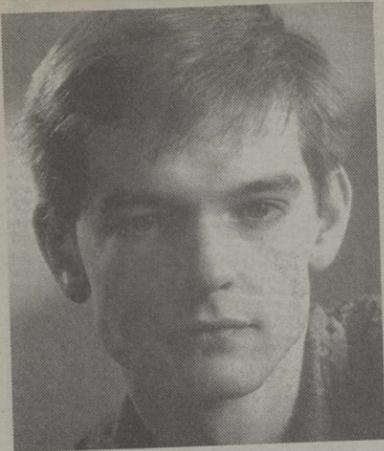
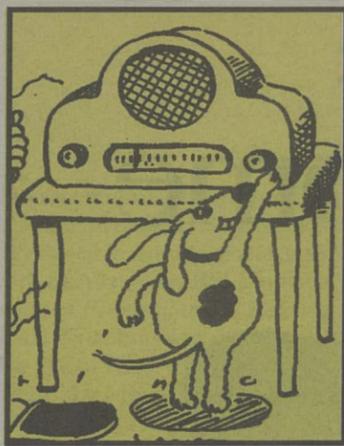


**15** Dream Weaver



**19** Straight Dope



**13** Ladysmith Black Mambazo



**21** Mai Lan



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**5** Cancer and the Environment

**8** Pritchett

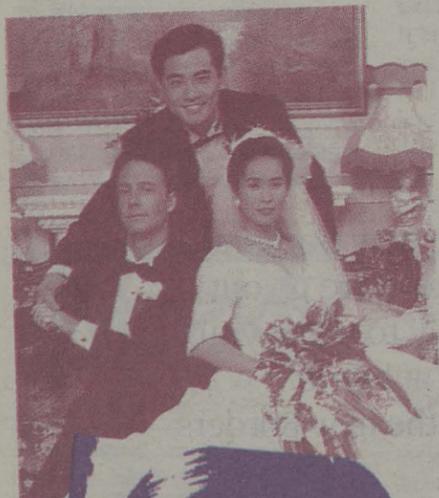
**10** Calendar

**12** Life in Hell

# Weekly

Volume 3, Number 44, November 3, 1993

FREE



# Best Fest Yet



Thirteen is lucky for the HAWAII INTERNATIONAL FILM FESTIVAL: get our rundown on Page 6



## Letters

### Book Bounty

In New York I was, for nearly 20 years, manager of Brown and Delhi Books (on Fifth Avenue) and the Sheridan Square Bookstore (in Greenwich Village). These stores were both first rate and well known at the time. I approached the new Borders bookstore in Waikale with intense skepticism. Surely I could come up with an important title that they didn't carry. Perhaps *Nightwood* by Djuna Barnes? In stock were not only *Nightwood* but two other titles by the same unfortunately obscure author. In the art section I found no fewer than three books devoted to the work of Egon Schiele. Borders is obviously a bookstore where books are seen as something beyond merchandise, something special and precious. Oahu may take pride in now having a large, first-rate bookstore. Mahalo, Borders.

George Vye

### Staying Alive

Regarding your article about Biosphere II ("The Biosphere Bubble Bursts," *HW* 10/13), the most important thing to know is that it is unnecessary. *We already know enough* about how nature works in our true, planetary biosphere to emulate and harmonize with her in everything we do. Moreover, a handful of ecologically oriented people in agriculture, industry, transportation, energy, water management, land use,

planning and real estate development are *already doing it successfully*. Notable, among others, is the work of Australian Bill Mollison, author of *Permaculture: A Practical Guide for a Sustainable Future*, and also that of Amory Lovins, et al. at the Rocky Mountain Institute in Snowmass, Colo.

We can probably avert the worst, most extreme consequences of the current biospheric collapse if, but only if, we very promptly disseminate the relevant eco-know-how so that conscious people everywhere can put it to use. This, too, is now possible with the aid of telecommunications and user-friendly multimedia interactive computer programming. *Every human community has resources it can use to function and thrive sustainably if it has access to contemporary eco-knowledge*. Thus knowledge is no longer just the key to personal and group power. It has become the key to perpetuating our biosphere in something like its present form — the only home we're likely to experience as a fit place to live.

Ben Hopkins

### Duke's Up

It has been a great distress for me as a relative newcomer to our beautiful Hawaii Nei to observe the careless acceptance of an alarming degree of corruption in our officials and representatives. It has been a particular distress to see that there has not appeared to be any prospect of a new broom or a real reform movement here. My clear impression is that we have a group of pols watching Aki and Nakamura getting their comeuppance, and instead of resolving to bring the public something better, they are licking their lips and waiting their turn at the trough. Their turn to be suborned and enriched. Their turn to accidentally run into land developers at the gaming tables in Las Vegas. Their turn to extort, sell out the public interest and arrange for themselves a turn in Valhalla (the Bishop Estate).

These people tell us that gift-giving is "the Hawaiian way" — a gross canard which should infuriate any Hawaiian.

Duke Bainum has called for a simple return to honesty, character and accountability in public office. We who are old enough to remember Fiorello LaGuardia sweeping the boodlers out of office recognize real reform when we see it. At last, a voice not merely peevish or hungry but embarrassed by the low state of politics and perhaps willing to do something about it.

Ward Stewart

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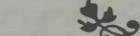
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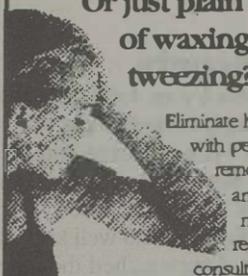
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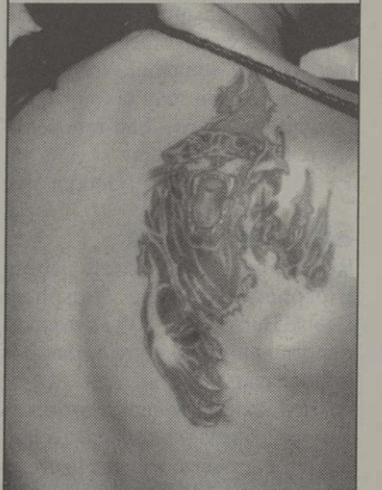


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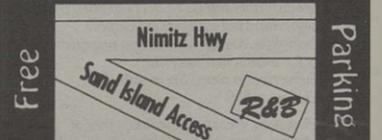
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## Environment

Activist Judy Brady's own experience with breast cancer led her to believe that environmental toxins play a bigger role in the disease than most experts let on

# Industrial Disease

Jo Scheder



Fighting eco-cancers:  
Judy Brady

Judy Brady describes the spot on the side of her nose as "a mishap with the ozone layer." People understand: She means skin cancer. The irony is deliberate. Judy Brady is a cancer activist, determined to raise awareness and spur action on environmental carcinogenesis — "eco-cancers." A personal history of critical thinking led Brady, who had none of the standard risk factors, to question the origin of her own breast cancer several years ago. Her visit to Hawaii last week helped to inaugurate the work of a local organization called the Educational Committee on Breast Cancer and the Environment. It is a hefty title befitting a formidable task. ECBCCE describes itself as a grassroots group committed to the exposure of and education about environmental links to cancer.

### JO SCHEDER

Women are acutely aware of the breast cancer epidemic. Most of us know someone who has the disease, and we know others who have had a breast cancer "scare." What we don't generally think about is that with 20 years and \$1 trillion in research since the National Cancer Act was passed, survival rates for the three leading cancers — lung, breast and colo-rectal — have remained essentially unchanged. Treatment options are the same as those offered 50 years ago, spruced up and sophisticated but still referred to by cancer activists as "slash, burn and poison."

We've heard the statistics: One of eight women will develop breast cancer. In this year alone, as many women will die of breast cancer as there were Americans who died in the Vietnam War. We've heard that some women are at greater risk than others for reasons of diet or childbearing or family history. However, the majority of breast cancer cases — roughly 70 percent — are not clearly linked to conventional risks.

What we do not generally know is that in Hawaii the rate of breast cancer is higher among Hawaiian women than any other racial group. And, according to the local Cancer Information Service fact sheet, the highest incidences for stomach, lung and cervical cancers in Hawaii are all

among Hawaiians. In fact, Hawaiians surpass the total U.S. rate for each of these cancers and are off the scale for breast cancer.

Diet is generally invoked to explain these statistics. Recent research, however, has essentially eliminated dietary fat as a primary contributor to breast cancer. More than ever, the evidence points toward environmental toxins, many stored in fat tissue, as significant human carcinogens. That poses a political and economic problem: Eco-cancers cannot be blamed on the victims. Instead, corporate America is responsible — and is capable of cleaning up. That is not a financially lucrative proposition.

The primacy of environmental carcinogenesis is also anathema to current public health dogma. We are now held to be individually responsible for our health. But how meaningfully and to what relative import can our individual actions prevent environmental exposures? What is missing in the conventional version of prevention is a recognition of risks that are tied to issues of pollution, greed and environmental racism.

Enter the "Cancer Movement." Locally and internationally, networks have formed for public education and action. The publicity is new, but the ideas and the initial evidence are a generation old. In the 1960s and '70s, activists and a few scientists linked cancer to environmental contamination. Now even conservative estimates say that 80 percent of cancers are environmental in origin — and therefore preventable. The implicated carcinogens are all around us. Since the 1970s epidemiological data have linked electromagnetic fields (EMFs) with several cancers; at a 1979 conference, scientists recognized that the range of agents able to elicit estrogenic effects in humans might be a public health threat. That was 14 years ago.

What's the delay? It can be found in the structure of research. The application of scientific knowledge is far from neutral; it is determined by power, both economic and political. Funding reinforces official priorities and controls the direction of research. For example, laboratories have customarily looked for agents that act on DNA directly, because many carcinogens alter genetic processes. Since 1991, however, the discovery that a

variety of pollutants can bind to human cells has opened the door to hypotheses regarding the cellular mechanisms of environmental carcinogenesis. Some labs now are beginning to look at less direct mechanisms and are asking different questions — and they are coming up with radically different possibilities. Primary among these is the scientifically profound revelation that different classes of carcinogens are "xenoestrogens," environmental compounds with estrogenic effects on human bodies. Lifetime exposure to estrogen, which stimulates cell proliferation in breast tissue, is a leading cancer risk. Devra Lee Davis, a toxicologist at the federal Department of Health and Human Services, and a group of scientists from five research labs believe that there is "compelling evidence" of widespread human exposure to xenoestrogens: pesticides such as heptachlor and others commonly used in agriculture and in maintaining golf courses, petroleum byproducts, organochlorines, magnetic fields and ionizing radiation.

How much do we hear about local pesticide pollution from agri-business and golf courses, about nuclear submarine refueling and decommissioning, about electromagnetic power grids and about geothermal emissions?

In the 1980s and '90s, conservative politics hushed public attention to chemical carcinogens and trumpeted individual risk and responsibility.

This suits the "cancer establishment," a group of agencies which Brady describes as having "intermeshed, interlinking interests": the National Institutes of Health, the Centers for Disease Control, the American Cancer Society and the like. They determine every aspect of how we think about cancer and administer a multibillion-dollar industry which defines the national cancer agenda. They are in league with corporations that thrive on the continued existence of cancer. Mammography ads are paid for by DuPont, the manufacturer of the film used for mammograms; the composition of the Memorial Sloan Kettering Cancer Center board has been termed "surreal": two-thirds are tied to oil, chemical, automotive, or corporate financial industries such as drug companies, media conglomerates and the cigarette industry; Breast Cancer Awareness Month was dreamed up by Imperial Chemical Industries, whose subsidiary brings us tamoxifen, the controversial drug now undergoing human trials as a preventive agent against breast cancer.

There is progress in the fight against eco-cancers. Greenpeace is making breast cancer a national priority. And at least 50 people showed up for Judy Brady's talk two weeks ago in Honolulu, reacting throughout with nods of understanding.

What does this all mean? The breast cancer epidemic can be turned back, but the battle will be against the cancer establishment. Judy Brady sets out the task: to define the fight, to confront the definition that cancer happens inside a body and to recognize that cancer genesis is outside of the individual. Then the solution is outside, too. That makes cancer a political question.

For information on the ECBCCE, call Colleen Kelly at 595-4244. ■



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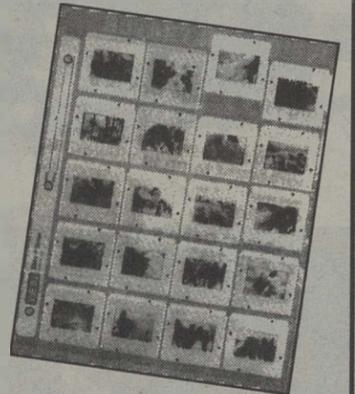
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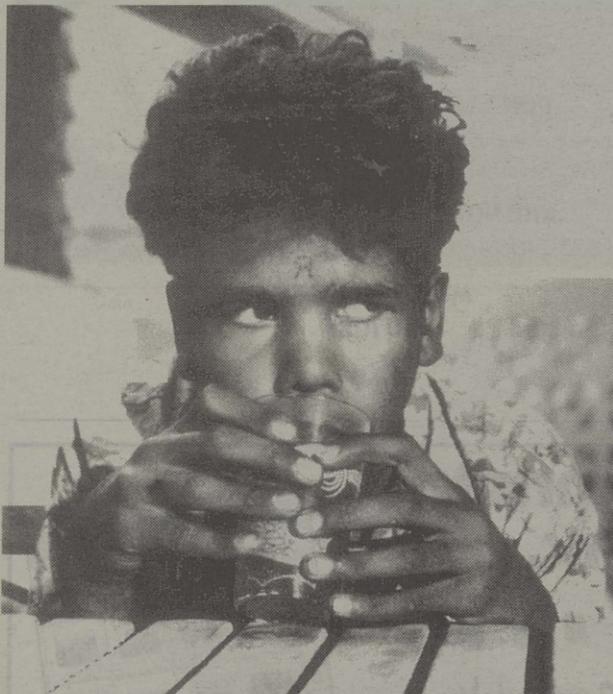
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# Film Festival Guide

Honolulu Weekly's

Prizewinners, premieres and sleepers at the 13th annual Hawaii International Film Festival

**T**hirteen is not an unlucky number for the canny folks who bring us the 13th annual fest this year: They've put together one of their best offerings ever: over 150 films from 26 countries, and all free. Included this year (the Oahu fest dates are Nov. 7-13) will be eight winners from other international festivals, 22 world premieres and 41 U.S. premieres. This canny mix of prize winners and brand-new stuff (seen here first) is especially rich because this is the year when Asian-Pacific films have made a huge breakthrough in the world market. Since Jeanette Paulsen and her crafty staff (reduced in size again this year) have been championing Asian-Pacific film and film-makers for a dozen years, the connections were already in place. This year, according to film coordinator Christian Gaines, there were 400 official entries and 600 other candidate-films to consider, a year-round job which picked up steam in

late May. As a result, look at these offerings: newly minted treasures (fictive and documentary) from Asia, the Pacific, and the U.S.; a tribute retrospective to Yasujiro Ozu; a "new voices" in Asian and U.S. independent film; special picks from Roger Ebert and Donald Richie; environmentally themed features and shorts; a series of "indigenous voices" in film and video; an animation retrospective of "Astro Boy"'s Ozamu Tezuka; a series of presentations from Mongolia; an IMAX "fest within a festival"; previous festival favorites; the largest program ever of local film-makers; and "Asian Film Discoveries."

In addition there will be gatherings of film-makers, critics, scholars and marketing people; panels and seminars; award ceremonies and film-maker appearances at various showings.

The buzz has already started: Among the most highly touted of

the new films are *Farewell, My Concubine*, the IMAX film on tropical rain forests, Jane Campion's *The Piano*, Ron Fricke's *Baraka* (co-written and shamelessly recommended by yours truly), Australia's *Bedevil*, Taiwan's *Rebels of the Neon God*, Im Kwon Taek's *Sopyunje* and Robert Altman's *Short Cuts*. (Such proven favorites as *Raise the Red Lantern*, *Our Twisted Hero*, *Tokyo Story*, and *Life is Sweet*, among others, will be returning.) A complete guide, with synopses and times, is available at all Consolidated Theatres and Blockbuster video outlets.

The logistics of booking, scheduling and presenting such offerings are formidable; this is the only statewide festival in the U.S. Program coordinator Gaines is upbeat: "Jeanette [Paulson] has showed us how to do the impossible... and we're getting good at it. I think we've put together the best festival yet, against all odds." Last

**Continued on Page 8**

## BOB GREEN

Left to right: *The Puppetmaster*; *The Scent of Green Papaya*; *Baraka*; *Wedding Banquet*

## Eyes on the Prize

The following films have already won big at other festivals.



### PACIFIC

**Farewell, My Concubine** (China): Chen Kaige's remarkable story of China's shifting realities as seen through an unusual friendship.

**The Piano** (Australia): Jane Campion (*Sweetie*) directed this period love story, currently a box-office sensation in Europe.



**The Puppetmaster** (Taiwan/China): Hou Hsiao Hsien's metaphorical inquiry into the nature of power.

**The Scent of Green Papaya** (Vietnam/France): Hung Tran Anh's narrative about a peasant girl's experiences in 1950s Vietnam.



**Woman from the Lake of Scented Souls** (China): Xie Fie (*Black Snow*) directed this love story about Xiang Ersao, who seeks release from an unfulfilling marriage.

### USA

**Baraka**: Ron Fricke's spiritual odyssey through the beauty and danger of our world.



**Short Cuts**: Robert Altman weaves together nine Raymond Carver short stories and the intertwined lives of 22 characters in this remarkable comedy-drama.

**Wedding Banquet** (Taiwan co-produced): A comedy about hypocrisy when a young Taiwanese in the U.S. must pretend to be someone he's not. Directed and written by Ang Lee.

# Guilty Pleasures

OK, OK, so they're not so socially relevant nor necessarily weighty, but they're still good fun.



We Are Flying

**Twenty Bucks (USA):** Brand-spanking-new independent film in which strangers meet through the circulation of the same \$20 bill. With Spaulding Grey, Gladys Knight, Linda Hunt and Steve Buscemi.

**Tezuka Animation Retrospective (Japan):** A series of brilliantly animated shorts by Ozamu Tezuka,

creator of "Astro Boy". Cutting-edge animation and films that are sometimes action packed, sometimes reflective, always entertaining.

**America the Beautiful (USA):** The Mainland through the eyes of the biker culture of crushed beer cans, simplistic platitudes and loud pipes.

**Luck, Trust and Ketchup (USA):** An inventive documentary essaying Robert Altman's filming of *Short Cuts*. One of the best of its kind ever made.

**Twist (Canada):** A chronicle of rock 'n' roll dance, featuring interviews, archival footage and performers then and now.

**Time Indefinite (USA):** Ross Elwee (*Sherman's March*) continues to chronicle his own chaotic life — this time events around and during his wedding. Funny and touching.

**Stumble You Might Fall (Hawaii):** Two Nuuanu Valley hikers meet, and a dark drama ensues. One of the few attempts at fictive film made by Hawaii filmists.

# Must-Sees

- Act of War (Hawaii)
- Baraka (USA)
- Bedevil (Australia)
- Farewell, My Concubine (China)
- The Hawaiian Way (Hawaii)
- The Hairdresser's Husband (France)
- Map of the Human Heart (UK/Australia)
- The Piano (Australia)
- Scent of Green Papaya (Vietnam/France)
- Shortcuts (USA)
- The Music of Chance (USA)
- Sopyunje (Korea)
- Tokyo Story (Japan)
- The Puppet Master (Taiwan)
- The Woman from the Lake of Scented Souls (China)
- The Wedding Banquet (USA)
- Stolen Ground (USA)
- Paha Sapā (USA)
- Tropical Rainforest (IMAX)

# Can We Talk?

Highlights of the festival's free panels and seminars

■ "The Art of Cinematography": Roger Ebert and cinematographer Allen Daviau (*E.T.*, *Empire of the Sun*, *Fearless*) will conduct a three-day laserdisc investigation of the cinematographer's craft. (Tues. Nov. 9 to Thurs. Nov. 11, 2-4 p.m., The Forum at Ward Centre.)

■ "Screenwriter's Seminar": A panel of industry experts attempt candor as they discuss the ordeal of the art and the art of the deal. With Sandy Weinberg, Madeline DiMaggio, Rick Natkin, David Fuller and Kathy Fong Yoneda. Georgette Deemer moderates. (Tues. Nov. 9, 6 p.m., The Forum at Ward Centre.)

■ "Film Critics and Asian Films": Asian and Mainland critics discuss cross-cultural films and criticism. Commentators range from David Ansen of *Newsweek* to Zhang Dan of *China Film Week* to Tony Rayns of *Sight and Sound*. Moderated by *Cinemaya's* Aruna Vasudev. (Wed. Nov. 10, 8 p.m., The Forum at Ward Centre.)

■ "Images of Minorities": A panel discusses how Asian Americans and other "minorities" are portrayed in film and television. Presenters will include Susan Yim, James Yee, Renee Tajima, Nick Deccampo, Cheryl Chisolm, George Burdeau and Lurline McGregor. (Thurs. Nov. 11: screenings at 1 p.m.; panel at 7 p.m., The Forum at Ward Centre.)

■ "Media Makers (Hawaii)": a look at the up and coming work of our new generation of videographers and film-makers. Participants will be from Kamehameha, Kapunahala, Kalaheo, Campbell and, from the Big Island, Waiakea schools. (Sat. Nov. 12, 6-8:30 p.m., The Forum at Ward Centre.)

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**November 12**  
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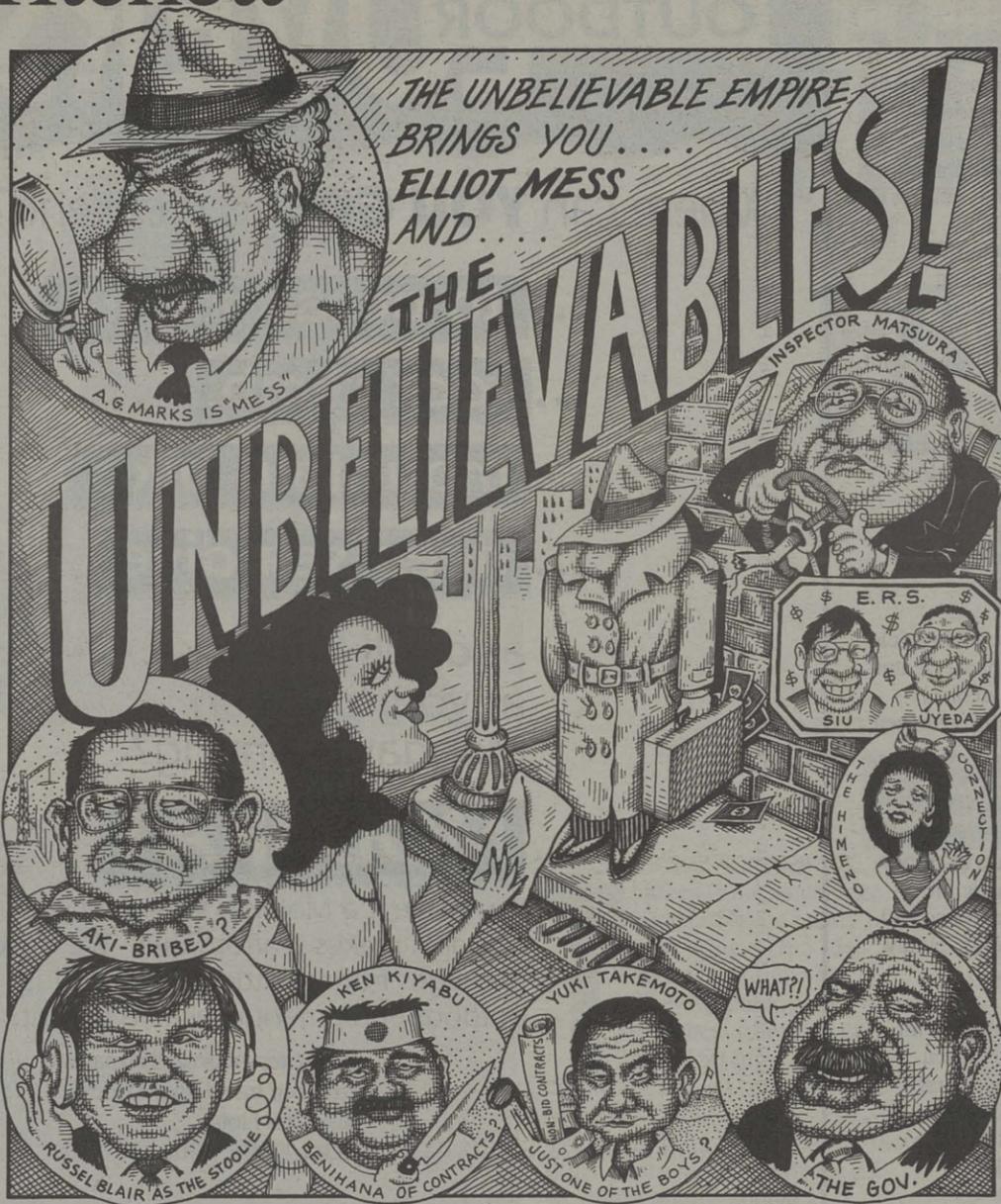
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# Pritchett



## Film Festival

From Page 6

year nearly 70,000 people attended the fest. Tickets are necessary only at Varsity Theatre showings; others are on a first-come, first-served basis. (See separate sidebar stories.)

New to the fest this year is the first international conference by the Network for the Promotion of Asian Cinema (NETPAC). Sixty Asian film industry potentates will speak, and over 300 delegates will attend. Continuing will be the Eastman Kodak awards, the international jury prize and the gala awards ceremony (this year honoring Japan's Kazuo Miyagawa, cinematographer for *Rashomon* and *Ugetsu*, among

others).

And then there are the sleepers, films that find an audience and develop into perennial favorites: *Time Indefinite* (sure to be a docu-classic); Shinji Soomai's *Moving*, a family film of great resonance; Vincent Ward's cult film *Map of the Human Heart* (with Oahu's Jason Scott Lee); and the short films *Big Al*, *An Autumn Wind* and *Foreign Talk*. A special series from the burgeoning Singapore film industry will be spotlighted, as well as special favorites from film critics Roger Ebert and Donald Richie, both of whom will be participants in live presentation aspects of the '93 fest.

Judges from Indonesia, China, the U.S., Japan and Germany will select the recipient of the annual East-West Center award to the film best reflecting the fest's theme, "When Strangers Meet." The

*Bhaji on the Beach*



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nominees are **The Blue Kite** (Hong Kong/China), **Maya** (India), **Bedevel** (Australia), **Moving** (Japan) and **Sopyunje** (Korea). Nominees for the documentary award are **Act of War** (Hawaii), **Escape from China** (China), **Saviors of the Forest** (U.S.), **The Tenth Dancer** (Australia) and **Will My Mother Go Back to Berlin?** (U.S.).

After the intensive week on Oahu, the festival moves to the Neighbor Islands (Nov. 14-20) for screenings, new panels and seminars and expanded numbers of venues.

So it's another embarrassment of riches this year, the only frustration being that there are so many films to see and so little time. (But showings in most places begin around 9 in the morning and wind up between 11 and midnight.) In an age of downsizing and rising prices, a free film festival, some of whose presentations you can see nowhere else, is the best bargain in Hawaii. Our Hawaii International Film Festival is a synthesis of hard work and heroism. We can honor those heroes by taking a look at what they've brought to our shores. Get it while you can. ■



Top to bottom: *The Time Not Beyond*, *The Heartbreak Kid*, *Twist*

## Local Talent

*Entries from Hawaii's film- and video-makers*

**Act of War:** Joan Lander and Puhipau's East-West Prize-nominated video about the overthrow, written by Haunani Kay Trask, Lilikala Kame'eleihiwa, Jon Osorio and Kekuni Blaisdell.

**Betrayal:** The Queen Lili'uokalani story, as written by Tremaine Tamayose and Ellen Pelissero; directed by Tamayose and Joy Chong.

**A Delicate Balance:** A study of ethnic diversity in Hawaii with interviewees discussing their notion of "local" culture.

**Encounters with Paradise:** A personal tour of the recent never-to-be-repeated "encounters" exhibition at the Academy of Arts, directed and produced by Richard Tibbetts Jr.

**End of a Shadow's Reign:** From Kamehameha Schools comes this metaphorical video about video games. Produced by Patricia Gillespie and directed by Kana'ina Warren.

**From Hawaii to the Holocaust:** Judy and Wayne Weightman's study of the commonality of experience between Jews and Americans of Japanese ancestry.

**The Hawaiian Way:** The third film by Eddie Kamae, this is a tribute to the tradition of *ki ho'alu*, slack key guitar, featuring some of its most gifted practitioners and composers.

**Ho'ala Hou:** Richard Tibbett's study of the renaissance of ancient Hawaiian crafts.

**Kauai Aloha:** David Kawika Talisman's much-praised music video about the spirit of the people of Kauai.

**Maui:** Victoria Keith's study of Maui County's four islands and their rich past and complicated future.

**Na Mele Chana:** "Spectrum" episode, directed and produced by Philip Wilson, about a "family songs" concert with the Honolulu Symphony.

**Onipa'a:** Heather Giugni's study of 18 indigenous Hawaiian youths looking into the overthrow.

**Opera:** Stephanie Castillo and Joy Chong's stereotype-breaking study of the coming together of Hawaii Opera Theatre's production of *Madame Butterfly*.

**Papakolea:** Edgy Lee's study of the only urban Hawaiian lands settlement in the state.

**Stumble You Might Fall:** Fictive video about the dark encounter between two Nuuanu hikers. Written and directed by Benson Lee and produced by Marco Corrado.

**What's Your Problem?:** Clay animation from Kapunahala School.

## Venues

*Films will play at the following locations on Oahu. (Tickets are needed only for the Varsity Theatres showings.)*

**Alkahi Theatres 1 & 2**  
**Cinerama Theatre**  
**Diamond Head Theatre**  
**Pineapple Playhouse** (Dole Cannery Square)  
**The Forum** (Ward Centre)  
**Honolulu Academy of Arts Theatre**  
**IMAX Theatre**  
**Kuhlo Theatres 1 & 2**

**Koko Marina Theatres 1 & 2**  
**Milliani Theatre**  
**The Movie Museum**  
**Punahou School** (Luke Auditorium)  
**Tenney Theatre**  
**Varsity Theatres 1 & 2**

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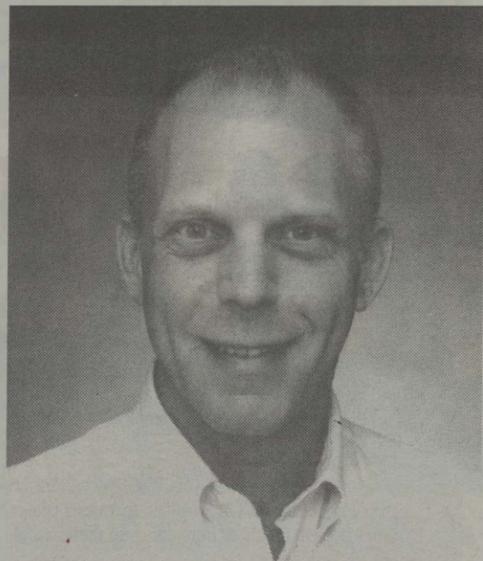
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# CALENDAR

Nov. 3-9

## Film

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

### First Run

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

☺ **The Age of Innocence** Martin Scorsese's sumptuous take on the Edith Wharton novel about manners in turn-of-the-century upper-class New York, where good form was all. This is a story of repressed passion, where social dicta are as codified as gangland protocol. Starring, as Newland Archer, Daniel Day-Lewis (who is, as usual, impeccable), Michelle Pfeiffer as Countess Olenska and, as Archer's wife, Winona Ryder. The voice-over is by Joanne Woodward. Highly recommended.

**The Beverly Hillbillies** Yes, it's come to this. However, savvy cult director Penelope Spheeris (*The Decline of Western Civilization*, *Wayne's World*) has cast her version of the long-running schlock TV series with unusual aplomb: Lily Tomlin, Dabney Coleman, Cloris Leachman, Jim Varney (*Ernest Goes to Jail*) and cult movie hunk Diedrich Bader (as Jethro). And coming soon to a theater near you: big-screen remakes of "Mr. Ed," "Gilligan's Island," "Green Acres" and just about every other bad TV series dear to the heart of BBIDs (Baby Boomers in Denial).

☺ **A Bronx Tale** Robert DeNiro's directorial debut. Here he handles Chazz Palminteri's play about a working-class father trying to save his kid from a charismatic wise guy, crime-boss division. Co-starring Palminteri, who looks as if he might be the next big sensitive tough-guy movie star.

**Cool Runnings** A Disney feel-good piece about the 1988 Jamaican Olympic bobsled team. It's slyly funny, a little sleeper of sorts. With Leon, Malik Yoba and John Candy. Produced by none other than Dawn Steel (the author of Hollywood's newest tell-all autobiography, *They Can Kill You But They Can't Eat You...*).

**Demolition Man** A peroxidized Wesley Snipes is the heavy and a ripped Sly Stallone is the hero in this "sci-fi" tale about two cryogenically frozen foes thawed, one to terminate the other.

**Fatal Instinct** Carl

Reiner (Rob's father) directs a send-up spoof of suspense films of the last few years, a la *Naked Gun* (but less manic). The casting is odd: Starring in this low comedy enterprise are Ammand Assante (heretofore a sex bomb), Sean Young, Kate Nelligan and Sherilyn Fenn (*Twin Peaks*).

☺ **Fearless** Highly recommended... if you know what you're in for. After years of formulaic Hollywood work (*Witness*, *Dead Poets' Society*, *Green Card*) Australian director Peter Weir returns to the form (and spirituality) of his early *Picnic at Hanging Rock* and *The Last Wave*. Jeff Bridges and Rosie Perez star as two transformed survivors of an awful plane crash (probably the best ever put on film), bonded by their experience. Perez is a sympathetic character, but Weir presents Bridges (as Max Klein) as an increasingly unlikeable hero, at least by "feel good" standards. There is also the shimmering visual and thematic ambiguity of Weir's earliest work, which audiences looking for the innocence of an absolute will find somewhat unsettling. Beautifully photographed by Allen Daviau (who will present a seminar on cinematography at the upcoming film fest). The ending will disturb pure rationalists to no end; it has a "mystic" bent.

☺ **Fires of Kuwait** This Madonna of IMAX films (hot, loud and larger than life) tells the story of the oil well firefighters who had the gargantuan task of cleaning up Saddam's mess. The non-close-up format captures all the grandeur of the pyrotechnics but falls short when it tries to convey the human drama of this incredible feat. Sunglasses and asbestos underwear suggested. (Waikiki IMAX) — *David K. Choo*

**For Love or Money** A Michael J. Fox comedy about an on-the-make concierge.

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

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

## Word Pick



### At Play in the Fields of the Lord

Outside of Japan, where can the largest concentration of Japanese be found? Duty Free Shoppers? The Ala Wai Golf Course? Nope, Brazil. Honest. Japanese immigration to Brazil, which began at the turn of the century, peaked in the 1920s with over 20,000 migrants (mostly contract laborers for coffee plantations) arriving yearly. Sound familiar? By 1941 they numbered some 190,000 and today, over a million Japanese call Brazil home.

In 1975, after receiving a Thomas J. Watson Fellowship to study history and anthropology, Karen Tei Yamashita, a Californian, traveled south to study this unique community. Nine years, a Brazilian husband and two children later, Yamashita published *Through the Arc of the Rainforest*, a wild and sprawling magical realistic novel à la Gabriel Garcia Marquez. *The New York Times* called it "a parable of ecological devastation." *The Los Angeles Times* hailed Yamashita as "a visionary." Last year Yamashita finished her second novel, *Brazil Maru*, a more conventionally told tale about a group of Japanese Christian settlers and their utopian experiment in the rain forest. *Brazil Maru* has also received wide acclaim; *The Village Voice* named it one of its 25 favorite books of 1992.

On Thursday, Yamashita brings her rain forest tales to UH Manoa where she'll read excerpts from both her novels in addition to selections of poetry and short fiction. It will prove to be an interesting evening as Yamashita has been known to read to the accompaniment of Brazilian music. (You can take the woman out of the jungle, but...) No word yet on whether the *tambada* will be featured.

**Karen Tei Yamashita: Campus Center 308, UH Manoa campus: Thur. 11/4, 6:30-8 p.m. Free. 958-7235**

functory villainy, the embarrassment of watching a "grieving" Ford. Just watch Harry run, jump, swim, fight, crawl. And don't ask why. — *Mary Brennan*

**Gettysburg** This tale of a pivotal battle in the Civil War was originally made for TV but then released to theaters. Adapted from Michael Shaara's novel *The Killer Angels*. With Tom Berenger, Jeff Daniels and Martin Sheen. **The Good Son** Macaulay Culkin plays a psychotic kid out to corrupt his cousin in this thriller

directed by Joseph Ruben (*The Stepfather*, *True Believer*, *Sleeping With the Enemy*). It's got an R rating, so kids aren't supposed to get into the theater. Effective and brutal.

**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 Boiled** (1992) Undiluted John Woo-directed "martial arts" (read: ultraviolent mayhem) actioner — a choreographed dance of death. If you were puzzled by *Hard Target*, Woo's first U.S. film, don't worry; Jean-Claude Van Damme had final cut on that one. Here, it's a Woo's movie all the way. Hang on.

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

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

☺ **The Joy Luck Club** Based on the Amy Tan novel of the same name, *The Joy Luck Club* is an epic that spans two continents and three generations. While Tan's novel of vignettes hammered away at larger issues of immigration, assimilation and interracial marriage (turning some of her characters into quivering balls of neuroses in the process), *Joy Luck Club*, the movie, centers itself on the simple power of a well-told tale. Don't go for popcorn during Ying Ying's story about her tempestuous first marriage or An-mei's tale of a daughter's sacrifice for her mother. Both contain scenes of lyrical beauty that will leave you stunned. — *D.K.C.*

**Judgment Night** Four '90s pals blunder off the expressway, witness a gangland hit and become the hunted in the concrete jungle. The assumptions this movie makes about city life are astounding... and probably true. With Emilio Estevez and Cuba Gooding Jr.

**Last Action Hero** Like Bill Clinton, this movie wants to be everything. It wants to be witty, winning, exciting and fun, fun, fun. It wants to be both an adventure and a spoof of an adventure. Arnold is back, and his by-now formulaic self-deprecatory remarks and contradictory tomorrow-the-world assertiveness are a bit programmed and mechanical. Arnold isn't just Arnold anymore, he's crossed over into product. Still, all that money can buy a lot of explosions, car crashes and magazine covers.

**M. Butterfly** If film is, as theorists love to tell us, a collaborative medium, then one or two of the collaborators involved with this earnest, beautifully acted film have not entirely thought their contributions through. The result is a fascinating failure. What should have been a great film-going experience is a slow, repetitious one, with diminishing returns setting in as the film sleepwalks along, drained of energy, bereft of shown conflicts, telling rather than showing us its central dramatic moments. One certainly can't find fault in the performances. John Lone is a great actor (although probably miscast here) and he gives a star performance. If only the camera had not revealed so much so early. Jeremy Irons is probably a great actor, here presenting another version of his haggard, tortured obsessionist undone by "love." If the two don't strike sparks together on screen, it might be a stratagem of the screenplay. These star-crossed lovers, each trapped by his own notion of love, cannot fully see into the heart of the other. In Cronenberg's take, the camera frames Irons and Lone in close-ups reminiscent of lab-experiment insects pinned to the wall: They can't take flight.

**Malice** The talented movie-makers responsible for the over-elaborate betrayal movie *Malice* must have thought it was a terrific idea to disguise the film as a serial-killer thriller. In fact, the movie's true passion is derived from the stylized *film noir* genre, in which the innocent are repeatedly duped, then fight back and finally exact revenge on the enemy's terms, thus revealing the black, ironic heart of humankind in all of its duplicity. To be fair, *Malice* is more coherent than *Rising Sun* and has no more loopholes than *The Fugitive*. But the noir pace is too slow here; when you can predict how next the rug is going to be pulled out from under the story, the intended effect is lost. Someone ought to tell our too-clever-for-their-own-good movie-makers that when you film a story about what a terrible thing betrayal is, you ought not to betray the audience.

☺ **Man Without a Face** Rookie director and veteran movie star Mel Gibson gives us a world — imperfect, conflicted and well intentioned — that has a quiet power and surprising resonance. In the end, it is this world — populated by neurotic parents, oversexed 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. — *D.K.C.*

**Mr. Jones** Star and producer Richard Gere retears with *Internal Affairs* director Mike Figgis (*Stormy Monday*) in this story of a charming but dangerous patient who becomes "involved" with his own shrink (Lena Olin).

**Mr. Nanny** Hulk Hogan plays a nanny to alienated kids with a workaholic old man. See Hulk in a tutu. See Hulk be tender with troubled kids. See *Mr. Nanny* in video stores in about three weeks.

**National Lampoon's Loaded Weapon 1** Visual popcorn — and not exactly the freshest either. Yet another entry in the Big Dumb Unthreatening Movie Made for Indifferent Americans Sweepstakes, written by slumming Eastern Seaboard elitist English majors, it's a

## Dance Pick

Synthia Sumukti (left),  
Halau Hula O Miililani (below)

### Around the World in Two (Noncontiguous) Weekends

Artistic Director Fritz Ludin and the people at Dances We Dance have done it again. At this year's **Hawaii Dances: 7th Island Dance Festival** they've assembled another impressive collection of dance traditions: Hawaiian, Javanese, Okinawan, Korean, Chinese, Filipino, Transylvanian, Hungarian, Scottish and Spanish. There probably hasn't been a more successful mix of cultures since Marco Polo picked up a takeout order of chow mein.

Opening this year's festival on Friday will be the Halau Hula O Miililani under the direction of kumu hula Miililani Allen. The troupe, from Oahu's Waianae coast, has performed their hula — reflective of their love of the land — across the nation and

throughout Europe. On Saturday, Indonesia takes the stage with the Sanggar Laras troupe and their interpretations of the Mahabharata epics as well as dances from the court traditions of Central Java.

The festival will skip a weekend, then continue (on Fri., Nov. 19) with the Nakasone Yoshiko Ryubyu Kenkyusho (Okinawan), Halla Pai Huhm Dance Studio (Korean) and the Phoenix Dance Chamber (Chinese). On Saturday you'll travel back to the West and enjoy the dynamic repertory of Mosaico Español (fandangos and flamenco dancing). Also featured will be the Panama Dancers, the Royal Scottish Country Dance Society and the Omega Dancers (Hungarian/Transylvanian). Whew! Dance organizers assure us that on your travels you won't have to get any shots, but you might want to take along your passport just in case.

**Hawaii Dances: 7th Annual Island Dance Festival: Balcon Auditorium, Mid-Pacific Institute, 2445 Kaala St.: Fri. 11/5, Sat. 11/6, Fri. 11/19 & Sat. 11/20, 8 p.m. \$10. 537-2152**



"buddy movie" parody of sorts, replete with *Airplane*-ish non sequiturs, sex jokes, lame puns and cartoonish deviations from the laws of physics, gravity and Aristotelian dramaturgy. If that's not bad enough, it stars Emilio Estevez and features an unannounced and undistinguished cameo by his beloved, Paula Abdul.

☛ **The Nightmare Before Christmas** Stop-action and animation feature masterminded by Tim Burton (*Beetlejuice*, the *Batman* movies) that lets Burton's Dickensian/Gory/Eastern-European sensibility run barefooted through a story about Santa Claus being menaced — and therefore the holiday season threatened. Visually mannered and often dazzling, this one is actually pretty intense for kids; see it with them. Cautiously recommended.

☛ **The Program** A moody, mannerist movie, photographed very nicely, about college football: how tough it is, how competitive it is, how inter-racial politics are played out in the locker room as well as on the football field. With Craig Sheffer (*A River Runs Through It*) and, as the complicated coach, James Caan. Directed by writer David Ward.

☛ **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 which 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.

☛ **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, backup 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)

☛ **Rudy** Hoosiers helmer David Anspaugh tries out a *Field of Dreams* approach for the old football stadium, with an aspirant (Sean Astin) who won't give up his Notre Dame dreams.

☛ **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.

☛ **Short Cuts** Director/writer Robert Altman is the critics' darling — and no wonder. In an era of pipsqueak, formulaic studio films, Altman goes for the big picture: the whole range of human emotions and predicaments, not just hypocritical feel-goodism. In this, his most ambitious movie, he intertwines nine short stories by the late Raymond Carver, weaves in his own original material and manages to tell the stories of 22 characters, Los Angelinos who have gone through the looking glass of the American dream. Both funny and sad, these characters live in a world of romantic expectation and mixed consequences. No wonder film and stage stars are willing to work for scale in order to be in an Altman movie. Here are juicy, complex roles in which the gifted can shine. Here, among others, we see Lily Tomlin, Tim Robins, Jack Lemmon, Lyle Lovett, Peter Gallagher, Andie MacDowell, Tom Waits and Jennifer Jason Leigh in roles that go to the ironic heart of the matter. And in his opening sequence, Altman has found the perfect visual metaphor for modern life, as controlled by business persons and politicians. While citizens cower in their homes, a quintet of pesticide-bearing helicopters sprays parts of the city, heedless of their toxic payloads. *Short Cuts*, which also plays free at the Hawaii International Film Festival this year, is not to be missed.

☛ **Striking Distance** The first of 10 fall releases about serial killers, this Bruce Willis vehicle is about a deposed maverick cop (Willis) trying

to find the killer who offed his pop and who now taunts him by planting victims where Willis can find them. Sarah Jessica Parker, photographed unflatteringly, plays the love interest.

☛ **Warlock: The Armageddon** Surprisingly good special effects boost the entertainment value of this hokum-filled piece of horroriana. Julian Sands, fast becoming the new Vincent Price, here essays the role of the warlock, blond and relentlessly evil. It's a big slice of horror ham acting, and if Sands wants he can probably play variations of the role for the next 30 years. The plot cheapens an interesting idea: the inherent "power" of Druidic rune stones. Here, of course, they all summon up Satan's emissaries but can also quell his misdeeds. Our warlock pops up in Northern California to wrest the stones from a protective enclave whose residents include a couple of well-scrubbed teen-agers. And so forth. Directed, with his usual skill, by Anthony Hickox, who knows a thing or two about juicing up such proceedings.

## Short Run and Revival

☛ **The Art and Technique of the American Television Commercial** (1993) The second such compilation of outstanding "visual" commercials. If you want to see it, come early; this kind of thing always does well in Honolulu. The technique will be awesome (some 60-second spots have budgets exceeding those of many feature films made independently). Recommended for form, not content. *Academy Theatre*, 900 S. Beretania St. Sat. 11/6, 7:30 p.m. \$4. 532-8768

☛ **El Mariachi** (1992) Richard Rodriguez's Little Movie that Could. Made for \$7,000, this grunge contemporary Western, which has something to do with border drug smuggling, is self-referentially entertaining. Tacky and cunning. Recommended. *Academy Theatre*, 900 S. Beretania St. Wed. 11/3 & Fri. 11/5, 7:30 p.m.; matinee, Thur. 11/4, 1 p.m. \$4. 532-8768

☛ **The Good Earth** (1937) This much-loved screen version of Pearl Buck's Pulitzer Prize-winning novel about Chinese peasantry and revolution was, for its time, a respectful film. (It's not PC now, but these concepts some and go every five years or so in our carnival culture.) Filmed on 500 acres of San Fernando Valley (those acres purchased by MGM), this is the story of Wang Lung (Paul Muni) and his rising (and falling) fortunes. Co-starring Luise Rainer (as O-Lan), who won an Oscar for her performance. Cautiously recommended. *Movie Museum*, 3566 Harding Ave. Thur. 11/4, 7 p.m.; Sat. 11/6, 8 p.m.; matinees, Sat. 11/6 at 2, 5:30 & 8 p.m. \$5. 735-8771

☛ **Luna Park** (1992) The film centers around a Moscow white supremacist group intent on ridding Russia of all "inferiors," including Jews, homosexuals and foreigners. Things really start getting interesting when the leader of the group learns that his father is Jewish. *Art Auditorium*, UH Manoa campus: Fri. 11/5, 7 p.m. \$2. 956-6940

☛ **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. *Hemenuay Theatre*, UH Manoa campus: Tue. 11/9 - Sun. 11/14, 6 & 8:30 p.m. \$3.50. 956-6468

☛ **The Story of Qiu Ju** (1992) Gong Li (*Raise the Red Lantern*) stars in Zhang Yimou's revolutionary comedy-drama (some of it shot on the sly from camouflaged cameras on China streets) with a heroine opposing the status quo. Less stably beautiful than previous Yimou films, this one is nonetheless visually resplendent. Highly recommended. *Hemenuay Theatre*, UH Manoa campus: Wed. 11/3 - Sun. 11/7, 6 & 8:30 p.m. \$3.50. 956-6468

☛ **Ugetsu (Monogatari)** (1953) Based on work by 18th-century storyteller Akinari Ueda, this is probably director Kenji Mizoguchi's most popular and well-known film. In short, it's a story about a potter, civil war and a ghost princess. Shot in "tatami mat" long takes and beautiful in its visuals and Japanese stateliness, it's a must for Japanophiles and film buffs. *Movie Museum*, 3566 Harding Ave. Fri. 11/5 & Sun. 11/7, 8 p.m.; matinees, Sun. 11/7, 3 & 5:30 p.m. \$5. 735-8771

## Music

### Concerts

☛ **Brass Chamber Music** Another installment of the nonprofit Music Projects Honolulu's free community concert series featuring musicians from the dormant Honolulu Symphony. This one's a brass concert on the lawn at the Moiliili Community Center, which will have an open house preceding the performance. Bring a mat

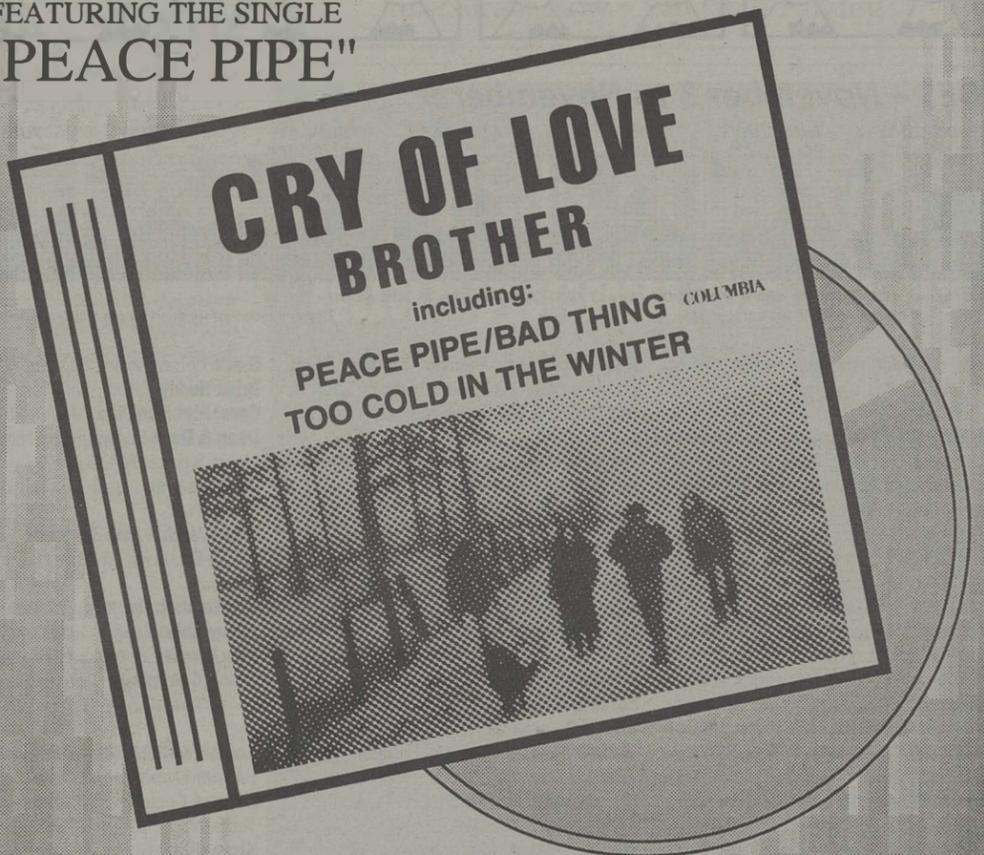
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## HONOLULU • KAHALA • AIEA

<p><b>HONOLULU</b>.....611 Keeaumoku Across Kapiolani from Ala Moana Center <b>RECORDS</b>.....(808) 941-7774 <b>VIDEO</b>...1470 Kapiolani (808) 949-3335 Corner of Kapiolani and Keeaumoku Next to KFC</p>	<p><b>KAHALA</b>.....4211 Wai'alae Ave. In The Kahala Mall <b>RECORDS/VIDEO</b>...(808) 737-5088</p>	<p><b>AIEA</b>.....Pearl Kai Center Across from Pearlridge Shopping Center <b>RECORDS/VIDEO</b>...(808) 486-4966</p>
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# CALENDAR

## LIFE IN HELL



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## TIDES - November 3 to November 9



Moon Phases: LAST QUARTER - Nov 6 NEW MOON - Nov 13 FIRST QUARTER - Nov 20 FULL MOON - Nov 28  
Tide times and heights are for Honolulu Harbor.  
Tide and moon information supplied by Doug Behrens Design.

to sit on. *Moiliili Community Center*, 2535 S. King St. Fri. 11/5, 7 p.m.; open house, 6 p.m. Free. 955-1555

**Symphony Preview Lecture** The Honolulu Symphony season may be a bust so far, but UH ethnomusicologist Dr. Ricardo Trimillos marches on with his discussions of the pieces that had been scheduled for the canceled concerts. This week Trimillos discusses Beethoven's *Concerto No. 4* and Bruckner's *Symphony No. 4*, both of which were to have been on the bill for a special concert featuring violinist Isaac Stern and pianist Yefim Bronfman. Like all other symphony concerts this fall, however, the performance was canceled due to the symphony's labor dispute with its musicians. *Music Bldg. Rm. 36*, UH Manoa campus. Wed. 11/3, 7-9 p.m. \$5. 956-8244

**UH Opera Workshop** Laurence Paxton and John Mount direct UH's aspiring Sills' and Carusos in scenes from opera, operetta and musical theater. On the bill are selections from *Kiss Me Kate*, *The Marriage of Figaro*, *Don Giovanni*, *Song and Dance* and *Follies*. *Orvis Auditorium*, UH Manoa campus. Fri. 11/5, 8 p.m. \$5. 95-MUSIC

## 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.

### 3/Wednesday

**Alaka'i** Contemporary Hawaiian; *Spindrift*.  
**Asher Perrin** Jazz; *Paradise Lounge*.  
**Blane Kea** Contemporary; *Blaisdell Garden Cafe and Pub*. 6-8 p.m.  
**Blues Jam** Blues; *Sand Island R&B*.  
**Brado** Contemporary; *Chart House*.  
**Carol Atkinson** Piano; *Mabina Lounge*.  
**Francis Kahala** Contemporary Hawaiian; *Chart House*. 5-8 p.m.  
**Fresh Catch w/Jon Basebase** Variety; *Oinks*.

**Robi and the Pacific Crater Band** Contemporary Hawaiian; *Malia's Cantina*.  
**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

**Kanilau with Dancer** Contemporary Hawaiian; *Banyan Veranda*.

**Lee Eisenstein** Classical & New Age; *Venus Cafe*.

**Les Peetz** Piano; *Michel's*.

**Loretta Ables Trio** Jazz; *Lewers Lounge*.

**Mango 3** Contemporary; *Banditos*.

**Mattzo Band** Contemporary Hawaiian; *Chuck's Mililani*.

**Mr. Completely** Alternative Rock; *Moose McGillycuddy's Waikiki*.

**Nelda Alvarez** Contemporary; *Horatio's*.

**Nohelani Cypriano** Contemporary; *Nick's Fishmarket*.

**One People** Folk, Variety; *Malia's Cantina*.

**Rolando Sanchez** Latin; *Kahala Hilton*.

**Rudy Ochoco** Contemporary; *Cupid's Lounge*.

**The Action Figures** Alternative Dance; *Rex's Black Orchid*.

**The Doughboys** Alternative Rock; *Wave Waikiki*.

**The Edge** Jazz, R&B; *Waikiki Broiler*.

**Tim Bogden** Contemporary; *Sunset Lanai Lounge*.

**Timothy Kallen** Contemporary; *Mabina Lounge*. 5-7:30 p.m.

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

**Victoria Stringer** Contemporary; *Rex's Black Orchid*. 6-9 p.m.

**Wild Edna** Blues; *Anna Bannanas*.

**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

### 4/Thursday

**Alaka'i** Contemporary Hawaiian; *Spindrift*.  
**Asher Perrin** Jazz; *Paradise Lounge*.

**Brado** Contemporary; *Salsa Rita's*.

**Brian Huddy** Variety; *Banditos*.

**Carol Atkinson** Piano; *Mabina Lounge*.

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

**Don Conover** Sing-along Comedy; *Rose and Crown Pub*.

**Fresh Catch w/Jon Basebase** Variety; *Oinks*.

**J.B. & Co.** Contemporary Hawaiian; *Malia's Cantina*.

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

**Jimmy Kaina** Variety; *Cupid's Lounge*. 5-8 p.m.

**John Kamae** Contemporary Hawaiian; *Horatio's*.

**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 4-6 p.m.; 10 p.m. - midnight

**Kanilau with Dancer** Contemporary Hawaiian; *Banyan Veranda*.

**Kapena** Contemporary Hawaiian; *Captain's Table Lounge*. 10 p.m. - 1:30 a.m.

**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.

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

**Lee Eisenstein** Classical & New Age; *Venus Cafe*.

**Les Peetz** Piano; *Michel's*.

**Loretta Ables Trio** Jazz; *Lewers Lounge*.

**Monkey Pie** Alternative; *Blaisdell Garden Cafe and Pub*. 6-9:30 p.m.

**Mr. Completely** Alternative Rock; *Moose McGillycuddy's Waikiki*.

**North American Bush Band** Funk, Rock; *Anna Bannanas*.

**Pat Silva** Contemporary; *Sunset Lanai Lounge*.

**Pua Melia Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.

**The Action Figures** Alternative Dance; *Rex's Black Orchid*.

**The Doughboys** Alternative Rock; *Wave Waikiki*.

**The Edge** Jazz, R&B; *Waikiki Broiler*.

**Timothy Kallen** Contemporary; *Mabina Lounge*. 5-7:30 p.m.

**Tito** Contemporary; *Cupid's Lounge*.

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

## Live Music Venues

- |   |   |  |
|---|---|--|
| <b>Aloha Bar</b> , Outrigger East Hotel, 150 Kaulani Ave. 922-5353                        | <b>Java Java Cafe</b> , 760 Kapahulu St. 732-2670                             | <b>Pool Terrace</b> , Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646       |
| <b>Anna Bannanas</b> , 2440 S. Beretania St. 946-5190                                     | <b>Jazz Cellar</b> , 205 Lewers St. 923-9952                                  | <b>Proud Peacock</b> , Waimea Falls Park. 638-8531                                 |
| <b>Andrew's</b> , Ward Centre, 1200 Ala Moana Blvd. 523-8677                              | <b>John Dominis</b> , 43 Ahui St. 523-0955                                    | <b>Ramsay Galleries &amp; Cafe</b> , 1128 Smith St. 537-ARTS                       |
| <b>Ahi's Restaurant</b> , Main Camp Rd. 293-5650  | <b>Jolly Roger Waikiki</b> , 2244 Kalakaua Ave. 923-1885                      | <b>Randy's</b> , Kahala Mall. 732-2861   |
| <b>Banditos</b> , 98-151 Pali Momi St. 488-8888   | <b>Kahala Hilton Hotel</b> , 5000 Kahala Ave. 734-2211                        | <b>Ren's</b> , 98-713 Kuahao Pl., Pearl City. 487-3625                             |
| <b>Banyan Veranda</b> , Sheraton Moana Surfider, 2553 Kalakaua Ave. 922-3111              | <b>Kapiolani Park Bandstand</b> , 2805 Monsarrat Ave. 523-4674                | <b>Rex's Black Orchid</b> , Restaurant Row, 500 Ala Moana Blvd. 521-3111           |
| <b>Bayview Lounge</b> , Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811                       | <b>Kento's</b> , Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-7400             | <b>Rose &amp; Crown</b> , King's Village, 131 Kaulani Ave. 923-5833                |
| <b>Blaisdell Garden Cafe and Pub</b> , 1154 Fort Street Mall. 536-1035                    | <b>Kuhio Saloon</b> , 2200 Kuhio Ave. 926-2054                                | <b>Salsa Rita's</b> , Restaurant Row. 536-4828                                     |
| <b>Blue Zebra</b> , 500 Ala Moana Blvd. 538-0409  | <b>Lewers Lounge</b> , Halekulani, 2199 Kalia Rd. 923-2311                    | <b>Sand Island R&amp;B</b> , 197 Sand Island Rd. 847-5001                          |
| <b>Cafe Sistine</b> , 1314 S. King St. 526-0071   | <b>Mahina Lounge</b> , Ala Moana Hotel, 410 Atkinson Dr. 955-4811             | <b>Sea Lion Cafe</b> , Sea Life Park, Makapuu Point. 259-9911                      |
| <b>Cappuccinos</b> , 320 Lewers St. 924-1530  | <b>Mal Tai Lounge</b> , Outrigger Malia, 2211 Kuhio Ave. 923-7621             | <b>Ship's Tavern Restaurant</b> , Sheraton Moana Surfider, 2553 Kalakaua. 922-3111 |
| <b>Captain's Table Lounge</b> , Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511 | <b>Malia's Grill and Cabaret</b> , 311 Lewers St. 922-7808                    | <b>Shore Bird</b> , 2169 Kalia Rd. 922-6906  |
| <b>Central Park Tavern</b> , 3253 N. Nimitz Hwy. 836-8626                                 | <b>Mezzanine Restaurant</b> , 2045 Kalakaua Ave. 955-6000                     | <b>Sheraton Waikiki Hotel</b> , 2255 Kalakaua Ave. 922-4422                        |
| <b>Chart House</b> , 1765 Ala Moana Blvd. 941-6669  | <b>Monterey Bay Cannery Pearlridge</b> , 98-1005 Moanahua Rd. 487-0048        | <b>Snapper's</b> , Discovery Bay, 1778 Ala Moana Blvd. 941-2577                    |
| <b>Chinatown Gateway Park</b> , Bethel & Hotel  | <b>Monterey Bay Cannery Ward</b> , 1200 Ala Moana Blvd. 536-6197              | <b>Spindrift Kahala</b> , 4169 Waialae Ave. 737-7944                               |
| <b>Chuck's Mililani</b> , 95-221 Kipapa Dr. 623-6300                                      | <b>Moose McGillycuddy's</b> , 310 Lewers St. 923-0751                         | <b>Steamer's</b> , 66-1445 Kamehameha Hwy., Haleiwa. 637-5085                      |
| <b>Coconut Willie's</b> , International Marketplace, 2230 Kalakaua Ave. 923-9454          | <b>Moose McGillycuddy's Waikiki</b> , 1035 University Ave. 944-5525           | <b>Studebaker's</b> , Ala Moana Blvd. 531-8444                                     |
| <b>Coffee Manoa</b> , 2851 E. Manoa Rd. 988-5113  | <b>My Favorite Eggplant</b> , 749 Pohukaina St. 591-0982                      | <b>Sugar Bar</b> , 67-069 Keolohanui St., Waialua. 637-6989                        |
| <b>Coffee Line</b> , 1820 University Ave. 947-1615  | <b>New Orleans Bistro</b> , 2139 Kuhio Ave. 926-4444                          | <b>Sunset Lanai Lounge</b> , The New Otani Kaimana, 2863 Kalakaua Ave. 923-1555    |
| <b>Compadres</b> , 1200 Ala Moana Blvd. 523-1307  | <b>Nicholas Nickolas</b> , Ala Moana Hotel, 410 Atkinson Dr. 955-4466         | <b>Surfboard Lounge</b> , Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646   |
| <b>Crouching Lion Inn</b> , 51-666 Kam. Hwy. 237-8511                                     | <b>Nick's Fishmarket</b> , Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333 | <b>Tamarind Park</b> , King & Bishop. 523-4674                                     |
| <b>Cupid's Lounge</b> , Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811                  | <b>No Name Bar</b> , 131 Hekili St., Kailua. 261-8725                         | <b>Top of the I</b> , Ilika Hotel, 1777 Ala Moana Blvd. 949-3811                   |
| <b>Duke's Canoe Club</b> , Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 923-0711           | <b>Oasis Nightclub</b> , 2888 Waialae Ave. 734-3772                           | <b>Tri Espresso Inc.</b> , 1960 Kapiolani Blvd. 951-6323                           |
| <b>Fast Eddie's</b> , 52 Oneawa St., Kailua. 261-8561                                     | <b>Olan's Barbeque &amp; Rib Joint</b> , Ward Centre. 591-0584                | <b>Venus Cafe</b> , 130 Kailua Rd. 263-9008  |
| <b>Gussie L'Amour's</b> , 3251 N. Nimitz Hwy. 836-7883                                    | <b>Orson's</b> , 5 Hoolai St., Kailua. 262-2306                               | <b>Waikiki Broiler</b> , 200 Lewers St. 923-8836                                   |
| <b>Harry's Bar</b> , Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234                     | <b>Outrigger Reef Towers</b> , 227 Lewers St. 924-8844                        | <b>Ward Centre</b> , 1200 Ala Moana Blvd. 531-6411                                 |
| <b>Hawaiian Hut</b> , Ala Moana Hotel, 410 Atkinson. 941-5205                             | <b>Paradise Lounge</b> , Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321     | <b>Wave Waikiki</b> , 1877 Kalakaua Ave. 941-0424                                  |
| <b>Horatio's</b> , Ward Warehouse, 1050 Ala Moana Blvd. 521-5002                          | <b>Pecos River Cafe</b> , 99-016 Kamehameha Hwy., Aiea. 487-7980              | <b>Wilcox Park</b> , Fort Street Mall & King. 523-4674                             |
| <b>Iolani Palace</b> , King & Richards. 523-4674  | <b>Pieces of Eight</b> , 250 Lewers St. 923-6646                              | <b>Yacht Club Restaurant</b> , Ilika Hotel, 1777 Ala Moana Blvd. 949-3811          |
| <b>Irish Rose Saloon</b> , Outrigger Reef Towers, 227 Lewers St. 924-7711                 | <b>Pizza Bob's</b> , 500 Ala Moana Blvd. 532-4600                             |  |
| <b>Jaron's Kailua</b> , 201-A Hamakua Dr.,  |   |  |

**Tropical Knights** Contemporary Hawaiian; *Fast Eddie's*.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.  
**Zoom with Greg Macdonald** Calypso, Jazz; *Blaisdell Garden Cafe and Pub*.

### 5/Friday

**Andrea Young** Jazz; *Mabina Lounge*. 9 p.m. - midnight  
**Arthur Lyman** Hawaiian; *Sunset Lanai Lounge*. noon - 2 p.m.  
**Asher Perrin** Jazz; *Paradise Lounge*.  
**Brado** Contemporary; *Salsa Rita's*.  
**Brother Noland** Contemporary Hawaiian; *Malia's Cantina*.  
**Charlie Kealoha** Hawaiian; *Ahi's Restaurant*.  
**Clear Sky** Contemporary; *Ward Centre*.  
**Davo & Club Caliente** Jazz; *Blaisdell Garden Cafe and Pub*. 6:30-8:30 p.m.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 8:30 p.m. - 1 a.m.  
**Free and Easy** Contemporary Hawaiian; *Horatio's*.  
**Fresh Catch w/Jon Basebase** Variety; *Monterey Bay Cannery Ward*.  
**Freshwood** Jazz; *Tri Espresso Inc.*.  
**Freshwood, Rude, Funk Click, Mad House and Big Time** Jazz, Hip-Hop; *My Favorite Eggplant*.  
**Haumea Warrington** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight.  
**Henry Kapon** Contemporary Hawaiian; *Outrigger Reef Towers Hotel*.  
**Holaloha** Contemporary Hawaiian; *Fast Eddie's*.  
**Honolulu Jazz Duet** Jazz; *Cappuccinos*.  
**J.P. Smoke Train** Blues; *No Name Bar*.  
**Joanne Miles, Chris Bovard & Friends** Jazz; *Venus Cafe*.  
**Joanie Komatsu** Guitar; *Proud Peacock*. 4-9 p.m.

**Kanilau with Dancer** Contemporary Hawaiian; *Banyan Veranda*.  
**Kevin and Kai** Contemporary Hawaiian; *Crouching Lion Inn*.  
**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.  
**Les Peetz** Piano; *Michel's*.  
**Loretta Ables Trio** Jazz; *Lewers Lounge*.  
**Macky Feary** Contemporary Hawaiian; *Oinks*.  
**Makaha Sons** Contemporary Hawaiian; *Sea Lion Cafe*.  
**Max** Piano; *Pieces of Eight*.  
**Monkey Pie** Alternative; *Blaisdell Garden Cafe and Pub*.  
**Mr. Completely** Alternative Rock; *Moose McGillycuddy's Waikiki*.

**Nightwing** Contemporary Pop; *John Dominis*.  
**One People** Folk, Variety; *Banditos*.

**Pacific Street Band** Contemporary Hawaiian; *Spindrift*.

**Pagan Babies** World Dance; *Anna Bannanas*.  
**Pat Silva** Contemporary; *Sunset Lanai Lounge*.

**Pua Melia Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.

**Shirley Walker Duo** Variety; *Jolly Roger East*. 4-7 p.m.

**The Action Figures** Alternative Dance; *Rex's Black Orchid*.

**The Doughboys** Alternative Rock; *Wave Waikiki*.

**The Edge** Jazz, R&B; *Waikiki Broiler*.

**The Strangers** Rock; *Sand Island R&B*.

**Timothy Kallen** Contemporary; *Mabina Lounge*. 5-7:30 p.m.

**Tito Berinobis** Contemporary Hawaiian; *Chart House*. 5-8 p.m.

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

**Willie K** Contemporary Hawaiian; *Captain's Table Lounge*. 10 p.m. - 1:30 a.m.

**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

### 6/Saturday

**Andrea Young** Jazz; *Mabina Lounge*. 9 p.m. - midnight  
**Asher Perrin** Jazz; *Paradise Lounge*.  
**Bonnie Gearheart** Contemporary Hawaiian; *Banyan Veranda*.  
**Brado** Contemporary; *Salsa Rita's*.  
**Brother Noland** Contemporary Hawaiian; *Malia's Cantina*.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 7:30 p.m. - 1 a.m.  
**Diane & Da Boyz** Contemporary; *Monterey Bay Cannery Pearlridge*.  
**Freshwood** Jazz; *Tri Espresso Inc.*.  
**Frog Child** Blues, Jazz; *Java Java Cafe*.  
**Haumea Warrington** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight  
**Honolulu Jazz Duet** Jazz; *Cappuccinos*.  
**Jesse Vance Boden** Hawaiian, Contemporary; *Proud Peacock*. 4-9 p.m.  
**Joanne Miles, Chris Bovard & Friends** Jazz; *Venus Cafe*.  
**Kevin and Kai** Contemporary Hawaiian; *Crouching Lion Inn*.  
**Kimo Bicoy** Guitar; *Mezzanine Restaurant*.  
**Kit Ebersbach, Ian Taylor & Mike Lewis** Jazz; *Ramsay Galleries and Cafe*. 2-5 p.m.  
**Les Peetz** Piano; *Michel's*.  
**Lilikoi Sisters** Contemporary Hawaiian; *Harry's Bar*. 3:30-7 p.m.

Continued on Page 16

**Music**

Ladysmith Black Mambazo's Joseph Shabalala dreams of peace through music

# Sweet Harmony

**Black Axes:**  
Joseph Shabalala (foreground) and Ladysmith Black Mambazo



Joseph Shabalala, the extraordinary leader of the sublime South African singing group Ladysmith Black Mambazo, is a man with a dream — several dreams, actually. The one he holds most dearly is his belief that inspirational music can bring people together to end violence. After all, he says, it was music that turned his own rage into love.

In the early '60s, when he was a young man working in Durban, not far from his native town of Ladysmith, Shabalala was an angry labor agitator. "I was very strong," he says in his mellifluous Zulu accent over the phone from New York, where the nine-member Black Mambazo recently wrapped up its choral role in the Broadway play *The Song of Jacob Zulu* and performed in a series of career retrospective concerts by Paul Simon, who introduced the world to the group's stunning harmonies and beautiful synchronized dancing on his *Graceland* album and tour.

**DEREK FERRAR**

"I would be right at the front with a stone and a stick trying to hinder the people from going to work until they listened to our leaders," Shabalala continues. "But then a dream encouraged me: 'Your stone is your music that will help your people.'"

It was another of Shabalala's dreams that created Ladysmith Black Mambazo several years later. The unaccompanied singing style the group uses evolved in the '50s and '60s in the harsh mining camps at which Zulus and other black workers toiled. Far from their villages and families, the Zulu miners diverted themselves on their days off with traditional songs and dances. The loud stomping of traditional Zulu dance, however, attracted too much attention from the white camp guards, so the men developed a style they called *cothoza mfana*, "walking lightly on the toes," which describes Ladysmith Black Mambazo's exuberant but delicate shuffles and kicks perfectly.

The miners' music developed into a competitive genre, and the competitions became major social events. Shabalala began singing in the competitions in the late 1950s, when he was working in Durban. Later he returned to Ladysmith to form several groups of his own. He knew the kind of sound he wanted, but he didn't know how to explain it to the members of his group. Then, in 1964, he had *The Dream*. In it, he saw a chorus of children singing in a strange language.

"When I heard that sound," he says, "I said: 'Whoa — the harmony, the rhythm; it's so wonderful.' From that dream I started to compose my songs to follow that rhythm and my mouth began to open to teach. That was the only way to present my gift to the people, to talk to the people of reconciliation and love for each other."

By 1969 he had recruited members of his family, including his brothers Headman and Jockey, and taught them the dream harmonies. With their subtle harmonies and dynamics, they revolutionized the genre. Their group so dominated the competitions that it came to be called Ladysmith Black Mambazo, "the Black Axe of Ladysmith." They were so good that eventually they were banned from competing entirely.

By the time Simon encountered them in Johannesburg in 1985, they were superstars in South Africa. Their collaboration with Simon brought them both global fame and bitter controversy. Critics charged that Simon had violated the U.N. cultural boycott of South Africa with his *Graceland* recording work and was exploiting the African musicians. Not so, says Shabalala: "I believe Paul was sent by God to open the gate to spread our culture

and sound throughout the world. I looked in his eyes and saw they were full of music; that's why I joined him. Today, he's just like my brother."

Since *Graceland*, Ladysmith Black Mambazo has sold more than 3 million albums worldwide, won a Grammy and toured extensively. They've been featured in a Michael Jackson video, a 7-Up commercial and Spike Lee's PBS special *Do It A Cappella*. Most notable among their recent ventures has been *The Song of Jacob Zulu*, based on the true story of a righteous, well-behaved teen-ager driven to violence by the cruelty of the white South African regime: He was hanged for planting a bomb in a shopping mall.

Shabalala was unsure about doing the show until he realized that the real-life Jacob Zulu, a boy named Andrew Zondo, was his cousin. "He was a nice guy from a Christian family," Shabalala says. "But because of the policemen who came to put tear gas at his school, the child became very angry and did all these things. The play is very strong, and the truth is inside."

Shabalala too has felt the cruelty of racial violence. In 1991 his brother Headman was shot dead by a white security guard in a traffic altercation. The guard was convicted of manslaughter but never imprisoned. Shabalala says he was so angry over the killing that he was unable to sing. He found the strength to go on, he says, in a dream.

"At night the voice came to me and said, 'You taught this to Headman; you keep doing it.' Although I was angry, I said, 'Let's keep singing because this is the way to bring people together.' But when I listen carefully, I still miss his voice in the music."

Today Shabalala, who teaches traditional songs to jazz students at the University of Natal, has another dream: to establish the Ladysmith Black Mambazo Academy of Music, which he says will be the first institution in South Africa dedicated specifically to teaching indigenous music and arts. "Many of our songs are talking about our roots, our forefathers," Shabalala says. "Why not stick together rather than to prize Eurocentric music?"

Land for the academy has been donated near the town where Shabalala lives. A U.S.-based foundation is being organized to raise funds for the project.

Shabalala tells a story to illustrate the healing power of music and why he feels called by God to bring it to the people. In 1963 he was asked to lead a wedding party to the village of a rival clan with whom Shabalala's people had a running feud. When the people from the other clan saw the wedding party, Shabalala says, they wanted to kill them: "They said, 'These animals dare to walk in here?' But we just stand up and start singing. The music itself made those people put down the weapons, and they started to say, 'These people we call enemies are human beings like us, and they sing so wonderful.'"

"Just like then, I think the gates are open now for music to bridge the gap between people. This is the time for music to help people reach one another."

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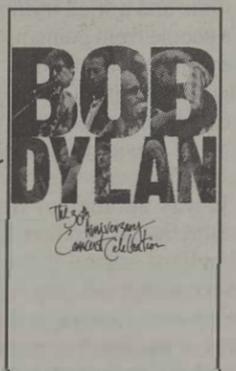
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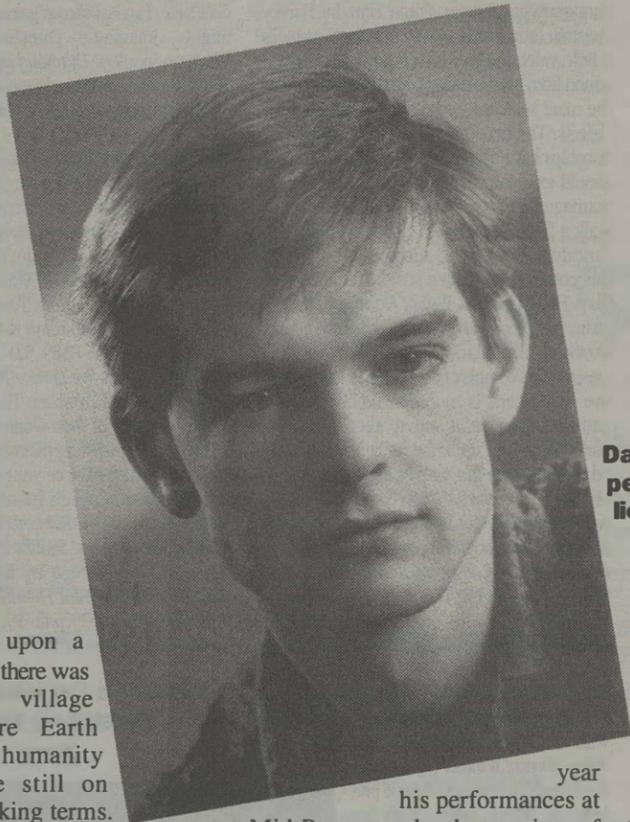
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## Performance

For storyteller Daniel Morden, the magic is in the moment

# Dream Weaver



**Daniel Morden, peddler of jokes, lies and myths**

Once upon a time there was a village where Earth and humanity were still on speaking terms. In the evening the villagers would gather in a central hut to listen to the fabulous stories woven by their storyteller. One day, a stranger from the world of machines brought a television set to the village. The villagers were fascinated with the bluish shadows; that night they all watched the TV until they fell asleep. The next night they watched it again. But by the third night, only one or two of them came to the television.

### LEROY THOMSON

The stranger asked where the other villagers had gone and was told they had returned to the storyteller's hut. He went to see; when he got there the villagers were leaving for their homes, talking, laughing, hugging and repeating parts of the stories they had heard. The stranger asked them, "Why did you return to the storyteller? The television knows far more stories — with pictures — than your storyteller could know in a lifetime."

"Yes," said an old woman, "but the storyteller knows us."

That African tale, says Welsh storyteller Daniel Morden — who begins a run of performances titled *The Golden Key* this week at the Mid-Pacific Institute's Kawaiahao Theatre — captures the essence of the art: that the storyteller is one of us. He or she is alive, able to mold the story in the telling as no book or TV show ever could.

This is not Morden's first visit to the Islands: He's performed here the last three years running, his memory stuffed with jokes, lies, folk tales and myths from around the planet. A professional tale spinner since 1988, Morden is a member of the prestigious British group The Company of Storytellers and a fixture on the storytelling circuit in London and his native Wales. This

year his performances at Mid-Pac are under the auspices of Manoa Valley Theatre; his previous performances there were presented by the now departed Starving Artists Theatre Company.

A night with Morden is like climbing a ladder from the profane to the profound. He begins with a grilling: Do you want to hear a joke? A lie? A riddle? What? First he weaves some coarse little yarn, then, once you're comfortable with him and yearning to hear something longer, he begins the folk tales. These stories deal with heroes: A young man — perhaps Jack in English, Hans in German or Ivan in Russian — is thrust into a dilemma of supernatural proportions and must find his way out. The tales begin to explore fear and bravery, our sense of right and wrong.

As the evening goes on, the mood becomes dreamier. Morden and his audience are ready to explore the inexplicable, the mysterious, the weird. He moves into the shadow lands, tales of things lost, ruin and repair, fate. And when the evening is deepest, when your mind is completely ripe, Morden flies into the infinite depths of myth, where gods and goddesses play with time itself. Leaving the theater, you may find yourself wanting to walk reverently on a soil composed of ancestors' bones, your heart waltzing with the same stars under which the first

parents made love.

Morden started young in the yam-spinning trade. "When I used to walk home from school," he remembers, "I would set myself a story. I would have to finish the story just as I came to the door. If I hadn't, I would continue to walk about until I did. My parents would stare out the window wondering where they had gone wrong."

Given his knack for stories, Morden felt literature would be the most interesting subject for him in college. "But English courses were completely concerned with the mechanics of a story, not the joy of a story in itself," he says.

He and some friends had their own theater company for a while, but he says he felt "trapped by a script. I'd really want the play to turn a different corner on some nights," he says, "and bend a new way on others."

So he became a street clown. "This was immensely satisfying at first," he recalls. "I got to develop direct interaction with people, to change and surprise as I performed. Unfortunately, even street theater became rigid for me. I felt I was relying completely on tricks and technique. I wasn't able to develop that complete connection with my audience I was looking for."

True to the long tradition of apprenticeship in storytelling, Morden learned from a master teller, a woman named Pomme Clayton, whom Morden calls "a brilliant storyteller and supportive, nurturing, beautiful soul."

So what has Morden's experience taught him about the mysterious connection between a storyteller and an audience?

"I've learned that a story doesn't work every time," he says, "it's a process. The story itself is just a minor factor in the equation; the ideas, the structure — everything is formed by what the audience gives back."

"A story is an event that will never be the same again. You can't change the channel. In shaping it, you create a kind of intimacy no other entertainment has." ■

### Daniel Morden The Golden Key

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**Mr. Completely** Alternative Rock; *Moose McGillicuddy's Waikiki*.  
**Nightwing** Contemporary Pop; *John Dominis*.  
**One People** Variety; *Banditos*.  
**Pacific Street Band** Contemporary Hawaiian; *Spindrift*.  
**Pagan Babies** World Dance; *Anna Bannanas*.  
**Rob's Head on a Stick** Alternative Rock; *Kubio Saloon*.  
**Rolando Sanchez & the Salsa Hawaii Band** Latin; *The Surfboard Lounge*.  
**Rudy Ochoco** Vocal; Contemporary; *Cupid's Lounge*.  
**The Action Figures** Alternative Dance; *Rex's Black Orchid*.  
**The Doughboys** Alternative Rock; *Wave Waikiki*.  
**The Edge** Jazz, R&B; *Waikiki Broiler*.  
**Tim Bogden** Contemporary; *Sunset Lanai Lounge*.  
**Timothy Kallen** Contemporary; *Mabina Lounge*. 5 - 7:30 p.m.  
**Tommy D & the D Band** Rock; *Mai Tai Lounge*.  
**Ukulele Tree** Hawaiian; *Aloha Bar*. 5 - 7 p.m.  
**Wayne Takamine** Classical Guitar; *Ship's Tavern Restaurant*. 6 - 10 p.m.  
**Willie K** Contemporary Hawaiian; *Captain's Table Lounge*. 10 p.m. - 1:30 a.m.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

## 7/Sunday

**Billy Chapman** Variety; *Waikiki Broiler*.  
**Billy Kurch** Piano; *Lewers Lounge*.  
**Bobby Gonzales** Contemporary; *Yacht Club Restaurant & Bar*.  
**Bonnie Gearheart** Contemporary Hawaiian; *Banyan Veranda*.  
**Brado** Contemporary; *Chart House*.  
**Caché** Latin Dance; *Rex's Black Orchid*.  
**Carol Atkinson** Piano; *Mabina Lounge*.  
**Danny Dez** Blues, Folk; *Irish Rose Saloon*.  
**David Smith** Contemporary; *Spindrift*.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 9 p.m. - 12:30 a.m.  
**Francis Kahala** Contemporary Hawaiian; *Chart House*. 5:30 - 8:30 p.m.  
**Jesse Vance Boden** Hawaiian, Contemporary; *Iikai Hotel*. 11 a.m. - 2 p.m.  
**Joannie Komatsu** Guitar; *Proud Peacock*. 4 - 9 p.m.  
**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight.  
**Les Peetz** Piano; *Michel's*.  
**Liikoi Sisters** Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.  
**Max** Piano; *Pieces of Eight*.  
**Mr. Completely** Alternative Rock; *Moose McGillicuddy's Waikiki*.  
**Paradox** Jazz; *Oasis Niteclub*.  
**Point Blank** Rock; *Anna Bannanas*.  
**Rolando Sanchez & the Salsa Hawaii Band** Latin; *The Surfboard Lounge*.  
**Ruben Yap** Variety; *Mabina Lounge*. 5 - 7:30 p.m.  
**The Doughboys** Alternative Rock; *Wave Waikiki*.  
**Tim Bogden** Contemporary; *Sunset Lanai Lounge*.  
**Ukulele Tree** Hawaiian; *Aloha Bar*. 5 - 7 p.m.  
**Wayne Takamine** Classical Guitar; *Ship's Tavern Restaurant*.

## 8/Monday

**Billy Chapman** Variety; *Waikiki Broiler*.  
**Billy Kurch** Piano; *Lewers Lounge*.  
**Bobby Gonzales** Contemporary; *Yacht Club Restaurant & Bar*.  
**Carol Atkinson** Piano; *Mabina Lounge*.  
**Danny Dez** Blues, Folk; *Irish Rose Saloon*.  
**Dean & Dean** Contemporary Hawaiian; *Chart House*. 5 - 8 p.m.  
**Joannie Komatsu** Contemporary Island; *Captain's Table Lounge*. 7 - 9 p.m.  
**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 4 - 6 p.m., 10 p.m. - midnight.  
**Kanilau with Dancer** Contemporary Hawaiian; *Banyan Veranda*.  
**Lee Eisenstein** Classical & New Age; *Venus Cafe*.  
**Mojo Hand** Blues; *Blue Zebra*.  
**Nohelani Cypriano** Contemporary; *Nick's Fishmarket*.  
**Owana Salazar Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.  
**Paradox** Jazz; *Oasis Niteclub*.  
**Ruben Yap** Variety; *Mabina Lounge*. 5 - 7:30 p.m.  
**Surf Psycho Sexy** Alternative Rock; *Moose McGillicuddy's Waikiki*.  
**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.  
**Ukulele Tree** Hawaiian; *Aloha Bar*. 5 - 7 p.m.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

## 9/Tuesday

**Asher Perrin** Jazz; *Paradise Lounge*.  
**All That Jazz Big Band** Jazz; *Reni's*.  
**Bobby Gonzales** Contemporary; *Yacht Club Restaurant & Bar*.  
**Bryan & Julie Huddy** Contemporary Folk; *Blaisdell Garden Cafe and Pub*. 5:30 - 7:30 p.m.  
**Carol Atkinson** Piano; *Mabina Lounge*.  
**David Smith** Contemporary; *Spindrift*.  
**Don Conover** Sing-along Comedy; *Rose and Crown Pub*.  
**J.P. Smoketrain** Blues; *No Name Bar*.  
**Joannie Komatsu** Contemporary Island; *Captain's Table Lounge*. 7 - 9 p.m.  
**Jonah Cummings** Contemporary Hawaiian; *Duke's Canoe Club*. 10 p.m. - midnight.  
**Kanilau with Dancer** Contemporary Hawaiian; *Banyan Veranda*.  
**Lee Eisenstein** Classical & New Age; *Venus Cafe*.  
**Loretta Ables Trio** Jazz; *Lewers Lounge*.  
**Mojo Hand** Blues; *Blaisdell Garden Cafe and Pub*.  
**Monkey Pie** Alternative Dance; *Rex's Black Orchid*.  
**Nohelani Cypriano** Contemporary; *Nick's Fishmarket*.  
**Owana Salazar Trio** Contemporary Hawaiian; *Harry's Bar*. 3:30 - 7 p.m.  
**Retroglyph** Blues, Folk; *Java Java Cafe*.  
**Ruben Yap** Variety; *Mabina Lounge*. 5 - 7:30 p.m.  
**Rudy Ochoco** Vocal; Contemporary; *Cupid's Lounge*.  
**Surf Psycho Sexy** Alternative Rock; *Moose McGillicuddy's Waikiki*.  
**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.  
**Victoria Stinger** Contemporary; *Rex's Black Orchid*. 6 - 9 p.m.  
**Winston Tan** Guitar; *Ship's Tavern Restaurant*.

## Comedy

**Andy Bumatal** Remember this guy? He's baaack... *Waikiki Terrace Hotel*, 2045 Kalakaua Ave. Thursdays, 9 p.m.; Fridays & Saturdays, 9 and 11 p.m. \$10. 973-2639  
**Comedy Workshop** A new 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 Cafe, 760 Kapahulu Ave.: Thursdays, 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 Cafe, 760 Kapahulu Ave.: Fri. 11/5, 8 p.m. \$5. 732-2670

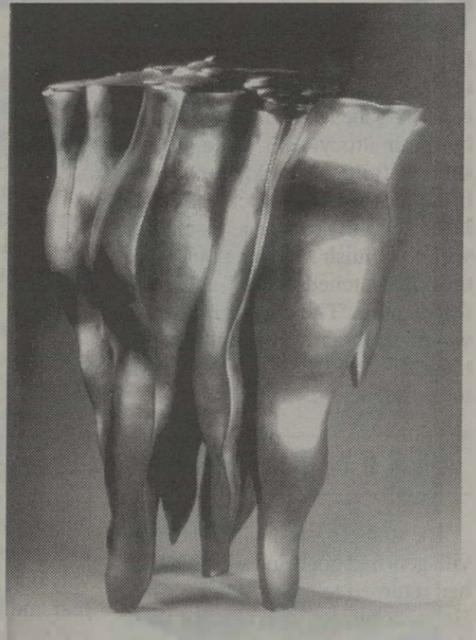
## Theater and Dance

**The Crucible** The Tri-School Ensemble Theatre Company, an after-school group made up of students from Leilehua and Mililani high schools (OK, that's only two schools, but who's counting?), perform Arthur Miller's classic drama. Directed by Sharon Abrigo. *Mililani High School Cafeteria*, 95-1200 Meheula Pkwy.: Fridays & Saturdays, 7:30 p.m. through 11/13. Admission. 623-5800  
**Don't Look Under the Bed** Hey, every kid knows that something besides dirty socks lurks beneath the bed frame. In this comic musical revue, young Christine, who has hit the hay after a late night of horror films (and without saying her prayers, we bet) finds that zombies, ghosts, werewolves, vampires, aliens and other bugaboos are in the (haunted) house as they creep, crawl, sing and dance their way into her life. Directed by the high-powered duo of Lisa Matsumoto and Angela Angel. *Pineapple Playhouse*, Dole Cannery Sq.: Wed 11/3 & Fri. 11/5, 8 p.m. \$12. 523-3606  
**El Grande de Coca Cola** Local theater fixture Bill Oglvie resurrects his role as Pepe Hernandez in this cult farce. The premise. In the small town of Trujillo, Honduras, Pepe has thrown together a bogus cabaret act. He's told the town that his entertainment is a world-class collection of international cabaret stars, but the acts are actually performed by loyal but talentless members of his own cheaply disguised family. There are a couple of reasons why this play could be the funniest thing on the Honolulu stage this season. First are its language jokes. If you happen to know enough Spanish to tell the difference between the real thing and a farcical imitation, the play's language reads like a cruelly misprinted Berlitz handbook. Second is its expert physical comedy; God knows why, but the members of the Hernandez family are utterly convinced they can perform like the international professionals they've been touted to be. The shameless chutzpah of it all forces you to love these frauds. Oglvie deserves the local adoration he's gotten for his creation of "Papa"

Hernandez. The show's other performers carry off the tricky task of skillfully portraying a character badly portraying another character, while lending hysterical energy to the production with their "never say die" catastrophes — *Leroy Thomson*. *The Meus*, 827 Mission Ln.: Thur. 11/4 - Sun. 11/7, 8 p.m. \$20. 524-2020  
**Forget Him/The Well of Horniness** Kennedy Lab Theatre's "Late Night" series warps into camp overdrive with these two one-acts from contemporary gay theater. *Forget Him*, by Harvey Fierstein (author/diva of *Torch Song Trilogy*) is a little valentine in which a gay man seeks a refund from his professional matchmaker because the mate selected for him has certain, well... defects. The matchmaker argues that all relationships have obstacles and perhaps the client should examine his own expectations of love, marriage and commitment. The piece's actors walk a fine line between characterization and caricature, but they all succeed in pulling off this comic yet sensitive script. In the second play, Holly Hughes' *Well of Horniness*, lesbian characters prove they can be just as biting, lurid, shocking and hilarious as any army of drag queens. This complex farce, exhibited as a detective soap opera, is an avalanche of one-liners and sight gags that is sure to keep your complete attention. I think the audience is expected to join in the fun with boos, cheers and so on, but it all rushes by too fast; you wind up wishing the director had given you more time to laugh. In all, however, it's an evening of outrageous fun. —L.T. *Kennedy Lab Theatre*, UH Manoa campus. Fri. 11/5 & Sat. 11/6, 11 p.m. \$4. 956-7655  
**Haiau Hula O Mililani** See *Dance Pick on Page 10*.  
**Daniel Morden** See *story on Page 15*.  
**The Merry Wives of Windsor** In conjunction with the UH production of Shakespeare's *The Merry Wives of Windsor* (see below), the Friends of Kennedy Theatre present a pupu party with an Elizabethan theme. For the price of admission, you get a ticket to *Merry Wives* and admission to a pre-show party catered by costumed performers and hosts. The Friends support the Department of Drama and Dance through scholarships, guest-artist funding and other programs. *Kennedy Theatre Lanai*, UH Manoa campus. Sat. 11/6, 5:30 - 7:30 p.m. \$25. 956-7655  
**The Merry Wives of Windsor** Yea, faire readers, it is time once again for UH prof Terence Knapp's annual directorial foray into Shakespeare. A Kennedy Theatre brochure touts *Merry Wives* as "the Bard's only middle-class suburban comedy, bringing to mind the antics of Lucy, Ethel, Ricky and Fred." Legend has it that Queen Elizabeth was so amused by the rotund comic character Sir John Falstaff in Shakespeare's *Henry IV* plays that she commissioned a work about Falstaff in love (it is rumored that the great playwright had only 14 days to pen the piece). In *Merry Wives*' plot, the two wives, subjects of Falstaff's amorous advances, conspire to fend him off and teach their husbands a lesson to boot. With Richard Pellett as Falstaff and Jonell Langenfeld Rial and Shirley Kagan as

the wives. *Kennedy Theatre*, UH Manoa campus. Thur. 11/4 - Sat. 11/6, 8 p.m.; matinee Sun. 11/7, 2 p.m. \$10. 956-7655  
**Private Lives** Diamond Head Theatre's second production of the season is this classic Noel Coward comedy of the exes. Globe-trotting English socialite Elyot Chase (James C.K. Pestana) honeymoon in the French Riviera with second wife Sybil only to discover that first wife Amanda is on her own second honeymoon in the adjacent suite. Farcical sitcom galore ensues, as you might imagine. Directed by Ellen Polyhronopoulou. *Diamond Head Theatre*, 520 Makapuu Ave.: Wednesdays - Saturdays, 8 p.m.; Sundays 4 p.m. through 11/14. \$8 - \$38. 734-0274  
**Phantom of the Opera** This is it! The theatrical extravaganza of the year whose Honolulu run is breaking all box-office records! Big-time Broadway in downtown Honolulu! Genuine falling chandeliers! What are you waiting for?! *Blaisdell Concert Hall*, 777 Ward Ave.: premiere Wed. 11/3, 7:30 p.m.; runs Tuesdays - Sundays, 8 p.m.; matinees Saturdays & Sundays, 2 p.m. through 12/19. \$45 - \$85. 521-2911  
**Sanggar Laras** See *Dance Pick on Page 10*.  
**Theatrefest '93** Honolulu Theatre for Youth's annual program of short works written and performed by local young playwrights. This year's offerings, which explore young love as well as relationships between friends, families and strangers, are: *A Fine Romance* by David Bruhn, *Girls* by Kanoa Jones, *Squishy* by Riana Keaulani and *Disgruntled Sigh* by Meredith Desha. *Kaimuki High School Theatre*, 2705 Kaimuki Ave.: Sat. 11/6, 7:30 p.m. \$9; \$7.50 teens; \$5 youths and seniors. 839-9885

## Transflux: Ceramic sculpture by Shigeru Miyamoto at Ramsay Galleries



## Galleries

### Opening

# We're Into Leather

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# CALENDAR

**Comings and Goings** Maquettes and drawings by David A. Landry. Opens 11/5, through 11/29. Keiko Hatano Studio & Gallery, 903 Waimanu St. 536-4899

**Erin Purple** Recent watercolor paintings of landscapes and still lifes. Opens 11/6, through 11/27. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126

**Seaside Serigraphs** Prints by Dan Mackin and inspired by travels through the South Pacific. Opens 11/4, through 11/30. *Arts of Paradise Gallery*, 2330 Kalakaua Ave. 924-2787

**Second Annual Newman Center Benefit Art Exhibition** Various works by Kauka De Silva, Frank Hernandez, Snowden Hodges and others. Opens 11/7, through 11/14. *Newman Center*, 1941 East-West Rd. 988-6222

## Continuing

**The CyberArt of David Friedman and Larry Lovett** Electronically created imagery: kinetic light paintings shown in a video environment. Through 11/20. *HPU Art Gallery*, 45-045 Kamehameha Hwy. 233-3167

**Fall Exhibit** The Koolau Artist Association presents this multimedia exhibit featuring a variety of works by over 40 Island artists. Through 11/7. *Center Court*, Windward Mall. 247-0709

**Beverly Fettig** Oils and watercolors of Oahu's North Shore and northern windward areas. *Livingston Galleries*, 51-666 Kamehameha Hwy. 237-7165 Through 11/29.

**Hawaii, from Past to Present** An exhibition of contemporary prints by various artists. Through 11/17. *Koa Gallery*, KCC Diamond Head campus. 734-9375

**Janet Holaday** Screen prints of Island flora and landscapes. *Waimanu Street Gallery*, 901 Waimanu St. 591-1126

**Rebecca Luke** Recent works. Through 11/30. *Foyer Art Gallery*, Leeward Community College, 96-045 Ala Ike St. 455-0477

**New Work Three People** Various works by Sally Fletcher Murchison, Tom Okimoto and Margaret Realica. Through 11/28. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

**Papaya Cat & Friends** Whimsical watercolors and T-shirts by Michael S.K. Lee. Through 11/30. *Koolau Gallery*, Windward Mall. 247-0709

**The Pleasures & Terrors of Spring Cleaning** A multidisciplinary art exhibition by gay, lesbian and bisexual students, faculty and alumni of the UH Art Department. Through 11/29. *My Favorite Eggplant*, 749 Pohukaina St. 956-6888

**Pomaika'i Ke Ala Hou** Monoprints, collages, pastels, etchings and mixed media by Meleanna Aluli Meyers. Through 12/3. *John A. Burns Hall*, UH Manoa campus. 944-7111

**Recent Paintings** Works by Noreen Naughton. Through 12/2. *Che Pasta Cafe*, 1001 Bishop St. 524-0004

**Te Waka Toi: Contemporary Maori Art from New Zealand** Various works that combine traditional Maori forms with the symbolism, materials and techniques of other art cultures of the world. Through 11/5. *Commons Gallery*, UH Manoa campus. 956-6888

**Transflux** Ceramics by Shigeru Miyamoto. Through 11/26. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-2787

**A Tribute to Betty Page** Pin-up art by Sonny Valenzuela. Through 11/29. *Caffe Valentino*, 2139 Kuhio Ave. 926-2623

## Art Events and Classes

**Art Museum and Gallery Tour** Enhance your experience of art at this one-day visit to the Honolulu Academy of Arts, The Contemporary Museum, the Honolulu Advertiser Collection and various Chinatown galleries. Tour materials will be provided. Reservations required. *Gallery Iolani*, WCC campus, 45-720 Kealahala Rd.: Sat. 11/6, 9 a.m. - 4 p.m. \$27. 235-7433.

## Museums

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

**Bicycles** An exhibition of antique bicycles, posters, prints and bicycle memorabilia tracing the evolution of the bicycle throughout the world and in Hawaii. Through 1/3.

**Images of Discovery** An exhibition featuring photography from the award-winning book *Discovery: The Hawaiian Odyssey*. Through 12/6.

**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 stargazing 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. Ongoing.

**Trapped in Time** A collection of over 60 examples of 30-million-year-old insects that are pre-

served in amber. The star of the show is a *Jurassic Park* mosquito. Through 11/7.

**Water Wonders** An exhibit that features 15 interactive water displays, including water chambers, splashable water table fountains and water games. Through 1/3.

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

**The Contemporary Museum Collects: The First Five Years 1988 - 1993** The Contemporary Museum celebrates its fifth birthday by opening its vaults and offering the public a lavish view of exceptionally well-chosen selections from its permanent collection. Over 100 pieces are grouped by medium, subject, region or,

sometimes, sheer visual compatibility to produce a uniquely coherent display. Among the most appealing pieces are Chuck Close's clever quasi-pointillist *Phil/Fingerprint*, conjured up with a flurry of finger smudges; Jim Dine's *Job 1*, which features real paint cans dangling over a large canvas wall; and Nancy Grossman's beautifully evocative mixed collage. — *Nikki Ty-Tomkins*

**Rhythms of Nature** Recent monotypes by Nora Yamanoha. Through 1/9.

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

**In Black and White and in Color** Prints by Hawaii artists. Through 11/17.

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

**Prints by Frank Stella** Recent works from the museum's collection. Through 11/12.

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

**Museum Highlights** The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent overview of that history with exhibits that cover the ancient Hawaiian voyages, Captain Cook, the whaling industry, memories of the *Lurline* and Matson shipping and the most recent maritime hallmark, the *Hokule'a* voyages. The



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**PRIMITIVE MUD with ROY VENTERS**  
Ritual objects and accessories created from mud, shells, stone, and trash.  
Tuesday, Nov. 16, 7-9 PM, \$35

**FURNITURE PAINTING with ELSHA TAYA-BOHNERT**  
Sunday, Nov. 14, 9am-4:30pm

November 9, 1993 ■ Honolulu Weekly ■ 17

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## CALENDAR

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

**Hawaiian Landscapes: Landscapes by Ben Norris** An exhibition of 28 watercolor and gouache paintings by this one-time Honolulu resident. Through 12/5.

**New Directions: The Hawaii Craftsmen Annual Exhibition** A juried exhibition featuring ceramics, jewelry, weaving and more. Opens 11/7, through 11/23, at the Academy Art Center at Linekona, 1111 Victoria St.

**Mission Houses Museum** 553 S. King St. Open Tue. - Sat., 9 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$5 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 and sistren played in 19th-century Hawaii. Ongoing.

## Learning

**Back to Basics...** Participating bike shops from around the Island demonstrate how to repair and maintain that two-wheeler. From tires and tubes to brakes and gears, you'll learn the proper tools for the job — and how to extend the life of your bicycle. *Castle Memorial Bldg.*, Bishop Museum, 1525 Bernice St.: Sat. 11/6, 10 a.m. - 4 p.m. \$7.95 adults; \$6.95 kids. 847-3511

**Backyard Composting Workshop** Learn a variety of simple composting methods. Bring your own bag and take home a load of mulch. *Waimea Falls Park*, 59-864 Kamehameha Hwy.: Sat. 11/6, 10 a.m. - noon. Free. 527-5335

**Childbirth Preparation (Lamaze)** A seven-week series for expectant parents. Topics to be covered include relaxation and breathing techniques, pain medication and its effects on mother and baby and care of the newborn. *Castle Medical Center*, 640 Ulukahi St.: Sundays, 11/7 - 12/19, 5 - 7 p.m. \$65. 263-5100

**Ecology of Hawaiian Streams** Beyond tilapia. Join Dr. Dan Polhemus and Bob Kinsey as they journey among the streams of the Hawaiian Islands, investigating the unusual fish and insects that inhabit them. Using slides from recent surveys conducted in many remote areas of the state, these specialists will explain how Hawaiian streams have developed a unique biota and what is being done to preserve it. *Atherton Hallau*, Bishop Museum, 1525 Bernice St.: Tue. 11/9, 7 - 8:30 p.m. \$7. 848-4168

**Handmade Books** Big Island artist Kathleen Rowley conducts two workshops on book-making. Western single-signature binding and the elaborate, Japanese-style four-hole binding. *Room 306*, Art Bldg., UH Manoa campus: Handmade Books I: Sat. 11/6, 10 a.m. - 3 p.m.; Handmade Books II: Sun. 11/7, 10 a.m. - 4 p.m. \$45 plus a \$12 lab fee. 956-8244

**Hawaiian Gourds: Art and Agriculture** Discover the importance of this natural resource in ancient Hawaii. *Kaumakapili Church*, 766 N. King St.: Thur. 11/4, 7 - 8:30 p.m. Free. 842-8279

**Health Secrets of the Bible** Learn about the "original" health plan suggested in the Old Testament and how you can apply it today to lead a life of balanced physical, mental and emotional health. *Castle Professional Center*, 46-001 Kamehameha Hwy.: Wed. 11/3, 7 p.m. Free. 235-8737

**Open Rehearsal** Join the Iona Pear Dance Theatre in rehearsal in this free lecture. *Chapel*, KCC Diamond Head campus: Thur. 11/4, 7 - 8 p.m. Free. 734-9211

**A Sustainable Future for Hawaii: Growth, Population & the Environment** Is the current pattern of development in Hawaii compatible with resource availability and an acceptable quality of life? What would a sustainable Hawaii look like? Dr. Dennis Meadows answers these and other questions. *Keoni Auditorium*, East-West Center, UH Manoa campus: Fri. 11/5, 7 - 9 p.m. Free. 956-8191

## Kids

**Bishop Museum Family Sunday** Students from independent schools across Hawaii perform throughout the day and present arts and crafts

activities and displays. Performances include a jump rope exhibition by Kamehameha Schools, a drill team presentation by St. Andrew's Priory and hula performances by Iolani High School and Maryknoll School. *The Great Lawn*, Bishop Museum, 1525 Bernice St.: Sun. 11/7, 9 a.m. - 5 p.m. Free. 847-3511

**Going Coconuts** Learn about the many uses of this popular fruit. Husk coconuts, make palm frond toys and taste-test some coco-treats. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun. 11/7, 9:30 - 11 a.m. \$5. 955-0100

**HTY Comes to Borders** Storytelling and performances by Hawaii's premier children's performance group. *Borders Books & Music*, Waikale Center, 94-821 Lumiaina St.: Sat. 11/6, 10 a.m. Free. 676-6699

**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

**Wild About Water** What covers about 75 percent of the Earth's surface and is the basis of all life? Nope, it's not cable TV. Water! Dive in and examine this remarkable substance through experiments and games. Session I (4 - 5 yrs.): *Paki Conference Room*; Session II (6 - 8 yrs.): *Atherton Hallau*, Bishop Museum, 1525 Bernice St.: Sat. 11/6, 9:30 - 11:30 a.m. \$12. 848-4168

## 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

**Haunted Honolulu** Explore historic Downtown and learn about Honolulu's collection of spirits from Polynesia, Asia and the West. Registration required. *Meet at Old Archives Bldg.*, Iolani Palace Grounds: Wed. 11/3, 6 - 9 p.m. \$5. 943-0371

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

**A Journey to Old Waikiki** Relive the days when Waikiki, an important Hawaiian fishing and taro-growing community, became a mecca for ali'i, world-famous visitors and kama'aina of all ages. Reservations required. *Meet at the Duke Kahanamoku Statue*, Kuhio Beach Park: Sat. 11/6, \$5. 943-0371

**King Street Cemetery** Nanette Purnell brings history to life in this visit to one of Honolulu's oldest cemeteries. Reservations required. *Meet at King Street Cemetery Entrance*, near Ward and King St.: Sat. 11/6, 9 a.m. - noon. \$5. 943-0371

**Little Tokyo: Japanese in Honolulu** Discover the heritage of the Japanese in Hawaii by retracing the history of this nearly vanished neighborhood. Reservations required. *Aloha Tower Water Fountain*, Pier 7: Sat. 11/6, 9 - 11:30 a.m. \$5. 734-9245

**Natural History of Southeast Oahu** Take a driving and hiking excursion to several points between Makapuu and Koko Head and explore wetlands, coastal strand and dryland habitats. Reservations required. *Call the Hawaii Nature Center for time and meeting place.* Sat. 11/6. \$5. 955-0100

**Revolution!** You are there as royalists and annexationists square off in revolution-torn Honolulu of the 1890s. Relive this divisive period in Hawaiian history as costumed role-players re-create the words, attitudes and of view of those seeking to preserve the Hawaiian monarchy versus the forces moving to topple it forever. *Meet at the King Kamehameha Statue*, 417 S. King St.: Tue. 11/9, 6 - 9 p.m. \$5. 943-0371

**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. 11/3, 1:30 - 3:30 p.m. \$5. 734-9245

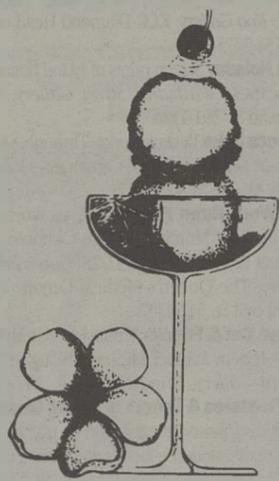
**Waimalu Ditch** Follow an abandoned irrigation ditch to its intake deep in the wilds of Waimalu Valley. Visit two great swimming holes, one after the second stream crossing and the other at the end of the hike. *Meet at Iolani Palace*, mauka side: Sun. 10/7, 8 a.m. \$1. 455-7865

## Whatevahs

**Aloha Aina Student Conference** It ain't easy being green. Over 100 students and youth representatives meet to discuss a multitude of environmental issues including politics and legislation, eco-careers and grass-roots organizing. *Campus Center Ballroom*, UH Manoa campus: Sat. 11/6, 9 a.m. - 5 p.m. Free. 988-9902

**Book Sale** Buy a piece of literature and become a friend of the Kaneohe Library. *Kaneohe Library*, 45-829 Kamehameha Hwy.: Sat. 11/6, 9 a.m. - 2 p.m. Most books \$10 and \$25. 247-6692

**Dessert Fantasy '93** Mounds of gourmet ice cream, decadent cakes, mouth-watering pastries, cheesecakes, creamy fudge, chewy brownies, *petit fours*, pies, hot malasadas — and not a single person will be wagging a disapproving



finger at you. Proceeds to benefit the United Cerebral Palsy Association of Hawaii. *Grand Ballroom*, Hawaii Pacific Beach Hotel, 2490 Kalakaua Ave.: Sun. 11/7, 1 p.m. \$20 - \$100. 538-6789

**Literary Reading** Brett Loti, novelist and short-story writer, reads from his latest novel, *Reed's Beach*. *St. John's Auditorium*, UH Manoa campus: Wed. 11/3, 7:30 p.m. Free. 956-3047

**Lupus Support Group Meeting** For patients and their families. Meet, support and learn from other lupus patients. *Kalibi-Palama Library*, 1325 Kalihi St.: Tue. 11/9, 6:30 - 7:30 p.m. Free. 538-1522

**OBAKE: Japanese Tales of the Undead** Forget Don Ho. For a truly chicken-skin experience in the heart of Waikiki, spend an evening with the real undead and listen to stories of spirits, demons and strange beings. *Waikiki Heritage Theater*, International Marketplace, 2330 Kalakaua Ave.: Fri. 11/5, 7 - 8:30 p.m. \$7. 943-0371

**Out & About** Out of the closet and into the living room. A monthly television program that focuses on events and issues that affect the gay and lesbian community. *'Olelo*, Channel 22: Fri. 11/5, 10 p.m.

**Poetry Reading** Lee Kyselka and Tracy Anderson read selections from their books *Grief, Sex, and Deceit in a Small Town* and *Song of Joyce: A Life from the Midwest*.

**Where Angels Fear to Tread** Large dogs have been. E.M. Forster takes us back to Italy where we watch the Brits act out their neuroses. "Historical" Helena Bonham Carter stars. *KHET - Channel 11*: Sun. 11/7, 8 p.m.

**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 and *Can't Stop the Music*. Test your knowledge, win prizes and have fun. *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Thur. 11/5, 10 p.m. \$3. 732-2670

# The Straight Dope



Illustration: Slog Signorino

**W**hy do mole hairs tend to grow thicker, darker and faster than other body hairs? — A.C. Rotundo, Washington, D.C.

Here's what I (and so far as I can determine, the rest of the world) know about the hairs in question: they're called "rogue hairs." End of file. Absent a fat research grant from the Ford Foundation or the Department of Agriculture (hey, any application to cereal crops?), the medical community has greeted the question of why rogue hairs are roguish with yawning indifference. You and I would want to know for the sake of knowing, but you know doctors — they're forced to spend their time on ultrasound scans and pouty-lip implants so they can pay off their crushing student loans.

Why do broadcasting call letters start with certain letters depending on what part of the world the station is in, e.g., K in the U.S. west of the Mississippi, W east of the Mississippi, C in Canada, D in parts of Asia? — Eddie DiLao, Los Angeles. PS: Try to give me a straight answer, smartass.

No sweat, Eddie, I'll explain this so even you can understand. The easy part of the answer is that the starting letters of radio call signs were parceled out to the countries of the world by the Berlin International Radio Convention of 1912. Canada got C, France got F and so on. The letters assigned to the U.S. were W, A, N and K — "wank," in other words. Clearly this means something, you are thinking, and you are at least half right. A and N are used by Army and Navy radio stations. Persons having some familiarity with the armed services will now say, hrm, I'll bet Navy stations have A and Army stations have N. But no. You can probably guess which Navy ships have the call letters NFDR and NJFK. A slightly tougher one is NJVF. Time's up: the James V Forrestal.

W and K were used by other types of stations, eventually including commercial stations. At first there was no distinction between east and west; the first commercial station, in fact, was KDKA in Pittsburgh, established in 1924. But most eastern radio stations chose call signs starting with W. In order to help persons who otherwise could not tell whether they were in Los Angeles or New York, the Federal Radio

Commission in 1927 decreed that henceforth west would be K while the east is red. No, wait, that was the Red Chinese. But you know how it goes.

The remaining question is what W and K stand for. I was going to tell you, but unfortunately the rats got the file and I just plumb forgot, since there is a physical limit to the amount of information even Cecil's vast brain can hold. Demented third-party theories vouchsafed to this department include: (1) They stand for "watt" and "kilowatt." Watt? (2) W stands for "watt" and K is from the Spanish *que*, "what" = watt. I have notified the police to have the author of this picked up. (3) Recalling W-A-N-K, we note that in Morse code A is dot-dash, while N is dash-dot. Add a dash to dot-dash and we get dot-dash-dash: W! Add a dash to dash-dot and we get dash-dot-dash: K!! It tires me just to think about it; I must go home and rest. Maybe it will come to me in a dream.

Can you please tell me the exact month, date and year that the actress Daryl Hannah was born on? I've never seen it published in any of the gossip columns or on the TV shows that announce such things. Also I would like to know of what ethnic origin she is and the names and ages of her siblings. I would be eternally grateful if you could find out this information or let me know why it cannot be found out. — Jeanne Bradfield, Chicago

Because I don't feel like finding it out. How's that?

IT WASN'T THAT FUNNY THE FIRST TIME EITHER

Regarding your answer to Paul Bryant's question about presidential succession, you forgot to mention the very first step — if Hillary dies, Bill becomes president. — Paul Vander Woude, Chicago

— Cecil Adams

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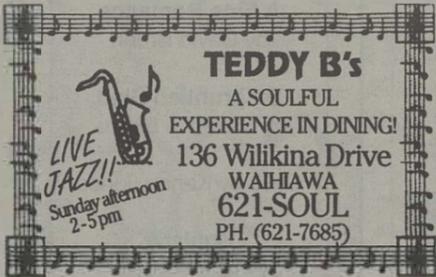
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**Food**

Honolulu's oldest Vietnamese restaurant, Mai Lan, is still excellent

# Vietnam Vet



Jeff Helberg

Chinese spoken here. Vietnamese, too, and English and Japanese if necessary. So order already, from multilingual Sam Fu, five-year owner of Mai Lan, Honolulu's oldest extant Vietnamese restaurant. Your basic hole in the wall, Mai Lan has been located in the 1200 block of Keeaumoku Street for the last 14 years or so. Most people I mentioned it to couldn't recall ever having seen it and expressed surprise at the thought of finding good eats in such an anonymous, unprepossessing area.

**ALAN YOUNG**

Mai Lan is 11 tables small, with two overhead fans and an odd odor of Indian incense emanating from an unidentifiable source. With its framed pictures of ladies and flowers and unobtrusive artificial plants, the room exudes a faintly shopworn Asian gentility. Thankfully there are no silk rosebuds in plastic vases on the tables, which are topped with glass — yes, real glass, not the scratched lucite sheets seen in the majority of our town's Asian eateries.

But on to the real stuff — food! The menu is extensive, with 62 items — appetizers, specialties, soup and soup noodles, entrees, salads, rice dishes, beverages and deserts. We began with:

*Bahn-Beo*, Round Rice Cake (\$5.25): "Rice cakes topped with mundo beans, shredded pork and secret spices, served with vinegar fish sauce." The menu's description is far from the reality of this dish. Mr. Fu informed us that Keo Sananikone (of Keo's) often comes in for it. Smart man. Handball-sized cups of pale, chewily tender mochi are filled with coarsely mashed, cooked mung beans topped with

a fine julienne of roast pork and, I think, fresh-cooked pork rind. Crisp brown shreds of fried onion complete the dish. Douse it with the accompanying *muoc mam* sauce — vinegar, fish sauce, sugar, shreds of carrot and daikon. Very, very good.

*Goi Du Du*, Papaya Salad (\$5.25): "Shredded fresh papaya, roast pork, shrimp and mint leaves." One of the nicer versions of papaya salad I've come across. Very freshly crisp, clean-tasting shreds of green papaya are dressed lightly and mounded with an overlay of tender roast pork slices and longitudinal halves of freshly poached shrimp — sweetly tender, not overcooked or watery. All of this is dusted with chopped, unsalted roast peanuts, those ubiquitous fried onions and Vietnamese mint (*rau rahm*). I've only found this herb to be used by the Vietnamese. Mostly I've had it in salads, sometimes on the platter of sprouts and herbs served at table to put into hot soups and noodles.

After we polished off these starters, Mr. Fu cleared our table, wiped it down and brought a fresh set up: napkins, plates and utensils. Then we ordered:

*Chanh Mui*, Li Hing Mui Drink (\$1.50) This is actually misdescribed, possibly for the sake of local customer familiarity. It's really an ade made from salt-pickled limes — yes, the same ones in the glass jars on Auntie Annie's garage roof, sunning themselves for weeks, turning soft and brown and acquiring a sourness on a par with crack seed.

Mai Lan's *chanh mui* is refreshing and exotic. Mr. Fu includes a secret ingredient; I told him I wouldn't spill the beans, but if you order it and inhale the bouquet, you'll probably be able to figure it out for yourself. A hint: it's another member of the citrus family.

*Ca Kho*, Braised Catfish with Fish Sauce (\$7.95) This is *clarias batrachus*, the famous walking catfish that's taking over ponds and streams in Florida to the detriment of native species. An ecological booby, but a tasty fish. Tender steaks are braised in a smoothly piquant, rich-tasting sauce and served over Vietnamese broken rice. The familiar rice is given a different treatment here: The broken kernels are steamed and topped with a drizzle of fried pork bits and green onion rounds. It's texturally similar to couscous, a welcome change from usual Asian rice styles.

*Com Ga Hai Nam*, Hai Nam Style Steamed Chicken with Garlic Rice (\$7.50) Actually a Chinese dish, popular in Hong Kong and Singapore, served at Mai Lan only on weekends. Fresh chicken from a Makaha farm is poached Chinese-style, with the bones still red and the flesh unctuous. Body cavity fat and fresh garlic are minced and fried with long-grain rice, then cooked in the broth from the poaching. Besides the rice and chicken, you get a cilantro leaf-garnished bowl of broth and an orangey-red ginger sauce for dipping. I've had this dish before elsewhere, but Mai Lan's is pretty special.

*Cafe*; Coffee, Hot, Iced or with condensed milk (\$1.75) Black, strong and excellent. Mr. Fu claims it's better than espresso because it has more and better fragrance. He may be right. Give it a try. ■

**Mai Lan**

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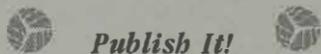
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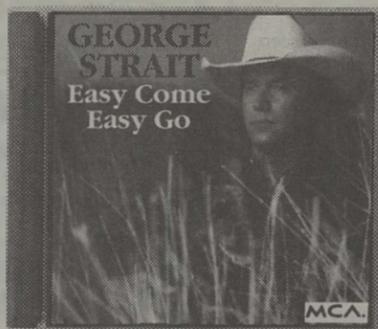
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