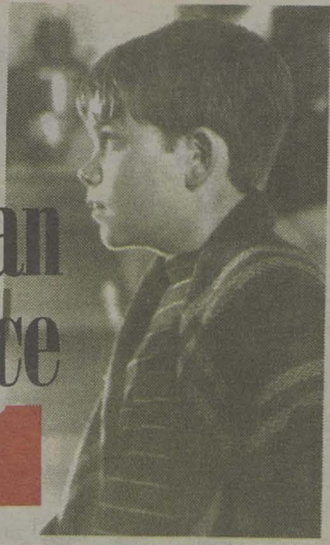


Academy Theatre  
insert  
in this  
issue

Pritchett **8**

The Man  
Without a Face

**11**



Spin Doctors

**13**



H O N O L U L U

Honolulu Diary

**5**

Ballet Invasion

**15**

All Things Raw

**19**

# Weekly

Volume 3, Number 35, September 1, 1993

FREE

Robert M. Rees steps right up to see the amazing acts at ringmaster John Waihee's three-ring special legislative session — see Page 4.  
Art by John Pritchett



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# Return of the Clowns



# Finally, a grocery store with brains.

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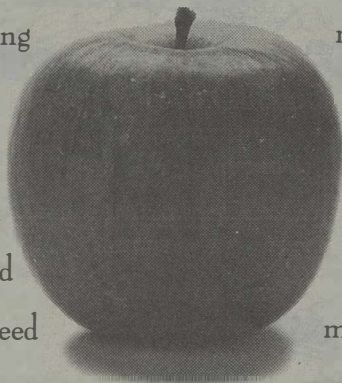
Dozens of cereals, grains,

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you money (while we save the world wasted packaging). And then there are all the exotic cheeses, fruit juices, microbrewed beers, preservative-free wines, delicious jams and jellies, cooking ingredients for a dozen ethnic cuisines...well, you get the idea.

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All of which is admittedly odd for a supermarket. But we warned you.



### Our Manager's Baba Ghanoosh

Savas, our multi-talented store manager, serves this low-fat Eastern Mediterranean treat in place of heavy cheese dips. All ingredients are from Kokua Market.

2 large Round or Ó Japanese Eggplants  
1/2 cup Tahini (Sesame Seed Butter)  
1/3 tsp. Cumin  
6 cloves Garlic  
Juice of 1 small Lemon  
1 tbsp. Light Olive Oil

Mix everything except eggplant to produce a thick sauce, adding water as necessary. Adjust to taste with salt, pepper, cayenne and lemon juice. Preheat oven to 450 degrees, bake eggplant until soft (10-25 minutes) then place in plastic bag. When cool, peel skin from eggplant, dice flesh. Add sauce. Serve with pita wedges, raw vegetables.

Why you should not eat brains.

To hear some chefs tell it, calve's brains are nothing short of ambrosia. Yet with all the fat and cholesterol, eating them is not exactly wise. In the mountains of Papua New Guinea, the dread disease kuru is traced to consumption of another supposed cerebral delicacy: human brains. So, lest our headline confuse, we cannot in good conscience actually stock brains, bovine or otherwise. We do, however, offer wonderful free-range poultry. There, doesn't that make you feel better?

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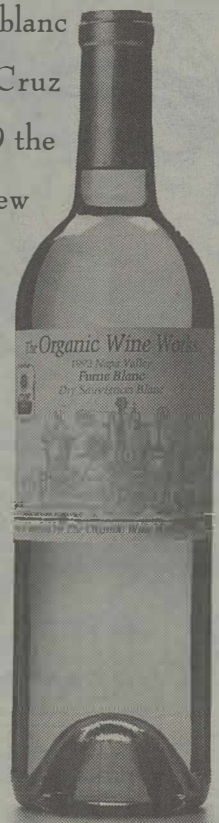
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## Letters

### Scream for cream

I take exception to one item in your otherwise admirable review of local coffee houses ("Java Jive," HW 8/4): the reviewer's evaluation of Coffee Manoa ("there's not much more you can ask of life, or coffee houses for that matter"). I think there is one more thing a customer can ask of Coffee Manoa — real half 'n' half (those little containers that the McDonald's across the parking lot serves with their coffee) or, better yet, whipping cream (like the bakery around the corner offers coffee drinkers). Coffee Manoa substitutes a cost- and cholesterol-saving product called enriched milk. It's just not the same.

Clemence McLaren

### Get with the decade

Many thanks for your increasingly good and witty calendar section. Would that the potentates at the HVB read it; then they might know that there's plenty for our tourists to do that the bureau's members never publicize — or attend. Tourists are probably a little sick of the '50s kitschy stuff that they've been offered *ad nauseum*. They just might want to see what's going on locally with the arts, dance and theater.

Hawaii as a whole is going to have to diversify soon. Couldn't we start at the tourism level? After all, that's where the payoffs are traditionally the cushiest. Wake up, tourism gurus. You're living in the past, and soon it isn't going to be a very good living.

Fred C. Dobbs

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**Weekly**

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# Honolulu DIARY

## Guilty as charged

When the verdict in last week's Ka Ho'okolonui Kanaka Maoli, or People's International Tribunal, was rendered, it hardly came as a surprise: The United States was found guilty of numerous crimes against the Hawaiian people, the *kanaka maoli*, beginning in 1790 and continuing to the present day. The U.S. was convicted of, among other things, "openly supporting, both diplomatically and through deployment of military force, a coup d'etat" and "forcibly subordinating, degrading and systematically dispossessing the Kanaka Maoli." An international jury of nine experts on human rights and indigenous peoples was assembled and, over the course of the tribunal's 10 days, heard testimony on each of the Hawaiian Islands from a total of over 100 people (the testimony of many others was videotaped, since there simply wasn't enough time for the judges to hear from everyone who wanted to speak). Five boxes of testimony and supporting evidence were collected, says one of the tribunal's organizers, Dr. Kekuni Blaisdell, a tireless crusader for the restoration of Hawaiian sovereignty; the documents will form a permanent record of U.S. crimes. "The most powerful experience for me was being with the *kanaka maoli* people at their own sites of land struggles," said Blaisdell. "We went to Anahola, where homes were demolished and people were jailed. Those homes have now been restored. The judges slept and ate and talked with the people right at that site, under the stars and with the *kalo* and bananas and sweet potatoes and the fishermen coming in. They saw the *kanaka maoli* living self-sufficiently, and they were moved."

The judges traveled to the sites of other land struggles, including South Point and the Hilo Airport. "They were able to experience the [Hawaiians'] rebirth of pride, revitalization of culture," said Blaisdell. One of the judges, Dr. Ward Churchill, an associate professor of American Indian Studies at the University of Colorado at Boulder, will now go through all of the documents; a final report on the tribunal will be issued in February of 1994.

Blaisdell notes that the tribunal was only the beginning of *kanaka maoli* efforts to draw attention to the crimes of the United States. Five other major protests are planned through 1998 to mark the centennial anniversaries of acts against Hawaiians: the 1894 declaration of the Republic of Hawaii by the interim government; the 1895 jailing of Queen Lili'uokalani and supporters who led an armed insurrection in an effort to restore her to the throne; the 1896 declaration banning Hawaiian lan-

guage in the schools; the unsuccessful 1897 trip by Lili'uokalani to Washington D.C. to plead her case before the U.S. Congress; and the 1898 U.S. war against Spain for control of Spain's colonial possessions and the annexation that year of the Hawaiian Islands.

"May I make one more point?" inquired Blaisdell toward the end of an interview last Friday. "We need the help of non-*kanaka maoli* in our efforts. History and morality and the law are on our side. The *kanaka maoli* offer an alternative to the one-party machine. We're for the community and democracy, instead of economic exploitation and dependence. We recognize and promote diversity while the U.S. is for cultural hegemony, and we're for spirituality over materialism... but we can't do it alone."

## Show of shows

Just in case you didn't hear about it, the Big Mele music festival at Kualoa Ranch Aug. 15 was a dream come true for the local alternative nation, an open-air gathering of the modern primitives with the kind of strong communal vibe that is so often lacking at rock concerts here. The intention of the Mele was to approximate the revolutionary — and massively popular — Lollapalooza tours on the Mainland, and it seems to have been successful (indeed, the Oahu concert came to be known affectionately among the cognoscenti as "the pakalolo-palooza").

The show brought together five bands: grunge purveyors Tool and Stone Temple Pilots, the irrepressible Fishbone, first-time visitors Violent Femmes and the Bay Area underground sensation Primus, who stole the show with their technically brilliant, King-Crimsonish melodies, combined with their full frontal lunacy. Les Claypool, the trio's truly amazing lead bass player and, er, squawker has been likened variously to Buster Keaton (by U2's Bono), Mr. Magoo (by Public Enemy's Chuck D.) and a crazed auctioneer (by Tom Waits).

About 10,000 people showed up for the gig, and, with the gorgeous weather and Hurricane Fernanda's surf, Kualoa was as lovely a backdrop for a concert as could be imagined, with the raging waves and Chinaman's Hat in one direction and the dramatic pali in the other. (Word has it the bands went back to the Mainland raving about the scenery.) Tattoos and piercings were abundant, if not quite as ubiquitous as the smiles and sunburns. Best of all, the mosh pit turned into a mush pit after security hosed the front of the crowd down in the mid-day heat. Soon, there was as much sloshing as slamming, a wallop that reached sublime proportions

as Primus' Claypool cranked out the band's hit, "My Name Is Mud."

The festival's frazzled organizers have declared themselves happy with the show — there were no major legal hassles, life-threatening injuries or neighborhood riots, apparently — even if it didn't break the bank. ("We didn't lose any money," says one of the show's promoters, "but we did find out one thing: It costs about three times more to do a festival than a concert.") But providing all goes well, they say, you can look forward to another Mele next summer. If it's as good as this year's show, we can hardly wait. (Who knows? Maybe they'll even find a band with some women in it next time.)

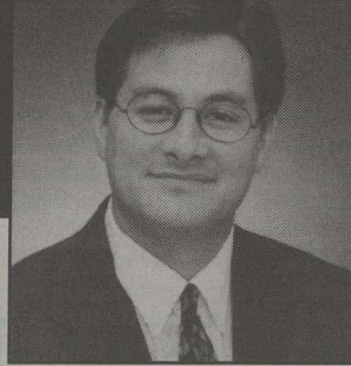
## Peel of approval

The Big Island's Kea'au Plantation banana farm and a farm in Costa Rica have become the first two banana plantations to be granted an "ECO-OK" certification by the Rainforest Alliance, a group that is working to curb the environmental impact of the worldwide banana industry.

Last year, the New York-based alliance and a Costa Rican conservation organization negotiated a code of environmental standards with fruit growers; only those plantations that meet the rigorous code can receive the ECO-OK seal. According to Lenín Corrales, director of the alliance's Banana Project, the standards "reconcile environmental ideals with what is technically and economically possible." Among the provisions of the code are procedures dealing with worker safety, watershed and forest protection, waste disposal, and handling of chemicals.

According to an alliance press release, bananas are America's favorite fruit, with each of us eating an average of about 25 pounds of them per year. The lion's share of the fruit is grown in Latin America; Ecuador and Costa Rica head the list of producers. Corrales says that the top bananas of the trade — Chiquita, Del Monte and Dole, which control 70 percent of the market between them — have been participating in the project. None of their plantations has yet been certified, however, although Corrales says he expects at least one of them to bring some of its plantations into compliance with the ECO-OK standards by the end of the year.

But do the code and seal really have any teeth? Much of that depends on consumers, says Rainforest Alliance Executive Director Daniel R. Katz. "By shopping for eco-friendly fruit," Katz says, "consumers send a message that is heard loud and clear by business people. That message is: 'We care about the global environment.'" ■



Branch Manager

# Tim O'Leary

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**T**he key to understanding the seemingly unconnected events of the special session of the 17th state Legislature is the cautiously executed and somewhat desperate three-part strategy used by Gov. John Waihee.

Waihee's approach to the special session called for simultaneous activity in three rings: **1)** passing some sort of procurement reform, thereby heading off a tougher law, and ensuring that Sen. Richard Matsuura's Senate investigating committee on procurement is moot and superfluous; **2)** restoring the governor's rankings for leadership by getting a convention center underway; and **3)** continuing to undermine Senate President James Aki.

This ringmaster's approach was designed to handle all the governor's recent difficulties at once. It had its roots both in the governor's problems and in the successes and failures of the regular session of the 1993 state Legislature.

## It's back to the high top as the Legislature juggles the governor's priorities in its special session

BY ROBERT M. REES  
ART BY JOHN PRITCHETT

### The 1993 Regular Session

The regular session got off to a rebellious start when the Senate selected Aki as its new president. The governor's behind-the-scenes support for friend Sen. Norman Mizuguchi failed when 13 unlikely Democratic bedfellows, including a pouting Sen. Milton Holt (who thought the governor should support him for the job), rallied around Aki as their symbol of change. The House, under Rep. Joe Souki, remained a cog in the Democratic machine, but the Senate had declared its independence.

Midway through the session, the Senate dissidents rejected the governor's ill-advised nomination of his close friend Sharon Himeno to the state Supreme Court, a nomination that rapidly snowballed into a symbol of cronyism run amok.

Aki's triumph and Himeno's defeat were further indications of Waihee's declining relevance. The governor, who cannot run for reelection, knows he needs to solidify a base from which to relaunch a career that is threatened by declining popularity, concerns about lack of leadership, rumors of U.S. Justice Department investigations and U.S. Sen. Daniel Akaka's refusal to move aside so that Waihee can have his U.S. Senate seat in 1994.

Things got even worse for the governor when the Senate rebels passed Resolution 35, calling for an investigation of procurement (how the state buys and pays for what it needs). Said the blunt request for authorization, "Your committee is concerned about... an environment that allows and encourages well-connected individuals to derive substantial personal benefit through preferential treatment." Gov. Waihee personally called Senate President Aki and asked him to kill the resolution. Aki refused.

The administration's earlier response to revelations that the procurement law had been circumvented hadn't helped the governor. New Attorney General Robert Marks testified that the governor himself had asked that Aloha Stadium manager Ken Kiyabu, who had ignored bidding requirements, not be prosecuted. Waihee and Marks said the problem was not that Kiyabu and others had broken the law, but rather that the law itself was flawed and needed reform. But the fact is that in 1992 the Legislature had tried to reform the procurement law. Waihee vetoed the bill because of its harsh criminal punishment provisions.

In the 1993 regular session, the Senate again passed a bill on procurement reform. The House, still controlled by the Democratic machine, rewrote the bill at the last moment and left out the key section that calls for centralization of responsibility under a newly created independent chief purchasing officer; every outside expert consulted had advised such a position be created. The governor, seeing a chief purchasing officer as a threat to his administration's autonomy, disagreed. The House dutifully dropped the position, but the Senate refused to go along with the charade.

The governor, fearful of the scrutiny that Resolution 35 could allow, immediately charged that the Senate was more interested in a "politically motivated" investigation than in reform. But the public didn't seem to buy his disingenuousness.

The 1993 regular session ended on a maniacal note when the House and Senate agreed at the last minute on a "worst of both worlds" convention center compromise. In an attempt to satisfy two special interests at once, they combined the Gateway proposal of Jack Myers with the Aloha Motors proposal of Sukarman Sukamto. Fortunately, the legislators mistakenly signed the wrong papers just before the midnight deadline and the deal fell through.

When the regular session of the state Legislature concluded on May 3, House

Speaker Souki cited what he believed its greatest accomplishment: it would not meet again this year. For only the third time in 13 years, there had been no request for an overtime extension.



### Calling a Special Session

But almost no sooner had the regular session concluded than there was talk about a special session to correct yet another mistake, this one a technical error in an omnibus educational bond bill.

Waihee on occasion enjoys talking about President Harry Truman, and especially about how a courageous Truman yanked the Republican "Do Nothing Congress" back into special session during the election campaign of 1948. But when Waihee's time for a special session arrived, his approach was different: The governor took a safer and more circuitous route, what supporters call "consensus building" and opponents describe as "manipulative and devious."

In early June, citing the need to "correct the bond technicality," the governor used his authority under Article III, Section 10 of

# Three-Ring



Hawaii's constitution to call for a special five-day session, scheduled to begin Aug. 23. But the bond technicality, which didn't even need to be corrected, wasn't Waihee's real priority. Rather than announce his real agenda, Waihee wanted first to maneuver the Legislature into the position where he could take credit for any results and where the Legislature would have to take the blame for a lack of results. It wasn't until August that Waihee began to talk even indirectly about his real plans for a three-ring legislative circus. Just a few days prior to the start of the session, Waihee sprung his trap. He announced that it would be "criminal" for the Legislature to meet and not to resolve the procurement and convention center issues. The press, the public and the legislators seemed to buy it. Waihee had succeeded in his set-up. The pressure was now on the legislators to perform in the governor's tent.

In actuality, Waihee's circus was well underway even before he completed his sting. Article III, Section 15 of the state constitution requires that for a bill to become law it has to pass three readings on separate days, and the final reading has to be made from a printed copy that has been available to the public for at least 48 hours. The defining characteristic of a five-day session, therefore, is that everything has to be settled and agreed *before* the session. The recess after the regular session was the real beginning of the special session.



## Procurement and the Investigation

During the recess, the governor's worst fears materialized when he found himself facing the Senate committee investigating procurement issues. The governor tried a number of devices to obstruct the committee. He promised that he personally would institute self-imposed reforms. Then he instructed government personnel not to cooperate with the committee. Reaching a personal low, and with public opinion polls running against him, Waihee even accused the committee of McCarthyism. The administration also hired criminal defense attorney Peter Wolff to fight the Senate committee.

Nevertheless, the committee was able to hold four hearings during the recess, two of which featured witnesses from the Waihee administration. Embarrassing testimony emerged. (For example, an executive aide to

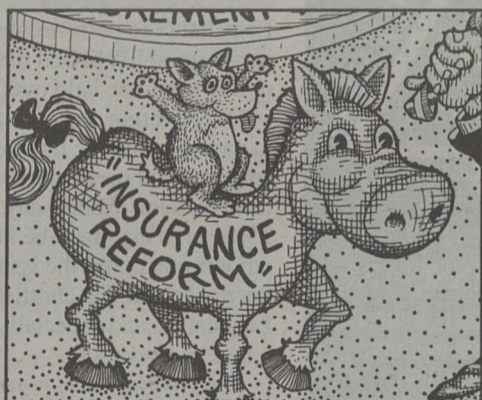
Waihee circumvented the required purchasing process by issuing three separate purchase orders — each for \$8,000 — on the same day, when purchasing goods from Data House, a computer consulting firm. The owner of Data House, Dan Arita, is a supporter of the governor's and has donated to Waihee's campaign. Arita is also a close friend of the state Director of Finance, Yukio Takemoto, who approved the deal.)

To bring an end to this sort of public scrutiny and disclosure, Gov. Waihee, state Comptroller Robert Takushi and attorney Wolff began to implement Waihee's strategy in earnest: In early August, while Wolff was arguing to the state Circuit Court that it should squash the subpoena power of the committee, Takushi and Waihee were giving speeches asking for "major overhaul" of the procurement law.

On Aug. 13, Circuit Judge Virginia Crandall agreed with the administration and ruled that the Senate committee hadn't been properly constituted and hence lacked subpoena power. Now, with the Senate investigating committee in need of new authorization, the passage of a new procurement law might enable the governor to argue that any further investigation would be superfluous.

The governor's plan was sent awry by something he hadn't anticipated: the continuing courage and resolve of the Senate dissidents. On Aug. 20, the House and Senate ran into the same obstacle to procurement reform that had stopped them at the conclusion of the regular session. House Finance Chairman Calvin Say, following the governor's line, insisted that there would be no chief purchasing officer. Eager to provide the governor a law without teeth, Rep. Say proposed that the Legislature pass the cosmetic portions of the new bill and deal with the controversial parts after "further study."

The Senate refused to go along with the House subterfuge — a loss for Waihee, who was sure he'd maneuvered the Senate into passing the softer House version. Waihee's setback meant also that the Senate investigating committee would continue with its next probe, a look at the controversial Employees Retirement System.



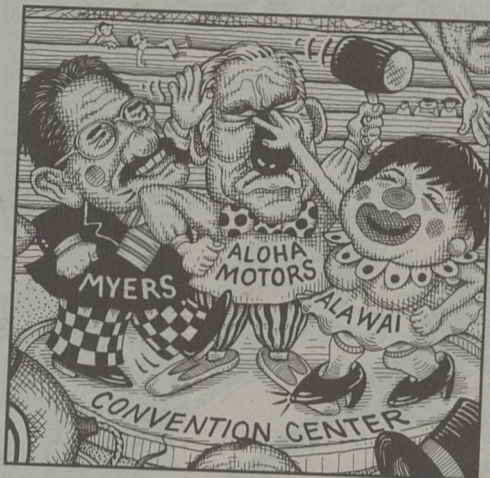
## The Dog and Pony Insurance Show

While procurement reform was being stifled, legislators were reaching agreement on another topic during the recess. Just as the insurance lobby had requested, legislators agreed to repeal the "take-all-comers" provision of the existing no-fault insurance law, which ensured that even chronically bad

drivers would be sold auto insurance.

There was no talk — other than from a courageous and feisty Rep. Mazie Hirono, Rep. Cynthia Thielen, Rep. Annelie Amaral and a few others — about implementing the 15 percent reduction in fees that had been promised but never delivered as part of the original no-fault reform bill. That bill, passed at the end of 1992, turned out to have been authored mostly by a "grass-roots" front for the insurance lobby and was actually anti-consumer in nature. So was the repeal of the "take-all-comers" provision, which will leave an estimated 12,000 Hawaii drivers uncovered.

This insurance dog and pony show was another triumph for special interests; there were almost no hearings and there was very little public scrutiny of the insurance "reform." This lack of meaningful public access and comprehension was also the distinguishing characteristic of the chaotic debate over the convention center.



## The Convention Center

Mayor Frank Fasi and the City Council had seen a once-in-a-campaign opportunity in the state Legislature's convention center fiasco. After their own difficulties with rapid transit, the convention center issue offered a rare chance for city officials to rise above the state.

The mayor proposed, and the council approved — by a 6-3 vote on Aug. 11 — the Sukamto Holding Company's offer to build a small convention center on the Aloha Motors site in return for approval of on-site, high-rise hotels with a total of 3,000 new rooms. The proposal required no public funding. The mayor promptly took credit for building a fire under "the collective okole" of the state.

The governor, supported by the private hotel interests of Waikiki (who by nature are opposed to filling any hotel rooms other than their own), called instead for a single-level, free-standing 200,000-square-foot "world-class" convention center with no on-site hotels. The building would be financed entirely by taxpayers. The governor did favor Aloha Motors as a site but maintained that the mayor's Sukamto deal didn't "cut it."

The Sukamto Holding Company, catching on to the nature of public relations in Hawaii, called opposition to its proposal "nothing but a big *shibai* put forth by special interests."

The Legislature, pressured by the governor and by public opinion and embarrassed by the maneuvers of a smug City Council

and an ecstatic mayor, embarked on a frenzy of activity. The House on Aug. 13 and then the Senate on Aug. 16 announced caucus vote support for a stand-alone convention center on the Ala Wai Golf Course site, the location backed by the Queen Emma Foundation (which owns adjacent property) and most opposed by Fasi.

Fasi, seeing a gubernatorial campaign issue, scoffed at the idea of using the golf course as a convention center site. After all, argued Fasi, his proposal would cost the taxpayers "nothing." He vowed an Ala Wai Golf Course convention center would never happen and on Aug. 18 accused the Legislature of making an "almost criminal mistake."

Perhaps affected by Fasi's tough talk and the sudden use of the "c" word, the Senate supporters of the Ala Wai Golf Course site got the jitters. Only days away from the Aug. 23 start date of the special session, the Senate leadership was desperate for a hard and final Senate stance.

President Aki, Consumer Chairwoman Donna Ikeda, Ways and Means Chairwoman Ann Kobayashi, Majority Leader Richard Matsuura and Tourism chairman Dennis Nakasato "summoned" Sen. Milton Holt and asked him to "establish the Senate position." Said Holt afterward, "I could have gone with Aloha Motors or I could have gone with the golf course..." Holt, apparently unilaterally but certainly with the consent and knowledge of Aki, decided that the Senate now favored the Aloha Motors site of Sukamto.

This sequence of events involving Holt and the Senate leadership was indicative of the Senate leadership's desperation to establish *any* position so they could not be blamed for a failure by the governor. And the Holt proposal for the Aloha Motors site provided a number of advantages. First, it let Aki and Nakasato wipe their fingerprints from their continuing personal support of Sukamto's development. (Indeed, Aki and Nakasato had been accused earlier by their colleagues of stalling in hopes that the city's pro-Sukamto proposal would make state action unnecessary.) The proposal also solidified Holt as a member of Aki's 13 dissidents and helped to ensure the Senate president's continued support.

In a move the House Speaker later described as "mind-boggling," the Senate on Aug. 18 announced it was switching its support from the golf course to the Aloha Motors site. Most of the House members learned of the Senate's switch when they saw it on the 6 p.m. news that night. Right after the news, the response of those still at the legislative building was a glazed look, what medics in the armed forces call the thousand-mile stare. The Speaker of the House was a little more forthcoming. Said Souki, "I don't feel too good."

Meanwhile, Holt distributed, at Sukamto's request, a proposal that the state purchase only a portion of Sukamto's Aloha Motors land (7 of 9.7 acres) for a convention center while leaving the rest for Sukamto to use for 1,000 new hotel rooms. This action amounted to an endorsement of an on-site hotel and an overall plan adapted from Fasi's — with less hotel, more convention center and more taxpayer money. Some of the senators were upset when Holt distributed the Sukamto proposal as a 22-page document labeled "Senate Proposal."

Souki, trying to avoid the 1,000 room on-site hotel inherent in Holt's proposal, argued that the state ought to buy all 9.7 acres of

# Government



# Pritchett



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# Three-Ring Government

the Sukamto Aloha Motors land for a stand-alone convention center. The debate now was over Sukamto's hotel rooms.

When the Legislature went into its special session at 10 a.m. on Monday, Aug. 23, there was no chance that agreement on a convention center could be reached in time for a bill to pass. There was already talk of extending the session.

center itself while leaving 1.5 acres for Sukamto to use for a hotel. But the agreement fell apart over the issue of just how big Sukamto's hotel could be.

The impasse threatened to leave the city's deal with Sukamto for a small convention center with 3,000 on-site hotel rooms intact. No one on any level of state government wanted to let Fasi declare victory.

With public disgust mounting, on the last scheduled day of the session, Friday, Aug. 27, Aki, Souki and Waihee met in the governor's office and agreed to extend the session in the hopes of agreeing on a procurement law and a convention center. At a press conference, with Aki conspicuously absent and Holt representing the Senate, they announced that the Legislature was almost in agreement and that it would meet again on Wednesday, Sept. 1.

Overall, there were winners and losers. The Senate's profile-in-courage, James Aki, was one of the ones who got hurt. He was weakened by having to constantly defend himself against the Democratic machine. There is now serious question as to whether his amazing Houdini-ish ability to elude the powers that be can carry him through yet another onslaught; there is even talk that he has bailed out for good.

The emotionally volatile Holt was a winner: Despite his reputation among his colleagues for childish behavior, he emerged again as a serious player in the Senate.

As for Waihee, he refurbished some of his tarnished image as a ringmaster during the last three days of the session and manage to snatch not victory but a stand-off from the jaws of defeat.

The loser was Hawaii. The Legislature had been set up by the governor in a cynical gambit, and the legislators' mistake was adopting Waihee's agenda as their own for a session that should never have taken place. As a result, Hawaii now has a weakened procurement investigating committee, the chance that a weak procurement bill will be passed and an anti-consumer insurance "reform." The first five days of the special session ended, in the words of T.S. Eliot, in the shadow that falls between idea and reality, "Not with a bang but a whimper." ■



## The Special Session, August 23-27

When the special session actually convened, it was a certainty that the insurance "reform" would pass. But it was certain also that neither a convention center bill nor a procurement bill could emerge from just a five-day session. Given all the pressure for the Legislature to perform, there was now a good likelihood that the circus would be held over.

The governor, eager but unable to capitalize on the trap he had sprung, went on morning drive-time radio on Wednesday, Aug. 25, to urge that there be no adjournment until the issues had been resolved. He chastised the Legislature and especially Aki for a lack of leadership.

The governor was joined in his effort to discredit the Aki faction by the ever-faithful Sen. Russell Blair. Despite strong denials from Blair, rumors persist that he will be rewarded for his loyalty to Waihee with a judgeship. Blair, who had been one of Supreme Court nominee Himeno's staunchest supporters, now issued a statement maintaining that the Senate's procurement investigating committee was biased and that its chairman, Sen. Matsuura, ought to be replaced. This approach paid off on the last day of the five-day session, when the investigating committee was reauthorized but altered in its composition. The administration had asked for its members to be increased from five to nine; the Senate compromised on seven. This increase, Waihee hoped, would lessen both the committee's vehemence and its ability to prevent information leaks to the administration.

As for the convention center, the House and Senate managed to get as far as agreeing that the state acquire 8.2 acres of the Aloha Motors site for the convention



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# CALENDAR

Sept. 1-6

## Music Pick

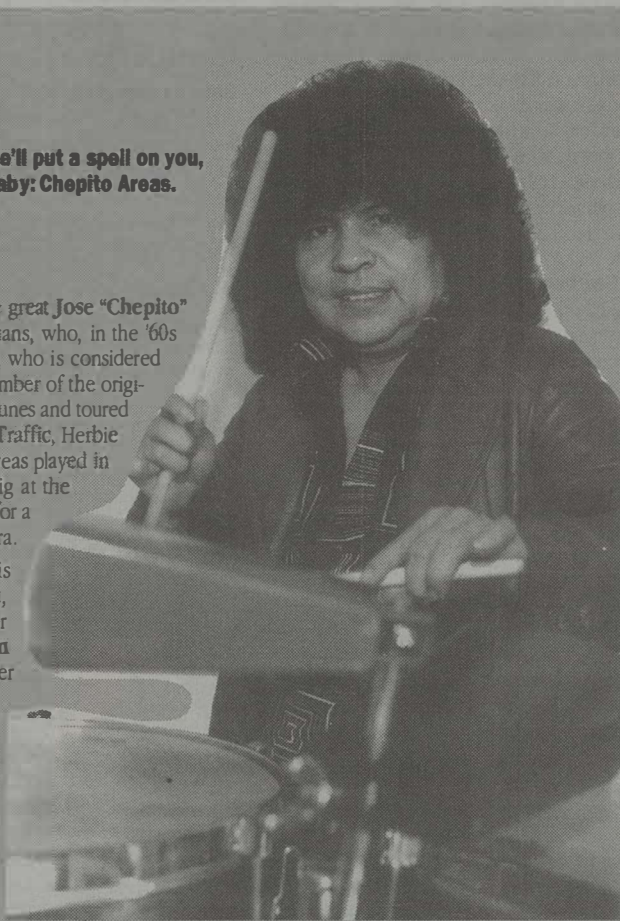
He'll put a spell on you,  
baby: Chepito Areas.

### Rhythm reunion

Local percussionist Rolando Sanchez and Latin-rock timbale great Jose "Chepito" Areas go back a long way. Both are transplanted Nicaraguans, who, in the '60s and '70s, came up together gigging in the Bay Area. Areas, who is considered among the world's best timbale players, was a principal member of the original Santana band; he helped pen some of the band's biggest tunes and toured with Santana for years. He's also played with the likes of Traffic, Herbie Hancock, Boz Scaggs, Patti LaBelle and, yes, Chaka Khan. Areas played in Hawaii several times in the groovy ol' days, including a gig at the Diamond Head Crater Festival. He even lived in Honolulu for a while in the early '80s, playing with a local band called Cobra.

At the same time Areas played with Santana, he also had his own band in which Sanchez played congas. On Sunday night, Sanchez and his band, Salsa Hawaii, will be having Areas over for something of a reunion at the **Fifth Annual Latin-American Festival of Hawaii**. Joining them will be Sanchez's younger brother Mario, also a Bay Area percussionist. Also on the bill: Mike Balles y sus Latinos Escojidos, Panorama, Carmelo's Dancers and more.

**Fifth Annual Latin-American Festival: Hibiscus Ballroom, Ala Moana Hotel, 410 Atkinson Dr.: Sun. 9/5, 8 p.m. \$12. 538-1980**



## 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 sicko in the end, and someone should be ashamed.

**The Firm** Tom Cruise's big summer flick. It's an (un)faithful 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 Dave*).

☺ **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 villainy, 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)

☺ **Hard Target** Hong Kong cult director John Woo directs a pony-tailed Jean-Claude Van Damme in a story about homeless men getting killed in New Orleans. Van Damme rights all wrongs. Ka-blam, ka-blooye.

☺ **Heart and Souls** Robert Downey Jr. (the most underrated young actor in Hollywood) turns in another first-rate performance in an imperfect film, in this case almost single-handedly transforming a dud into a movie of more-than-average watchability. The spirits of four dead San Franciscans enter Downey's body to rescue him from stuffiness. (I know, I know.) Look for the scene in which Downey sings the National Anthem at a B.B. King concert — it should make a fan of you. With Charles Grodin and Kyra Sedgwick. Cautiously recommended.

**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 goalie-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 crackjack 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 non-

stop (as are the millions of dollars worth of production tie-ins). — *M. B.*

☺ **Man Without a Face** See review on Page 11.

☺ **Manhattan Murder Mystery** Woody Allen is having a garage sale, and you're invited — come as you are (Woody does). Like most really good household sales, this one is an eclectic collection of remnants, souvenirs and slightly used items (in this case, Diane Keaton and Anjelica Huston, both in tip-top form). *Manhattan Murder* is not the most tightly constructed mystery you've ever seen, nor is it meant to be. What it is meant to be is a repository for bits and pieces from old songs and movies that clarinetist and film buff Allen treasures. *Mystery* is light years ahead of his "root" work; there are many fewer manic highs and dud jokes. Allen's craft right now resembles nothing so much as that of a terrific, aging athlete who doesn't have to prove himself with constant razzle-dazzle. He just quietly comes out, wins the game and then goes home for a nap.

**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*).

**Needful Things** A stranger with mysterious powers comes to Castle Rock, wreaking havoc. Ted Turner? No, but the next best thing: Satan himself, summering in Maine. This Stephen King concoction, first a "novel" and now a "movie," boasts a terrific cast: Ed Harris, Bonnie Bedelia (plucky, again), Amanda Plummer and, as "Leland Gaunt," Max von Sydow, who is given some puns to deliver that will amuse only the pubescents among us. *Needful Things* is meant to be some sort of comment on the "devil" within that allows us to treat each other so mercilessly. Uh-huh. Director Fraser Heston (Charlton's issue) overdirects; this must be his audition film for bigger and better things.

☺ **Only the Strong** Yo, friends, it's hip hop martial arts. Starring the newest pretender to the Bruce Lee throne, this one combines (terrific) moves with a not-so-terrific plot and the newest in street music.

**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 which 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, comy 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 the mesmerized audience 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** Writer-director Steve Zaillian's film wants it all and gets it all. It's a docudrama with a rousing title fight finish and a melodrama with "real-life" seriousness. Think of *Little Man Tate* with a mean left hook or *Rocky* with a Ph.D. (OK, OK, with a GED.) Zaillian doesn't burden his characters with tough dramatic choices when 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. However, despite its missed opportunities, *Searching for Bobby Fischer* is a fine film. 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. — *David K. Choo*

☺ **The Secret Garden** Agnieszka Holland's (*Europa, Europa*) impeccably cast, darkly hued version of this tale avoids many pitfalls: sentimentality, cuteness, valentine-pretty visuals and Hollywood sweetness-and-light. Instead, the director has pulled off a quiet triumph, creating a deeply involving fable of childhood and its attendant terrors and joys. Unconventionally beautiful, the film faces both the shadows and sunlight of human experience — and leaves out little. Perhaps the best film of the summer.

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

☺ **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.

**Surf Ninjas** A new comedy with Leslie Nielsen, Tone Loc and *Saturday Night Live*'s Rob Schneider. It's about... ahem... kung fu surfing. An alleged summer cinema frolic.

## Short Run and Revival

**Ethan Fromme** (1992) Edith Wharton — the hottest dead novelist in Hollywood these days — wrote this novel (or novella, if you prefer) about passion in snow country, unrequited love and attendant consequences. It's one of those *American Playhouse* jobbies that don't so much revive classics as embalm them. However, Liam Neeson (*Husbands and Wives*, *Schindler's List*) manages to steam things up a bit. You might do well to wait for Martin Scorsese's adaptation of Wharton's *The Age of Innocence* (with Daniel Day-Lewis), which is just around the corner, they say. *Academy Theatre*, 900 S. Beretania St.: Thur. 9/2 - Tue. 9/7, 7:30 p.m.; Wed. 9/1, 5 p.m. \$4. 532-8701

☺ **Frenchman's Creek** (1944) The much underrated Mitchell Leisen directed this escapist tale — as slick and beautiful as they come — taken

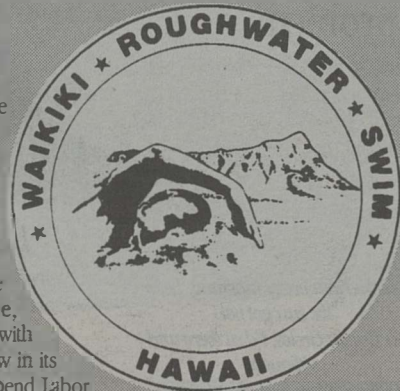
Continued on Page 10

## Sports Pick

### All wet

It's certainly poetic justice that the Waikiki Roughwater Swim is held annually on Labor Day; the 2.4-mile course from one end of Waikiki to the other — frequently characterized by choppy, wind-blown waves and impenetrable currents — is nothing if not a chore. But if the conditions are right — clear water, hot sunshine, smooth surface and a current running with you — the Roughwater, which is now in its 24th year, can be the best way to spend Labor Day, bar none. Late registration for the race will be held on Sunday, Sept. 5 near the bandstand in Kapiolani Park from 9 a.m. to 3 p.m.; the entry fee is \$10, the (optional) T-shirt is \$15. Boats and paddlers on surfboards will patrol the course; swimmers who haven't made it to the halfway point after an hour and 45 minutes must suffer the indignity of being pulled from the water. Meet at Kaimana Beach on the day of the race, and remember your waterproof sunblock, swim cap and goggles; but leave your waterwings and fins at home. Last one in is a rotten egg.

**24th Annual Waikiki Roughwater Swim: Kaimana Beach: Mon. 9/6, 8 a.m. \$10. 228-1350**





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from one of those intricate Daphne du Maurier stories about 17th-century aristocrats falling in with swashbucklers. It stars a rigid Joan Fontaine, Basil Rathbone and Nigel Bruce. Very '40s, very stylized. See it if you like the studio stuff of the era. *Movie Museum*, 3566 Harding Ave.: Thur. 9/2 & Sat. 9/4, 8 p.m.; matinees 9/4, 3 & 5:30 p.m. \$5. 735-8771

☛ **Kitty** (1945) Arguably director Mitchell Leisen's best film: beautifully shot, elegantly designed and turned out with such stars as the now largely forgotten Paulette Goddard, then one of the most beautiful women in the world; Ray Milland; and Constance Collier. An 18th-century British slum "girl," who doesn't know her place, crashes society, abetted by a "tutor." It's a witty take on social climbing and sexual hypocrisy. Highly recommended. *Movie Museum*, 3566 Harding Ave.: Fri. 9/3 & Sun. 9/5, 8 p.m.; matinees 9/5, 3 & 5:30 p.m. \$5. 735-8771

☛ **Southern Winds** (1992) An examination of the effects of encroaching modernization and changing mores in Indonesia, Thailand, Japan and the Philippines as interpreted by four well-known directors from those countries. Last seen here at the 1992 Hawaii International Film Festival. *Art Auditorium*, UH Manoa campus: Sun. 9/5, 7 p.m. \$2. 956-6940

☛ **Surrogate Woman** (1988) Set in the Yi Dynasty (1391-1910), director Im Kwon-teak's study of passion and taboo has been described by critics as "electrifying." Kang Sooyeon stars as a village girl who falls passionately for a noble-house lord — and upsets the stratifications of class structure. *Academy Theatre*, 900 S. Beretania St.: Wed. 9/1, 7:30 p.m. \$2. 532-8701

☛ **Ticket** (1986) Famous Korean actress and producer Kim Ji-Mi brought out this frank study of prostitution, shocking audiences of the time. It's a murder tale and an indictment of societal hypocrisy. *Academy Theatre*, 900 S. Beretania St.: Sun. 9/5, 4 p.m. \$2. 532-8701

## 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. This week's selections include *Credo* by Everett Ticomb, *Love's Greeting* by Edward Elgar and more. *St. Andrew's Cathedral*, Queen Emma Sq.: Fri. 9/3, noon. Free. 524-2822

**The Dramatics** What to say about the band that gave the world *Whatcha See Is Whatcha Get*? Considered a legend of soul, this is one of those groups whose sound is forever imprinted on the national reptilian brain. Journey back to the rosy K-Tel yesteryears as the band performs a tribute to the

Motown sound in a two-day stint at Reni's. *Reni's*, 98-713 Kuahao Pl., Pearl City: Fri. 9/3 & Sat. 9/4, 8 & 10 p.m. \$25 - \$35. 487-3625

**Queen Lili'uokalani Birthday Commemoration** The Friends of Iolani Palace present a musical tribute of Monarchy-era songs and tunes written for and by the queen. Performers include the Royal Hawaiian Band, chanter Anthony Lenchanko, Hula Halau O Kamuela, Mahiehe and others. *Iolani Palace Grounds*:

Sun. 9/5, 4 p.m. Free. 522-0822

**Latin-American Festival of Hawaii** See Music Pick on Page 9.

**Spin Doctors** See story on Page 13.

**Swingin' on a Star** Chops aho as an all-star crew of local jazz luminaries, fronted by venerable sax man Gabe Baltazar and vocalist Star Williams, takes to the high seas to swing (and pitch and yaw) aboard the *Starlet*. Among the other local hot shots featured in the mondo combo will be: trumpeter Mike Lewis, saxophonist Paul Madison, trombonist Jack Davis, pianist Ed Weber, bassist Lonnie Jacobson, drummer Lew Maddox and singer Debbie Williams. *Starlet*, Kewalo Basin: Sun. 9/5, boarding time 8:45 p.m. \$30. 947-7062

## 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.

### 1/Wednesday

**Amber Gaia** Variety; *Java Java Cafe*.  
**Asher Perrin** Jazz; *Hilton Hawaiian Village*.  
**Blues Jam** Blues; *Sand Island R&B*.  
**Brado** Contemporary; *Chart House*.  
**Carol Atkinson** Jazz; *Mahina Lounge*.  
**Crossover** Pop, Funk, Blues; *Jaron's Kailua*.  
**Eden** Alternative Rock; *Wave Waikiki*.  
**Francios Kahale** Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.  
**Fresh Catch w/Jon Basebase** Variety; *Oink's*.  
**Fubar** Alternative Rock; *Anna Bannanas*.  
**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  
**Joy Woode & Betty Loo Taylor** Jazz; *New Orleans Bistro*.

Continued on Page 12



Famous Dim Sum  
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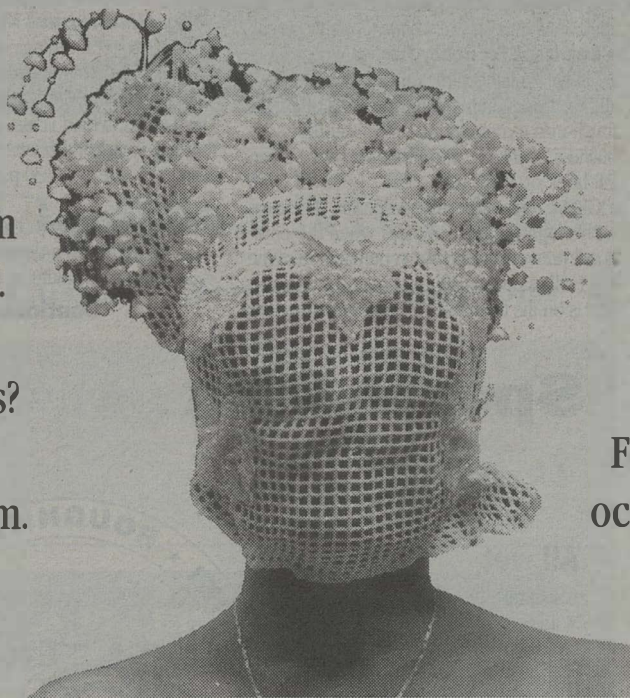


Salsa Hawaii at the Latin-American Festival of Hawaii

## Masks for the 21st Century

Mysterious, Mystical, Magical

Custom made.  
Wear glasses?  
No problem.



For ALL occasions.

### Butterfly

I watched you every morning, before  
the sun got hot  
You flew in circles, I'd sit there and I  
thought  
Of the job you had ahead of you,  
The time of your life  
And all the things you intended to do

And now to find you on our table  
The colors drained away to the sands  
of time  
The earth colors of the trees  
With their many lines.

My tears they flow for you,  
My tears they flow for me,

It all becomes connected  
With eternity.

I've watched you as a child  
Then one more of you.  
Then four more came later  
But still how strong you flew.

The tree next door at #6,  
You couldn't stay away  
Your dreams at night of pink flowers  
Were real by the light of day.

I'd see you  
And think these thoughts  
Of where you slept at night  
And how it must be a very hot spot

I remember one morning over tea  
And you didn't show up same time as  
me

I said "oh no" life can't be that short  
And then you flew in  
And my heart started beating again.

I woke this morning came downstairs  
On the table you were lying there  
Folded like a Buddha,  
You presented yourself to me  
I didn't know you were aware of me  
Every morning over tea.

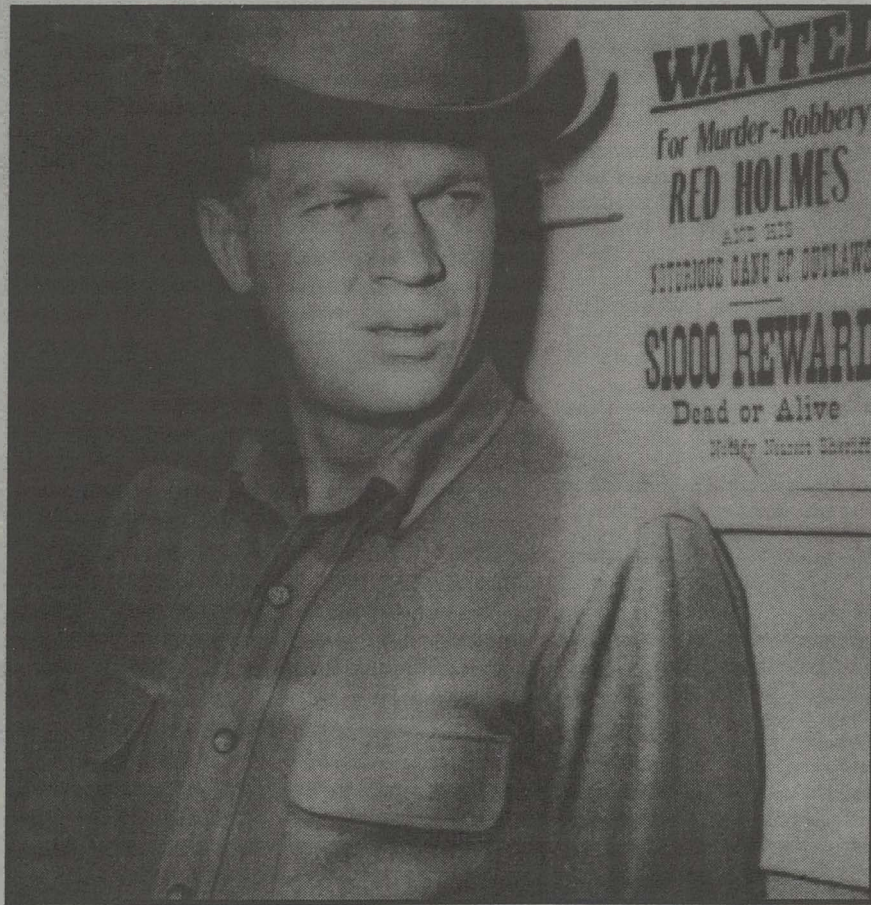
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Steve McQueen  
- The Magnificent Seven -



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# Academy Theatre

## Highlights

### Music

#### A Debut and Some Encores!

With "An Evening of Swinging Sonnets," singer **Jackie Dankworth** makes her American debut here in Hawaii—backed by her brother **Alex** and his Quartet. Both have garnered attention in Great Britain—she on the boards of West End theatres, he for performances with several leading jazz combos. Watching them make it on their own are their proud parents (the legendary Cleo Laine and renowned John Dankworth).

November 11, 8 pm

Pianist **Awadagin Pratt** returns to the Academy Theatre fresh from triumphs across the nation. In February, *USA Weekend* singled him out as one of the six post-baby boom generation of young adults that are taking the arts, business and education into the 21st century.

November 14, 4 pm

Other returning artists include pianist **Robert Taub**, one of the leading mid-career pianists in concert halls around the world. "His performances are nothing short of miraculous." *Baltimore Sun*

September 24, 8 pm

### Film

Are you ready for an 8 1/2 hour documentary trip to Mongolia?

**Taiga** screens twice—once in a day long marathon, and the other in a three part series.

September 25-28

Reggae great Peter Tosh is featured in **Stepping Razor - Red X**

October 21-24

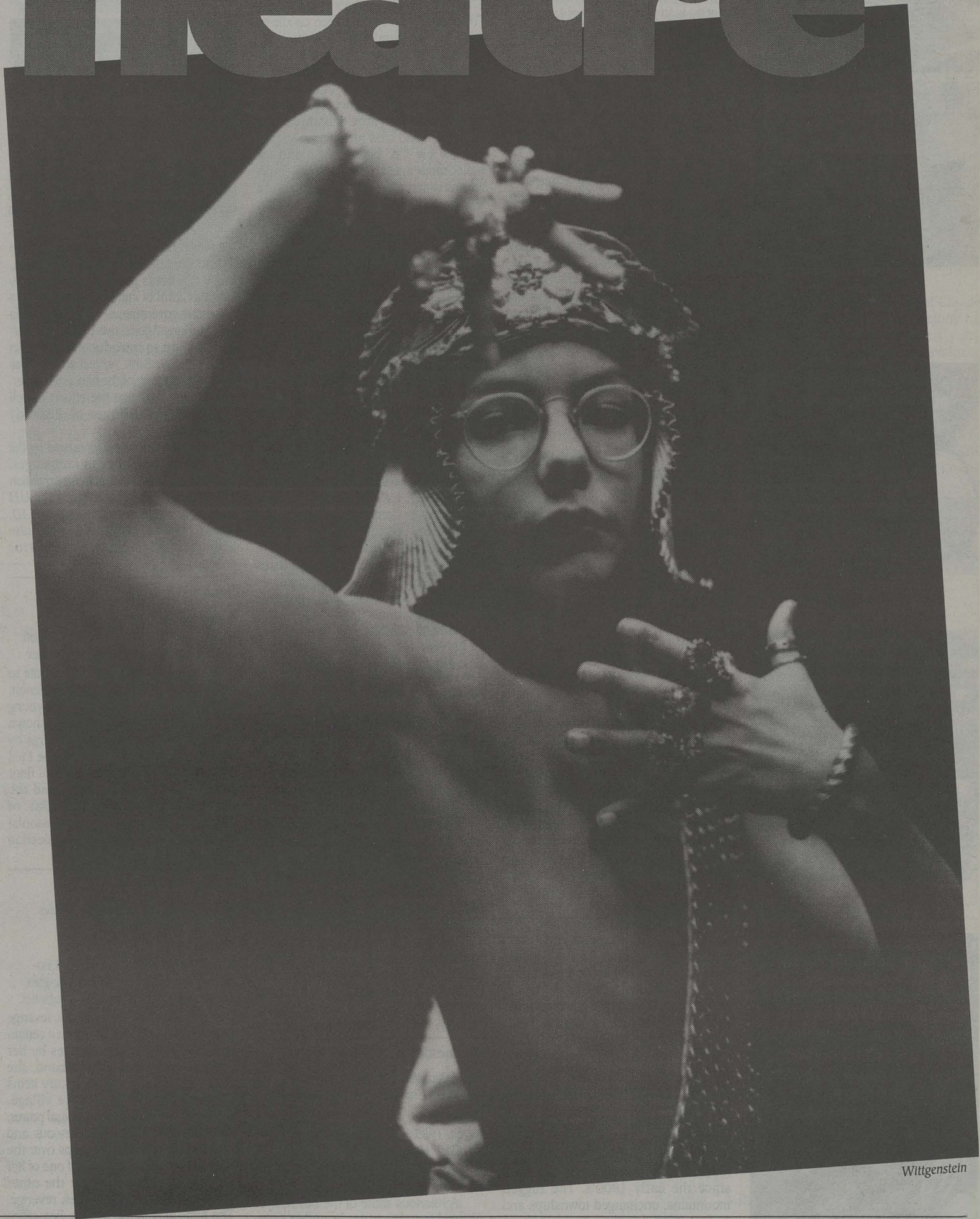
**Un Coeur en Hiver** has chilled and fascinated movie goers and critics with its passionate but sexless affair.

November 16-23

**Wittgenstein**, Darek Jarman's newest, opens its New York run the same day as we open it here.

September 17

**Plus** check inside for listings on 14 other features, a series of avante garde films and some of the best commercials.



Wittgenstein

### Tickets

**ACADEMY BOX OFFICE:** Tickets may be purchased daily from the Academy's Beretania Street entrance during museum hours.

**FILMS:** \$4 general and \$3 for Academy members unless otherwise noted. Tickets available on the day of film screening.

**CONCERTS:** Tickets are available in

person or by mail. When ordering by mail, please indicate the concert(s) you wish to attend and enclose SASE with your check. Mail to *Academy Theatre*, 900 S. Beretania St., Hon., HI 96814-1495.

### Information

Call 532-8768 for a recorded message of current programs, times, dates, prices and ticket availability.

### Theatre Staff

James Furstenberg, *Curator, Public Programs*

Steve Mobley, *Theatre Manager*

Violet Murakami, *Guest Curator*

W. Peter Daniels, *Editor*

Jessica Lani Rich, *Public Relations Director*

*Design:* Spike!

*Production:* Honolulu Weekly

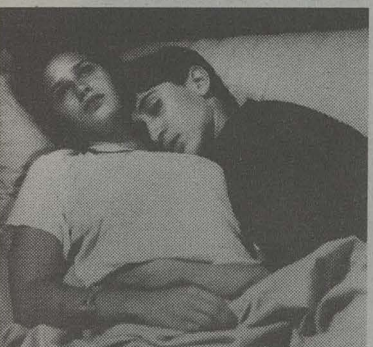


LION COFFEE





From the Seoul Beauties series:  
Gagman (top)  
September 8  
Ticket (above)  
September 5



Olivier Olivier  
September 13, 14, 16



Ethan Frome  
September 1, 2, 3, 4, 5, 6, 7

"A quiet masterpiece that ultimately soars to sublimity"  
- Andrew Sarris, NEW YORK OBSERVER

★★★★ 1/2

"SPLENDID"  
- Jerry Tallmer, NEW YORK POST

GÉRARD PHILIPPE is  
**Modigliani**

in JACQUES BECKER'S  
**Montparnasse 19**

With Anouk Aimée, Lilli Palmer  
and Lino Ventura.

In French with English subtitles. An INTERAMA Release.

August 29 (Sun) 4 pm  
August 30 (Mon) 7:30 pm

## Strictly Ballroom

Wednesday 1 7:30 pm

Seoul Beauties: Legendary Actresses  
of Korean Cinema

### Surrogate Woman

Korea, 1988, 94 min. Dir. Im Kwon-taek. Cast: Kang Soo-Yeon, Pang Hee. In Korean with subtitles.

Winner of awards for Best Film-Best Director (Asian-Pacific Festival), Best Actress (Venice) and Best Supporting Actress (Asian-Pacific Festival). Set in a noble household of the Yi Dynasty (1392-1910), this searing period drama of romance and tragedy is in the tradition of *Ju Dou*. A village girl is brought to the noble house to bear a son for the childless lord and lady. Warned by her mother not to allow herself to fall in love with the lord, the girl does nevertheless. The lord returns her love and a bitter triangle ensues. When she becomes pregnant, the girl feels her life is safe, but the wife is only biding her time... Kang Soo-Yeon is one of the most celebrated and highly paid actresses in Korean Cinema today, and Im Kwon-taek, director of 90 films is one of the greatest Korean film directors.

The Seoul Beauties Series was curated by Asian Cinevision, New York, coordinated locally by Karl Kim and cosponsored by the 90th Anniversary Celebration Committee of Korean Immigration to Hawaii and the University of Hawaii Summer Session.

August 31 (Tues) 7:30 pm

Wednesday 1 5 pm

Thursday 2 1 & 7:30 pm

Friday 3 7:30 pm

Saturday 4 7:30 pm

Sunday 5 7:30 pm

Monday 6 7:30 pm

Tuesday 7 7:30 pm

### Ethan Frome

USA, 1992, Dir. John Madden. Cast: Liam Neeson and Patricia Arquette. Based on the novel by Edith Wharton.

Since 1911, when Ethan Frome was published, it has had a host of fans, proclaiming the tale of forbidden passions as a masterpiece of American literature. In 1989, when the novel entered the public domain, five companies announced plans to film it. This production by the American Playhouse was the only one to make it to the screen. The film adaptation respects the original material, while making major changes. The somber, gothic tale is told in a series of flashbacks. We come to see how the deformed Ethan, whom we encounter at the beginning, has wrecked havoc in the lives of those around him as well as himself.

Liam Neeson plays Frome. His career in films and on the stage has made him one of the most admired actors today. Director Madden says of him: "Liam was the first person I pointed to on the list and said he's got exactly the right characteristics for Ethan. He is extraordinarily virile, and yet he is incredibly sensitive. He has the physical ability to accommodate the innocence and hope of Ethan's youth and the ruined maturity of his later years."

The farm used in the production was discovered in Northern Vermont. Sitting atop a hill, tucked back on a mountain road, it had been uninhabited since the early 1900's. The rugged mountains, unchanged townships and endless snow of northern Vermont mirror the rural emotions described in Wharton's novel. The images of the film, as they reflect the harsh sentiments of the novel, are a marked contrast to the sunny scenes captured by the American Impressionist painters on view in the Academy's second floor galleries until mid-October.

Bobby Bukowski, the director of photography, turned his talents to creating the film's atmosphere. Bukowski's

Mulberry



Thursday 9 1 & 7:30 pm

Friday 10 7:30 pm

Saturday 11 7:30 pm

### Threads of Hope

Canada, 1992, 52 min.

In person: Emma Spulveda and Marjorie Agosin September 9

This award winning documentary tells the moving story of the women of Chile whose wallhangings, created during the dictatorship of General Pinochet, helped them release the pent up emotions of their prescribed social and political lives. Made of burlap, and sewn in the shanty towns where they lived, the arpilleras were smuggled to Chilean women in exile who sold them. The proceeds back were then sent back to



Threads of Hope

lighting is consciously influenced by the work of 17th-century French painter Georges de la Tour. Light from an on-screen candle or lamp often illuminates a character, creating a striking contrast to the darker background. Every scene required a snow-cover, but Vermont in mid-winter provided not only the necessary snow, but icy cold which froze delicate camera equipment and crew members.

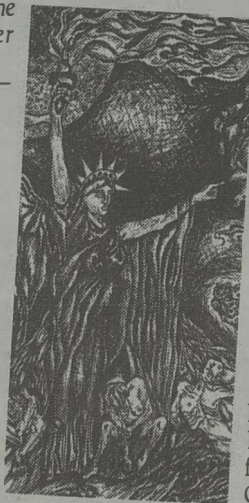
★★★★ "A beautiful blend of melodrama and erotica. Liam Neeson returns with the role of his career." Bruce Williamson, *Playboy*

"A powerful, top-notch drama! A dynamic, distinctive 10! Liam Neeson is brilliant. Joan Allen and Patricia Arquette are superb." Susan Granger, *American Movie Classics*

Saturday 4 4 pm FREE

### Feed Your Mind—'Earthly Delights; Picturing Desire & the Transformations of Power'

New York artist and feminist activist Reynolds' lecture is in conjunction with her one person exhibition at Leeward Community College. Her presentation will include slides of her work within the context of a gendered history. Reynolds received her Bachelor of Arts degree from Sarah Lawrence College and Bachelor of Fine Arts and Master's of Fine Arts from the School of Visual Arts.



Feed Your Mind

Sunday 5 4 pm

Seoul Beauties: Legendary Actresses  
of Korean Cinema

### Ticket

Korea, 1986, 100 min. Dir. Im Kwon-taek. Cast: Kim Ji-min, An So-young, Lee Hye-young. In Korean with subtitles.

A box-office hit in Korea when it was released, this controversial film dealt with prostitution in a candid manner. The distinguished actress-producer Kim Ji-min stars as the sharp-tongued madam of a coffeehouse where the girls provide refreshments and sex for money.

Her hard heart is matched by her protectiveness over her girls. Each girl dreams of escaping from this life, but their dreams are shattered in a moment of anger. When violent words lead to murder, the girls learn a bitter lesson.

Wednesday 8 7:30 pm

Seoul Beauties: Legendary Actresses  
of Korean Cinema

### Gagman

Korea, 1985, 125 min. Dir. Lee Myung-sei. Cast: Hwang Shin-hye, Ahn Seong-ki, Bae Chang-ho. In Korean with subtitles

A hilarious satire of the business of filmmaking, this is an ensemble treat, reminiscent of the "Road" movies of Hope and Crosby as it follows three misfits on their road to stardom. One of the three is a portly barber, played by famed director Bae Chang-ho, who eats constantly while dreaming of stardom. The others convince him to sell his shop to finance the film. He agrees, goes on a diet, and even goes to a plastic surgeon to make himself more glamorous. Then the fun really begins.

the weavers to help make their lives a little more bearable. More than folk art, these arpilleras represent a uniquely feminine form of cultural resistance to a repressive government. Emma Spulveda and Marjorie Agosin two of the refugees, will be here to introduce the film on September 9. Both served as advisors on the production of the film, and earlier, had helped organize the efforts to sell the arpilleras. Winner of Peabody Award, 1993

The screening is co-sponsored by the Department of European Languages, University of Hawaii/Manoa. An exhibition of arpilleras will be on view in the UH Commons Gallery Aug. 28-Sept. 10. Related talks and poetry readings are also scheduled at the University. Call 956-4163 for details.

Sunday 12 2 pm

### A Day in the Country

France, 1936, 45 min. Dir. Jean Renoir. Cast Sylvia Bataille, Georges Damoux

Renoir's labor of love is a tribute to the paintings of his father, Auguste Renoir. At the same time it is a story of a young girl's coming of age. The film is shown as a complement to the paintings by American impressionists from the Pfeil Collection on view in the second floor galleries. Also showing **Paris and the Country-side**, a video tour of Impressionist and Post-Impressionist paintings in the Academy's collection produced by Roger Dell.

Sunday 12 4 pm

Seoul Beauties: Legendary Actresses  
of Korean Cinema

### Mulberry

Korea, 1985, 114 min. Dir. Lee Doo-yong. Cast: Lee Mi-sook, Lee Tae-gun, Lee Moo-jung. In Korean with subtitles.

This is a comedy about sex, revenge and the power of politics. When a certain wife is left to her own devices by her shiftless and wandering husband, she discovers that she can get luxury items by seducing the men of the village. Delighted with her growing sexual power, she becomes increasingly devious and demanding. Finally she steps over the line and provokes the wife of one of her conquests, who organizes the other women of the village to seek revenge. The film was in the top ten box-office hits of 1985.

Monday 13 7:30 pm

Tuesday 14 7:30 pm

Thursday 16 1 & 7:30 pm

### Olivier Olivier

France, 1992, 110 min. Dir. Agnieszka Holland. Cast: Brigitter Roijan, Francoise Cluzet, Gregoire Colin. In French with subtitles

Director Holland (Europa Europa)

has taken a French newspaper item as the basis for this haunting film, used a French cast, but has created a film that is essentially timeless and placeless. The story is relatively simple; a nine year old boy disappears while on his way through the woods to his grandmothers house! The family's life is completely disrupted. Six years later, a policeman discovers the boy, now an adolescent, in Paris. Here the film begins to take shape and the haunting mysteries come to the fore. Vincent Canby called the film "Far more adventurous than 'Europa Europa'...less a Freudian nightmare than a fairy tale that remains mysterious even after the mysteries are answered." Jay Hoberman calls it "highly disturbing...the recirculation of symbols, the sudden spookiness with which a TV image insinuates itself into the montage, the calm menace of the landscape, the mysteriously eternal summer all vanish into the void of the chilling final shot."

Wednesday 15

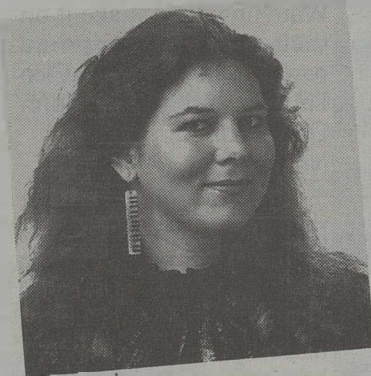
Harpichord Concert

8 pm \$10 \$8M \$7ss

### Jennifer Paul

"A Declaration of Music:  
The Harpichord Music Collected  
by Thomas Jefferson"

While Jefferson didn't play the harpichord, his daughters did and he enjoyed listening to and accompanying them on violin. As a result of this "favorite passion of the soul," Jefferson amassed a voluminous collection of printed music. Some of the first European compositions heard in America were from Jefferson's collection. A sample of them will be featured in this program which was conceived as a celebration of the 250th anniversary of his birth.



Jennifer Paul

Jennifer Paul

is an award winning harpichordist who performs around the world. In 1990, she was one of twelve musicians to receive a solo recitalist grant from the National Endowment for the Arts. She has performed in the Academy Theatre twice before and received an enthusiastic response from the audience.

"Fleet, strong fingers and a fiercely dramatic sense of timing...plays with fluidity, grace and more than a hint of haunted house diabolism...crisp, elegant performance." *New York Times*

"Last night's recital displayed sure evidence of why this young lady is making such a distinguished reputation among the new generation..." *Glasgow Herald*

Friday 17 7:30 pm

Saturday 18 7:30 pm

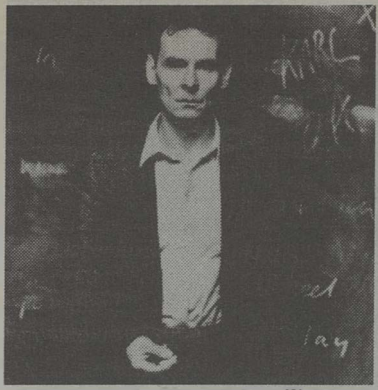
Sunday 19 4 pm

### Wittgenstein

UK, 1993, 71 min. Dir. Derek Jarman. Cast: Karl Johnson, Michael Gough, Tilda Swinton.

Philosopher Wittgenstein once wrote that philosophy should be written as if it were poetry. Perhaps that is why creative people respond so positively to him. "The most one could expect from a film of Wittgenstein's life is that it does something to capture this poetic intensity. In fact, Derek Jarman's exceptionally fine piece of work does much more than that. It almost, in fact, achieves the impossible; it almost shows that philosophy can be dramatized." (Ray Monk) Jarman has created an austere film, much of the action filmed against a black backdrop. The more sensational aspects of Wittgenstein's life have been ignored and what was substituted instead is a bold attempt to capture the real drama of the





Wittgenstein

man and his work; his struggles to achieve personal integrity and philosophical clarity.

Special thanks to Jim Delano and Lion Coffee for making this screening possible (at the same time the film is opening in New York.)

**Sunday 19 2 pm FREE**

**American Impressionism series:**

Three videos on American Impressionist artists include a survey of the movement, one on Mary Cassatt and one on William Merritt Chase. 120 min.

**Monday 20 7:30 pm**

**Tuesday 21 7:30 pm**

**Wednesday 22 7:30 pm**

**Thursday 23 1 & 7:30 pm**

**Modigliani (Montparnasse 19)**

France, 1957, 120 min.

Dir. Jacques Becker. Cast: Gerard Philipe, Lili Palmer, Anouk Aimee. In French with subtitles.

This sensitive portrait of the celebrated Italian painter features one of the most haunting performances by the beloved French actor Gerard Philipe. Expanding on the romantic myth of the tormented, self destructive genius, Becker's film limits itself to the last months of the artist's feverish life. Max Ophuls worked on the screenplay and

was scheduled to direct before his untimely death. Becker (Casque d'Or) took over the film which received luke warm reviews during its brief U.S. run in 1957. Now a brand new 33mm print of this quiet masterpiece allows the film to soar.

"Despite the casually picturesque visual style, the movie moves inexorably from the first traveling camera setup at a Montparnasse cafe to one of the most profoundly poignant endings in the history of cinema. I cried..." Andrew Sarris *New York Observer*

★★★★ "Splendid" Jerry Tallmer, *New York Post*

**Friday 24 5:30-8:30 pm**

**Friday Nite Live featuring Davo and Club Callente**

Academy Courtyards

**Friday 24 8 pm**

Piano Recital  
\$12 \$10M \$8ss

**Robert Taub**

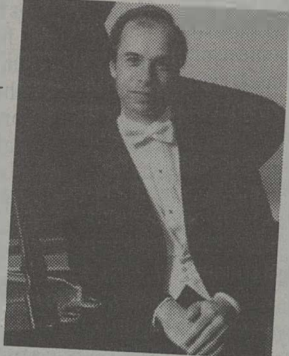
"Mr. Taub's performances are opaline, iridescent." *The New Yorker*

"He transforms the piano's ordinary timbres into melancholy dynamite, devilish hilarity, and innumerable indescribable aural fabrics." *CD Review*

"With finely honed brilliantly virtuoso performances, Robert Taub proved himself a superb pianist." *Berliner Morgenpost*

If you have missed this much praised young pianist on his previous visits to Hawaii plan to attend this year and see for yourself why the critics have been so lavish in their praise.

Robert Taub



**Saturday 25 12 pm-10 pm**

**Taiga Parts 1-3**

with dinner break

**Sunday 26 3 pm**

**Taiga Part 1**

**Monday 27 7 pm**

**Taiga Part 2**

**Tuesday 28 7 pm**

**Taiga Part 3**

Germany, 1991-2, 501 min.

Dir. Ulrike Ottinger.

The film has English subtitles.

Unraveling in long panning shots and seemingly real time, this 8 hour film offers a moving, extraordinary picture of a society on the brink of extinction. In spite of outside influences, the ancient nomadic tribes with their reindeer riders, heroic horsemen and holy shamans are still living their wandering lifestyle in the

magnificent landscape of the taiga. Seemingly unnoticed, the camera creeps between the yurts. At times someone casts a shy glance. Suddenly the visitors are addressed directly "Don't you want to take a picture of this?" The people prepare yogurt, slaughter sheep, milk reindeer, celebrate festivals and move to their winter camp. A wise old shaman

weighted with pieces of iron to commune with protective spirits. The spirits tell him when the tribe should leave the summer encampment. The procession of scenes include a wedding, sporting contests, a blacksmith and boot maker at work. Daily tasks are carried out with great care, seriousness and a pride in workmanship. When the scene finally shifts to the amusement park in Ulaanbaatar and

we see children riding cement reindeer on a merry-go-round and hear an old storyteller seated in a concrete yurt telling children the traditional stories of their past, we sense how furtive cultures are and rejoice that for even a few brief hours we have been transported to a land of myth which few will ever be privileged to visit in person.

"One would like to climb into the screen and hold onto the pictures so that what they show may continue to exist." Helma Sanders-Brahms, Potsdam.

"Taiga is not only one of the most fascinating films of the year, but a landmark in the West's attempts to represent the East." Bernice Reynaud, California Institute of the Arts

"Taiga lasts eight hours and not a minute too long. One gets a feeling for a culture which seems very distant from our own." Hans Schifferle, Munich

Two showings only! Saturday the film will be shown in its entirety beginning at 12 noon. A dinner break will be provided and food available by advance reservation in the Garden Cafe. Or, you may wish to make your own dinner plans. Sunday through Tuesday the film will be shown at a special time of 7 pm, with one third of the film shown each evening. Advance tickets are available by mail beginning September 1. The admission is \$8 (\$7 M) for the entire film, or \$4 for each part(space available).

**Sunday 26 1-5 pm**

The Academy's fountain courtyard is the setting for a turn-of-the-century crafts and activities for families with children to celebrate the spirit of the exhibition of American Impressionist paintings on view in the Second floor galleries.

**Wednesday 29 7:30 pm**

**Today's Avante Garde**

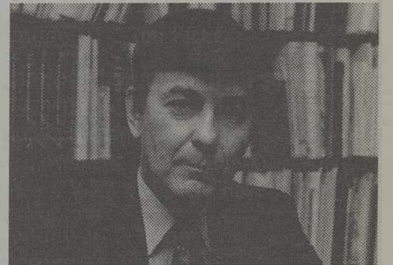
The landscape as subject has been

explored by artists of all mediums throughout time. *Today's Avante Garde* fall series, guest curated by Violet Murakami, examines the film and video landscapes in psychological, industrial, natural( or the lack of) terms. Programs are presented the last week of each month. SFCA

**The Industrial Landscape Performance videos of Barney Haynes and Barry Schwartz**

Composed from elements of larger installation/performance pieces, the videotapes work in an aesthetic territory closer to the worlds of industrial music or the machine art of SRL. As he explores sound, noise and everyday objects, he plays with the camera as a recording device: hitting it, submerging it in water, pushing the camera to its limits.

**Thursday 30 7:30 pm FREE**



Lecture:

**William H. Gerds**

*The Genesis of American Impressionism: The Artists' Colony in Giverny*

Giverny, the last home of Claude Monet, became an artistic colony for American painters studying Impressionism. William Gerds, professor of art history at the Graduate School of the City of New York, is a leading authority on American Impressionism and curator of *Masterworks of American Impressionism from the Pfeil Collection*. His next major publications include *Monet's Giverny: An Impressionist Colony and Impressionists' New York*.

AUGUST **SEPTEMBER** OCTOBER

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
| <b>29</b><br>4PM FILM<br>Strictly Ballroom  | <b>30</b><br>7:30PM FILM<br>Strictly Ballroom | <b>31</b><br>7:30PM FILM<br>Ethan Frome     | <b>1</b><br>5PM FILM<br>Ethan Frome<br>7:30PM FILM<br>Surrogate Woman | <b>2</b><br>1PM & 7:30PM FILM<br>Ethan Frome                | <b>3</b><br>7:30PM FILM<br>Ethan Frome  | <b>4</b><br>4PM LECTURE<br>Reynolds<br>7:30PM FILM<br>Ethan Frome   |
| <b>5</b><br>4PM FILM<br>Ticket<br>7:30PM FILM<br>Ethan Frome  | <b>6</b><br>7:30PM FILM<br>Ethan Frome        | <b>7</b><br>7:30PM FILM<br>Ethan Frome      | <b>8</b><br>7:30PM FILM<br>Gagman                                     | <b>9</b><br>1PM & 7:30PM<br>VIDEO (SFCA)<br>Threads of Hope | <b>10</b><br>7:30PM VIDEO (SFCA)<br>Threads of Hope                                   | <b>11</b><br>1-3PM COURTYARD<br>Ukulele Festival<br>7:30PM VIDEO (SFCA)<br>Threads of Hope                                  |
| <b>12</b><br>1-3PM COURTYARD<br>Ukulele Festival<br>4PM FILM<br>Mulberry  | <b>13</b><br>7:30PM FILM<br>Olivier Olivier   | <b>14</b><br>7:30PM FILM<br>Olivier Olivier | <b>15</b><br>8PM RECITAL<br>Jennifer Paul,<br>harpsichord             | <b>16</b><br>1PM & 7:30PM FILM<br>Olivier Olivier           | <b>17</b><br>7:30PM FILM<br>Wittgenstein  | <b>18</b><br>7:30PM FILM<br>Wittgenstein  |
| <b>19</b><br>2PM VIDEOS<br>3 on American<br>Impressionists<br>4PM FILM<br>Wittgenstein                            | <b>20</b><br>7:30PM FILM<br>Modigliani        | <b>21</b><br>7:30PM FILM<br>Modigliani      | <b>22</b><br>7:30PM FILM<br>Modigliani                                | <b>23</b><br>1PM & 7:30PM FILM<br>Modigliani                | <b>24</b><br>5:30-8:30PM<br>Friday Night Live<br>8PM RECITAL<br>Robert Taub,<br>piano | <b>25</b><br>1-3PM COURTYARD<br>Ukulele Festival<br>12NOON-10PM FILM<br>Taiga<br>(5pm intermission -<br>Dinner Garden Cafe) |
| <b>26</b><br>1-5PM<br>"Impressionism"<br>Crafts & Entertainment -<br>Education Wing<br>4PM FILM<br>Taiga (part 1) | <b>27</b><br>7:00PM FILM<br>Taiga (part 2)    | <b>28</b><br>7:00PM FILM<br>Taiga (part 3)  | <b>29</b><br>7:30PM FILM (SFCA)<br>Avante Garde                       | <b>30</b><br>7:30PM LECTURE<br>William H. Gerds             | <b>1</b><br>8PM CONCERT<br>Clyde Sproat<br>program 3                                  | <b>2</b><br>8PM CONCERT<br>Clyde Sproat<br>program 4  |



# October



## The HARLEM Spiritual Ensemble

François Clemmons, Director

"CRITIC'S CHOICE!"  
--The Oregonian

### STEPPING RAZOR RED X

A NICHOLAS CAMPBELL FILM  
A Northern Arts Entertainment Release

"STRIKINGLY ORIGINAL..."  
funny, fearless, genuinely poetic.  
--Janel Maslin, NEW YORK TIMES

"★★★★"  
THE BEST PICTURE OF THE YEAR."  
--Jana Bernard, NEW YORK POST



"★★★★"  
FUNNY, MOVING & EMOTIONALLY ALIVE!"  
--Bob Campbell, NEWHOUSE NEWSPAPERS

"ONE OF THE MOST ROMANTIC FILMS OF THE YEAR!"  
--Michael Medved, SNEAK PREVIEWS, PBS TV

"TRULY CHARMING - ENGAGINGLY WITTY COMEDY!"  
--Kathleen Carroll, NEW YORK DAILY NEWS

"A MASTERPIECE - I WAS SWEEP AWAY!"  
--Jim Svejda, CBS RADIO



A film by HENRY JAGLOM

Special Series Price  
(four concerts) \$28

Friday 1 8 pm \$10 \$8M \$7ss  
Clyde Sproat - Program 1

Saturday 2 8 pm  
Clyde Sproat - Program 2

Friday 29 8 pm  
Clyde Sproat - Program 3

Saturday 30 8: pm  
Clyde Sproat - Program 4

Clyde Halema'uma'u Sproat (Kindy) is one of Hawaii's most beloved singers and storytellers. Now, in a unique four part series of concerts, he will perform four different programs from his repertoire of over 250 songs. As a child, he learned the songs from kupuna (elders) when they sat under hala trees to talk story and sing. In concert, he often sings songs the audience requests. This is a rare chance to hear some of the lesser known Hawaiian songs. In 1988, Kindy received the National Heritage Fellowship Award, our nation's highest recognition for a traditional artist. To ensure seating, for what we anticipate will be a very popular series, we recommend that you purchase tickets early. Presented in cooperation with Pololu Productions.



Clyde Sproat

obstacles they had to overcome on their way to success. With a terrific musical score, good photography and some really funny moments, (the slow meticulous pen and ink drawing of Lynda Berry occasioned her comment "When I die I'm going to leave my entire fortune to the family of the woman who invented white-out!") *Funny Ladies* is a treat.

#### Also:

#### High Heels and Ground Glass

U.S., 29 min. This fascinating film portrays the life and work of five outstanding women photographers born around the turn of the century. They include: Gisele Freund (reporter), Louise Dahl-Wolfe (fashions), Maurine Loomis (Hollywood stars), Eiko Yamazawa (abstract compositions) and Lisette Model (teacher of Diane Arbus).

Friday 8 7:30 pm  
Saturday 9 1 & 7:30 pm  
Sunday 10 4 pm

#### Manufacturing Consent

Canada, 1992, 167 min.  
Dir. Mark Achbar and Peter Wintonick.



Bhodi-Dharma

"Is the director of this film a radical anachronist, swimming against the tide of post-industrial society?... Or is he the mystic practicing Zen with the camera?" Rhim Hye-Kyung, *Cinemaya*

Here is a film, which through its sheer physical beauty and intellectual brilliance, takes the viewer to a higher level. This breathtaking film by Bae Yong-Kyun uses overwhelming cinematic poetry to create a story of great humanity. It's been compared to *Wings of Desire* and *Raise the Red Lantern*. Zen Buddhism is the setting for the film, but the focus is the search for forgotten meanings in modern society and the quest for an existence in tune with nature. It has been noted that this is "a film too intangible to be defined: fire, smoke, water, rain and wind are the main protagonists." A Zen master with his two disciples live atop a mountain. The disciples wrestle with their faith as they confront their world on the mountain and look back to the city where they were raised. After the master dies and the youths cremate the body, the fire gives them an inexpressible experience and revelation. It was the first Korean film to win top directorial honors at the Locarno Festival. SFCA

Funny, provocative, and surprisingly accessible, *Manufacturing Consent* explores the political life and ideas of Noam Chomsky, the world renowned linguist, intellectual and political activist. In a dynamic collage of old and new footage, archival gems, imaginative graphics and outrageous illustrations, the film highlights Chomsky's probing analysis of mass-media. Although the product of a mammoth four year effort, the film is nevertheless light on its feet, encouraging viewers to question its own workings. Traveling with Chomsky to Canada, Japan, Europe and all across the U.S., we are witness to a tireless, controversial and moral

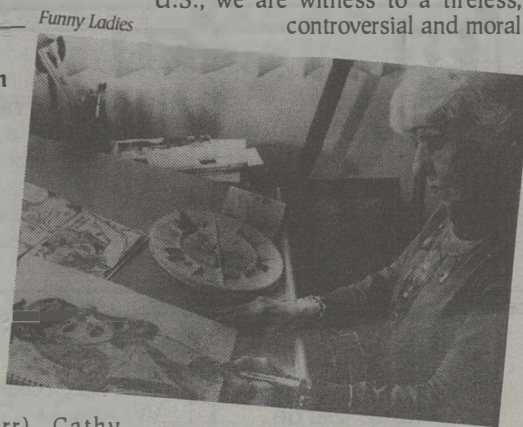
Wednesday 6 7:30 pm  
Thursday 7 1 & 7:30 pm

#### Funny Ladies

U.S. 1991, 46 min.  
Dir. Pamela Beere Briggs.

In person: Director Pamela Briggs will introduce the film on October 7.

Jean Stapleton narrates this lively look at four women cartoonists, with interviews and footage of them drawing. Dale Messick (*Brenda Starr*), Cathy Guisewite (*Cathy*), Nicole Hollander (*Sylvia*) and Lynda Barry (*Ernie Pook's Comeek*) are the four artists. They comment on their careers, noting



man constantly challenging and being confronted by the public and the press. "A scintillating piece of cinematic scholarship, sly humor and historical

razzle-dazzle." *Montreal Gazette*

"...arguably the most important intellectual alive." *New York Times Book Review*

Monday 11 7:30 pm  
Tuesday 12 7:30 pm  
Thursday 14 1:00 & 7:30 pm

#### Venice/Venice

U.S., 1990, 110 min.  
Dir. Henry Jaglom.  
Cast: Henry Jaglom, Nelly Alard.

When Henry Jaglom's 1989 comedy *New Year's Day* was chosen as the official U.S. entry to the Venice Film Festival, he decided to turn that experience into a movie.

Written, directed by and starring Jaglom, *Venice/Venice* is the study of a maverick

American filmmaker (not entirely unlike Jaglom) who has a film in competition at the festival and who enters into a passionate romance with a beautiful journalist. Their affair is such a classic "brief encounter" it seems to come right out of a movie; in fact it might just be one! SFCA

"Truly charming, engagingly witty comedy" Kathleen Carroll, *New York Daily News*

"Audacious and fascinating...a quirky masterpiece." Jim Svejda, *CBS Radio*

Tuesday 13 7:30 pm  
FREE

#### Lecture

#### Toshio Ohi Ceramics and Culture in Kanazawa, Japan

Toshio Ohi is a much honored ceramic artist who lives in Kanazawa. He was trained at both Tamagawa University and Boston University (MFA). His works are in museum collections in Japan and America. Several large scale mural commissions have been recently completed. A popular lecturer and teacher, Ohi has conducted numerous workshops in the U.S. and lectures frequently. His lecture will emphasize the tradition of tea bowl production in Kanazawa. His lecture is cosponsored by the Urasenke Foundation of Hawaii.

Friday 15 7:30 pm  
Monday 18 7:30 pm  
Tuesday 19 7:30 pm

#### Leolo

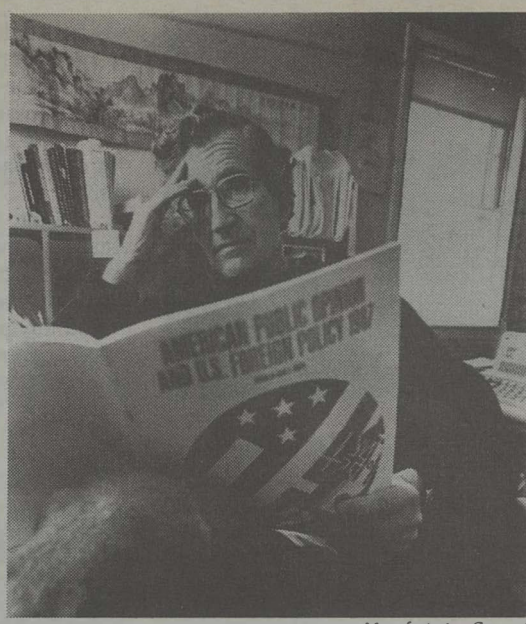
Canada, 1992, 107 min.  
Dir. Jean-Claude Lauzon.  
Cast: Maxime Collin, Ginette Reno.

After his *Night Zoo* became a sensation at the Cannes Festival, Lauzon was encouraged to make another film. He visited Hollywood, but couldn't get into the scripts, so he went back to scuba diving, biking and making commercials. Then after three years a wave of feeling came over him and *Leolo* was born. Part autobiography, part dreamy imagination, but strongly visual; it's a bizarre, occasionally upsetting film that has garnered glowing praise at festivals from Cannes to New York. "I think the movie works very well if you just sit down and don't try to understand it, but just feel it," Lauzon muses. As a boy in Montreal the young Leolo escapes his eccentric, even grotesque and suffocating family by fantasizing. In this strange family only Leolo seems integrated, wholesome. His refrain, "I dream therefore I'm not..." not crazy, he means. Until the demon plucks him too.

"★★★★ The best picture of the year." Jami Bernard, *The New York Post*

"Exhilarating...wildly imaginative" *Newsweek*

"Gorgeously surreal...a beautiful film." *Time Magazine*



Manufacturing Consent

Saturday 16 8 pm  
\$10 \$8M \$7ss

#### Concert:

#### Riley Kelly Lee, Shakuhachi

Former islander Lee, who now lives and teaches in Australia, returns once more to the Academy Theatre. The first non-Japanese to attain the rank of grand master (dai shihan) on this appealing flute, he has been playing the instrument for over twenty years touring extensively throughout Japan, the U.S., Canada, Australia and Europe. He has performed with the Boston and Japan

Philharmonic orchestras and has composed and performed for dance groups like Pilobolus. In 1984, he was the first performer on a non-Western flute to be invited to perform at an annual convention of the National Flute Association (USA).

"Lee's shakuhachi music has an unusually soft, lyrical sound, which offers a feeling of meditative beauty." *Japan Times*, Tokyo  
"...atmospheric, even spell-binding music." *New York Times*

Sunday 17 4:30 pm

Lecture/Demonstration by the  
Harlem Spiritual Ensemble

Wednesday 20 8pm  
\$15 \$12M \$10ss

#### Concert:

#### Harlem Spiritual Ensemble

"Rarely does one come across as fascinating, thrilling, awe-inspiring a music event as the performance of the Harlem Spiritual ensemble, which was aptly rewarded by a



Toshio Ohi and water vessel



standing ovation." *Leipziger Zeitung*,

We are extremely pleased to present this group of six talented singers who are backed by two instrumentalists. Created to perpetuate the traditional style of performing the Negro Spiritual, the group has achieved great success in the U.S. and abroad. Each member is a professional musician, well versed in the classical repertoire, but equally well



The Harlem Spiritual Ensemble



known for their ability to capture the art, style and noble character of the spiritual.

"The variety in the settings was striking. Some works, like "Motherless Child" and "Go Down Moses," were offered in solidly choral, hymn-like versions. Others, like "Ah Got a Robe," "You Better Min" and a gorgeous setting of "Balm in Gilead" took a call and response form." *New York Times*

Francois Clemmons, founder/director, keenly sensed the need to keep this art form alive. Recognized as an outstanding interpreter of the Negro Spiritual, he pulled together some of his colleagues in 1986 and the debut concert was performed in the Harlem School of the Arts. The rest is history. Once performed regularly, the Negro Spiritual is heard less often today, making a performance by this outstanding ensemble all the more memorable. We urge you to book your tickets early.

The Ensemble will perform throughout the state on a tour arranged by the Hawaii Association of Music Societies and supported by the State Foundation of Culture and the Arts.

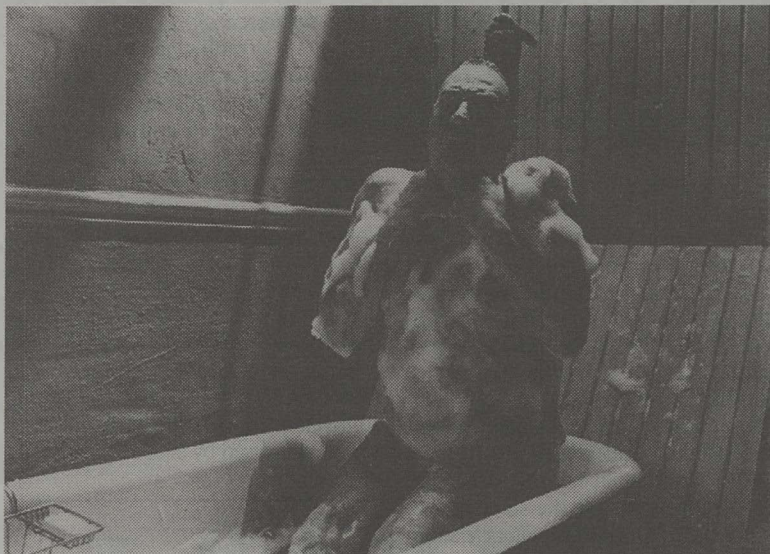
Thursday 21 1 & 7:30 pm  
Friday 22 7:30 pm  
Saturday 23 7:30 pm  
Sunday 24 4 pm

**Stepping Razor - Red X  
The Peter Tosh Story**

Canada, 103 min.  
Dir. Nicholas Campbell.

This feature documentary on the life and times of Peter Tosh, a leader of the reggae movement, features concert footage, interviews with friends and staged scenes. To his American fans, he was a reggae pioneer and performer who could upstage Mick Jagger when they appeared together on *Saturday Night Live*.

Leolo



But back home in Jamaica, where he fought for Rastafarian spirituality and equal rights, he became a kind of Jamaican Malcolm X. At the height of his career he began work on an autobiography, taping in stream of consciousness observations on life around him, his childhood and his dreams. After his senseless murder in 1987, the tapes were uncovered and form the narrative tracks for the film.

"It's a musical feast." Peter Rainer, *Los Angeles Times*

Sunday 24 2:00 FREE

Workshop:

**How to Market Your Artwork**

Ruth Braunstein, from the Braunstein/Quay Gallery in San Francisco, and juror for this year's Artists of Hawaii exhibition, will headline a panel which will include local gallery owners. This nuts and bolts style workshop has been designed for artists, but is open to the general public.

Monday 25 7:30 pm  
Tuesday 26 7:30 pm

**Mac**

U.S., 1992, 118 min. Dir. John Turturro.  
Cast: John Turturro, Ellen Barkin, Michael Badalucco, Carl Capotorto.

Winner of the prestigious Camera d'Or at the 1992 Cannes Festival, this is a labor of love by the talented actor Turturro who developed the screenplay as a tribute to his father. The film has rich characters and scenes, capturing the working-class residents of Queens. Each of the characters have scenes which define them both as characters and as actors. Mr. Badalucco's is a night out when he tries to teach his younger brother how to pick up women. Mr. Capotorto's is a casual encounter on the bus with a woman with whom he manages to have a heated, if brief, affair without a word being spoken. Mr. Krupa plays a crooked Polish construction foreman, whose men (Irish-, Italian-, and African-American) passionately hang on to their bigotries as a way of asserting themselves. The brothers in the Vitelli family retain a strong sense of pride in craft, sometimes against stiff odds.

"Mac is a very good movie with a mind." Vincent Canby.

Wednesday 27 7:30 pm  
Thursday 28 7:30 pm

Today's Avante Garde

**Landscape Films and Videos**

Continuing the series of experimental films and videos that take the landscape as their subject, this two part program includes works by a half dozen artists selected by guest curator Violet Murakami.

On Wednesday, Chris Welsby's *Seven Days* (20 min.) is a times lapse exploration of a stream in Wales. One frame was shot every ten seconds of the day for seven days. *Ocean Beat* (60 min.) by Andrej Zdravic is an exploration of the realms of the ocean, taking the viewer back to the boundless reaches



Venice/Venice

of the inner world of intuition and cellular intelligence. Filmed in California, Alaska and Hawaii.

On Thursday, Barbara Hammer's *Pond and Waterfall* (15 min.) uses a re-photography technique to still each image to four times its real-time, making the water seem molten, yet strangely frozen. Barbara next uses an extreme wide angle lens and "one frame of film per physical foot" to simulate the concept of bent time as she travels across country in *Bent Time* (22 min.). Pauline Oliveros composed the musical score. Three other short films include *Creation* (17 min.) by Stan Brakhage, *Spirit of the Earth* (13 min.) by Gustavo Vazques and *An Architecture of Desire* (15 min.) by Sandra Davis. SFCA

Sunday 31 4 pm

**El Mariachi**

(see November listing for description.)

SEPTEMBER **OCTOBER** NOVEMBER

|   |  |  |   |   |   |   |
|---|--|--|---|---|---|---|
| <b>26</b><br>1-5PM<br>"Impressionism"<br>Crafts & Entertainment -<br>Education Wing<br><br>4PM FILM<br>Taiga (part I) | <b>27</b><br>7:00PM FILM<br>Taiga (part 2)     | <b>28</b><br>7:00PM FILM<br>Taiga (part 3)     | <b>29</b><br>7:30PM FILM<br>Avante Garde  | <b>30</b><br>7:30PM LECTURE<br>William H. Gerdts  | <b>1</b><br>8PM CONCERT<br>Clyde Sproat<br>program 1  | <b>2</b><br>8PM CONCERT<br>Clyde Sproat<br>program 2          |
| <b>3</b><br>4PM FILM (SFCA)<br>Why Has Bodhi-<br>Dharma Left for<br>the East?   | <b>4</b><br>7:30PM FILM (SFCA)<br>Bodhi-Dharma | <b>5</b><br>7:30PM FILM (SFCA)<br>Bodhi-Dharma | <b>6</b><br>7:30PM FILMS (SFCA)<br>Funny Ladies<br>High Heels and<br>Ground Glass | <b>7</b><br>1PM & 7:30PM<br>FILMS (SFCA)<br>Funny Ladies<br>High Heels and<br>Ground Glass<br>In person: Dir. P. Briggs | <b>8</b><br>7:30PM FILM<br>Manufacturing<br>Consent   | <b>9</b><br>1PM & 7:30PM FILM<br>Manufacturing<br>Consent     |
| <b>10</b><br>4PM FILM<br>Manufacturing<br>Consent   | <b>11</b><br>7:30PM FILM<br>Venice/Venice      | <b>12</b><br>7:30PM FILM<br>Venice/Venice      | <b>13</b><br>7:30PM LECTURE<br>(URASENKE)<br>Toshio Ohi                           | <b>14</b><br>1PM & 7:30PM FILM<br>Venice/Venice   | <b>15</b><br>7:30PM FILM<br>Leolo                     | <b>16</b><br>7:30PM RECITAL<br>Riley Kelly Lee,<br>Shakuhachi |
| <b>17</b><br>4:30PM LECTURE<br>Harlem Spiritual<br>Ensemble   | <b>18</b><br>7:30PM FILM<br>Leolo              | <b>19</b><br>7:30PM FILM<br>Leolo              | <b>20</b><br>8PM CONCERT<br>Harlem Spiritual<br>Ensemble                          | <b>21</b><br>1PM & 7:30PM FILM<br>Stepping Razor  | <b>22</b><br>7:30PM FILM<br>Stepping Razor            | <b>23</b><br>7:30PM FILM<br>Stepping Razor                    |
| <b>24</b><br>2PM LECTURE<br>Ruth Braunstein<br>Artists of Hawaii Juror<br><br>4PM FILM<br>Stepping Razor              | <b>25</b><br>7:30PM FILM (SFCA)<br>Mac         | <b>26</b><br>7:30PM FILM (SFCA)<br>Mac         | <b>27</b><br>7:30PM FILMS (SFCA)<br>Avante Garde                                  | <b>28</b><br>7:30PM FILMS (SFCA)<br>Avante Garde  | <b>29</b><br>8PM CONCERT<br>Clyde Sproat<br>program 3 | <b>30</b><br>8PM CONCERT<br>Clyde Sproat<br>program 4         |
| <b>31</b> 4pm film: El Mariachi   |  |  |   |   |   |   |

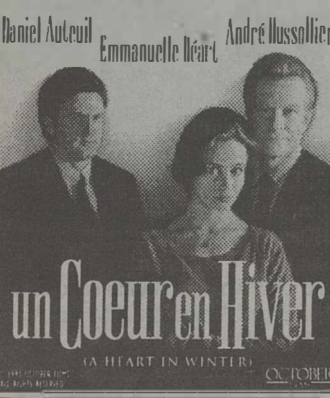


# November

**"EROTICISM PLAYED LIKE CHAMBER MUSIC."**  
—Bruce Williamson, PLAYBOY MAGAZINE

**"RICH...ENTHRALLING."**  
—Anthony Lane, THE NEW YORKER

**"BEAUTIFULLY PERFORMED, HEARTBREAKING, DEVASTATING."**  
—June Juliet Black, VOGUE MAGAZINE



**"A MOVIE MIRACLE..."**  
a rough, raw, absolutely riveting action adventure film."  
—Larry Francella, US MAGAZINE

"One of the most **ASTONISHING** directing debuts in a decade: a delightful, exhilarating film which announces the arrival of a major new talent. See it!"  
—Jim Svejda, KNX RADIO, LOS ANGELES



The remarkable debut film from director Robert Rodriguez.

**"ABSORBING..."**  
Its pleasures are in its details, and they are very pleasurable indeed."  
—Julie Salamon, WALL STREET JOURNAL

"This fluent, hopeful comedy is Armstrong's **"BEST MOVIE..."**"  
—Anthony Lane, THE NEW YORKER

**"MARVELOUSLY SYMPATHETIC..."**  
Every time Director Armstrong returns to her native Australia something wonderful happens."  
—Bob Strauss, LOS ANGELES DAILY NEWS



the **last days of chez nous**  
a Gillian Armstrong film  
A story of lust, betrayal, and other family values.

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October 31 (Sun) 4 pm  
Monday 1 7:30 pm  
Tuesday 2 7:30 pm  
Wednesday 3 7:30 pm  
Thursday 4 1 pm  
Friday 5 7:30 pm

## El Mariachi

USA, 1992, 82 min. Dir. Robert Rodriguez. Cast: Carlos Gallardo, Reinol Martinez, Consuelo Gómez and Peter Marquardt. In Spanish with subtitles.

Media hype greeted this small (\$7000) film created by a 24 year-old Texan for the Mexican video market. However, American audiences responded just as enthusiastically—it was the audience favorite at the Sundance Festival—and then backlash set in. The hype led people to believe they were dealing with a media event. In reality, it was the first film by Robert Rodriguez. He didn't try to hide this fact when he shot the film. It has a low budget look, but a honest one. He avoids trying to ape the gloss of Hollywood. Don't come to the film because of the hype, come for a great little film, one good enough to have Columbia Pictures pick up the distribution rights and to sign the director to a contract. The plot is intriguing; an itinerant musician (*Mariachi*) finds his way into a border town at about the same time another guitar-toting hombre does. The second man is there to rub out a drug dealer and carries guns in his guitar case. A comedy of errors is hatched, complete with mistaken identities and intentions and non-stop action.

"Guns, grungy atmosphere, sweaty men, a barmaid with a been-there look, a dog (the world's mellowest pit bull), some music, a handful of cynical jokes—that's all there is to *El Mariachi*, and it's enough." Terrence Rafferty, *The New Yorker*

Thursday 4 7:30 pm

## Lecture

### New Directions In Crafts-California/Hawaii

Kenneth R. Trapp, juror, Hawaii Craftsmen Annual Exhibition

Trapp, curator of decorative arts at the Oakland Museum has often served as juror for regional exhibitions and recently as a panelist for the NEA. He has just curated the exhibition *The Arts and Crafts Movement in California*.

Saturday 6 5 & 7:30 pm  
\$20 \$15 M  
No-Host Cocktails 6-8 pm

### The Art and Technique of the American Television Commercial

This brand new compilation of more than 60 television commercials represents the finest produced last year as selected by the Museum of Modern Art and the Association of Independent Commercial Producers. This second edition focuses on the television commercial as craft and art and includes commercials in twenty one categories including production, direction, music, costume design, computer graphics and more. Four-thousand entries were juried by professionals nationwide. The winners become part of the archive of MOMA. The first edition was screened here last spring and was enthusiastically received. Indications are that this edition is as good or better. It opened in June at MOMA. Tickets are available now at the box office.

Sunday 7 1pm, 3 pm, 7:30 pm  
FREE

## Hawaii International Film Festival

Monday 8 7:30 pm  
Tuesday 9 7:30 pm  
Asian Film Discoveries

Wednesday 10 8:30  
Chaz and Roger Ebert present  
Buried Treasures  
The Hawaiian Way a new film

## by Eddie Kamae

Friday 12 1 pm, 3 pm, 5:30 pm  
Saturday 13 1 pm, 3 pm, 5:30 pm  
Asian Film Discoveries  
Please check the Hawaii International Film Festival Guide for complete information on titles or call 944-7007

Thursday 11 8:00 pm  
\$18 \$15M \$12ss

## Concert

### An Evening of "Swinging Sonnets" Jackie Dankworth

and the

### Alex Dankworth Quartet



Jackie and Alex Dankworth

Making their American debut on this tour to Hawaii, these two young stars from England's West End add new vitality to a family of musicians which has brought quality musical performances to citizens around the world for two generations. Daughter and son of the incomparable Cleo Laine and John Dankworth, the two have branched out on their own to establish notable careers on stage and in music halls.

"Last night it was Jacqueline Dankworth who stole the show as the Cockney sparrow Eliza." *Gloucestershire Echo*

"Miss Jacqueline Dankworth is about to become a star with a voice like cream and the luscious looks of an exotic lineage... Ms. Dankworth makes a sumptuous leading lady (in *Sophisticated Ladies* at the Globe Theatre, London). It is she who gives the evening a worldly sophistication as she slithers up and down the scale in 'Solitude' and the immortal 'Mood Indigo'."

She has toured with the Royal Shakespeare Company and appeared in *Into the Woods* and *Les Liaisons Dangereuses*. She has appeared on the *South Bank Show* on TV and has recorded with the London Symphony Orchestra. Her film debut was in 1871.

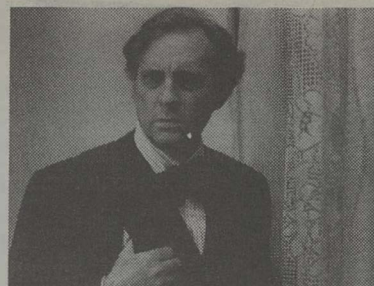
Alex has become one of the leading bass players in Britain, working with artists such as Stephane Grappelli and Nigel Kennedy. In 1986, he toured the Far East with the Clark Tracey Quintet. In 1988-9 he worked with the Tommy Smith Quartet recording a jazz TV series for BBC 2 and appearing at the Montreaux, Nice and North Sea Festivals. In 1991, he left the Cleo Laine/John Dankworth Quintet to form his own quartet, Acoustic Tamba, the group that will travel with him to Hawai'i. Mark Taylor (drums), Robin Aspland (piano) and Andy Panayi (trumpet/flute) are all exceptional musicians and together they "create a driving, swinging and acoustic feel."

Alex has garnered praise: "with a tone big enough to stuff a grizzly!" *Bangkok Nation*

"had us on the edge of our seats...rich in tone, deep in meaning, clear in conceptual statement." *Hong Kong Standard*

This is the first collaboration of Jackie and Alex Dankworth. The program will include sonnets and songs set to music by John Dankworth, Duke Ellington and others, in what they describe as "an evening to celebrate the work of William Shakespeare in song, sonnet and swinging jazz." SFCA

We urge you to get your tickets early for this one-time-only performance.



Docteur Petiot

Friday 12 7:30 pm  
Saturday 13 7:30 pm  
Monday 15 7:30 pm

## Docteur Petiot

France, 1990, 102 min. Dir. Christian de Chalonge. Cast: Michael Serrault

Serrault endeared himself to Americans with his performance in *La Cage Aux Folles*. Here he shatters that image, playing a respectable Paris physician who is, in fact, a mass murderer. Set during the Nazi Occupation, this retelling of a true story assumes expressionistic qualities as director de Chalonge adapted the story for the screen.

Serrault's performance is a tour de force, adding greatly to his stature as an actor and the film has captured several awards in

Europe. Paris was stunned in 1946 when it was discovered that the respectable Dr. Petiot, former mayor of Villeneuve-sur-Yonne, had lured Jewish friends to his office on the pretext that he would arrange for them to be smuggled out of France, but actually planned to kill them. By day he treated the poor without hope of payment. By night he was a remorseless killer. Was he mad, as some claimed, a Nazi collaborator or simply possessed by evil? In the end no one could say.

Sunday 14 4 pm  
\$12, \$10 M, \$8 ss

## Recital:

### Awadagin Pratt, piano

"He is a once-in-a-generation artist who will become known as one of the handful of true keyboard masters of the late 20th century." Gregory Sheperd, *Honolulu Advertiser*

Last November, Awadagin Pratt was introduced to Honolulu audiences in an Academy Theatre recital which took place shortly after the 27 year-old pianist had won the coveted Naumburg Award and before he had appeared at the major musical centers. Our audience was electrified. In March, he returned to perform with the Honolulu Symphony, and, again audiences and critics were elated.

"Pratt was phenomenal... a sensitive and gifted artist with a powerful understanding of music." Richard McKinney, *Honolulu Star-Bulletin*

"Pratt's interpretation went several artistic quanta above anything heard on a Honolulu stage in years." Gregory Sheperd, *Honolulu Advertiser*

While local music lovers took Mr. Pratt into their hearts, he did the same

Symphony and a series of recitals. A fall recording session with EMI is the first in a series. But—he kept a slot open in November for Hawaii. If you weren't in the audience during his initial visits, don't miss him this time. Look for works by Beethoven (109), Mussorgsky or Rachmaninoff and Bach/Busoni.

Thursday 18 5:30 pm

### Cain and Abel: A Study In Conservation Treatment

Laurence A. Pace, painting conservator in private practice in Honolulu and former senior painting conservator, Bishop Museum, Pacific Regional Conservation Center, will lecture on painting conservation issues and techniques. Mr. Pace will focus on an Italian 17th century painting in the Academy's collection depicting Cain killing Abel, which Pace recently restored. The lecture will include documentary photographs of the painting which reveal damage and overpainting not visible to the naked eye and explain the transformation of the work to its present state. This lecture is in conjunction with an exhibition in Gallery 9, *Cain and Abel: A Study in Conservation Treatment*.

Thursday 18 7:30 pm

### Readings by the Winners of the 1993 Cades Awards for Literature

Each year two writers are named recipients of awards for their contributions in literature. One is an emerging artist and the other established with a sizable body of published work. Each winner reads selections from their publications.

Cosponsored by the Hawaii Literary Arts Council and SFCA.

Tuesday 16 7:30 pm  
Wednesday 17 7:30 pm  
Thursday 18 1 pm  
Saturday 20 7:30 pm  
Sunday 21 4 pm  
Monday 22 7:30 pm  
Tuesday 23 7:30 pm

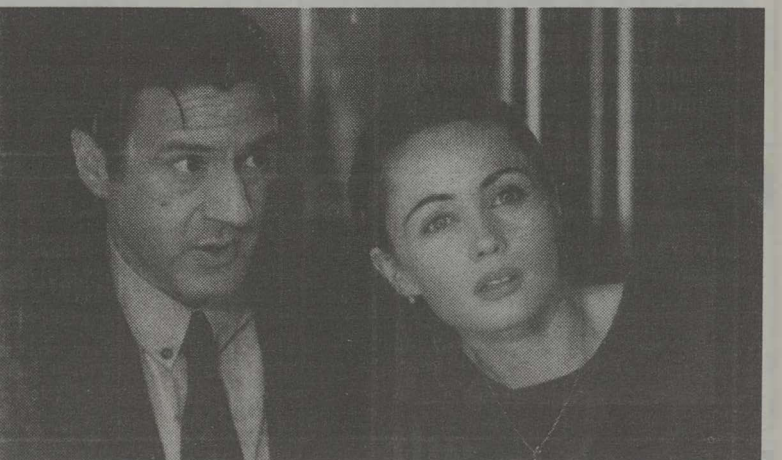
## Un Coeur en Hiver

France, 1992, 102 min. Dir. Claude Sautet. Cast: Daniel Auteuil, Emmanuelle Béart, Andre Dussollier.

"*Un Coeur en Hiver* has been hailed as fine, delicate, and so on—all the usual terms that make cinema sound like tea or silk. But, it's more than that." Anthony Lane, *New Yorker*

Audiences and critics have been lured into the discussions generated by this film, and the only thing they agree on is that the film is indeed a memorable one. This French film has an icy mood, as the title suggests. The intense infatuation between the violin builder Stéphane and the beautiful violinist Camille never gets further... at least not in the film. Or does it? Winner of Caesar awards last year for direction and best actor, "the film proves more riveting than \$70 million worth of explosions—and more awesome simply because the emotions are authentic." Kim Williamson

Camille has fallen in love with



Un Coeur en Hiver

with Hawaii, vowing to return as soon as his schedule would permit. His schedule has been full with recitals and orchestral engagements across the country. Ahead are appearances with The New York Philharmonic, The Philadelphia Orchestra, The American

Maxime, business partner of Stéphane, the violin maker. When Maxime asks Stéphane to repair Camille's violin, the older man becomes obsessed with her. But his love is cold and Camille is drawn into a strange affair by this enigmatic man. When he is near, her musical



performances are brilliant—listless when he is absent.

The musical score has been praised. "Classical music gets well treated here...Sautet uses Ravel throughout...an object lesson in how melodies can be worked into the fabric of the film." Anthony Lane, *New Yorker*

"*Un Coeur en Hiver* which is as much about its characters' ideals of beauty as it is about anything else, uses Camille's esthetic perfectionism as a romantic spark." Janet Maslin, *New York Observer*

The director Sautet worked as a music critic while he attended film school. "*Un Coeur en Hiver* allows him to work in the music world and, perhaps because of this, brings out the best in him." Stanley Kuffmann, *The New Republic*

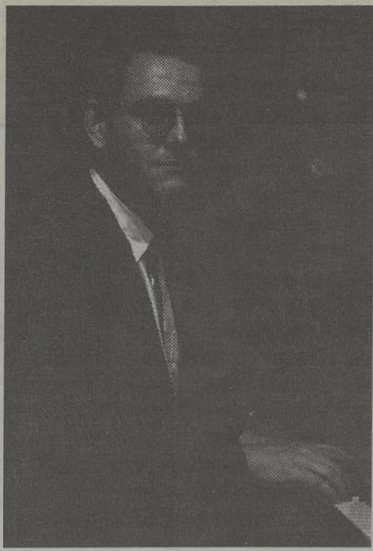
"Emotions and passions are the fuel of motion pictures. Imagine the challenge in creating a drama about a man who refuses to succumb to his emotions or his passion... *Un Coeur en Hiver* meets the challenge through subtle performances, lovely music and rich metaphors from the world of classical music and mature, restrained writing and direction." Jack Garner, *Gannett News Service*

Friday 19 8 pm  
\$10 \$8M \$7ss

Concert

**Two Piano Jazz**  
**Francesco Crosara and Les Peetz**

Two jazz pianists who live in Hawaii join forces in this program to present improvisations for one and two pianos. Both are composers, and will present



Francesco Crosara

some original works. Francesco Crosara trained in his native Italy and has performed internationally since 1980. He has also performed with Gabe Baltazar for two years. His most recent album *Energy*, was nominated for a 1993 Na Hoku Hanohano Award. **Les Peetz** is a Hawaii native, but has performed for the last twenty years in mainland cities and around Honolulu at clubs and restaurants. He is currently performing nightly at Michel's at the Colony Surf.

This concert is presented in cooperation with The Friends of Italy Society.

Wednesday 24 7:30 pm

*Today's Avante Garde*  
**Japanese Videos - In Regard of Nature**

This series of videos and films exploring the landscape examines Japan this month. Guest curator Violet Murakami notes: "Japan can be understood from perhaps three concerns: nature, the continuity of tradition and the willingness to embrace new technologies.

Nature is the most important. While a direct encounter with Nature approaches a spiritual experience, there are other encounters with nature being examined—namely technological—"What is nature amid all the natures that exist?"

**MA: Space? Time In the Garden of Ryoan-ji**  
(16 min.) by Taka Iimura

**A Stone: To Be or Not To Be**  
(11 min.) by Tetsuo Mizuno

**Fuso 2**  
(6 min.) by Shinsuke Ina

**NA:NAN-DE-MO-NA-I**  
(4 min.) by Hiroshi Yoshikawa

**Memoirs of a Gardener**  
(5 min.) by Yoshiomi Yamaguchi

**Tuelo**  
(5 min.) by Mao Kawaguchi

**From the Window the Moving Sea Can Be Seen**  
(10 min.) by Ko Nakajima

Friday 26 7:30 pm  
Saturday 27 7:30 pm  
Sunday 28 4 pm  
Monday 29 7:30 pm  
Tuesday 30 7:30 pm

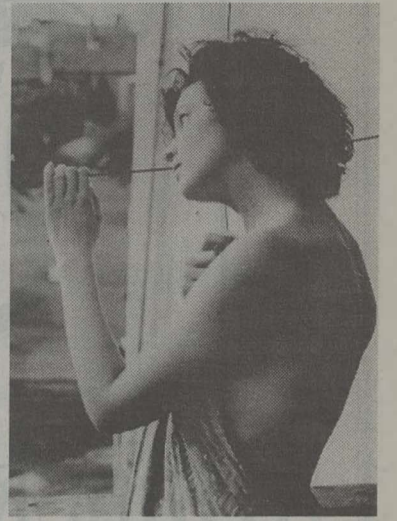
**Last Days of Chez Nous**

Australia, 1992, 96 min. Dir. Gillian Armstrong. Cast: Lisa Harrow, Bruno Ganz, Kerry Fox, Miranda Otto.

Gillian Armstrong won worldwide acclaim for her first feature, *My Brilliant Career* and *Mrs. Soffel*, with Mel Gibson and Diane Keaton. Now *Last Days of Chez Nous* has been awarded 11 Australian Film Institute Nominations. The film is actually a collaboration between three of Australia's leading talents, Director Armstrong, producer Jan Chapman and writer Helen Garner. Garner was interested

in exploring the games people play in close domestic situations. Like real life, the characters are not heroes or heroines. Garner wanted a director who could approach the script with the special intimacy of human relationships. Armstrong was asked and she loved the script. "It's beautifully crafted, instantly insightful, truthful, funny and sad about people, family and relationships." Bruno Ganz was their choice for the French husband/poet of Beth, the successful author. The two occupy the pleasantly ramshackle Sydney house with Beth's younger sister, a teen-age daughter, and a boarder. Ganz, whose roles for German directors have made him a household name, felt unsure about playing a Frenchman living in Australia. However, he threw took on the task and flew to Sydney, spending time with members of Sydney's French community. Lisa Harrow won Best Actress for her portrayal of the wife.

Saturday 27 - Sunday, Dec. 5  
**Twelfth Annual Folk Art Bazaar and Ethnic Fashion Boutique**  
in the West Wing (closed Mondays)



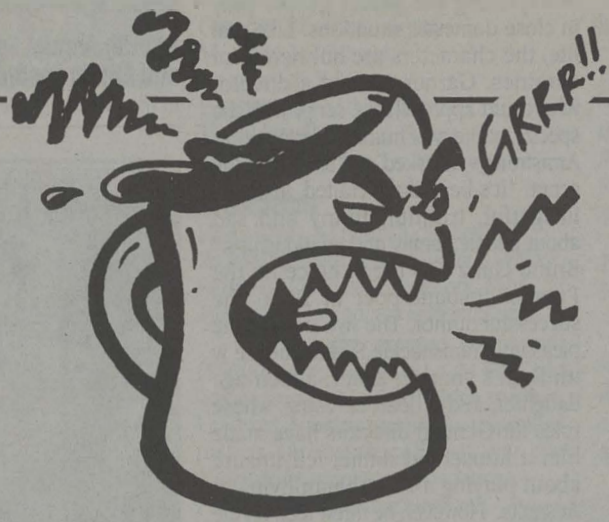
2 scenes from *Last Days of Chez Nous*



OCTOBER **NOVEMBER** DECEMBER

|   |   |   |  |   |   |   |
|---|---|---|--|---|---|---|
| <b>31</b><br>4PM FILM<br>El Mariachi  | <b>1</b><br>7:30PM FILM<br>El Mariachi                | <b>2</b><br>7:30PM FILM<br>El Mariachi                | <b>3</b><br>7:30PM FILM<br>El Mariachi                 | <b>4</b><br>1PM FILM<br>El Mariachi<br>7:30PM LECTURE<br>Kenneth P. Trapp<br><i>Craftsmen Juror</i>             | <b>5</b><br>7:30PM FILM<br>El Mariachi  | <b>6</b><br>7:30PM FILM<br>The Art and<br>Technique of<br>the American<br>Television<br>Commercial                      |
| <b>7</b> HAWAII INT'L FILM FESTIVAL<br>Asian Film Discoveries<br>1PM<br>3PM<br>7:30PM | <b>8</b><br>7:30PM FILM (HIFF)<br>Buried Treasures    | <b>9</b><br>7:30PM FILM (HIFF)<br>Buried Treasures    | <b>10</b><br>8:30PM FILM (HIFF)<br>The Hawaiian<br>Way | <b>11</b><br>8PM CONCERT<br>Jackie Dankworth  | <b>12</b> HAWAII INT'L FILM FESTIVAL<br>Asian Film Discoveries<br>1PM<br>3PM<br>5:30PM<br>7:30PM FILM<br>Docteur Petiot | <b>13</b> HAWAII INT'L FILM FESTIVAL<br>Asian Film Discoveries<br>1PM<br>3PM<br>5:30PM<br>7:30PM FILM<br>Docteur Petiot |
| <b>14</b><br>4PM RECITAL<br>Awadagin Pratt,<br>piano                                  | <b>15</b><br>7:30PM FILM<br>Docteur Petiot            | <b>16</b><br>7:30PM FILM<br>Un Coeur<br>en Hiver      | <b>17</b><br>7:30PM FILM<br>Un Coeur<br>en Hiver       | <b>18</b><br>1PM FILM<br>Un Coeur en Hiver<br>5:30PM LECTURE<br>Larry Pace<br>7-9PM READINGS<br>1993 Cades Awds | <b>19</b><br>8PM CONCERT<br>2 Piano Jazz  | <b>20</b><br>7:30PM FILM<br>Un Coeur<br>en Hiver  |
| <b>21</b><br>4PM FILM<br>Un Coeur<br>en Hiver   | <b>22</b><br>7:30PM FILM<br>Un Coeur<br>en Hiver      | <b>23</b><br>7:30PM FILM<br>Un Coeur<br>en Hiver      | <b>24</b><br>7:30PM FILMS<br>Today's Avante<br>Garde   | <b>25</b><br><b>Thanks-<br/>giving</b>  | <b>26</b><br>7:30PM FILM<br>Last Days of<br>Chez Nous   | <b>27</b><br>Nov.27 - DEC.5<br>Folk Art Bazaar &<br>Ethnic Fashion Boutique<br>7:30PM FILM<br>Last Days of<br>Chez Nous |
| <b>28</b><br>4PM FILM<br>Last Days of<br>Chez Nous                                    | <b>29</b><br>7:30PM FILM<br>Last Days of<br>Chez Nous | <b>30</b><br>7:30PM FILM<br>Last Days of<br>Chez Nous | <b>1</b>   | <b>2</b>  | <b>3</b>  | <b>4</b>  |





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Film

PHOTO: JOEL WARREN

**The Man Without a Face** proves that in Movieland, at least, ugliness is only (synthetic) skin deep.

# Face Value



Justin McLeod (Mel Gibson) offers his young friend Chuck Norstadt (Nick Stahl) a bit of hospitality

Tell a story and you create a place; tell that story well and you make a world. In *The Man Without a Face*, which opened last Wednesday, rookie director and veteran movie star Mel Gibson gives us a world — imperfect, conflicted

DAVID K. CHOO

and well-intentioned — that has a quiet power and surprising resonance. In the end it is this world, populated by neurotic parents, over-sexed adolescents and suspicious neighbors, that saves the film. Screenwriter Malcolm MacRury, who adapted Isabelle Holland's novel about a dangerous friendship between a lonely boy and a teacher, gives his characters a sort of clumsy dignity as they try to do right in a confused world. Well, not all the characters are clumsy: Justin McLeod (played by movie star Gibson), the movie's ridiculous romantic hero, is a Romeo in a country of nebbishes, but to their credit director Gibson and writer MacRury are smart enough to know that this film belongs to the nebbishes.

The setting is Maine in 1968, where the assassination of JFK still has people feeling raw and discussions of Vietnam raise blood pressures at polite cocktail parties. Twelve-year-old Chuck Norstadt (Nick Stahl) thinks he's crazy: He has seen enough therapists who've implied that he is, and he has a nasty habit of falling into "Barney Fife" trances. When his absentee mother isn't stopping him and his two "genius" half-sisters from strangling each other, she is looking for husband number five. Chuck's plan of escaping this world of smart, confi-

dent and crazed women is to enroll at his dead father's alma mater, an elite military academy. However, Chuck has already flunked one entrance exam, and he has only one more chance at the end of summer.

After unsuccessful tries to study on his own, Chuck secretly seeks out the help of a mysterious and horribly disfigured ex-teacher, McLeod. Numerous pleas later, McLeod relents, and the erudite teacher has his pupil begin his lessons with the very Zen-like exercise of digging holes. (Doesn't anyone in the movies just teach anymore?) Soon, McLeod is opening his young charge's mind to mathematics and introducing him to the powerful grace of Latin and literature. The once morose boy is transformed into a giddy scholar. He flips through books of poetry as if they were girlie magazines, and he grows increasingly secretive with family and friends. "Is Chuck's new condition chemically induced?" they worry. "Is it something worse?"

Like Peter Weir's *Dead Poets' Society*, *The Man Without a Face* canonizes its teacher, but unlike *Poets'* it doesn't demonize those who exist outside the classroom. In fact, as the teacher-pupil bond grows stronger and more "dangerous," the once-cartoonish supporting characters are fully fleshed out. Chuck's mom (Margaret Whitton) becomes increasingly sympathetic as her feeble attempt to protect her son from the real world is blown away as if it were a thin veil. Fay Masterson as Chuck's older, hair-triggered sister gives a terrific performance, capturing all of the confused fury of adolescence. She is at one moment delicate, at another lethal. Both women steal the screen and trans-

form potential dragon lady roles. Even the townspeople, who look like they walked off the set of *Newhart*, are not made to be blood-lusting villains. They are merely well-intentioned people with overactive imaginations.

It's unfortunate that a movie that draws such balanced characters has an aberration like McLeod, the ultimate recluse that only Byron could love. Not only does he live in a magnificent seacoast house but he also rides around his property on a great-looking horse, listens to Puccini arias, quotes Latin poets, builds boats and is an accomplished artist... who happens to make a comfortable living selling his sketches to major magazines. One almost expects McLeod to go out on his balcony and start belting out "Music of the Night." Okay, okay, he also has a major skin problem, but we all know that in Movieland, ugliness is only (synthetic) skin deep. *The Man Without a Face* would have benefited immensely if McLeod was brought down to earth and given some characteristic that could be reasonably construed as dangerous — have him wear a Nixon campaign button or, worse, a white belt.

Luckily newcomer Nick Stahl (who has an incredible resemblance to Opie Taylor) provides a continual antidote to the grandstanding teacher. He has an uncommon range which allows him to play Chuck's manic highs and debilitating lows with grace. Lucky too that director Gibson isn't as pedantic as teacher McLeod. He confidently tells his story well, creating wonderfully flawed characters who triumph and fail in a wonderfully flawed world.

## Here Today Guam Tomorrow!

Roy's Park Bistro in Waikiki closes its doors for good on August 31st, but Hawaii's James Beard Award winning chef/owner Roy Yamaguchi promises to continue his expansion in New Directions!

You can still see him everynight in Hawaii Kai, or enjoy a taste of the same in his Roy's on Maui, in Tokyo and Guam.

But incidently— Waikiki may not have seen the last of Roy's exciting Euro-Asian cuisine yet!

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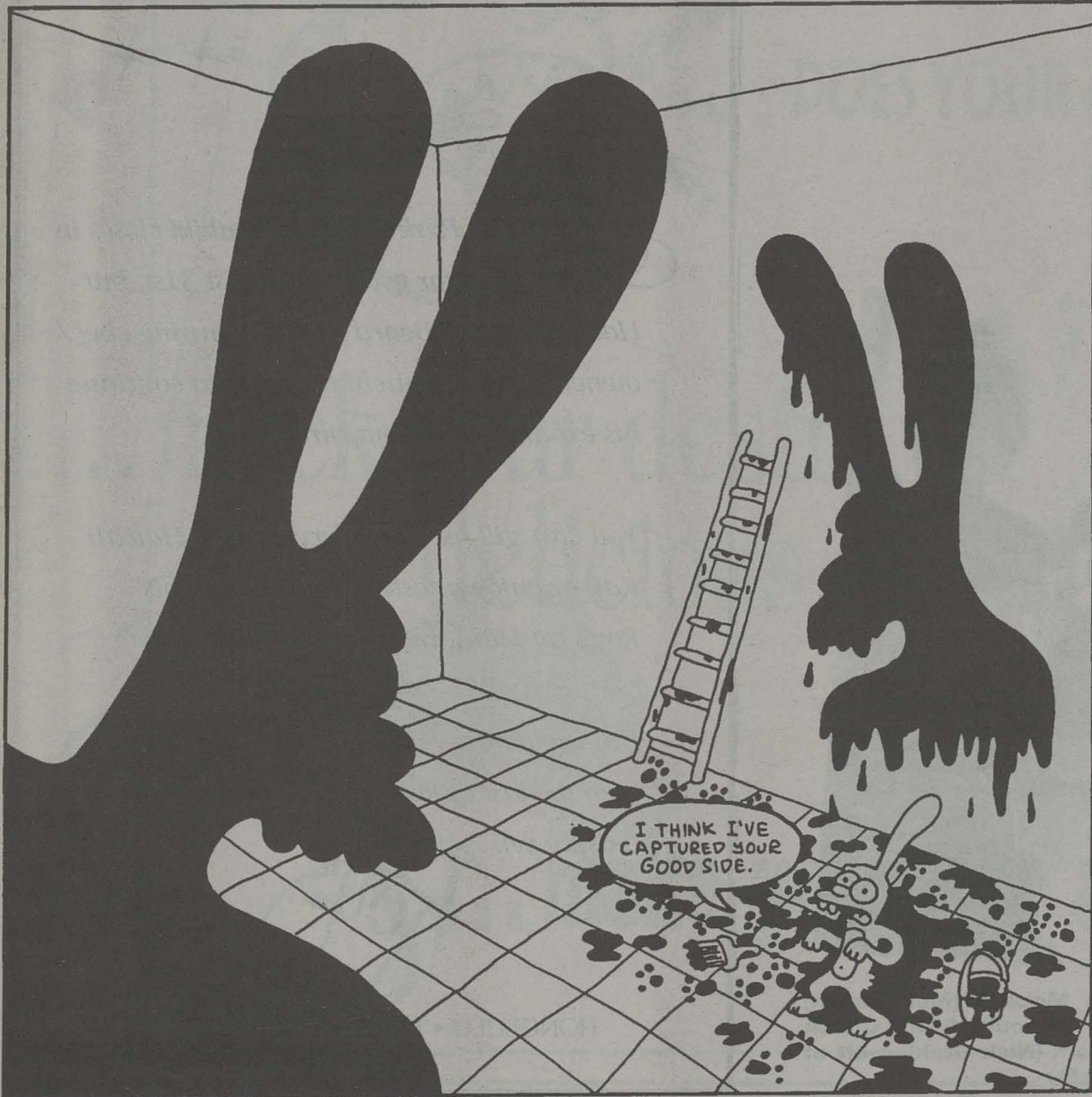




# CALENDAR

LIFE IN HELL

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## Live Music Venues

- |  |   |  |
|--|---|--|
| Aloha Bar, Outrigger East Hotel, 150 Kailuani Ave. 922-5353                              | Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711     | 2005 Kala Rd. 949-4321   |
| Anna Bannanas, 2440 S. Beretania St. 946-5190  | Jaron's Kailua, 201A Hamakua Dr., Kailua 262-6768                     | Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea 487-7980                  |
| Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677                                     | Java Java Cafe, 760 Kapahulu St. 732-2670                             | Pieces of Eight, 250 Lewers St. 923-6646                                 |
| Ahi's Restaurant, Main Camp Rd. 293-5650   | Jazz Cellar, 205 Lewers St. 923-9952                                  | Pool Terrace, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646     |
| Banditos, 98-151 Pali Momi St. 488-8888  | John Dominis, 43 Ahui St. 523-0955                                    | Proud Peacock, Waimea Falls Park 638-8531                                |
| Banyan Veranda, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111                     | Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885                      | Ramsay Galleries & Cafe, 1128 Smith St. 537-ARIS                         |
| Bayview Lounge, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811                              | Jolly Roger East, 150 Kailuani Ave. 923-2172                          | Randy's, Kahala Mall 732-2861  |
| Blaisdell Garden Cafe and Pub, 1154 Fort Street Mall 536-1035                            | Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211                        | Reni's, 98-713 Kuahao Pl., Pearl City 487-3625                           |
| Blue Zebra, 500 Ala Moana Blvd. 538-0409   | Kapiolani Park Bandstand, 2805 Monserrat Ave. 523-4674                | Rex's Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111         |
| C-5, 205-C Sand Island Access Rd. 848-0990   | Keno's, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-7400              | Rose & Crown, King's Village, 131 Kailuani Ave. 923-5833                 |
| Cafe Sestina, 1314 S. King St. 526-0071  | Kuhio Saloon, 2200 Kuhio Ave. 926-2054                                | Salsa Rita's, Restaurant Row 536-4828                                    |
| Cappuccinos, 320 Lewers St. 924-1530   | Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311                    | Sand Island R&B, 197 Sand Island Rd. 847-5001                            |
| Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511        | Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811             | Scuttlebutt's, 120 Hekeia St., Kailua 262-1818                           |
| Central Park Taverna, 3253 N. Nimitz Hwy. 836-8626                                       | Mai Tai Lounge, Outrigger Malia, 2211 Kuhio Ave. 923-7621             | Sea Lion Cafe, Sea Life Park, Makapuu Point 259-7933                     |
| Chart House, 1765 Ala Moana Blvd. 941-6669   | Malia's Cantina, 311 Lewers St. 922-7808                              | Shorebird 2169 Kalia Rd. 922-6906  |
| Chinatown Gateway Park, Bethel & Hotel St. Chuck's Millilani, 95-221 Kipapa Dr. 623-6300 | Mezzanine Restaurant, 2045 Kalakaua Ave. 955-6000                     | Sheraton Waialae Hotel, 2255 Kalakaua Ave. 922-4422                      |
| Coconut Willie's, International Marketplace 2230 Kalakaua Ave. 923-9454                  | Monterey Bay Cannery Pearlridge, 98-1005 Moanalua Rd. 487-0048        | Silver Fox Lounge, 49 N. Hotel St. 536-9215                              |
| Coffee Manoa, 2851 E. Manoa Rd. 988-5113   | Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197              | Snapper's, Discovery Bay, 1778 Ala Moana Blvd. 941-2577                  |
| Coffline, 1820 University Ave. 947-1615  | Moose McGillycuddy's, 310 Lewers St. 923-0751                         | Spindrifters Kahala, 4169 Waialae Ave. 737-7944                          |
| Compadres, 1200 Ala Moana Blvd. 523-1307   | Moose McGillycuddy's, 1035 University Ave. 944-5525                   | Steamer's, 66-1445 Kamehameha Hwy., Haleiwa 637-5085                     |
| Crouching Lion Inn, 51-666 Kam Hwy. 237-8511   | My Favorite Eggplant, 749 Pohukaina St. 591-0982                      | Sugar Bar, 67-069 Kealahou St., Waialua 637-6989                         |
| Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811                         | New Orleans Bistro, 2139 Kuhio Ave. 926-4444                          | Sunset Lanai Lounge, The New Otani Kaimama, 2863 Kalakaua Ave. 923-1555  |
| Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 923-0711                  | Nicholas Nickolas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466         | Surfboard Lounge, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646 |
| The Factory, 1065 Kapiolani Blvd. 545-0872   | Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333 | Tamaram Park, King and Bishop 523-4674                                   |
| Fast Eddie's, 52 Oneawa St., Kailua 261-8561   | No Name Bar, 131 Hekeia St., Kailua 261-8725                          | Top of the I, Ilika Hotel, 1777 Ala Moana Blvd. 949-3811                 |
| The Garage, 955 Waimanu St. 537-1555   | Oasis Niteclub, 2888 Waialae Ave. 734-3772                            | Waikiki Broiler, 200 Lewers St. 923-8836                                 |
| Gossie L'Amour's, 3251 N. Nimitz Hwy. 836-7883   | Oinks Barbeque & Rib Joint, Ward Centre 591-0584                      | Ward Centre, 1200 Ala Moana Blvd. 531-6411                               |
| Harry's Bar, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234                            | Orson's, 5 Hoolani St., Kailua 262-2306                               | Wave Waikiki, 1877 Kalakaua Ave. 941-4024                                |
| Hawaiian Hut, Ala Moana Hotel, 410 Atkinson Dr. 955-4811                                 | Outrigger Reef Towers, 227 Lewers St. 924-8844                        | Wilcox Park, Fort Street Mall and King 523-4674                          |
| Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002                                 | Paradise Lounge, Hilton Hawaiian Village, 2005 Kala Rd. 949-4321      | Yacht Club Restaurant, Ilika Hotel, 1777 Ala Moana Blvd. 949-3811        |
| Iolani Palace, King and Richards 523-4674  |   |  |

- Bar, 3:30 - 7 p.m.  
**Rapture Dance**; *Rex's Black Orchid*.  
**Ras Inando & The African Herbsmen** Reggae; *Blaisdell Garden Cafe and Pub*.  
**Scott Williams** Variety; *Shorebird*. 4 - 8:30 p.m.  
**Shirley Walker Duo** Variety; *Jolly Roger East*. 4 - 7 p.m.  
**Survivors** Blues; *Sand Island R&B*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**Timothy Kallen** Contemporary; *Mahina 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*.

### 4/Saturday

- Azure McCall & Tennyson** Jazz; *New Orleans Bistro*.  
**Big Dog** Rock; *No Name Bar*.  
**Brado** Contemporary; *Salsa Rita'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*.  
**Francesco Crosara Quartet** Jazz; *Ramsay Cafe & Galleries*.  
**Haumea Warrington** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight  
**Honolulu** Contemporary Hawaiian; *Captain's Table Lounge*.  
**Honolulu Jazz Duet** Jazz; *Cappuccinos*.  
**Island Rhythms** Contemporary Hawaiian; *Hawaiian Hut*.  
**Jan Brenner** Jazz; *Mahina 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*.  
**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.  
**Leahi** Contemporary Hawaiian; *Oasis*.  
**Ledward Kaapana and Ikona** Contemporary Hawaiian; *Duke's Canoe Club*.  
**Les Peetz** Pianist; *Michel's*.  
**Liliko'i Sisters** Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.  
**Loretta Ables Trio** Jazz; *Lewers Lounge*.  
**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*.  
**Random Cowboys** Country; *Scuttlebutt's*.  
**Rapture** Dance; *Rex's Black Orchid*.  
**Rob's Head on a Stick** Alternative Rock; *Kuhio Saloon*.  
**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.  
**Sugar Fish** Funk, Rock, Jazz; *Java Java Cafe*.  
**Sugar Goatee** Atmospheric; *My Favorite Eggplant*.  
**Survivors** Blues; *Sand Island R&B*.  
**The Dramatics** Oldies; *Reni's*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.

### 5/Sunday

- Asher Perrin** Jazz; *Hilton Hawaiian Village*.  
**Billy Chapman** Variety; *Waikiki Broiler*. 4 - 9 p.m.  
**Billy Kurch** Piano; *Lewers Lounge*.  
**Brado** Contemporary; *Chart House*.  
**Cache** Latin; *Rex's Black Orchid*.  
**Carol Atkinson** Jazz; *Mahina Lounge*.  
**Danny Dez** Rock; *Pieces of Eight*.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 9 p.m. - 12:30 a.m.  
**Eden** Alternative Rock; *Wave Waikiki*.  
**Francios Kahale** Contemporary Hawaiian; *Chart House*. 5:30 - 8:30 p.m.  
**Jesse Vance Boden** Hawaiian, Contemporary; *Ilika 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 Wood & Tennyson** Jazz; *New Orleans Bistro*.  
**Kapena** Contemporary Hawaiian; *Malia's*.  
**Les Peetz** Pianist; *Michel's*.  
**Liliko'i Sisters** Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.  
**Love Gods** Alternative Rock; *Anna Bannanas*.  
**New Heights** Contemporary; *Nicholas Nickolas*.  
**Over the Hill Gang** New Orleans Jazz; *Randy's*. 3 - 5 p.m.  
**Paradox** Jazz; *Oasis Niteclub*.  
**Ras Inando & The African Herbsmen** Reggae; *No Name Bar*.  
**Rolando Sanchez & Salsa Hawaii** Latin; *Blue Zebra*.  
**Roots Natty Roots** Reggae; *Pink Cadillac*.  
**Ruben Yap** Variety; *Mahina Lounge*. 5 - 7:30 p.m.  
**Straight Shot** Country; *Crouching Lion Inn*.  
**Strolling Hawaiian Duo** Contemporary Hawaiian; *Jaron's Kailua*. 10 a.m. - 1 p.m.  
**Tim Bogden** Contemporary; *Sunset Lanai Lounge*.  
**Tommy D & the D Band** Rock; *Mai Tai Lounge*.  
**Ukulele Tree** Hawaiian; *Aloha Bar*. 5 - 7 p.m.

### 6/Monday

- Asher Perrin** Jazz; *Hilton Hawaiian Village*.  
**Azure McCall & Betty Loo Taylor** Jazz; *New Orleans Bistro*.  
**Billy Chapman** Variety; *Waikiki Broiler*. 4 - 9 p.m.  
**Billy Kurch** Piano; *Lewers Lounge*.  
**Brian Kessler** Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.  
**Bryan and Julie Huddy** Contemporary Folk; *Jaron's Kailua*.  
**Carol Atkinson** Jazz; *Mahina Lounge*.

Continued on Page 14

## TIDES - September 1 to September 7



Moon Phases: LAST QUARTER - Sep 8 NEW MOON - Sep 15 FIRST QUARTER - Sep 22 FULL MOON - Sep 30  
 Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

### From Page 10

- Larry Spalding** Contemporary; *Blaisdell Garden Cafe & Pub*.  
**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*.  
**Mattaio Band** Contemporary Hawaiian; *Chuck's Mililani*.  
**Nelda Alvarez** Contemporary; *Horatio's*.  
**New Heights** Contemporary; *Nicholas Nickolas*.  
**Rolando Sanchez** Latin; *Kabala Hilton*.  
**Rubber Soul** British Invasion; *Rex's Black Orchid*.  
**Rudy Ochoco** Vocal; Contemporary; *Cupid's Lounge*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**Tim Bogden** Contemporary; *Sunset Lanai Lounge*.  
**Timothy Kallen** Contemporary; *Mahina Lounge*. 5 - 7:30 p.m.  
**Tito Berinobis** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.  
**Willie K.** Contemporary Hawaiian; *Malia's*.

### 2/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*.  
**Dean & Dean** Contemporary Hawaiian. *Chart House*. 8 p.m. - 12:30 a.m.  
**Don Conover** Sing-a-long Comedy; *Rose and Crown Pub*.  
**Eden** Alternative Rock; *Wave Waikiki*.  
**Fresh Catch w/Jon Basebase** Variety; *Oink's*.  
**Hawaii Sun Drummers** Drums; *My Favorite Eggplant*.  
**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.  
**John Kamae** Contemporary Hawaiian; *Horatio's*.  
**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 6 p.m.; 10 p.m. - midnight  
**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.  
**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*.  
**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.  
**Puu Kane** Contemporary Hawaiian; *Fast Eddie's*.  
**Random Cowboys** Country; *Scuttlebutt's*.  
**Rapture** Dance; *Rex's Black Orchid*.  
**Scott Williams** Variety; *Shorebird*. 4 - 8:30 p.m.  
**Strangers** British Invasion; *Blue Zebra*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**Timothy Kallen** Contemporary; *Mahina Lounge*. 5 - 7:30 p.m.  
**Tito** Contemporary; *Cupid's Lounge*.  
**Tommy D & the D Band** Rock; *Mai Tai Lounge*.  
**Trevor Jones and the Unknowns** Contemporary Hawaiian; *Malia's*.  
**Wild Edna's Blues Quintet** Blues; *Jaron's Kailua*.  
**Zoom with Greg Macdonald** Calypso, Jazz; *Blaisdell Garden Cafe and Pub*.

### 3/Friday

- Arthur Lyman** Hawaiian; *Sunset Lanai Lounge*. Noon - 2 p.m.  
**Azure McCall & Tennyson** Jazz; *New Orleans Bistro*.  
**BMW** Variety; *Scuttlebutt's*.

- Brado** Blues, Rock; *Salsa Rita's*.  
**Brian Kessler & Troy Kahakalau** Contemporary; *Rex's Black Orchid*. 6 - 9:30 p.m.  
**Charlie Kealoha** Hawaiian; *Abi's Restaurant*.  
**Chosen View** Alternative Folk; *Java Java Cafe*.  
**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 Alana** Contemporary Hawaiian; *Fast Eddie's*.  
**Honolulu** Contemporary Hawaiian; *Captain's Table Lounge*.  
**Honolulu Jazz Duet** Jazz; *Cappuccinos*.  
**Island Rhythms** Contemporary Hawaiian; *Hawaiian Hut*.  
**Jan Brenner** Jazz; *Mahina Lounge*. 9 p.m. - midnight  
**Jimmy Borges** Jazz; *Hilton Hawaiian Village*.  
**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*.  
**One People** Folk, Variety; *Bandito's*.  
**Pagan Babies** World Dance; *Anna Bannanas*.  
**Pat Silva** Contemporary; *Sunset Lanai Lounge*.  
**Pleasant Peasant Band** Middle Eastern Folk; *My Favorite Eggplant*.  
**Pua Meia Trio** Contemporary Hawaiian; *Harry's*



Music

Success has spun the Spin Doctors

PHOTO: PAUL LARAIA



The electric prescription for your funky ills — the Spin Doctors (left to right): singer Chris Barron, drummer Aaron Comess, guitarist Eric Shenkman and bassist Mark White.

# The Fickle Finger of Fame

Attention tie-dyed-in-the-wool Spin Doctors fans: The fickle finger of fame has fundamentally fucked with your favorite band, according to bass man Mark White, so don't go expecting the four-hour groove marathons of lore this Saturday at Andrews Amphitheatre. Spin Doctors shows these days, White says, are concise pop affairs, tailored to the legions who were recently introduced to the Doctors by the drive-time deejay of their choice.

"We have no time for jamming," White says over the phone from Phoenix, where the band's road crew is busy setting up a show for the Alternative Nation Tour, which has been pairing the bubbly Doctors with grungemeisters Soul Asylum and Screaming Trees. "We've been consumed by the pop monster."

DEREK FERRAR

Feisty and facetious, White goofs with his interviewer, claiming he can't even remember those *old* Spin Doctors, the ones who lived in the tour van and played long, sweaty shows — rich in improvisation — to a tribe of devoted Spinheads.

"Don't you think the Spin Doctors jam thing was exaggerated?" he asks a passing roadie. "Oh, we used to jam that much in the beginning?... What was I doing? I must have been asleep... I stayed with it? I don't even remember; I must have been bored out of my mind, mentally back at home putting on Funkadelic."

Waxing a bit more serious, White says the Doctors' sudden success — which, seemingly overnight, bestowed upon the unsuspecting road-dog band a platinum LP, a top video and several Billboard top 10 slots — has unavoidably altered the spin.

"It's like puberty," he says. "Before, you don't have hair and after you do; there's nothing you can do about it. We're a different band now. We started out playing four hours to the same 200 people, so we had to make each show different. Now we play one hour to anywhere from 5,000 to 30,000 people, and 99 percent of them have never seen us before. They want to hear the songs they know from the album. A lot of our old fans are upset that we 'sold out.' But we got popular, and we've had to deal with it."

The story goes like this: The three original Doctors met in New York in the late '80s while absorbing jazz theory from mentors at the New School. Drummer Aaron Comess, a Texas native and jazz buff, had arrived via Boston's Berklee College of Music; guitarist Eric Shenkman, the son of two classical musicians in Toronto, was pursuing a B.A.; and rubber-boned, trippy-poetic singer Chris Barron was playing solo shows for 10 bucks a pop and rooming with friends from his native Princeton, N.J., who were in another band called Blues Traveler. White, whose background was mainly in funk, auditioned for the Doctors soon after the band formed. ("They were one of the only bands in New York that was making any money," he remembers.)

The Doctors soon gained a local reputation as a workhorse gig band, earning a loyal knot of followers while playing countless weekday nights at bars like Nightingale's in the East Village.

Within a year or two, the Doctors, Blues Traveler and several other bands formed a distinct musical scene — headquartered at a lower Manhattan bar called the Wetlands Preserve — that was soon dubbed the "neo-hippie thing" for a number of reasons. For one thing, while each band had its own sound — Traveler mounted a frenzied, almost metallic attack led by mouth-harp maniac John Popper; the Doctors had their funk-driven party sound and fresh, goofy lyrics; Vermont's Phish cultivated a more artsy, intellectual approach — all of them shared two basic characteristics: an essentially joyful sound (especially compared to the trendy angst of grunge) and a love of extended improvisation and experimentation onstage. This and the bands' shared tribe of fresh-faced, post-Reagan flower children's children led to inescapable comparisons to the Grateful Dead.

Perhaps even more importantly, the groups relied on the same grassroots marketing strategies that, after nearly three decades, have

made the Dead the most successful concert band in rock: word-of-mouth, a bootleg network and continual touring, with shows varied enough to attract a core audience again and again.

But that was the *old* Spin Doctors. At first, Blues Traveler was the most successful of the neo-hippie bands, picking up Bill Graham's son David as a manager, winning some college air play and selling 285,000 copies of their self-titled debut album. By contrast, the Doctors' first studio album, 1991's *Pocketful of Kryptonite*, initially sold only 60,000 copies before tapering off as the Doctors logged highway miles by the thousands playing 200 or so gigs in a year.

Then, last year, it happened. A Vermont radio station started championing *Kryptonite's* sarcastic rocker "Little Miss Can't Be Wrong." By the end of summer, "Little Miss" and then "Two Princes" were among the most requested songs on rock radio, and the "Little Miss" video was a hot item on MTV. In October, the Doctors were on *Saturday Night Live*; in January of this year *Kryptonite* entered the Billboard Top 10, and in March it was certified double platinum. Welcome to the Year of the Spin Doctors.

"We didn't expect the fame at all," White says. "It's changing the band." Does he ever miss the looseness of the old days?

"Yeah, I miss the clubs," he says. "But what are you going to do? And we're being paid to play music. A lot of people don't like that idea, but it's the greatest thing in the world. Being a musician is a horrible thing when you don't have any money; I did it for 12 years and I know. Now I have some money, and I want to keep it that way."

So do old-time fans have any hope at all for a return to the pre-fame Spin-a-thons?

"Maybe later we can go back to the two-set format and jam more," White says. "Actually, there's something about that word I hate. I'd rather use 'improvise' or 'take out.'"

Well, any chance we could convince you to "take it out" a little at your show here?

"I'll tell you what: If you can find 20 people who saw us in New York before we were signed and they all agree on one song, we'll jam out on that one."

Any takers? ■

**Spin Doctors**  
Andrews Amphitheatre  
UH Manoa campus  
Sat. 9/4, 4 p.m.  
\$20  
737-7676

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**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*.  
**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.  
**Owana Salazar Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.  
**Paradox** Jazz; *Oasis*.  
**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*.  
**Tito Berinobis** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.  
**Tommy D & the D Band** Rock; *Mai Tai Lounge*.  
**Ukulele Tree** Hawaiian; *Aloha Bar*. 5 - 7 p.m.

**7/Tuesday**

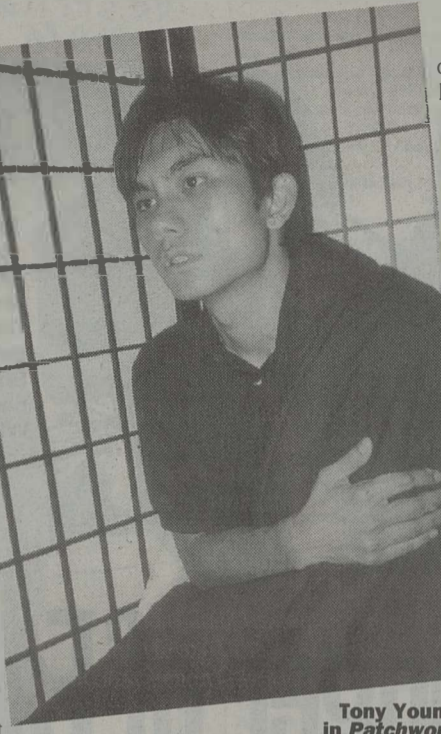
**Asher Perrin** Jazz; *Hilton Hawaiian Village*.  
**Augie Rey** Contemporary; *Spats*.  
**Azure McCall & Betty Loo Taylor** Jazz; *New Orleans Bistro*.  
**Billy Chapman** Variety; *Waikiki Broiler*.  
**Bryan & Julie Huddy** Folk; *Blaisdell Grand Café and Pub*.  
**Carol Atkinson** Jazz; *Mabina Lounge*.  
**Don Conover** Sing-a-long Comedy; *Rose and Crown Pub*.  
**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*.  
**Nueva Vida's Big Thang** R&B Dance; *Rex's Black Orchid*.

**Owana Salazar Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.  
**Pagan Babies** World Dance; *Compadres*.  
**Rendezvous** Contemporary; *Nicholas Nickolas*.  
**Roots Natty Roots** Reggae; *The Garage*.  
**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*.  
**Tito Berinobis** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 12:30 a.m.  
**Willie K.** Contemporary Hawaiian; *Malia's*.

**Theater and Dance**

**Baltimore Waltz** Talk about your theater of the absurd: In this play by Paula Vogel — directed in UH's Kennedy Lab Theatre by grad student Megan Evans — the main character finds herself with ATD, Acquired Toilet Disease, an imaginary disease that afflicts elementary school teachers and can only be caught from a toilet seat (really, mom!). Joined by her gay brother, the heroine embarks for the Continent, there to acquire as many lovers as she can before she kicks it. With Juri Fujihara, Kristine Altwies and Brian Wake. *Kennedy Lab Theatre*, UH Manoa campus. Thur. 9/2 - Sat. 9/4, 8 p.m.; Sun. 9/5, 2 p.m. \$5. 956-7655  
**Deathtrap** The first play of the season for the ASATAD Productions company is this Broadway hit, a comedy-thriller by the author of *Rosemary's Baby*. You might want to pop a Dramamine to deal with all the plot turns. Directed by Gary Anderson and featuring Lance Bateman, Danny Mittermeyer, Melinda Maltby, Diana Carter Anderson and Fred Jackson. *Little Theatre*, WCC campus, 45-720 Kealahala Rd, Kaneohe: Fridays & Saturdays, 8 p.m.; Sundays 4 p.m. through

9/19. \$10 - \$12. 247-6939  
**The King and I** Who can forget the image of Yul Brynner, radiant in silk pantaloons and shining pate, carrying this Rodgers and Hammerstein musical — replete with classic songs like "Getting to Know You" — to Broadway glory? 'Course, Yul couldn't make it for this Army Community Theatre production (Kevin Higa sits in for him), but what the hey. Set against the neo-colonialist mid-1800s, the storyline — based loosely on real events — has the king of Siam (Thailand) inviting an English governess to tutor his multitude of spouses and offspring in Western ways, which he nonetheless roundly (and verbosely) disapproves of. The play, promises an Army promo release, "dramatizes the conflict between Occident and Orient in terms of these two forceful individuals who respect each other but can never achieve anything more than a guarded truce in the battle of their ideas." Directed by Joyce Maltby. *Richardson Theatre*, Fort Shafter: Thursdays - Saturdays, 7:30 p.m. through 9/18. \$8 - \$12. 438-4480  
**Patchwork** Local director Tony T.L. Young has adapted this play about AIDS by Idaho playwright Ari Burns, changing the setting to a Chinese-American family in Hawaii. Burns' play, Young says, already differs from most works



Tony Young in Patchwork

on AIDS by taking a lighter-spirited, somewhat surreal approach; Young's own adaptation is designed to show local audiences that AIDS is not just a gay or haole disease by telling three intertwined stories in a straight, Asian-American setting. Monday's opening performance will be a benefit for the Life Foundation. *Caffe Valentino*, 2139B Kuhio Ave.: Mon. 9/6 - Wed. 9/8 & Sun. 9/12, 8 p.m. \$7 Mon. 9/6; \$5 all other shows. 926-2623  
**Russian Ballet Superstars** See story on Page 15.

**Comedy**

**Comedy Workshop** A new, free, late-night series where both rookies and established comedians can iron out the bugs in new material. If you want to perform you'll have to check in with the host an hour before showtime. *Lizard Loft*, Java Java Café, 760 Kapahulu Ave.: Thursdays, 8 p.m. \$5. 732-2670  
**Michael Finney** Billed as the funniest magician on the planet, Finney is a veteran of MTV, VH-1, Showtime and HBO. He comes to Honolulu after a nine-month stint at Trump Castle in Atlantic City. *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.

Opens 9/7, through 9/26.  
**Jaz Kaner** This local stand-up comic performs his unique brand of musical comedy. *Lizard Loft*, Java Java Café, 760 Kapahulu Ave.: Mon 9/6, 8 p.m. \$5. 732-2670  
**Loose Screws** Improvisational comedy and music (based on audience suggestions), featuring this troupe, a musical opening performer and a "somewhat belligerent" host. *Lizard Loft*, Java Java Café, 760 Kapahulu Ave.: Fri. 9/3, 8 p.m. \$5. 732-2670

**Galleries**

**Opening**  
**Commitment to Excellence** The Japanese Chamber of Commerce's 15th annual art show featuring 15 local artists. Opens 9/7, through 9/17. *Amfac Exhibition Center*, 745 Fort St. 949-5531  
**Consecrated Hostess** Recent paintings by Reynolds describing "an interior landscape riddled with ecological deformities and visionary possibilities." Opens 9/1, through 9/28. *Foyer Art Gallery*, Leeward Community College, 96-045 Ala Ike St. 455-0470  
**Evocative Landscapes** Recent oils and acrylics by Patrick Doell. Opens 9/1, through 9/30. *Koolau Gallery*, Windward Mall, 46-056 Kamehameha Hwy. 247-0709  
**Fantasy in Color** Recent watercolors by Keiko Thomas. Opens 9/6, through 9/30. *Ramsay Galleries and Café*, 1128 Smith St. 537-1787  
**Landscape** Collages by Susan Rogers-Aregger. Opens 9/1, through 9/30. *Arts of Paradise*, International Marketplace, 2330 Kalakaua Ave. 924-2787  
**Ritual BBQ** Altars by Roy Venters. Opens 9/4, through 9/24. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899

**Continuing**  
**Erotic Abstractions** Oils and photography by Robert Post. Through 9/10. *Assaggio's Restaurant*,

Continued on Page 16

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## Dance

No longer on the state payroll, Russian ballet stars hit the road — with American backing

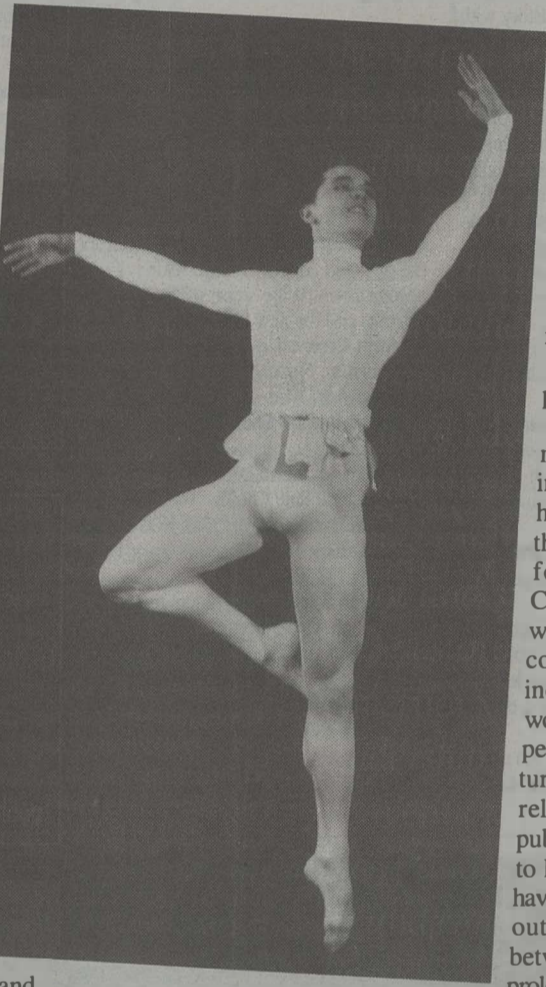
# Welcome to the Marketplace, Comrade

**W**hen Bolshoi Ballet virtuoso Vadim Pisarev first came to America in 1986, he had a broken arm — a fact that made plenty of people on both sides of the Iron Curtain entreat him not to enter a prestigious ballet competition in Jackson, Miss. He ignored them, figuring that his legs at least could execute the magnificent leaps that have marked the dancers of the Bolshoi as bionic-bodied transcendents of gravity. With his rendition of a variation from *Don Quixote*, he won first prize. Now, seven years later, ask Pisarev what he remembers most about that celebrated accomplishment, and he just plain giggles. "I like supermarkets and the people in America very much. They kind and always smile. In my country, they not smile and have not good words but very long lines," he says over the phone from Philadelphia, also volunteering that he's slightly tipsy on vodka. (Just to set the record straight — the broken arm performance was accomplished with nary a thought of so much as an aspirin.)

## LIZA SIMON

Born in the Ukrainian mining town of Donetsk, the son of a coal miner, Pisarev says the Russian interest in ballet "runs deep... is always okay with everybody. Me, I am natural folk dancer. Nobody have money for me. I have talent... just dance." After garnering a medal at a Moscow competition in 1985, Pisarev gained admission to the Bolshoi. In the grind of daily class, under watchful portraits of Lenin and Stalin, Pisarev honed his own particular contribution to Bolshoi pyrotechnics — the double cabriolet, a hovering jump that defies Newton's law.

Just what is it with Mother Russia and the two centuries worth of outstanding ballet talent she's nurtured? Take the "what a country" attitudes toward the motherland held by guys like Pisarev at face value, add in the collapse of the Soviet Union and a little capitalist chest-beating, and it's easy to reach the cliché, as Amerikanski as apple pie, that Bolshoi dancers have danced their dance to escape the drudgery of Soviet life. But given that that drudgery has now dissolved into free-market anarchy, and that the Bolshoi



dancers who were once civil servants of the Communist Party are no longer on the payroll, the death knell for the Bolshoi is audible. So they're out on tour, financed by an American corporation which will assemble featured soloists like Pisarev this week in Honolulu. The tour even has a name that sounds like one of those last gasp showbiz euphemisms: Russian Ballet Superstars.

Despite the current bleak outlook, though, ballet has proven itself a hardy survivor on Russian soil, cultivated through the years by regimes on opposite ends of the ideological spectrum. In the physical deftness department, Russians of yore arguably had a jump start on the dance's difficult body mechanics, thanks mainly to traditional folk dance practiced in rigorous style by men and women. The Russian penchant for folk-dance also inseminated ballet with stark, dramatic stories, based — like today's TV mini-series — on a combination of old wives' tales and the harsh, histrionic stories of the common people.

The foundation for the Bolshoi Theater was laid down in 1776 by a Russian prince who was the first to import the dance from the courts of France. Successive czars footed the

bill for the Bolshoi, which proved an excellent diversification for the royal family of the day — a fact that made the Bolsheviks see anything but red when they took power in 1917.

In fact, the Bolshoi Theater might have become one of those inefficient shoe factories we heard so much about during the Cold War had it not been for the first People's Commissar for Enlightenment, who argued that the Bolshoi company could build up "an indissoluble relationship with working people... and value the people's thirst for art and culture" (to quote from a public relations tome on the Bolshoi published in 1979). According to Pisarev, the Soviets didn't have to exactly knock themselves out to accomplish the link between ballet and the lumpen proletariat, so innate was the love of the dance form.

But while Russian bodies have been flying with the greatest of ease in the Bolshoi studios, Pisarev says their minds have been rather bored of late. A big part of the problem, he says, is the dominance of a single ballet master, choreographer Yuri Grigorovich. "He is old man, and for 12 years hasn't done new choreography. You do same thing over and over," says Pisarev.

With the Bolshoi going the way of May Day Parade missiles, Pisarev, like other Bolshoi virtuosos has opted to guest with other international-class ballet companies. Currently, he is with the Düsseldorf Ballet. But the thought of forever abandoning his homeland and heading for the West has never entered Pisarev's mind. He says his allegiance is primarily to the hometown audience: "My heart and family stay there. I want to dance for them." Another thing that keeps Pisarev at home is the example of big-time Bolshoi defectors like Alexander Godunov, who, he says, is simply not known in Russia today: "Young people who start dance today never know their names. It is like they are dead."

Pisarev says he has hopes for a festival he will help stage in the Ukraine next March, where the works of many choreographers will be showcased. "Perhaps we will do something powerful," he muses. "That is what audiences expect. That is how I like dance, as if it is my first and last dance. Like they say in America 'wait and see'... isn't that what Americans like to say?"

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From Page 14

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

**Short Circuit Thoughts** Recent paintings by Milan Heger. Through 10/9. *Hawaii Pacific University Art Gallery*, Hawaii Loa campus. 233-3167.

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

## Art Events and Classes

**Reynolds' Rap** New York artist and feminist activist Reynolds, whose show *Consecrated Hostess* opens this week at Leeward Community College (see above), presents two slide lectures on her work within the context of gendered history. "As some of the slides contain sexually explicit material," advises the press release, "viewer discretion is advised." *Honolulu Academy of Arts Theatre*, 900 S. Beretania St.: Sat. 9/4, 4 p.m. Free. 532-8700; and *Art Bldg. Room 101*, UH Manoa campus: Tue 9/7, 7:30 p.m. Free. 956-8251

## 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** 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.

**Sumo Hwatt: 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.

**Trapped in Time** A collection of over 60 examples of 30 million-year old insects that are preserved in amber. The star of the show is a *Jurassic Park* mosquito. Through 11/7.

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

**Between the Shadows** Recent works by Margaret Ezekiel. Through 10/31.

**The 1993 Biennial Exhibition of Hawaii Artists** A massive show, occupying all of the museum's galleries and affording each of the seven invited artists (Dean Oshiro, David Graves, Randy Hokushin, Esther Shimazu, Dorothy Faison, Wayne Levin and Masami Teraoka) a large solo space. Curator James Jensen has boldly included several lesser-known artists in the show, scouting out invitees from the outer islands and selecting an exceptionally wide range of media. Jensen's risks are well taken. — *Nikki Ty-Tomkins*.

**The Contemporary Museum at the Alana Waikiki Hotel**, 1956 Ala Moana Blvd. Open daily. Free. 526-1322

**Works from Hawaii** Paintings inspired by and made in Hawaii by Billy Al Bengston. Through 9/8.

**The Contemporary Museum's Advertiser**



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**Guardian Figures** Sculptures by Nancy Caman. 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 *Mason* 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

**American Impressionist Prints and Drawings from the Academy's Collection** Prints and drawings by artists such as Mary Cassatt, Child Hassam and Maurice B. Prendergast. Through 10/24.

**Mary Ellen Mark: Indian Circus Portfolio** Photographs of the forgotten and lost people of Indian circuses. Through 10/10.

**Masterworks of American Impressionism from the Pfeil Collection** The exhibit highlights 87 paintings that span the decades from the 1880s through the 1920s. Opens 9/2, through 10/17.

**'93 Raku Ho'olaulea Exhibition** An exhibit of approximately 70 ceramic pieces in con-

junction with the annual Raku Ho'olaulea. Through 9/1.

**The Past Recovered** A large group of the Academy's Japanese paintings and *ukiyo*-woodblock prints that have been recently restored. Opens 9/2, through 10/17.

**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

**Caribbean Specialties & Szechwan Delights**

Titus Chan shows you how to prepare these cuisines with flair. *Obia 118*, KCC Diamond Head campus: Tue. 9/7, 6 - 9 p.m. \$23. 734-9211

**Mom's the Word: Pregnancy and Childbearing for Women Over 30** Learn about the pros and cons of having children if you're a woman over 30; the course will focus on potential risks and the new tests that can help identify them. Reservations required. *Kamehameha Auditorium*, Queen's Medical Center, 1301 Punchbowl St.: Wed. 9/1, 7 p.m. Free. 547-4780

**Twentieth-Century Short Stories** Gain a greater understanding of and satisfaction from what you read. Some of the authors whose works you'll study include Kate Chopin, Theodore Dreiser and John Updike. *Olona 202*, KCC Diamond Head campus: Wednesdays, 9/1 - 9/15, 7 - 9 p.m. \$29. 734-9211

**Jay Vigon Speaks** The sequel to "Jay Vigon Walks." Nah. Vigon, creator of logos for the films *Purple Rain* and *Return of the Jedi*, speaks on graphic design, visual communications and his high-profile work. *Art Auditorium*, UH Manoa campus: Wed. 9/1, 7 p.m. \$12. 677-0329

## Kids

**Bishop Museum Family Sunday** Test your brain power and lose yourself at the museum's aMAZEing exhibits. *Bishop Museum*, 1525 Bernice St. Sun. 9/5, 9 a.m. - 5 p.m. Free. 847-3511

**Ewa Train Rides** All aboard! Enjoy an hour-long ride through Ewa. *The Hawaii Railway Society*, 91-1001 Renton Rd.: Sundays, 1 - 3 p.m. Adults, \$7, Kids, \$4. 681-5461

**Makiki Mountaineers** Climb to the back of Makiki Valley and learn about how the mountains grew, the natural forces that are carving them away and what is helping them keep their shape. For hikers seven and older. Reservations required. *Call for time and meeting place*, Hawaii Nature Center, 2131 Makiki Heights Dr.: Sun. 9/5, \$5. 955-0100

**Tropical Plant Nature Walk** Meander through verdant Ho'omaluhia Garden and experience tropical plants, Island natural history and majestic scenery. You will, of course, wear your walking shoes and insect repellent. *Ho'omaluhia Botanical Gardens*, 45-680 Luluku Rd.: Saturdays, 10 a.m.; Sundays, 1 p.m. Free. 235-6637

**The Zoo Show** Act like an animal and roar your approval at the Parasol Puppet Show. *Education Pavilion*, Honolulu Zoo, 151 Kapahulu Ave.: Saturdays, noon. Free. 971-7286

## Hikes and Walks

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

Continued on Page 20

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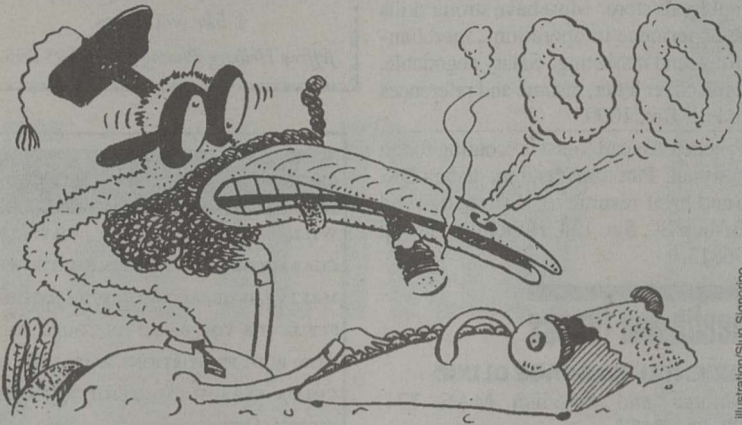
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# The Straight Dope



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realized recently that if my young daughter matriculates in the usual way she will graduate from high school in June 2000, which, as I have learned from your book *More of the Straight Dope*, is pronounced "June of the year two thousand." My question is, what will her class be called? I know how they'll write it, of course.— *Class of '00. But how will they say it? Class of Zero-Zero? Class of Oh-Oh? (Hmm.) Please hurry with your answer; she may be valedictorian and I don't want her to say the wrong thing in her speech.* — Jeff Greenberg, New York

Cecil has been banging the gong about the pending crisis in decade names (of which your question is merely the latest reflection) for nigh on 20 years — so far, I am obliged to say, without noticeable result. What will we call the decade after the '90s, I ask — the Nothings? The Nixies? The Voids? Later, say the nation's leaders. Right now we're worrying about war, genocide and national decline. It's always something, sez I.

Meanwhile, the clock keeps ticking, and as your question shows, it's our children who will pay the price. My research so far, which consists of tossing this out to the Teeming Millions on the radio, has turned up the following: judging from somebody's grandfather's college yearbook, last time this problem arose (in 1900), they called it the Class of Aughty-Aught. Do you want your daughter to get up in front of her class and have to say that? I didn't think so. Not to encourage anti-intellectual behavior, but if she can't avoid being valedictorian any other way, tell her to take a dive on that last physics quiz. I know: have her give my answer on why golf balls have dimples. She'll be right, she'll be marked wrong, and this particularly icky cup will pass to someone else.

Recently you mentioned fishing for clues on the Internet. Many of us who have just begun to wiggle a toe in those waters would appreciate a description of just how you go about fishing for clues on the Internet, whether about merkins, gherkins, or jerkins. — Neal Bozarth, Takoma Park, Maryland

I should come clean on one point. Cecil does not personally fish for clues on the Internet. Cecil loathes technology of any sort and can bare-

ly bring himself to use electric lights. I have my minions do the fishing. But, you may ask, why does Cecil need to fish? Cecil knows all. Even so, things slip my mind. Why, the other day I woke up and realized, my goodness, I've completely blanked on the elements in the actinide series. You know the feeling. Thus the Internet. What I have forgotten, surely the net's two million users can remember. So far it's worked like a charm.

The Internet, a sort of cooperative on-line computer service, is a lot like the Masons. They don't advertise, you have to know somebody to get in (working for a research facility is the easiest way, although some commercial gateways are available), and the members communicate by means of obscure signs and rituals. But if you aspire to success in certain walks of life, well, this is one secret society you had probably better join. They don't even make you wear funny hats.

The aspect of the net that's of particular relevance to this column is Usenet, a service that the Internet carries, much as the phone system carries Dial-a-Dirty-Joke. Usenet consists of several thousand electronic bulletin boards with names like rec.arts.startrek.info, alt.sex.bestiality, and, not to give a completely skewed picture, sci.math, sci.chem and many other respectable areas of interest. In each bulletin board (called, misleadingly, a news group, although the ratio of news to drivel in many groups compares unfavorably with the back of a cereal box), users may read messages and post new ones for the edification (occasionally), amusement (more commonly) or disgust (constantly) of all. A saintly few plow through it all and respond intelligently to the interrogatories posted by Cecil's staff, thereby helping to advance human knowledge and, not incidentally, enable Cecil to get a column in, if not in time, at least not so late that the paper appears with a big white space in a conspicuous spot. Comments, questions and expressions of admiration may be addressed to Cecil c/o his aide-de-camp and personal trainer, Ed Zotti, at ezotti@merle.acns.nwu.edu.

— Cecil Adams

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Alcatraz escapee, on the lam, seeks Harley-riding librarian for fun in the sun. See my picture on P.O. bulletin board. HW Box 227♣ or 70028♣

## WOMEN SEEKING MEN

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You are healthy local or Asian, 35-49. You enjoy any or all of the following: swimming, bike riding, running, fishing, camping, Hawaiian culture, neighbor islands, spontaneity. You are able to live without TV for long periods. I am GWM, 43, 180, 5'11", handsome, smart, healthy, energetic, professional, seeking the company of a good man to share life's little pleasures and form a lasting friendship. Please write: P.O. Box 12222, Hon, HI 96828 or 70078♣

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## Formica

Fresh veggies on the right, sushi on the left — it's a tribute to all things uncooked at Ruffage Natural Foods

Ruffing it: Jerry Chang behind the deli counter

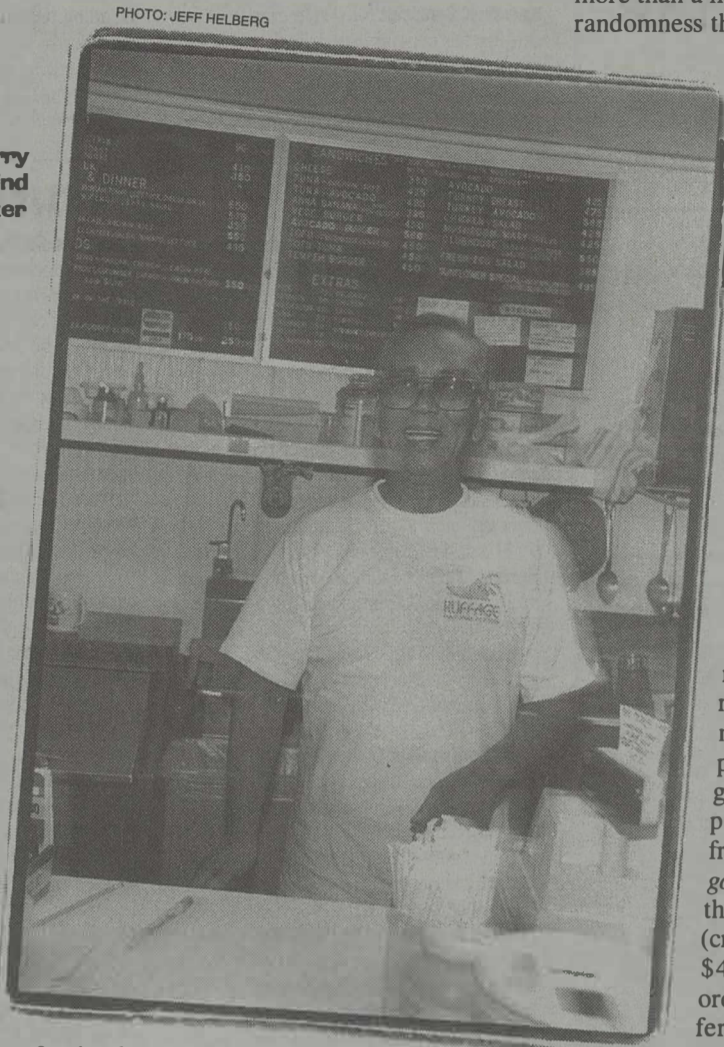


PHOTO: JEFF HELBERG

# Eat It Raw

**R**uffage Natural Foods in Waikiki, which serves health food at lunch and sushi by night, is one of those odd little places that makes you wonder what on earth the Creator was trying to achieve. Who knows? Maybe the place is a tribute to all things eaten raw.

Head to Ruffage at lunchtime and you'll find a veritable meadow of raw vegetable matter available for consumption; be sure to graze with

## DON DOUGHERTY

lemon herb dressing in hand. And, although you can ask for either avocado or tuna (\$1.10 extra) on top of your Ruffage Garden Salad (\$3.50), you may catch a sanctimonious look from the staff or even other diners if you actually ask for the fishy addition. Don't these people know that

they're sitting right next to a place that champions the notion of eating fish so fresh that some kinds come to your table still wiggling?

With the notable exception of the tuna for the salad, the Ruffage health food shop's menu is virtually devoid of foods from the animal kingdom. I asked if the tuna was dolphin-safe, simply to turn the PC tables. The question was met with still more pitying expressions. After all, at Ruffage even the omelette (\$5.50) is made with tofu, as is the burrito (\$4.95). How much more politically correct can you be? Yet the disturbing fact lingers: this peaceful little health food shop is within earshot of the fish in the

next room. The close proximity to such barbarous activity may explain why the door between the deli and the sushi bar is always locked; to get from one to the other, you must exit to the outside and enter the other through the exterior entrance.

When I first went to Ruffage, the sushi bar had flexible hours and all-

you-can-eat nights. These are both things of the past; the new sushi chef saw to that. The young Japanese chef — who cut his teeth working in sushi bars in New York City — seemed more than a little disgusted by the randomness that characterized the former Ruffage sushi bar. When I asked about the old all-you-can-eat policy, he gave me his own version of the non-PC pitying look and said, "No more." Then he told me, in halting English, that he came to Hawaii "to escape the violence." I assume that has nothing to do with all-you-can-eat places, but maybe non-violence is the reason he's now working next door to a vegetarian restaurant. Whatever his reason, it's fine with me since his sushi is particularly good given its relatively low price. Costs ranged from the simple *tamago* sushi (egg) for \$1 to the California Roll (crab and avocado) for \$4.25. We ended up ordering about 14 different sushi, and our entire bill came to just

over \$38. My date, a woman who seems to relish eating the most bizarre combination of things imaginable, followed a bowl of vegetarian chili (\$3.50) at the deli with two orders of *anago* sushi (sea eels). She claimed that the smoky flavor of the *anago* sauce was a perfect match to the chili.

Whatever you say, dear. For my part, I have a theory that you can judge a sushi chef by his *tamago* sushi: If it is too sweet, the chef lacks sophistication; if it is too salty, he probably didn't learn his trade in Japan. The Ruffage *tamago* sushi was just right.

Here I am talking about eels and crab and eggs right next to a place selling brewer's yeast and alfalfa sprouts. That's the other feature of Ruffage, by the way: It's also a full-service health food store, complete with a good selection of vitamins. So, to truly absorb the full range of experiences, on my last visit there, I stopped in at 5:30 p.m. during the odd cross-over time when the health food shop and the sushi bar are both open. I bought some vitamins and a smoothie (\$3) and sat on their tiny patio (which seats exactly 10), and watched the last rush of barefoot people in tie-dyed tees order dinner. When I broke out my beer (the sushi bar expects you to bring your own alcohol), I got more than a sanctimonious look — I was told I should drink it elsewhere. Frankly, I was more than a little surprised. After all, I had had the foresight to bring a fully organic, 100 percent malt Japanese beer, Yebisu, which seemed the perfect beverage for the location — ideally matched both to the health food store and the sushi bar. True genius is never rec-

## Ruffage Natural Foods

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From Page 16

**Kawaiwi Campout** Need an escape from the city? Try this contour hike that takes you into a valley campsite beside a stream. Hike leader Phil Booth will bring plenty of freeze-dried food, along with plans for hikes beyond the camp site. Five miles/Intermediate/Valley/Haleiwa. Reservations required. Meet at Iolani Palace, mauka side: Sat. 9/4, 8 a.m. - Mon. 9/6, noon. \$1. 488-1161

**Little Tokyo: Japanese in Honolulu** Honolulu's Little Tokyo was a thriving ethnic community in the 1920s and '30s. Discover the heritage of the Japanese in Hawaii by retracing the history of this nearly vanished neighborhood. Reservations required. Meet at Aloha Tower Water Fountain, Pier 9: Sat. 9/4, 9 - 11:30 a.m. \$5. 734-9245

**Oahu Cemetery** Nanette Pumell brings history to life in this visit to one of Hawaii's oldest cemeteries. Reservations required. Meet at Oahu Cemetery Entrance, 2162 Nuuanu Ave.: Sat. 9/4, 9 - 11 a.m. \$5. 734-9245

**Sunset Walk** The Waikiki Aquarium sets this stroll along the Waikiki shoreline as a backdrop for learning about the natural history of waves, beaches and Waikiki itself. Minimum age is 5 years. Registration required. Waikiki Aquarium, 2777 Kalakaua Ave.: Sat. 9/4, 5:30 - 7:30 p.m. \$6. 923-9741

**Tantalus Tropical Trek and Triple Trek** Run a ten-mile figure eight trail through a tropical rain forest as you wind your way up the mountain. Proceeds to benefit Na Ala Hele and the Hawaii Nature Center. Hawaii Nature Center, 2131 Makiki Heights Dr.: Sat. 9/4, 6:30 a.m. \$20 - \$35. 239-8318

**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 makai side of Mission Houses Museum, 553 S. King St.: Wed. 8/18, 1:30 - 3:30 p.m. \$5. 734-9245

**Waimano** Dr. Steve Montgomery leads you through valleys and across ridges and points out many of the plants and animals of interest,

including *papala kepau*, whose sticky seeds were used by Hawaiian bird catchers. Moderate, six miles. Reservations required. Call for time and meeting place, Hawaii Nature Center, 2131 Makiki Heights Dr.: Sat. 9/4, \$5. 955-0100.

## Whatevahs

**Auditions** Kaiser Educational Theatre is looking for talented people to do character work, puppetry and slip on a full-body costumes. Auditions on 9/7 & 9/8 by appointment only. Call 529-5337 for more information.

**Hawaii Association Annual Show** Art that grows. Over 70 bonsai plants on display with two pruning demonstrations each day of the show. Ala Moana Shopping Center Display Area, 1450 Ala Moana Blvd.: Fri. 9/3 - Sat. 9/4, 9 a.m. - 9 p.m. & Sun. 9/5 - Mon. 9/6, 9 a.m. - 5 p.m. Free. 523-4603

**Hawaii Opera Theatre Auditions** It ain't winter till the fat lady sings. HOT is looking to fill its chorus parts in the 1994 season productions of *Der Rosenkavalier*, *Faust* and *La Traviata*. For more information, call 596-7372.

**Lend Them a Tenor** The Church of the Crossroads is offering an \$800 voice scholarship to a qualified tenor. Candidates must be able to sightread music and be available to sing with the Crossroads Choir for the duration of the award (through 6/94). For more informa-

tion call 949-2220.

**Literary Reading** Michael McPherson, Joan Perkins and David K. Choo (yes, that's me) read their fiction and poetry. *The Book Cellar*, 222 Merchant St.: Tue. 9/7, 7:30 p.m. Free. 373-9522

**1993 Okinawan Festival** Frank DeLima and Carole Kai headline this year's entertainment. (Of course he's part Okinawan - look at all that arm hair.) Also featured are a cultural exhibit displaying Hawaii Okinawan artifacts, craft shows, a special bon dance and food. Look for the pig's feet soup, *andagi* and the original "oki dog." It's not what you think. *Kapiolani Park*, 2755 Monsarrat Ave.: Sat. 9/4, 9 a.m. - Sun. 9/5, 4 p.m. Free. 676-5400

**St. Louis Relief** Show your aloha for the people of St. Louis and have a blast at this festive fundraiser. Heavy pupus, great entertainment and door prizes. *Murphy's Bar & Grill*, 2 Merchant St.: Wed. 9/1, 5:30 p.m. \$25. 531-0422

**Trivia Night** What is Captain Kirk's middle name? Do you know the title of the 1977 Oscar-winning movie? Hint: The answers aren't Scooter Can't Stop the Music. Test your knowledge, win prizes and have fun. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Tue. 9/7, 8 p.m. \$3. 732-2670

**You Ought to be**



Frank DeLima at the 1993 Okinawan Festival

**In Pictures** Stu Glabberman reads from his screenplay-in-progress. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Sun. 9/5, 2 p.m. Free. 732-2670



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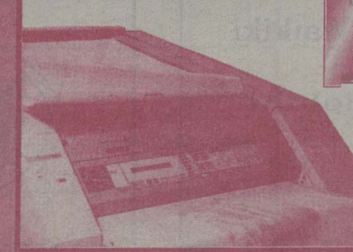


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