - 11 p.m.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight
Joy Woods & Terryson Jazz; *New Orleans Bistro*.
Kapena Contemporary Hawaiian; *Malia's*.
Kilauea Contemporary Pop; *John Dominis*.
Latin Explosion & Salsa Hawaii Latin; *Surfboard Lounge*.

CALENDAR

Les Peetz Pianist; *Michel's*.
Likoi Sisters Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
New Heights Contemporary; *Nicholas Nickolas*.
Over the Hill Gang New Orleans Jazz; *Randy's*.
 3 - 5 p.m.
Ras Inando & the African Herbman Reggae; *No Name Bar*.
Rolando Sanchez & Salsa Hawaii Latin; *Blue Zebra*.
Ruben Yap Variety; *Mabina Lounge*. 5 - 7:30 p.m.
Scott Williams Variety; *Shorebird*. 4 - 8:30 p.m.
Straight Shot Country; *Crouching Lion Inn*.
Tim Bogden Contemporary; *Sunset Lanai Lounge*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Ukulele Tree Hawaiian; *Aloha Bar*. 5 - 7 p.m.

23/Monday

Asher Perrin Jazz; *Hilton Hawaiian Village*.
Billy Chapman Variety; *Waikiki Broiler*. 4 - 9 p.m.
Billy Kurch Piano; *Lewers Lounge*.
Brian Kessler and Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.
Bryan and Julie Huddy Folk; *Coconut Willie's*.
 12:30 - 3:30 p.m.
Carol Atkinson Jazz; *Mabina Lounge*.
Dean & Dean Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 6 p.m.; 10 p.m. - midnight
Kapena Contemporary Hawaiian; *Malia's*.
Kilauea Contemporary Pop; *John Dominis*.
Kruciferaheads Jazz; *Blaisdell Garden Cafe and Pub*.
Local Musicians' Jam Variety; *Rex's Black Orchid*. 9:30 p.m. - 1:30 a.m.
Musicians Jam with FIJI Jazz; *Rex's Black Orchid*. 9:30 p.m. - 1:30 a.m.
Raga & Darryl McKay Jazz; *New Orleans Bistro*.
Rendezvous Contemporary; *Nicholas Nickolas*.
Renegade Classic Rock; *No Name Bar*.
Ruben Yap Variety; *Mabina Lounge*. 5 - 7:30 p.m.
The Fabulous Classic '50s - '60s Rock; *Kento's*.
Tim Bogden Contemporary; *Sunset Lanai Lounge*.
Tommy D & the D Band Rock; *Mai Tai Lounge*.
Ukulele Tree Hawaiian; *Aloha Bar*. 5 - 7 p.m.

24/Tuesday

Asher Perrin Jazz; *Hilton Hawaiian Village*.
Augie Rey Contemporary; *Spax*.

Azure McCall, Betty Loo Taylor & Lonnie Jacobson Jazz; *New Orleans Bistro*.
Billy Chapman Variety; *Waikiki Broiler*.
Bryan Huddy Variety; *Bandito's*.
Carol Atkinson Jazz; *Mabina Lounge*.
Ho Aloha Contemporary Hawaiian; *Compadres*.
J.P. Smoketrain Blues; *No Name Bar*.
Joanie Komatsu Contemporary Island; *Yacht Club Restaurant*.
Jonah Cummings Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight
Leroy Kahaku Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Nightwing Contemporary Pop; *John Dominis*.
Nueva Vida's Big Bang R&B Dance; *Rex's Black Orchid*.
Owana Salazar Trio Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.
Ras Inando & The African Herbman Reggae; *Fast Eddie's*.
Red Session Island Ska; *Blaisdell Grand Cafe and Pub*.
Rendezvous Contemporary; *Nicholas Nickolas*.
Ruben Yap Variety; *Mabina Lounge*. 5 - 7:30 p.m.
Rudy Ochoco Vocal; *Contemporary; Cupid's Lounge*.
Scott Williams & Monkey Pie Rock; *Anna Bannanas*.
The Corvettes Country & Western; *Kento's*.
The Edge Jazz, R&B; *Waikiki Broiler*.
Tim Bogden Contemporary; *Sunset Lanai Lounge*.
Willie K. Contemporary Hawaiian; *Malia's*.

Theater and Dance

CDF Goes Hollywood A mini jazz-dance concert from the Contemporary DanceFonns Dance Company to help finance the company's upcoming trip to the Winners Dance Industry Showcase in Tinseltown, where the group's three local dancers — Sarah Kobayashi, Adrienne Young and Erin Adaniya — and choreographer Sandy Valentini will perform for industry bigwigs and network like crazy. Also featured: a coterie of local models and beauty queens showcasing fashions from Villa Roma Collections. You'll be welcome to hit the floor yourself after the one-hour show. *Champion's Lounge*, Honolulu Club,

932 Ward Ave., 7th fl.: Fri. 8/20, 7:30 p.m. \$7 advance, \$10 at the door. 247-6281
The Wheel and Other Famous Inventions Relying largely on ensemble improvisations and original student writing, the Iolani School-based A Wing and A Prayer Ensemble and other students created this anthology of short plays, which mixes performance art, poetry and theater. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Mon. 8/23, 8 p.m. \$5. 732-2670

Comedy

Comedy Workshop A new, free, late-night series where both rookies and established comedians can iron out the bugs in new material. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Thursdays, 10 - 11 p.m. Free. 732-2670
Loose Screws Impovisional comedy and music (based on audience suggestions), featuring this troupe, a musical opening performer and a "somewhat belligerent" host. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Fri. 8/20, 8 p.m. \$5. 732-2670
Carl Wolfson and Martha Jane Wolfson's a new generation audio-visual humorist. (Sounds something like Michael Bolton.) Jane is an international comedy star known for her late night TV show appearances. *Honolulu Comedy Club*, Ilikai Hotel, 1777 Ala Moana Blvd.: Tuesdays - Thursdays, 8:30 p.m.; Fridays 8 & 10 p.m.; Saturdays, 8 & 10:15 p.m. & Sundays, 8 p.m. Through 8/29. \$10 - \$12. 922-5998

Galleries

Opening

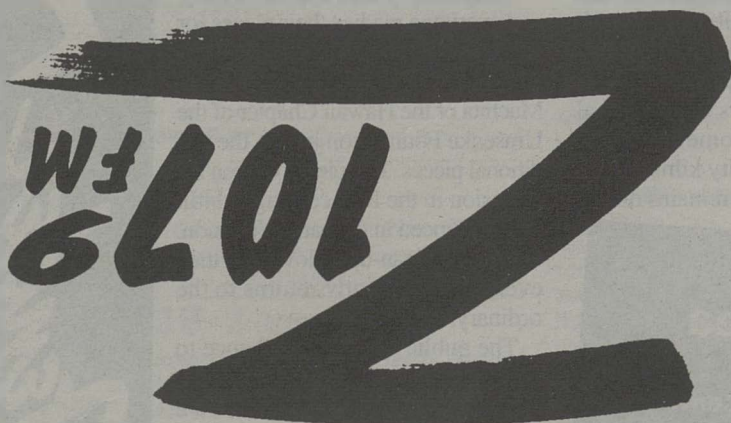
Faculty Exhibition A multi-media exhibition of works by current fine art faculty at UH Manoa. Opens 8/23, through 9/17. the *University of Hawaii Art Gallery*, UH Manoa campus. 956-6888

Continuing

Erotic Abstractions Oils and photography by Robert Post. Through 9/10. *Assaggio's Restaurant*, 354 Uluniu St. 261-2772.
Family Favorites Recent acrylics of island

#1 in Australia

morning radio's leading edge



Michael Aseng . . .

The Straight Dope

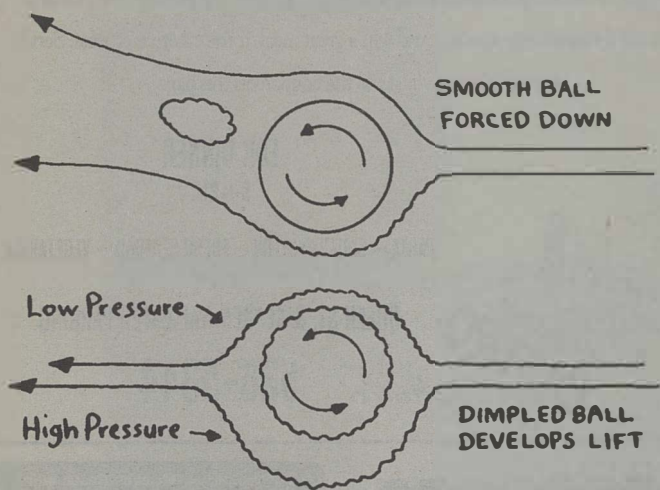


Illustration: Slug Signorino

People who live in glass houses shouldn't throw stones. Your explanation of why golf balls have dimples was confused at best. To say that the dimples "enable the ball to grab the layer of air immediately adjacent" is silly. Any junior fluid-mechanics student knows that a no-slip surface boundary condition applies regardless of the surface roughness. The dimples are there to ensure a turbulent (energized) boundary layer that can penetrate further than a laminar boundary layer against an adverse pressure gradient, thus reducing the size of the region of separated flow (low pressure) behind the ball. In short, the dimples reduce profile drag, contrary to your statement that they increase drag. A turbulent boundary layer does increase skin friction, but this is generally less significant than reduction in profile drag.

Lift generated by backspin on a golf ball is due to the Magnus effect. The magnitude of this lift is given by the Kutta-Joukowski theorem, which states that lift will be proportional to the circulation (amount of spin) and the free stream air velocity (how fast the ball is traveling). Bernoulli's equation is implicit in Kutta-Joukowski's:

$$L = \rho V_{\infty} \Gamma$$

I have probably only muddled the waters and there will continue to be much misunderstanding about why golf balls have dimples and curve-balls curve. If you still don't quite understand it, consult a basic fluid-mechanics text. It has been my experience that a lot of the physics gets lost in the translation to layman's terms. — Steven Lacher, MS, aeronautical engineering, Madison, Wisconsin

The reason it gets lost, Steve, is that laymen call up guys like you asking for an explanation. Another perhaps more pressing problem is that scientists just don't agree about what golf dimples do — and since Cecil can't check for himself (the wind tunnel is in the shop), he's at the mercy of whoever picks up the phone when he gives the SD Science Advisory Board a buzz. Having inquired further, I'll concede the majority view at the moment seems to be yours: the dimples make the airflow around the ball

more turbulent, which paradoxically makes it follow the ball's surface more closely. That decreases the size of the "wake" behind the ball. Wakes create drag, so the smaller the wake, the lower the drag and the farther the ball goes.

Ah, but there's a minority view, and since it's a minority view that happens to be in line with what I wrote, I think it richly deserves to be heard. As eloquently expounded by Stanford grad student Craig DeForest, whose wind tunnel, let me emphasize, is not in the shop, the explanation goes like this: The main thing generating lift in a golf ball is the Magnus effect, which is related to the Bernoulli principle and arises from backspin. However, at the very high rate of backspin seen in a golf ball (as much as 8,000 RPM), the Magnus effect is actually reversed and, were it not for the dimples, would push the golf ball down. That's because at 8,000 RPM the forward speed of points on top of the ball is very low — the top surface is spinning backward at just about the same speed that the ball as a whole is moving forward. At such speeds the flow above is laminar (smooth) and does not adhere well to the ball, while below it's turbulent and does. (Physics 101 types may find that backward, but trust me.) The ball's wake is forced up and the ball itself is forced down.

The dimples eliminate this problem. They make the air near the ball's surface turbulent all over, restoring the normal lift from the Magnus effect, in which, in a manner of speaking, entrained air is carried around the ball, generating lift through the Bernoulli principle. Admittedly I skipped a few intervening steps, a not uncommon phenomenon in this column, but that's basically what I said. Admittedly also this is an alternative view, but this is an alternative newspaper. As far as I'm concerned it's vindication enough.

— 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 606 11. ■

scenes by Jeanne Lopes. Through 8/31. *Koolau Gallery*, 46-056 Kamehameha Hwy. 247-0709
Gloria Foss and Students A variety of works from The Gallery on the Pali's "Art Teacher of the Year" and her students. Through 8/21. *The Gallery on the Pali*, 2500 Pali Hwy. 595-4047
M. Goodwill Oil, pastels and acrylics. Through 8/31. *The Livingston Gallery*, 51-666 Kamehameha Hwy. 237-7165

Oedipus Rex Recent mixed media paintings and collages by Fredrick Woodruff. Through 8/26. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899

Hiroko Okazaki Fine art photographs. Through 8/27. *Ramsay Gallery Cafe*, 1128 Smith St. 537-1787

Russian Art Abstract and realist works by seven artists from the former Soviet Union. Through 8/31. *Caffe Valentino*, 2139 Kuhio Ave. 926-2623

Short Stories Acrylics and drawings on paper and canvas by Lisa Neela Manis. Through 9/10. *Che Pasta Cafe*, 1001 Bishop St. 735-3183

Thirty-First Annual Open Exhibit The Hawaii Watercolor Society displays the winners of its competition as selected by artist and teacher Don Andrews. Through 8/28. *Amsac Plaza Exhibition Room*, 700 Bishop St. 373-9141

Very Special Arts Hawaii The works of 10 gifted artists with disabilities. Through 8/21. *Arts of Paradise Gallery*, International Marketplace, 2330 Kalakaua Ave. 924-2787

Watercolor Abstraction Watercolors by Keiko Thomas. Through 8/31. *Arts of Paradise*, International Marketplace, 2330 Kalakaua Ave. 924-2787

Zoids in Paradise Island imagery, shaped canvases and neon by John Kobelansky. Through 8/21. *Roy's Park Bistro*, Alana Waikiki Hotel, 1956 Ala Moana Blvd. 396-5427

Art Events and Classes

Japanese Calligraphy Exhibit and Demonstrations Yutaka Fujioka, master calligrapher and member of the Dokuritsu Shojindan of Tokyo, demonstrates various calligraphic styles using a range of traditional paper sizes, brushes and ink. *Makiki Japanese Language School*, 1252 Young St. Fri. 8/20 & Sat. 8/22, 1:30 - 2:30 p.m. and Sat. 8/22, 10:30 - 11:30 a.m. Free. 988-3964
Washi Box Drawers Nope, it's not a workshop on paper underwear. Learn how to turn simple cardboard boxes into beautiful containers. *Temari*

CALENDAR

Center for Asian and Pacific Arts, 1329 A 10th Ave.: Sat. 8/21, 9 - 11:30 a.m. \$15. 735-1860
Year of American Craft Festival In case you missed it, 1993 has been designated as "The Year of American Craft." To celebrate, 150 local artists will show what it takes to be a craftsman. Scheduled demonstrations include wheel-thrown pottery, wood bowl-turning, lauhala weaving, wooden decoy carving, nature printing, raku firings, glassblowing, feather lei-making, weaving and basketry, as well as activities for children. *Thomas Square Park*, 925 S. Beretania St.: Sat. 8/21 & Sun. 8/22, 9 a.m. - 5 p.m. Free. 737-6488

Museums

Bishop Museum 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids. 847-3511
aMAZEing Science A giant maze highlights this exhibition of educational adventures. Through 9/16.

Journey By Starlight/Voyagers Risking the Dream A double-feature program exploring the voyaging techniques of early Polynesian travelers through modern-day navigators. Fridays & Saturdays, 7 p.m. \$3.50.

Moments to the Stars This planetarium program pays tribute to the history of star-gazing from Stonehenge to Mauna Kea. Daily, 11 a.m. (1:30 p.m. in Japanese) & 2 p.m.

Shells: Gems of Nature See Museum Pick on Page 8.

Sumo Hawaii: The Grand Tradition Timed to coincide with the Sumo mania brought to town by the recent exhibition tournament, this exhibit includes sumo artifacts and a special showing of sumo sculptures and brush paintings by the renowned Japanese artist Ki Nimori. Through 9/6.

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

The Contemporary Museum Biennial of Hawaii Artists Works Recent works by Dorothy Faison, David Graves, Randy Hokushin, Wayne Levin, Dean Yeishin Oshiro, Esther Simazu and Masami Teraoka. Through 9/26.

Garren Fagaragan Recent paintings. Through 8/22.

The Contemporary Museum at the Alana Waikiki Hotel, 1956 Ala Moana Blvd. Open

daily. Free. 526-1322

Works from Hawaii Paintings inspired and made in Hawaii by Billy Al Bengston. Through 9/8.
The Contemporary Museum's Advertiser Gallery 605 Kapiolani Blvd. Open weekdays, 8:30 a.m. - 5 p.m. Free. 526-1322

Guardian Figures Sculpture by Nancy Carman. Opens 8/19, through 10/13.

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

Museum Highlights The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent overview of that history with exhibits that cover the ancient Hawaiian voyages, Captain Cook, the whaling industry, memories of the *Lurline* and Matson shipping and the most recent maritime hallmark: the *Hokule'a* voyages. The center is home to the *Falls of Clyde*, the only four-masted, fully rigged ship left in existence, a humpback whale skeleton and other 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

Mary Ellen Mark: Indian Circus Portfolio Photographs of the forgotten and lost people of Indian Circuses. Opens 8/19, through 10/10.
'93 Raku Ho'olaulea Exhibition See review on page 11.

Recent Glass Acquisitions Glass pieces ranging in date and origin from 18th-century America to 19th-century England to 20th-century Scandinavia. Through 8/22.

Mission Houses Museum 553 S. King St. Open Tue. - Sat., 9 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$3.50 adults, \$1 kids. 531-0481

Museum Tours The three historic mission houses, built between 1821 and 1841, are located downtown, within walking distance of other photographic landmarks. Explore the daily life and work of the American missionaries on the grounds of the museum and discover the role the brethren played in 19th-century Hawaii. Ongoing.

Learning

Expectant Parents' Preview Tour Learn about

Continued on Page 16

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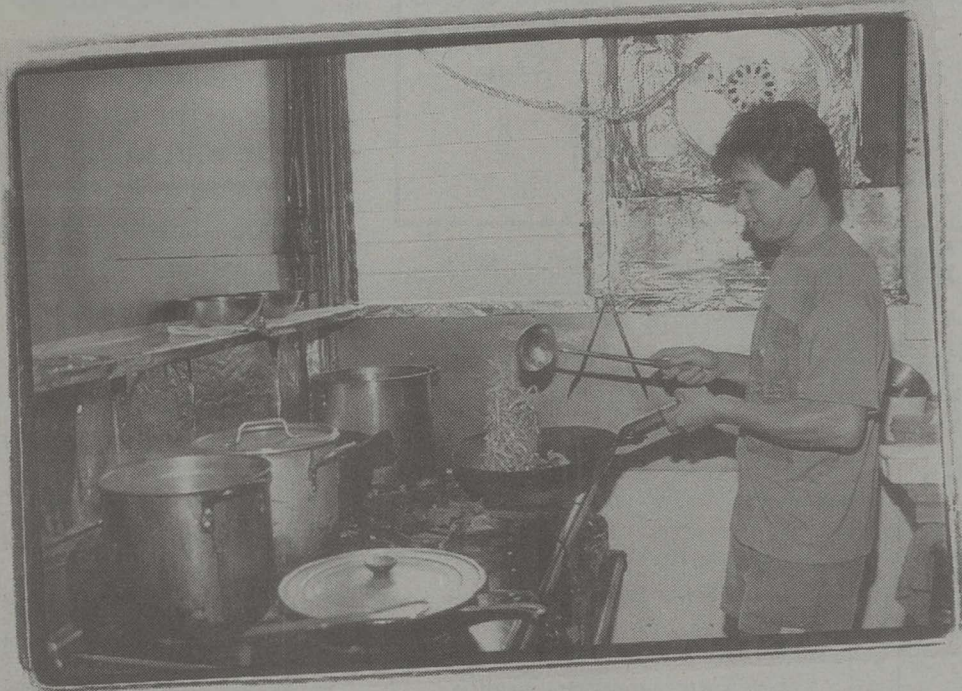
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Formica Table

A chance encounter with the Dew Drop Inn's Northern Chinese fare

Do Drop In

Stir fry master and Dew Drop Inn owner Shaw Ping Yen



Not long ago, a group of friends asked if I would join them for pre-dinner drinks and slumming at "the Friday sidewalk cafe" — their code name for the line that forms outside Auntie Pasto's restaurant on weekends. Never one to pass up the illicit thrill of drinking wine in public from a brown paper bag, I readily agreed. I arrived, bag in hand, only to discover that my friends were at the end of a line about half-a-block long. Measured in "restaurant time" (a subjective time scale which makes geologic epochs appear to pass at lightspeeds), that line equaled a conservative 40-minute wait.

DON DOUGHERTY

Although I'm not famed for my patience, I can be convinced to waste time if copious amounts of vino are involved. Unfortunately, my dead-beat friends took their slumming seriously, and I was the only one who showed up with a bottle. The first time in my life that I wanted to be left holding the bag, I wound up empty handed. When I asked my date if she had any alternative ideas, she suggested we abandon our friends and go across Beretania Street to the Dew Drop Inn. Although I do have a special affinity for oddly named places (in Tokyo I was a regular at a jazz cafe called Silly Goo and a clothing store named Octopus Army, and in Spain I once entered a bar built beneath a bell tower called Big Dong Bar), I shuddered at the thought. My reluctance was due to the unpleasant experiences I had had in two other establishments with the same name: My first Dew Drop Inn was a gay bar in San Diego, and my second was a red-neck C&W bar in Denver. In each place, I had an altercation with someone who told me, in no uncertain terms, that I belonged with the kind of people who frequented the other. I decided to stay safely in line at Auntie Pasto's. My date pouted. When a car pulled up blaring The Clash's "Should I Stay

or Should I Go?", I changed my mind. "Will there be cross-dressing paniolos at the Dew Drop Inn?" I wondered aloud. "Only if they like Chinese food," she replied.

As it turned out, the Dew Drop Inn experience was a pleasant surprise in many ways: it's conveniently located; it's one of the few Chinese restaurants in Honolulu that doesn't serve Cantonese cuisine; the food is very good and very reasonably priced; my faith in silly names was fully restored; and, best of all, we were in, ate, and were back out on the sidewalk before my friends across the street had made it to their table. In fact, the only drawback to my unplanned Chinese meal was that I had left my wine behind, and the Dew Drop Inn has no liquor license. So when I returned to the Dew Drop, it was with lots of beer and better friends, a suggestion I would make to everyone. On the whole, beer is a more appropriate match to the heat of Dew Drop's northern Chinese dishes, and the range of choices means you need several people if you want to create a balanced mix of entrees.

One of the hotter dishes on the menu is a delicious Sizzling Garlic Shrimp (\$7.95) which served as our appetizer simply because it came first. Although excellent, it had the effect of making everything that followed it seem equally hot. Like most Chinese restaurants, the Dew Drop Inn generally isn't concerned about the order of courses, so if you want appetizers, soup and entree in sequence, I suggest you order them in stages. Though it's not listed as an appetizer, the Mu Shu Pork (\$5.95) makes an excellent starter — it's a sort of do-it-yourself Chinese burrito, which you coat with a sweet sauce and fill with a mild vegetable, pork and scrambled egg mixture.

For the soup course, I suggest you pass on the Hot and Sour Shrimp Soup (\$4.75) which we ordered mild and found rather boring — short on flavor and heavy on corn starch. All of the entrees were excellent. Particularly good were the Sautéed

Eggplant with Szechuan Sauce (\$5.50) and Ma Po Tofu (\$5.25), both of which we ordered without the pork. The eggplant came with a rich black bean sauce and the ma po tofu was hot enough to bring the phrase "Chinese fire drill" to mind and make me thank the Egyptians for inventing beer. The tartness of our salad course, a Hot and Sour Cabbage (\$4.25) which we received late, was a perfect, acidic balance for the other heavy flavors. Another late arrival, the Cold Noodles with Shredded Chicken (\$4.50) had a Szechuan sauce that was too garlicky for its own good. Served with shredded cucumbers on a bed of rubbery bean pasta, this was our most unusual choice and also our least favorite. After several take-out visits, I have now tried most of Dew Drop Inn's many hot noodle dishes, and all have been quite good. I suggest you order one or two of these with any meal and forgo the ordinary steamed rice (80 cents). My own favorite choice for a starch course is the Shanghai Fried Noodles (\$4.95), which can be ordered without meat for a nice break from the heavier, hotter dishes.

Because the wait staff at Dew Drop Inn is generally far more helpful and polite than that of a typical Chinese restaurant, I decided to end my meal by investigating the origin of their equally atypical name. When I asked the hostess, it created a minor stir and a heated discussion in Chinese with two waitresses. The hostess told me that her son thought of it because the restaurant was small and precious like a dew drop, but one of the waitresses later told me that she thought that it was named after some bar he had visited. ■

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From Page 13

the different choices you can make in your birth experience. Questions are encouraged. Reservations required. *Call for meeting place, Castle Medical Center, 640 Ulukahiki St.:* Sun. 8/22, 7 - 8 p.m. Free. 263-5100

Mended Hearts A support group for anyone who has had open-heart surgery or who has heart problems, their families and friends, health care professionals and anyone else who is interested. *Harkness Board Room, The Queen's Medical Center, 1301 Punchbowl St.:* Thur. 8/19, 7 - 9 p.m. Free. 547-4775

Sunset Walk on the Beach A sunset stroll along the Waikiki shoreline provides a beautiful setting for learning about the natural history of waves and beaches of Waikiki. For adults and families; minimum age 5, youngsters must be accompanied by an adult. Pre-registration required. *Waikiki Aquarium, 2777 Kalakaua Ave.:* Fri. 8/20, 5:30 - 7:30 p.m. \$6. 923-9741
Zero Population Growth Fred Hemmings speaks on Hawaii's population explosion and the role that individuals and government can play in solving the problem. *Kilauea Recreation Center, Kilauea District Park, 4109 Kilauea Ave.:* Thur. 8/19, 8 p.m. Free. 235-0206

Kids

Clownarama Yet another emergency session of the state Legislature? We don't think so. It's a whole day of non-stop excitement

featuring games, prizes, crazy balloons, magic and clowns. Proceeds will benefit The Kardiak Kids. *McCoy Pavilion, Ala Moana Park, 1201 Ala Moana Blvd.:* Sat. 8/21, 10 a.m. - 4 p.m. \$1. 839-6586

Does It Really Rain Cats and Dogs? Then why did I just step in a St. Bernard? Wait a minute... Anyway, weatherman Dan Cooke answers all your weather questions in this fun-filled hour of surprises. Reservations required. *Hawaii Children's Museum, 650 Iwilei Rd.:* Sat. 8/21, 9 - 10 a.m. \$15. 522-0040
Garbage Games and Trash Tricks Mom's going to be thrilled about this one. Enjoy an afternoon of fun as you transform trash into... well, transformed trash. Reservations required. *The Hawaii Nature Center, 2131 Makiki Heights Dr.:* Sun. 8/22, 1:30 - 3:30 p.m. \$5. 955-0100

Seashore Science: Reef Explorers Youngsters, 8 to 12 years, learn about the natural history of Hawaiian marine life and do their own simple ecology studies. The classes include hands-on activities, classroom projects and fieldtrips to tidepools and reef flats. *Waikiki Aquarium, 2777 Kalakaua Ave.:* Mon. 8/23 - Fri. 8/27, 8 a.m. - noon. \$82.50/child. 923-9741
Things That Make You Go "Hmmm" Test your knowledge in this evening of puzzles and brain teasers. Reservations required. *Castle Memorial Bldg., Bishop Museum, 1525 Bernice St.:* Fri. 8/20, 7 - 9 p.m. \$7. 848-4168

Wacky Wednesday AMAZEing Science Labs Here's your chance to become a real scientist

and take part in experiments as you watch the wonders of science come alive before your very eyes. This week you'll discover a way of changing colors with acids and bases. *Bishop Museum, 1525 Bernice St.:* Wed. 8/18, 1 - 3 p.m. Adults, \$7.95, Kids, \$6.95. 847-3511

Hikes and Walks

Hawaii at War Relive the days when Hawaii was at war. Experience the sights, sounds and tales of the '40s as you stroll through the streets of wartime Honolulu. *9th floor Observation Area, Aloha Tower, Pier 9:* Thur. 8/19, 6 - 9 p.m. \$5 Adult; \$3 Children. 943-0371

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

Journey to Old Waikiki Relive the days when Waikiki, an important Hawaiian fishing village and taro-growing community, became a mecca for ali'i, world-famous visitors and kama'aina of all ages. Reservations required. *Meet at Duke Kahanamoku*

Statue, Kuhio Beach Park, 2453 Kalakaua Ave.: Sat. 8/21, 9 - 11:30 a.m. \$7. 943-0371

Kawaiahao This easy 5-mile hike in Haleiwa takes you to a little pool perfect for cooling off. *Meet at Iolani Palace, mauka side.:* Sun. 8/22, 8 a.m. \$1. 595-2612

Kahuku Shoreline Hike This hike along the scenic Kahuku shoreline introduces the ecology of intertidal benches, beaches, dunes and the geology of this coastline's fossil limestone. Designed for adults, 16 years and up. Pre-registration is required. *Call for meeting place.:* Sat. 8/21, 7 a.m. - 3 p.m. \$8. 923-9741

Maunawili Trailbuilding Help build a scenic trail along the base of the Koolaus. Every Saturday and Sunday through the end of October. *Call the Hawaii Chapter of the Sierra Club for information.:* 538-6616

Mauzaru: Bathhouses and Botany Visit the site of the bathhouses of Kalama, wife of Kamehameha III; the site of the vineyard of the mysterious Spaniard Don Francisco Pauli Marin; and other remnants of a bygone Honolulu. Reservations are required. *Meet at the entrance to Foster Gardens, 50 N. Vineyard Blvd.:* Sat. 8/21, 9 - 11 a.m. \$5. 734-9245

There's Trouble in the Kingdom Trace the footsteps of personalities of 19th-century Hawaii with guide Barbara Lloyd as she highlights the history of the kingdom. Reservations required. *Meet at the mauka side of Mission Houses Museum, 553 S. King St.:* Wed. 8/18, 1:30 - 3:30 p.m. \$5. 734-9245

Whatevahs

Beautyshop Quartet The Na Leo Lani Chapter of Sweet Adelines International is holding open rehearsals. Women of all ages are welcome. *First United Methodist Church, 1020 S. Beretania St.:* Wednesdays 7 p.m. Free. 373-3192

Diabetes Screenings Free glucose screenings, for persons 18 and over, provides results in just 45 seconds. *Castle Medical Center, 46-001 Kamehameha Hwy.:* Wed. 8/18, 9 a.m. - noon. Free. 235-8737

Hawaiian Regent Obon Festival Bon dance, craft fair, live entertainment and food booths. *Hawaiian Regent Hotel, 2552 Kalakaua Ave.:* Wed. 8/18, 6 - 9 p.m. Free. 921-5240

Poetry Slam Butt heads with the Bukowskis and the black-clad Plathians as the gladiator literati vie for immortality and general approval while courting the muse of cappuccino. Odes will roll at this poetry Gong Show. *Lizard Loft, Java Java Cafe, 760 Kapahulu Ave.:* Wed. 8/18, 8 p.m. \$3. 732-2670

Politically Incorrect Folk Songs "Get your biscuits in the oven and your buns in bed/That's what I to my baby said/Women's liberation is a-going to your head..." Ruffle some feathers and frustrate the thought police at this evening of irreverent fun. *University YWCA, 1820 University Ave.:* Fri. 8/20, 7 - 10 p.m. Free. 533-4823