



Straight Dope 19

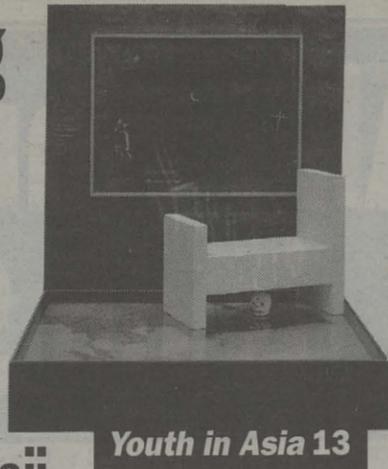
**5** Celebrity Stocking

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**11** Calendar

**13** Youth in Asia

**17** Trumping of Hawaii



Youth in Asia 13



Barry 20

**15** Lizard Loft  
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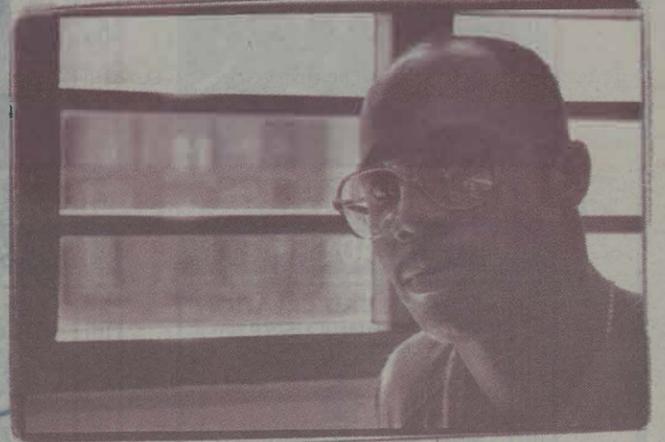
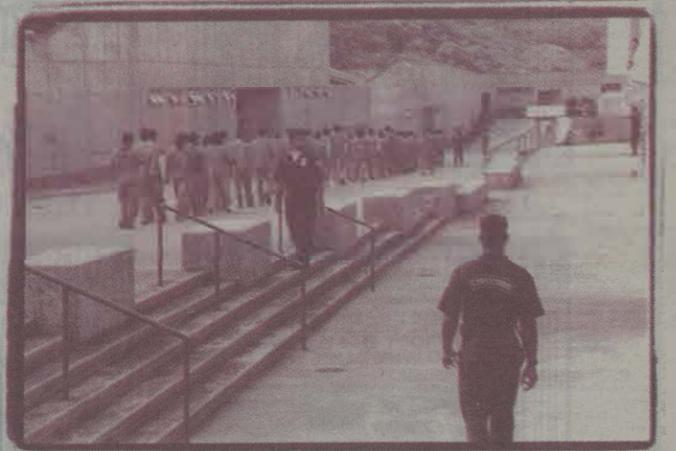
H O N O L U L U

# Weekly

Volume 3, Number 51, December 22, 1993

FREE

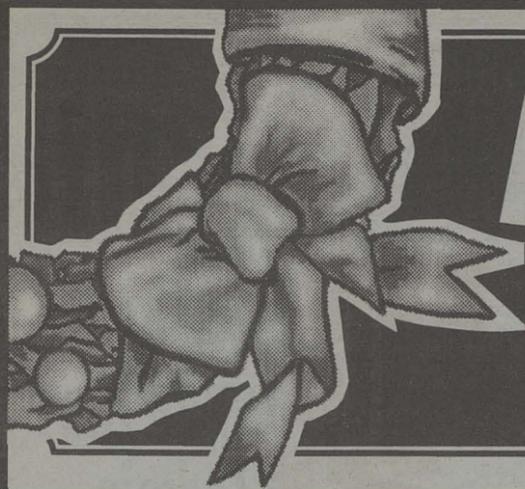
AN  
INSIDE  
VIEW OF  
THE  
HOLIDAYS  
AT  
HALAWA



Story by Catharine Honeyman / Photos by Jeff Helberg

# Xmas in the Slammer

PAGE 6



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## Letters

### Back to you, Dave

In response to Dave Hagino's response (HW, 12/8) to Linda Martin's response (HW, 11/24) to the interview with Dave in *Honolulu Weekly* (HW, 11/10):

Dear Dave:

I was surprised to see you denigrate the Hawaii Greens as a "fringe party" and casually dismiss it accordingly. I remember vividly and nostalgically when you and I and a good many others participated in lots of "fringe" activity opposing the Vietnam war and the draft. Sure, we wanted more people on our side, but we acted on principle and we were right. We argued, educated ourselves and others, demonstrated and attended rallies for years because of the values we held together. For our generation of activists, that activity was what defined us, as participating in the war against fascism had done for our parents' generation.

We endured snide and superficial media reporting and the moronic "Why don't you go back to Russia?" taunts. But we persisted in telling the truth that the Vietnam war and all its official justifications were built on lies. We haven't lost that passion for justice, you and I. We began as a "fringe" element, but within 10 years we won over the majority, and the public demanded an end to the carnage.

In the '30s and '40s, the Democrats in Hawaii were a "fringe party" when it came to elections. Historically speaking, every organization, including such huge ones as the Catholic Church and the Communist Party of China were once on the "fringe."

While it is true that the Hawaii Green Party is still small and new, we are encouraged by the favorable public response and the fact that there are Green Parties evolving from Albania to Tasmania. They are independent but share common values. We have no jolly green giant of a father figure to whom we all pay homage. We encourage individual thought working for common purposes. I see it this way: The most important value of all is to ensure that the earth can continue to sustain life. Everything else is secondary.

As for your comments about pension plans, they are a good thing in principle, having been central to the labor movement's drive for better security for retired workers. I thought your comments deriding Ira Roher's participation in a pension plan along with other UH professors was out of line. If you choose to opt out of the politician's pension plan because you perceive it to be unjust, I commend and respect you for that, along with your other solid stands for the people of Hawaii. The point of Linda's letter was not to chastise you for being a Democrat, but to recognize with us that "the old road is rapidly aging" and, again, that "the times they are a-changin'." She was inviting you to join us. So am I.

Jon Olsen

### Predestined pricing?

The convention center site has been selected by the Convention Center Authority. I count myself among the many taxpayers who question whether the process by which the Aloha Motors site was selected was ever intended to be in the best interest of the taxpayers of Hawaii. Conceding, as we did, to Mr. Sukamoto strongly suggests that the prospect of personal gain rather than taxpayer benefit and visitor industry support may have determined the site selection.

My concerns stem from the fact that the precise terms, which were supposedly hotly negotiated, were known to be a "done deal" by many persons around the Capitol weeks before the public was treated to the public play-acting that extended to the last moment.

It is obvious that our taxpayers paid too much for the site given today's depressed land values and the existence of the Ala Wai site as a negotiating alternative.

A concerted effort should be made to determine if any deals were made in this long process of negotiation

and, if so, who the beneficiaries were. For my part, I expect that the raid on the taxpayers' pocketbooks will proceed if those now in power continue to handle the purse strings. This raid will appear under the guise of unanticipated difficulties in development and construction: the finding of one-eyed nematodes on the property, unanticipated oil contamination, concrete pilings disappearing into the ground or requests for additional funds to alleviate the enormous traffic problems that we can expect at the site.

I trust that at least some of my colleagues in the Senate will join me in minutely scrutinizing every attempt to further increase the cost of this project as development proceeds. To that end I will introduce legislation next session whose purpose will be to require a referendum approved by the taxpayers of Hawaii before any additional funding is appropriated.

Sen. Richard M. Matsuura

### Marina for Ewa

Beware of Zoning Chair Donna Kim's beach/golf trade-off plan at Ewa Marina. The rezoning of 910 acres near Barbers Point from agricultural to resort use is a tremendous windfall for the Japanese firm Haseko. I am reminded of the deal Kim pushed through for Honfed, rezoning to resort 26 acres of worthless Makaha land that Honfed had previously foreclosed. The smoke screen was that this would allow for a 300-room "Pacific Basin Conference Resort" to be used as a "think tank" for business groups. Instead this foreclosure property was sold by Honfed to a Japanese company for \$13.25 million! This was all accomplished while Ms. Kim was on the board of Honfed. This windfall sale helped Honfed get a bailout of \$50 million from Bishop Estate. I feel sorry for the poor Ewa Beach residents when the rich come in and take over. This is progress?

John Weil

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

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Vol. 3, No. 51  
December 22, 1993

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Since giving it out, as everyone knows, is far sweeter than getting it, we here at Santa's satirical workshop thought it would befit the season if some of Hawaii's big shots got what's coming to them. So in the spirit of the Legislature's "wish list" which caused such a rumpus this merry season, we jotted down these meaningful gift suggestions should you decide to do something special for your local notables.

*Ho ho ho and away we go:*

Honolulu Weekly's

# Celebrity Stocking

**Neil Abercrombie:**  
A box of chocolate-covered macadamia nuts



**Yokozuna Akebono:**  
Someone to love

**James Aki:**  
Sandbags, batteries and canned goods

**Dick Allgire:**  
Dead tix

**Bishop Estate:**  
Deed to West Waikiki (formerly Kakaako)



**Bishop Estate trustees:**  
They'll just take the money, thanks.

**Russell Blair:**  
A Timex for distinguished service



**Ben Cayetano:**  
An endorsement from the space alien (It did the trick for Clinton, you know.)

**Frank DeLima:**  
Plenty Muhi-Us (stops the itch!)

**Walter Dods:**  
Don Rickles stand-up comedy video



**Frank Fasi:**  
Train set

**Gary Gill:**  
His cake and eat it, too

**Dave Hagino:**  
A good hair day

**Mufi Hannemann:**  
State sponsorship of the Hubble Telescope

**Wayne Harada:**  
Phantom of the Advertiser™ mask and costume

**Jeremy Harris:**  
Pocket protectors

**Stanley Himeno:**  
A nice piece of real estate in California

**Milton Holt:**  
A baggage cart

**Honolulu Symphony management:**  
An inheritance

**Honolulu Symphony musicians:**  
Gigs

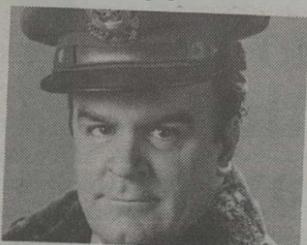
**Dan Inouye:**  
Collector's illustrated edition of the Packwood diaries

**Robert Kekaula:**  
An even more colorful wardrobe for "Byrds of Paradise"

**Stan Koki:** Complimentary membership in the 700 Club and PTL Club

**Richard Marks:**  
More stone walls

**Andy Mirikitani:**  
Fax paper



**Joe Moore:**  
Another mirror

**Nature Conservancy:**  
Pigskin office furniture

**Norman Okamura:**  
New life via Whistle Blower's Relocation Program

**Perry and Price:**  
Matching nipple rings

**Henry Peters:**  
Roll of toilet paper imprinted with the First Amendment

**Rick Reed:**  
Incense

**Pat Saiki:**  
Reagan's luck

**Rob Simpson, KGMB's weather reporter:**  
Zit cream

**Sukarman Sukanto:**  
What more could he want?



**Yukio Takemoto:** Milken Chair at UH School of Business



**Barbara Tanabe:** Anchor position on H&K Infomercial Cable News Network

**Terrance Tom:**  
A husband

**Haunani-Kay Trask:**  
Anything she wants

**Thurston Twigg-Smith:**  
Rose-colored portrait of his grandfather

**Coach Wagner:**  
A drawing board

**John Waihee:**  
Immunity

**Ocean artists Wyland and Christian Lassen (who have opened competing galleries in Haleiwa):**  
Harpoons at 10 paces

**Roy Yamaguchi:**  
Keo's crown

Well, that's our list. If you come up with a winner or two on your own, drop us a line here at the Pole. Have a happy.

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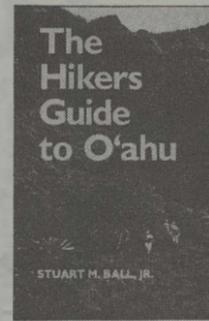
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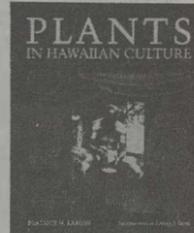


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In prison those things withheld from and denied the prisoner become precisely what he wants most of all.  
—Eldridge Cleaver

There is no Muzak here. No “Hark! The Herald Angels Sing” or “Joy to the World” jubilantly pumped from the walls, not even Montovani or “Bridge Over Troubled Water.” It’s downright un-American. In a world where Christmas spirit seems to be measured in direct proportion to the amount of tinsel, electronic chimes and blinking lights you can attach to any given surface, the Hawaii state prison seems like the last place to look for the meaning of Christmas.

Story by  
**CATHARINE HONEYMAN**  
Photos by  
**JEFFREY HELBERG**

**C**hristmas at Halawa? How can it be Christmas without jingle bells, wrapping paper and Barbie Dream Houses? Without losing your car in the Ala Moana parking lot at least once? Without those interminable family dinners?

On the other hand, in prison no one can drag you to church if you don’t want to go. There are no opportunities to show off your prowess with an Allen wrench and pieces of a bicycle at 2:00 a.m. You may bank on the fact that no one is forced into a smelly, possibly infectious rental Santa suit. Depending on your point of view, the thought of Christmas at Halawa might either be a particularly sick oxymoron or a perversely appealing concept.

Aside from all the stereotypes of lonesome inmates leaning against the bars of their cells playing mournful tunes on harmonicas, what is Christmas behind bars really like? Is it the ultimate lump of coal in your stocking, or do good convicts get goodies in their slippers? Is anyone wistful for the “Rudolph the Red-Nosed Reindeer TV Special?” Do bad guys even watch Christmas TV specials?

**F**or most of us, Halawa Correctional Facility exists only as a freeway exit sign on the way to Costco or Aloha Stadium. Set at the base of a curving, two-lane snake of blacktop, it isn’t easily visible from H1. Only after making the mile-long drive from the freeway can you see it: a large complex of vaguely industrial-looking buildings. If you didn’t know better, you might assume it was a tidy, overgrown warehouse development or an ugly junior college campus. It’s big and gray and anonymous, with scrubby green jungle on the other side of the road. There doesn’t seem to be a lot of barbed wire. There are no snarling guard dogs. A flatbed truck putters along the side of the road with some guys in orange jumpsuits in back beside a big Igloo cooler, but they don’t look like bad-asses. They could be any city or state landscaping crew. And then you see the guard tower.

**C**ome inside the gates (they don’t really clang shut anymore; it would screw up the electronics) and meet some of the gang. Halawa Correctional Facility is no Angola, Sing Sing or Leavenworth. Baptiste, an inmate who has also done time in Mainland prisons, says that this is, relatively, a great place. “It’s not nearly that bad. You know, in California I’d be always afraid of someone else. You don’t get that here.” While there have been isolated murders and assaults here over the years, Halawa doesn’t seem to have nearly the atmosphere of dread and misery that its Mainland counterparts do. Which is not to say it’s a place you’d want to hang out in.

The main lobby is empty except for some large metal lock-boxes for the daily papers. There’s a somewhat oppressive atmosphere here. It’s gray. The walls are blank, the floor is polished and the corridors seem to go on forever. It is deathly still and dimly lit. As you proceed past the security desk into the administrative area, you pass a raised guard office. Through dark glass you can make out silhouettes of guards and the faint blue flicker of TV screens. The ceilings are low, and there’s something odd about the light. The blue tones of normal office fluorescence seem slightly yellower here.

# Christmas

**I**n contrast to the faintly dismal air of the offices, Gary Kaplan fairly bubbles over with enthusiasm. As Offender Services supervisor, he has been assigned to give us an idea of Christmas here. Lounging behind an exceedingly tidy desk, he seems anxious to impress upon us that Christmas in prison is what you make of it: It need not be dreary. “Israel Kamakawiwoole is coming this year. So is Dick Jensen and lots of church groups.” He’s running down the list of performers and groups who have volunteered their time to come and entertain the population. While attendance is optional, there is nearly always a capacity audience; for very popular shows, as Kaplan expects Kamakawiwoole’s to be, they may have to add additional show times just to be able to cycle everyone through. If the performers are unable to stay longer, they’ll videotape them and show the tapes to the inmates later. It seems they really bend over backwards to ensure that everyone gets at least an opportunity for a little entertainment. Medium-security inmates are the only ones allowed into these shows. “We have special programs for our Special Needs population,” says Kaplan, in a tone of voice that brooks no further comment or question. (I find out later that “Special Needs” gets visits from groups of church carolers.)

Kaplan’s aquarium bubbles as we struggle for more cheerful things to say about

There’s not much ho-ho-ho to the holidays at Halawa.

# Behind Bars

Christmas in the pokey. He’s got some great fish and a couple of neat office toys. If it weren’t for the fact that there is nothing on the walls but a couple of calendars, it could be the office of any mid-level bank executive.

“This year we’re trying something different,” he says, smiling an eager smile, eyes glinting behind his glasses. This is obviously the crown jewel of the Christmas season. I tense with anticipation. A visit from the Smurfs? Barney? Closed-circuit porno flicks for Christmas Eve? Alas, nothing so festive. The Hawaii Boxing Association, in conjunction with the Police Boxing League, will be bringing in many well-known boxers, from Dennis Alexio on down. You might think that glorifying a violent pastime might not be such a good idea in prison, but you’d be wrong. “They’ll be having exhibitions, technique demonstrations. They’ll give speeches about what boxing has done for them, how important it is to stay off dope and out of trouble. Inmates who have started to turn their lives around will speak too.” So boxing is a big thing here? “Yes. We’re excited about the program.” I am briefly ashamed for having been mentally snide about it. Obviously it will be of great interest to this captive audience.

**W**hat else does Offender Services do to ease the pain and loneliness of those unfortunates who are so far from home and loved ones in what is, arguably, the one time of year when you have both absolutely thrust upon you? Are there additional visiting hours? “Not this year,” says Kaplan. “This year Christmas falls on a weekend, which is normal visiting hours anyway.” Are kids allowed

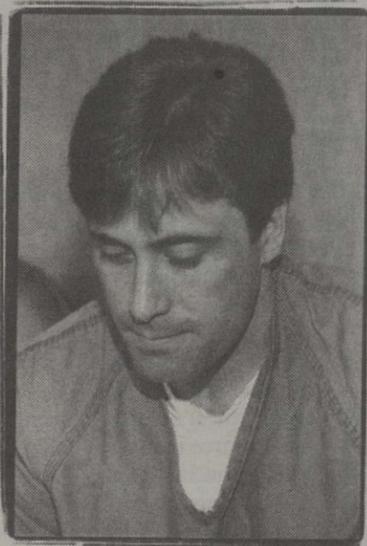
**It was Christmas in prison and the food was real good  
We had turkeys and pistols made out of wood ...  
It's Christmas in prison, there'll be music tonight  
I'll probably get homesick, I love you, goodnight.**  
—John Prine

in? "Yes," he says, but they must adhere to the same guidelines for visitor dress as everyone else. Basically, you must dress as if you're attending a Pentecostal church service. No shorts, no spaghetti straps, nothing revealing, nothing sleeveless. As the facility is enthusiastically air-conditioned, though, obtaining obedience to these rules is not a big problem.

What about food? I bring up what I had heard about the Oahu Community Correctional Center in Kalihi: At Christmas they serve local food. And I tell him about Christmas at the women's prison, as related to me (almost nostalgically) by a former inmate named Tammy. "She said that Christmas there is great; the food is good, inmates can help fix it and relatives and friends can eat with them and attend church services." Kaplan leans forward and steeples his hands over his desk. "You have to understand, we're dealing with a different population here. The cooks may do a fresh turkey instead of processed slices or a ham, but not really anything more than that. And we do have local food here." Kaplan himself is a big fan of the macaroni salad.

What about Christmas presents? Is contraband a problem? "Visitors cannot bring in anything for the inmates, as usual." As visions of hacksaws in fruitcakes dance in my head, he reads my mind and adds, "It's not hacksaws in cakes that are the problem, but illicit substances. Drugs. You know." Sigh. Another long-cherished image bites the dust. There is, I learn, an alternative to gift-giving. While families of inmates may not send presents or food, they can send money to credit the inmate's account at the prison commissary. The inmate can then purchase whatever odds and ends he wants that the commissary stocks.

I had heard that OCCC inmates have decorating competitions. Does Halawa decorate for the holidays? "Oh, yes. We try to have a tree, and we do decorate. But now Zack is waiting to talk to you." Zack is a consummate local boy from Maui. He has a round, cheerful face with shiny wings of black hair bracketing a bashful, transient smile. He is being offered for our inspection because he works in the administrative offices. Kaplan has instructed me to avoid questioning the inmates regarding what crimes they're in prison for, how long they've been there or even their ages; if they volunteer the information, it's all right to use it. So I ask Zack, what is Christmas like here?



"Sad." Kaplan cuts in. "Those programs are great, though, right, Zack?" A trace of animation flickers across Zack's face. "Yeah, they're good. Always good, every year." Zack is wearing a neat-looking scrub-suit ensemble. It's dark green, which leads us to a parenthetical explanation of prison colors. "Dark green means you work in Admin. Orange means you're high-security or a disciplinary problem. Brown is for the general population, and baby blue is close custody." (Close custody is kind of a limbo between maximum and medium security.) Apparently, familiar ground makes Zack a little more at ease. Under more questioning he admits that he misses Hawaiian food, especially at Christmas time. "But the food's not bad here." He also misses his family. Since they're on Maui, he doesn't get to see them often. Hoping to provoke sentimental reminiscences, I ask if he has any particularly good or bad Christmas memories from the outside. "No." What was your best present ever? Another shy smile cracks that impassive face. "Clothes. I liked it when I got really sharp clothes." Zack has to get back to work, and Kaplan is itching to have us meet some other inmates, so we head for the chapel.

It's a confusing layout. Though we didn't walk underground when we came in, we are buzzed through a gate and a door, climb a flight of stairs to another door and finally emerge into bright sunlight. We are on what is called Main Street, a long empty concrete plaza. On our right are the quads, where the medium-security inmates are housed. On our left are the cafeterias, meeting rooms and chapel. The scale of our surroundings is slightly inhuman. Everything is a little too big. It takes a long time to walk to the chapel. On each side of the pavement are neat beds of flowers.

Chaplain John Vaughn is a jolly-looking fellow wearing a faded aloha shirt and a plain cross around his neck. His office is piled with pieces of paper and holy books from various religions (the Mahabharata is by the phone). On the wall is a white board with a dizzying array of denominations and service times. Surely this is one of the most ecumenical groups of services I have ever seen, listing everything from Nichirenshoshu to Mennonite. Halawa makes every effort to allow inmates to worship in their own way. "We just got a request for a Teravata Buddhist monk," says Vaughn. "We found one, but we really had to work on it. Most Hawaiian Buddhists are either Mahayana or Hongwanji. And we're looking for a volunteer who can help with American Indian spiritual beliefs. We have a Zen meditation class going on, and we're looking to start a marriage encounter class."

Chaplain Vaughn has found that Christmas, more than other holidays, focuses inmates' minds on what they're missing by being incarcerated. While people outside may suffer stress from the rush of extra responsibilities, expenses and expectations, in prison depression sets in. Many prisoners come to the

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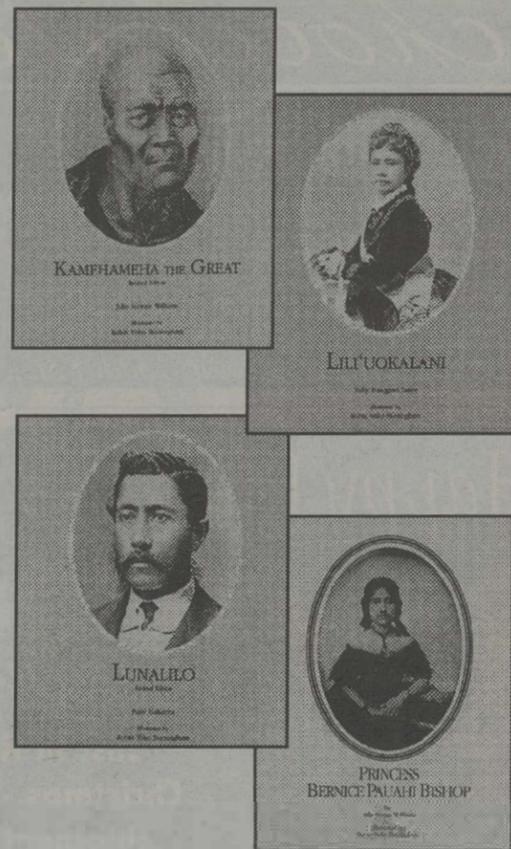
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## Christmas Behind Bars

chapel to find a surrogate family. I ask whether prison rebirths are genuine. Vaughn smiles. "Some people do come in to look good for the parole board. Then it becomes real for them." Most of the services held in the prison are for various Protestant denominations. The Mennonite clergyman is, oddly enough, Vietnamese. He comes in to minister not to a bunch of large men with beards and straw hats, but to the prison's Vietnamese population.

I ask if the Christmas message of joy to the world and so forth is toned down for those who might not be feeling so merry. I instantly feel stupid and wish I hadn't; of course it isn't. "The message of hope and happiness," says Vaughn, "is applicable to anyone."

We speak with some inmates in a meeting room beside the chapel. Baptiste, the first we meet, is tall, thin, articulate and immaculate. He wears baby-blue scrubs and snazzy new running shoes. He clutches a Bible and looks me straight in the eye. He is very, very sincere. He's from Los Angeles. In Halawa for two years, he's been incarcerated in one facility or another since he was 13. Christmas has always been important to him: He comes from a family of 10 in which he was both the youngest and the only boy. Baptiste is one of those who has found religion in prison. "Christmas is now a time for me to ask myself questions," he says fervently. "How can I make myself better? In what ways can I redirect my energy? I always have Christmas — the birth of Christ — in my heart. So Christmas is just like any other day. But I have knowledge and wisdom now. I understand the meaning of what I've done." He gestures smoothly, caught up in his own eloquence. I ask him what Christmas was like when he was little. What does he miss? The elegant gestures slow down, become awkward; he slouches in his seat. When he responds it is in a much younger voice. "Mmm, my mom makes the best ham. Oh yeah, and yams or a roast and dinner rolls." One year really stands out from the rest, he remembers. In his face you can see a trace of the round-eyed little boy he had been. "I got a Hot Wheels race car track." In a minute, though, the little boy is gone and the self-assured Christian is back. "When I'm free I'm going to get married, get a job and just be normal. That's all I want for Christmas: freedom."

Steven looks older than the other inmates. His eyes, their color amplified by his green clothing, are a startling dark jade green behind his wire-rimmed glasses. He speaks slowly, almost magisterially. Christmas for him has, in the past, been too painful to acknowledge. He has become very cynical about it. His studies of Christianity have convinced him that we celebrate Christmas at the wrong time. The fact that it replaced a pagan holiday emphasizes its commercial aspect. "If I could celebrate Christmas any way I wanted, I'd probably do it around the first of October. I think it should be a day of reflection and meditation, more like Thanksgiving." He gives a somewhat darker view of an inmate's Christmas. "You know, once I realized it was either be here or be dead, it was better. Some guys here want to celebrate. Others just ignore it. It can be too hard." He has no particular hopes for this Christmas. "We had *real* turkey for Thanksgiving. That would be nice. Little things make a difference."

Salome and Tomasi come in together. Salome is small and wiry, with dark curly hair and a sweet, infrequent, gap-toothed grin. Tomasi is extremely cool. He sits down with all the aplomb of a board chairman, leans back in his chair and crosses his arms. Their main gripe about Christmas in prison is that regular activities are suspended, both recreational and educational. "That's the only way you can tell," says Salome. It's a long, boring day which inmates try to fill with games and TV. They resent having to put their goals off for even one day. Salome is taking classes in parenting and self-esteem; Tomasi proudly tells me that he has perfected his reading skills and is earning his GED. For Tomasi it is both pleasurable and painful to have relatives visit, as they probably will on Christmas Day. "Oh, my mom, every time she come for visit she cries. Is hard for deal with. And then you gotta watch while they walk out and walk across the parking lot and go, get outta here, and you go back to your quad and you're still stuck here." Salome's family are all on Maui, and he misses them badly. He has been in since 1987. "I don't expect a visit from them. I don't expect nothing from them except my father's love. All I like do is hear from him, but I know I won't. I know I'm not gonna get it, get his love." He looks at the ceiling and fiddles briefly with his slipper.

Eric, the self-proclaimed Bicycle Bandit, is a live wire. He's ready and eager to talk. He misses his mom's ham hocks and beans but, sadly, thinks that he eats better here than he ever has on the outside. "It was scary here at first. I didn't know what to expect. It was totally different from anyplace else I had ever been." This is his first Christmas in Halawa. Last year he was in OCCC. What's special for him about Christmas in prison? "It's more peaceful. Everyone's a lot more mellow. No day-to-day action." He wishes he could buy presents and be with his family. He has friends here, but it's not the same.

"I want to just be normal," says Baptiste. "Freedom," says Tomasi. All Salome wants is his father's love. Eric wants to be with his family. These are Christmas wishes that might take a while to come true. "Christmas is what you make of it," says Steven. "Make your own family in here." Baptiste, the smooth talker, has the last word. "It's always Christmas for me. I'm free in my heart, and that's all that matters right now." And lucky us, we emerge again from the gloom of the administrative building, walk across the parking lot in the sunshine, get in the car and go home.

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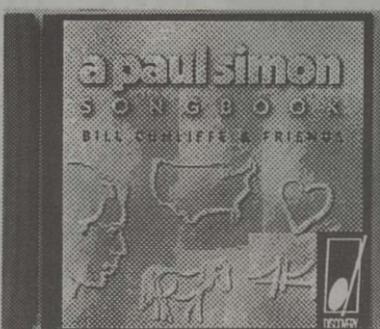
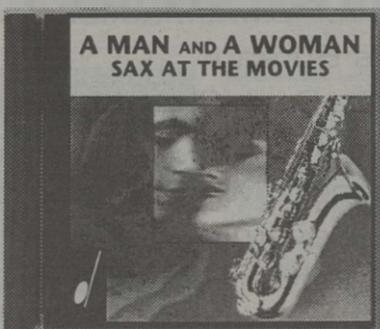
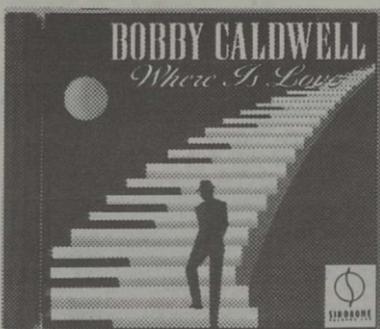
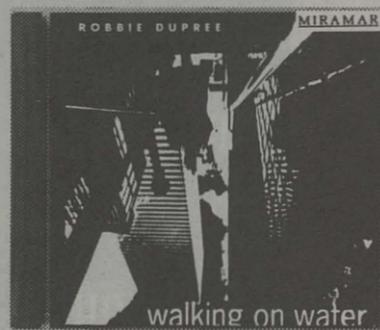
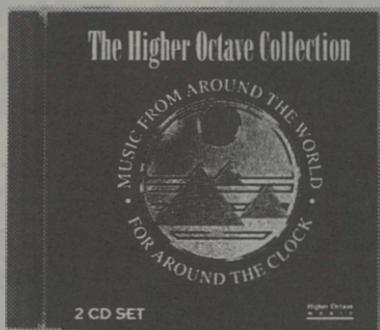
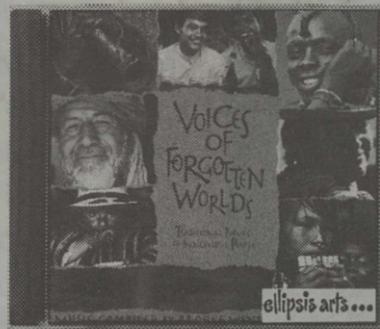
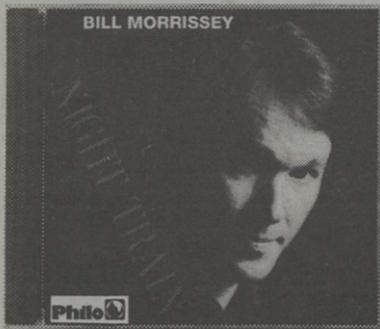
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# CALENDAR

Dec. 22 - 28

## 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.

**Addams Family Values** They're back, and this time they've got an actual plotline in tow. Baby Pubert comes into the world, and new nanny Joan Cusack lights Fester's fire. Anjelica Huston, Raul Julia and Christopher Lloyd return. Written by playwright Paul Rudnick (Jeffrey).

☺ **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.

**Beethoven's 2nd** One of 1992's biggest sleepers offers up its shaggy sequelae at the holiday season. Charles Grodin returns, and there's a new St. Bernard named Missy. Puppies ensue, courtesy our hero, Beethoven.

**Carlito's Way** The Scarface duo, director Brian de Palma (*Bonfire of the Vanities*) and star Al Pacino, reunite for another gangster melodrama. Depending on your sensibility, Pacino either gives a brilliant performance or indulges himself in merciless scene-stealing and over-the-top acting.

**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 peroxided 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.

☺ **Farewell My Concubine** Chen Kaige's brave, demanding epic of the shifting tides of Chinese political history and the vagaries of love and role-playing is a masterpiece of sorts. Two male Beijing Opera performers — Cheng

Dieyi (Leslie Cheung) and Duan Xiaolou (Zhang Fendyi) — have a lifelong involvement, from school days on, which is complicated by official revolutions in social values and the demands of the state. This is revisionist history and revisionist film-making; Kaige is among the first filmmakers to insinuate the homoerotic component into the cultural fabric at large. Co-starring the great Gong Li as the woman who has a man as a rival and who must face the realization that in a totalitarian state, betrayal is the easiest accommodation to survival. In Mandarin with subtitles that detract greatly from the visual beauty and momentum of the film.

☺ **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

☺ **Geronimo** Revisionist western (directed by ace visceralist Walter Hill) about the great Amerindian leader, played by Oklahoma's Wes Studi (*Last of the Mohicans*). Jason Patric returns after two years' screen absence as the man who must confront the Geron. Bang, bang, you're revised.

**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)

**Hidden Hawaii** An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Loihi. 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

## Tube Pick

### 1968: It Was a Watershed Year

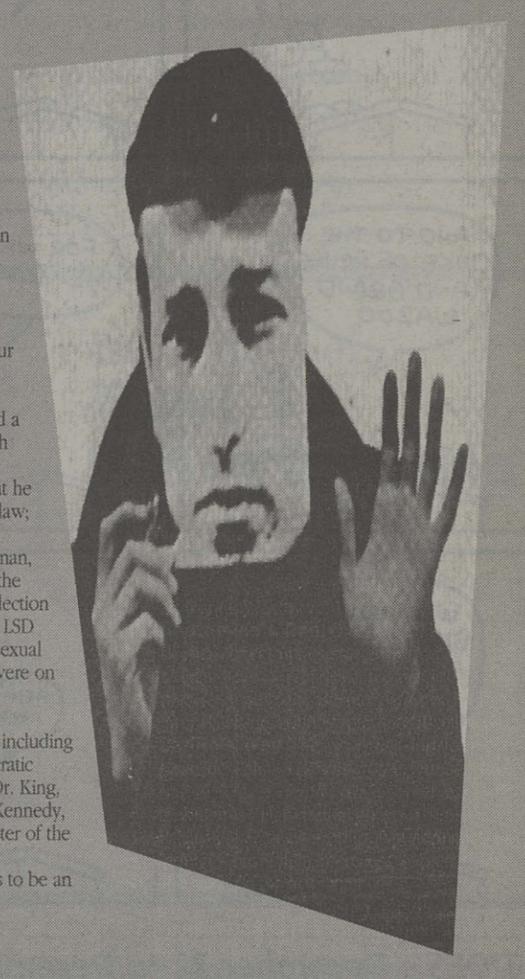
David Harris, a key political figure in the late '60s (he was the radical Stanford University student body president who married Joan Baez and was jailed for resisting induction into the Army), writes in an article in *Stanford* magazine (Dec. 1993) titled "The Need to Remember" that "the residue of those years has left me constitutionally unable to accept bullshit as the currency of the modern age." He adds, "Both during and because of those years, our collective life turned a corner, after which nothing was the same as before. We need to know what happened to us."

In the search for such knowledge, CBS television has produced a special, hosted by Mike Wallace, called "CBS Reports: 1968" which focuses on events that occurred 25 years ago. It was the year of the Vietnam war's Tet offensive; President Johnson's announcement that he would not seek re-election; the passage of the Civil Rights Bill into law; the assassinations of Martin Luther King and Robert Kennedy; the disruption of the Democratic convention in Chicago by Abbie Hoffman, Jerry Rubin et al.; the invasion of Czechoslovakia by Soviet troops; the indictment of Dr. Benjamin Spock for opposing the draft; and the election of Richard Nixon as the nation's 37th president. It was a time when LSD was considered by many to be an aid to enlightenment, when the sexual revolution was picking up steam, when feminism and black pride were on the rise and fashion and popular music were evolving drastically.

The show includes archive footage from CBS News as well as contemporary interviews with some of the people who were there, including Tom Hayden, anti-war radical and founder of Students for a Democratic Society, now a California state senator; Yolanda King, daughter of Dr. King, now an actress; Frank Mankiewicz, press secretary for Sen. Robert Kennedy, now a PR executive; and Bobby Rush, former deputy defense minister of the Black Panthers, now an Illinois congressman.

Whether you were there or not, this remembrance of 1968 promises to be an interesting hour on the tube.

**"CBS Reports: 1968": KGMB Channel 9, Wed 12/22, 8 p.m.**



popcom 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.

**Man's Best Friend** Horror specialist John Lafia dreamed up this story of Max, a guard dog (genetically created) with bionic barks not worse than his bites. Ally Sheedy plays an investigative reporter on the case.

**Mrs. Doubtfire** Once again Robin Williams proves himself a comic genius, and once again it becomes apparent that animation may

be the only medium that can harness his nuclear energy. Adapted from the British children's novel *Alias Madame Doubtfire*, Williams is Daniel Hillard, an out-of-work actor suffering through a divorce. In an attempt to spend more time with his kids, he becomes their new nanny, Euphegenia Doubtfire. Laughs abound, but in the end *Doubtfire* is as phony as Williams' rubber nose. Sally Field plays the cartoonish wife. — D.K.C.

☺ **My Life** Ace screenwriter Bruce Joel Rubin (*Jacob's Ladder*) wrote and directed this film (being sold very carefully) about a man coming to terms with parenthood and terminal disease simultaneously. It's Michael Keaton's movie all the way, in his best performance since the little-seen *Clean and Sober*: Cautiously recommended (for Keaton's performance).

☺ **The Nightmare Before Christmas** Stop-action and animation feature masterminded by Tim Burton (*Beetlejuice*, the *Batman* movies) that lets Burton's Dickensian/Gorey/East-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 keikis; see it with them. Cautiously recommended.

**Pelican Brief** Julia Roberts "returns" in this Alan J. Pakula-directed version of the John Grisham thriller. Roberts is a law student who finds out too much about recent Supreme Court assassinations. Coming to her aid is Denzel Washington, investigative reporter. (They kept changing the ending, we're told, but now a "satisfactory" one is in place.)

☺ **A Perfect World** Clint Eastwood directs Kevin Costner (as a heavy) and himself (wittier than usual) in a tale about a troubled 8-year-old boy abducted and held hostage by an escaped convict (Costner).

☺ **Remains of the Day** Adapted from Kazuo Ishiguro's wonderful novel by producer Ismail Merchant, director James Ivory and screenwriter Ruth Prawer Jhabvala, *Remains of the Day* is one of the best movies in this team's 30-plus years of filmmaking. This deceptively simple story, especially as masterfully crafted for the screen by Jhabvala, is stronger-spined (and more direct) than the novel, which many readers thought simply could not be translated to the screen. This is because the central character is a figure of

tragic (or pathetic) restraint involved in a love story about the unrealized, the unspoken and the unacted upon — deflected and suppressed emotion that is moving in print but too "interior" for film. Or so has said a certain stripe of critic, apparently unaware of what Anthony Hopkins (in a genuinely great performance) as the butler Stevens and co-star Emma Thompson (winning in a role in which she is cast against type) can create together, making supposedly inaccessible characters real to film audiences. The tension of the story is created by Steven's negation of love and political consciousness in favor of order, as he serves in Darlington Hall with Thompson's Miss Kenton, under a lord whose Nazi sympathies help to betray England. Hopkins manages to show us the submerged feelings of a man who is trapped in his own stratagem for surviving a disorderly world. Unlike its hero, *Remains of the Day* realizes itself completely, and we are lucky to be in the audience.

☺ **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. (Fridays and Saturdays at 9 p.m. at the Waikiki IMAX)

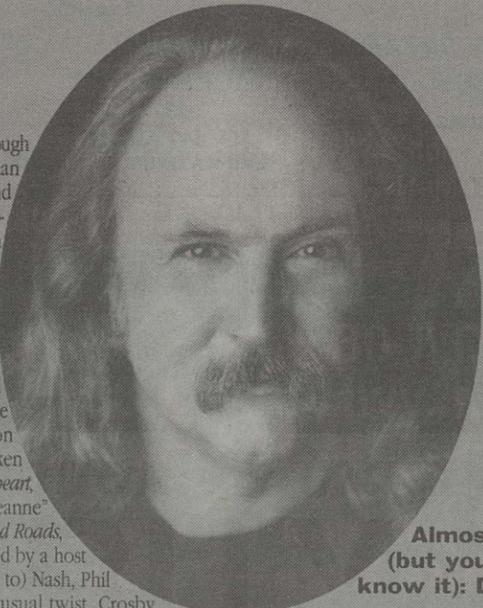
**Sister Act 2: Back in the Habit** This is a cut-and-paste effort of a movie with lapses in logic and plot holes so large Sister Betri could do loop the loops through them. The film's predecessor was no model of movie greatness either, but it's terrific music atoned for some of its cinematic sins. There was something infectious about the sight of nuns twisting, shouting and praising God through '60s girl-group songs. There is no such originality in

## Music Pick

### Long Time Gone

If your parents taught you well, and you're old enough to remember when Peace & Love was more than just a clothing line, chances are the singing and songwriting of Crosby, Stills, Nash (and sometimes Young)'s David Crosby — an innovator in pop vocal harmony — has most likely touched your life at one time or another. Crosby, a frequent Hawaii visitor who will play a solo acoustic show in the intimate confines of the Blue Zebra Cafe Monday night, has put his life in the Texas Long House well behind him and has returned to the bosom of artistic endeavor. Last year he accompanied Stills and Nash on the marathon "Acoustic '92" summer tour, and he has lately taken up acting (he's appeared in such films as *Thunderheart*, *Backdraft* and *Hook*, as well as television's "Roseanne" and "The Simpsons"). His latest effort is *Thousand Roads*, his third solo album, on which he is accompanied by a host of luminaries including (but certainly not limited to) Nash, Phil Collins, Joni Mitchell and John Hiatt. In an unusual twist, Crosby wrote only one of the album's tunes on his own; the rest of the songs are either collaborations or compositions by songwriters who, according to a press release, "fit David like a wetsuit" (try not to think about it too much). "Bonnie Rait was my inspiration for that," Crosby says in the release. "Hey, I told myself, 'the girl knows something; there's something to be learned here.' It's not often that you get to see a genuine '60s legend in the heart of Restaurant Row, so why not trip on down?"

**David Crosby, Blue Zebra Cafe, Restaurant Row: Mon 12/27, 8 p.m. \$15 advance; \$20 at the door. 593-2207**



Almost cut his hair  
(but you'd never  
know it): David Crosby

## LIFE IN HELL

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GREENING



### TIDES - December 22 to December 28



Moon Phases: LAST QUARTER - Dec 6 NEW MOON - Dec 12 FIRST QUARTER - Dec 20 FULL MOON - Dec 28  
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

**Sister Act 2.** The choir this time is a group of inner-city youths who look like they stepped out of a Benetton ad, and their act involves hip-hop interpretations of "Ode to Joy" and other classics. Gee, who woulda thunk it? Will the children learn the value of teamwork while still retaining their individuality? Can the school be saved from being turned into a parking lot? Will the choir win the statewide music competition and save the day? Is the pope Catholic?

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

**Three Musketeers** Disney's brat-pack take on the classic, where women wait for the swashbucklers, dimpled and wise-assed, to get the bad guys. It's a toy movie all the way, very non-threatening. You needn't bother.

**Wayne's World 2** The "bad boys" of suburbia, whose eerie fatherless emptiness (first tapped into in contemporary movies by Steven Spielberg and then Tim Burton) gave the first *Wayne's World* an underpinning of sorts, are out of the house now and trying to ... well, mount a concert in the very heart of their hometown of Aurora, Ill. A shaman dream guide has led Wayne to the spirit of Jim Morrison, who tells Wayne, "If you book them, they will come." And, of course, they do. But those who live by rampant consumerism will die by it. Some of the cultural allusions are already dated. To call the *Graduate*-style party scene a parody doesn't work, because the audience at whom this movie is aimed doesn't know *The Graduate*. The *Thelma and Louise* skit (featuring Garth in drag) doesn't go anywhere. It's like a research paper citation: It stops the flow of things. *Wayne's World 2* simply isn't worth your while unless you happen to be recovering from a recent lobotomy. Like *Dazed and Confused*, it's one of the new pakalolo movies: Smoke your brains out, and you might find it funny. (The operative word here is "might.")

**We're Back! A Dinosaur's Story** Steven Spielberg milks the dinosaur that laid the golden egg in this animated feature starring the voices of Walter Cronkite, Julia Child, Jay Leno and Martin Short. (I am not making this up.) From the book by Hudson Talbott.

a lifelong struggle to reform medicine in China. Donald Sutherland stars. *Academy Theatre*, 900 S. Beretania St.: Mon 12/27 & Tue 12/28, 7:30 p.m.; matinee, Sun 12/26, 4 p.m. \$4. 532-8768

**¶ It Happened One Night** (1934) Five Academy rewards went to this Claudette Colbert - Clark Gable romantic comedy (directed by Frank Capra). The co-stars work charmingly together, and its Depression/picaresque tone must have thrilled American audiences: "We've got nothing to lose; we might as well hit the road and have a little fun." Get this: A runaway heiress (a staple in American '30s movies) meets up with an unemployed newspaperman on a cross-country bus. They fall in love. But not all at once. Highly recommended. *Movie Museum*, 3566 Harding Ave.: Thur 12/23 & Sun 12/26, 8 p.m.; matinees, Sun 12/26, 3 & 5:30 p.m. \$5. 735-8771

**Today's Avante Garde** This series of videos and films exploring the landscape features the works of Cassandra Gerstein Einstein, Barbara Hammer and Stephanie Maxwell. *Academy Theatre*, 900 S. Beretania St.: Wed 12/22, 7:30 p.m. \$4. 532-8768

## Music

### Concerts

**Bach's Lunch** A free brown-bag concert series by organist Canon John S. McCreary. On the program for this Christmas Eve's lunchtime installment: several Bach selections, as well as McCreary's own *Canonic Variations on Divinum Mysterium* and more. *St. Andrew's Cathedral*, Queen Emma Sq.: Fri 12/24, 12:10 p.m. Free. 524-2822

**Charley's Garden** Once again Mr. Charley harvests a bountiful crop of local talent. On the bill: Otis and the Abusers, the Free Forms and NRK. *Anna Bannanas*, 2440 S. Beretania St.: Sun 12/26, 8 p.m. \$4. 946-5190

**David Crosby** See *Music Pick* on Page 11.

**Karen Keawehawai'i** A Christmas Eve dinner show. *Hibiscus Ballroom*, Ala Moana Hotel, 410 Atkinson Dr.: Fri 12/24, no-host cocktails 6 p.m.; dinner 7 p.m.; show 8 p.m. \$38 adults; \$17 children. 955-4811, ext. 4114

**Jay Larin Christmas Concert** Also featuring Jerry Santos and the Makaha Sons. Includes cocktail reception and dinner buffet. *Mauna Kea Ballroom*, Hawaii Prince Hotel, 100 Holomoana St.: Thur 12/23, cocktails 6 p.m.; dinner 6:30 p.m.; concert 8 p.m. \$47.50. 947-5829

**Mattiaio** Part of Frank "Deck the Halls" Fasi's free Christmas performance series at City Hall. *Honolulu Hide*, Punchbowl and Beretania: Thur 12/23, 7 p.m. Free. 527-5666

### Short Run and Revival

**Dr. Bethune** (1992) The real-life story of an idealistic Canadian surgeon who traveled the globe fighting for medical progress and political justice. The good doctor's travels include a stint fighting fascism in Spain and

Continued on Page 16

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Art

Terry Allen's disturbing exhibit *Youth in Asia* examines the social destruction left in the wake of the Vietnam war.

# Casualties of War

"Grace," 1985, mixed-media construction

Behind a barbed-wire fence, a shabby little adobe bar, twin to dozens lining any two-lane New Mexico highway, sits on a patch of sand strewn with crumpled beer cans, cigarette butts and used condoms. In a corner, standing sentinel over this array of human detritus, is the ubiquitous faded-blue plaster Madonna. A neon sign gives the structure its name: "China Night."

At first sight the tableau is

generic. But its location is not. "China Night" sits squarely in the middle of the Honolulu Advertiser Gallery. One of four life-size installations included in artist Terry Allen's exhibition *Youth in Asia* (the rest of which is currently on display at the

NIKKI TY-TOMKINS

Contemporary Museum), it provides crucial clues to the artist's complex visual and verbal vocabulary. It is also an excellent introduction to the balance of the show, so you might want to stop by the HNA building before heading up to Makiki Heights.

Terry Allen's work isn't easy on the viewer, nor is his subject matter popular. He mourns an era and groups of people most Americans would prefer to forget: the war in Vietnam, returning vets and Native Americans. "I'm not interested in whether or not this is art," he says. "It's a personal investigation, a private way of dealing with the situation." Using every conceivable medium from lead plates and chewing gum to fragmented radio scripts and dead rats, Allen probes and examines social displacement, loss of innocence and, above all, disillusionment.

In "China Night" Allen re-creates the Mexican roadside bar where embittered vets and local Native Americans gather to drink and swap stories. In a single small window curtained with an old American flag is a faulty neon sign which once proclaimed "KACHINA NIGHT" but has short-circuited to leave lit only the fragment "CHINA." This poignant linking of the impoverished American Southwest with the war-ravaged Asian Southeast finds utterance in several of Allen's other pieces.



A continuous soundtrack accompanying the installation blends fragments of wartime pop music — the songs of Jimi Hendrix and Creedence Clearwater Revival — with dirges sung by Montagnard tribesmen from the highlands of Vietnam. Running a horrifying counterpoint are Allen and two of his friends reciting poems and veterans' stories upon which the first 20 works of the *Youth in Asia* series are based. They are not pretty stories.

Surrounding the dimly lit bar on its patch of sand, the blackened gallery walls suggesting a night sky are punctured with a pair of neon signs — "DON'T MEAN NOTHING" and "NEVER HAPPEN" — GI jargon referring to the acceptance and denial of death. To locate the third and most terrible phrase, the viewer must walk around the barbed-wire fence to the back of the adobe building. A cut-away section reveals an upside-down room with the furniture fastened to the ceiling. Inhabiting this eerie neon-lit space are plaster lawn figures of Snow White and the Seven Dwarfs.

The imagery hovers for a moment or two in the mind and then hits with numbing force. The innocence and purity of these childhood fantasy figures are illusory. Vietnam blasted away Snow White's (or America's) moral world of right and wrong and rendered it ludicrous. Half-buried in the dirt at the feet of the Seven Dwarfs is the final neon sign, which states simply, "THERE IT IS." In an upside-down world stripped of its comfortable illusions, death must be accepted as the plainest and most inescapable of truths.

At the Contemporary Museum, *Youth in Asia* occupies all the gal-

eries. Begun in 1981 shortly after Allen returned from a film assignment in Thailand, it is a major oeuvre consisting of over 50 works plus three other large installations created over a period of 10 years. It is a difficult show, demanding attention to an extraordinary amount of detail and wordplay and a familiarity with the artist's personal symbols. While focusing heavily on the Vietnam war, Allen insists that his work is not intrinsically "political." In his world the enemy is not another country or race of people, but the mindless machine that sets them against each other in the first place. "The betrayal of a generation by America isn't unique to this country," says Allen. "It's a human thing."

The enormity of this betrayal is indicated by the fact that it encompassed everyone, veteran or not, American or Asian, who lived through the war years. Concentrating relentlessly on the so-called survivors of the war, Allen gathers together wrenching accounts of homecomings fraught with emotional ruin, abandonment, self-destruction and alienation. In "The Fall of Podunkville, April 30, 1988," a diary account of a horrific dismemberment of a vet by his woman is chiseled across lead tablets. Placed like photos in a news account are paintings of the lake into which she threw his belongings, a view of condiments on their kitchen table and a drawing of the chair to which she nailed the various body parts. Madness and disorientation are contagious; there are no survivors.

"The First Day" features three lists of a vet's actions on his first day home. The apparently innocuous lists chronicle such ordinary acts as opening the refrigerator and taking out a loaf of bread, but gradually descend into chaos and madness: "Tore bread in half," "Taped the halves to each foot." In "Bearing Straight at the Club Cafe (the Mexican shepard boy)," Allen refers to an incident in which his cousin suddenly panicked at the sight of a plate of peas. "Look at peas ... tiny dead eyes" read lines pasted across a pointillist aerial view of America and Asia. The "Bearing" strait poignantly evokes the ancient Asian roots of the Native Americans and the irony that so many were forced to return to Asia to do battle.

"There is a collision point where a single human being with a life history and his own behavior slams against the political historical spectrum," says Allen. The results of that collision included far more than the thousands of young Americans and the estimated 30 million Vietnamese who perished in that war. "Youth in Asia," a bitter pun on "euthanasia," suggests that perhaps the survivors' alternatives were (and are) as terrible as death, and that some memorial should be granted them. Terry Allen's *Youth in Asia* might well suffice. ■

**Youth in Asia**

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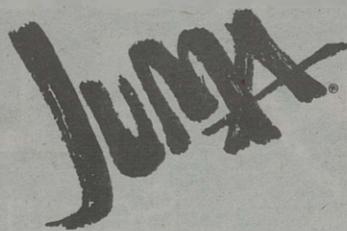
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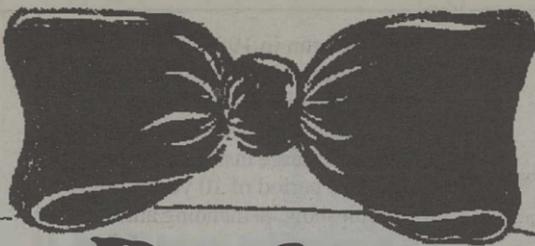
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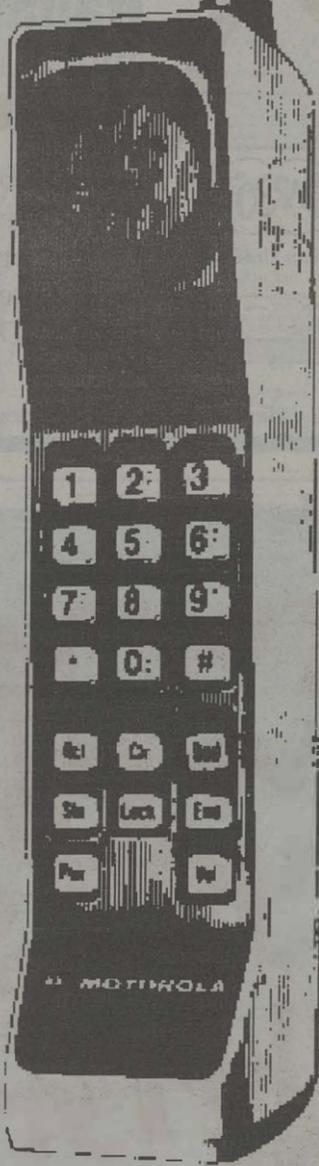
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## Performance

Honolulu performers get a break at the Lizard Loft

Offering developing artists publicity, space and support: Lyn Kajiwara Ackerman

PHOTO: JEFF HELBERG



# A Stage of Their Own

## LEROY THOMSON

It's time to stand up for failure, to give a cheer for everyone's inalienable right to bite the big one. We've all done it: dropped the ball, got caught with our pants down, missed the mark, flubbed, failed, floundered, faltered, crashed and burned. But after the humiliating boner? Correction and improvement. Succeed at something and you're finished; fuck it up and you've begun an adventure toward perfection. One of America's greatest women of letters, Lillian Hellman, put it best when she once said that everything she'd learned, she'd learned from failure.

Performers hammering out new works must have an audience to either applaud them or let them know they suck. But when a typical Broadway production can cost upward of 3 million bucks, and even an average Diamond Head Theatre drama costs around \$200,000 — and that's not even figuring in administrative costs — you can't afford to fail. Just look at the standard theater fare in Honolulu: sure-fire musicals and classic potboilers. That's why the Lizard Loft performance space in Kapahulu's Java Java Cafe is so special: It provides the time, space and opportunity for devel-

oping artists to screw up. Believe it or not, Honolulu is home to quite a few writers and performers, but only the Lizard Loft consistently gives them the opportunity to hone their craft on stage.

When Hawaii-born Lyn Kajiwara Ackerman returned from San Francisco about a year ago, she wanted to move out of elementary-school teaching and find a way to do what she loved: theater. It hit her that Honolulu had no solo-performance spaces. (In San Francisco you can't spit without hitting a performance artist, which may be why so many

of them have adapted their acts to incorporate bodily fluids.) So, last September she talked the owners of the then new Java Java into supporting a small performance space up a flight of stairs from the cafe itself.

"I began looking for writers who perform and performers who write," Ackerman recounts. "I knew they were around, but it was hard to convince any to be the first, you know? I finally convinced John Wat, Stacy Mal'ishi and Karen Loebel to forge a one-night, Monday evening performance — and we've done Monday performance nights ever since." Poets, playwrights, comics and musicians have all found equal publicity, space and support from Ackerman.

"We have never, never been about

money — unfortunately," she says with a laugh. "I wanted this to be about inspiration, nurturing. There's the Hawaiian word 'kaulana,' which means victorious and famous, but the hula gesture implies taking in and then giving out. I like to think that's what we do. We are not the end product of anything. We are part of the process."

The Lizard Loft has hosted some relatively big names on the solo-art circuit, such as Pat Lee, Amy Hill and Sachiko Nakamura, but its mainstay has been the regular local performances. These provide a unique experience simply because they exalt the audience. Nearly everything done on its tiny black platform is brand new, just ripped from the womb and completely dependent on your response to give it life. If it doesn't work, maybe you'll see it revised next month. When it does work, you know it's at least in part because you helped it to be realized.

"Let me give you an example of a highlight," Ackerman says, smiling to herself. "We recently did a commemoration of the internment of the Japanese during World War II called *A Question of Loyalty*. We had a two-act reading, a film and some *tanka* poetry from people who had been in the camps. Of course, I was very moved by many of the works, but the most amazing thing was the audience. We had Japanese-American students who knew nothing about this part of their own history and were discovering a new part of their identity. And, perhaps most powerful, we had many camp internees in the audience. One man was an actual administrator of a camp in Nevada. I suddenly realized that we were performing the role of teacher, but we weren't limited by a certain class or age, and the students were different every night. That's the high for me: that moment of inspiration, communication."

Though Ackerman possesses the gentle, dazed joy of a true art or theater buff, the cold fact is that the Lizard Loft is losing money hand over fist. The cover charge for most events is a paltry \$3 to \$5, and while the loft has spurred some trickle-down business for the cafe downstairs, the owner, Joanne Kapololu, has told the fledgling performance space to spread its wings and pay its way.

One result may be higher cover charges for patrons in the future. But in forming her other fundraising plans, Ackerman tends to follow her vision of promoting new artists. Rather than switching her programming to more guaranteed money-makers, she is considering going for nonprofit status to garner funds from new sources. Also, she's mulling over the idea of holding a marathon benefit, several days featuring every single event they've ever had (concentrated into 10 minutes or so per performer). And there is some discussion about holding concerts at larger spaces to benefit the loft. Why doesn't she just put together a trite "sure thing" as a fundraiser the way a number of other theater venues in town do? It must have something to do with Ackerman's vision of "kaulana."

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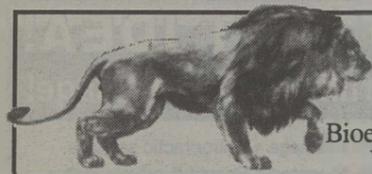
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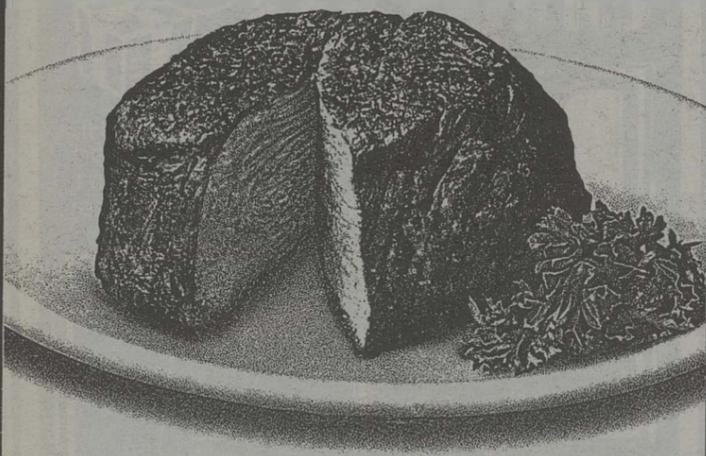
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From Page 12

## Club Acts

Band schedules are subject to change. Please call venues for latest information.

## Alternative

**JAVA JAVA CAFE**, 760 Kapahulu Ave. 732-2670. *Tue: Musical Sampler with One Drop and Kenny Carlson.*  
**MOOSE MCGILLYCUDDY'S**, 1035 University Ave. 944-5525. *Wed: Frogchild. Tue: Roots Natty Roots, Red Session.*  
**REX'S BLACK ORCHID**, Restaurant Row, 500 Ala Moana Blvd. 521-3111. *Wed - Fri: The Action Figures. 10 p.m. - 1 a.m.*  
**WAVE WAIKIKI**, 1877 Kalakaua Ave. 941-0424. *Wed - Sun: Blast*

## Blues

**ANNA BANNANAS**, 2440 S. Beretania St. 946-5190. *Wed: WildEdna.*  
**JARON'S RESTAURANT KAILUA**, 201-A Hamakua Dr. 261-4600. *Thur: Blues Bandits. Fri: Crossover.*  
**NO NAME BAR**, 131 Hekili St. 261-8725. *Tue, Thur & Fri: J.P. Smoketrain.*  
**SAND ISLAND R & B**, 197 Sand Island Access Rd. 847-5001. *Wed: Blues Jam. Fri: The Strangers.*

## Contemporary

**CAPTAIN'S TABLE LOUNGE**, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Sun - Tue: Joanie Komatsu.*  
**CHART HOUSE**, 1765 Ala Moana Blvd. 941-6669. *Wed: Brado. 5 - 8 p.m. Thur: Dean & Dean. 8:30 p.m. - 12:30 a.m. Tue & Thur: Lance Orillo. 5 - 8 p.m. Mon - Wed: Tito Berinobis. 8:30 p.m. - 12:30 a.m. Fri & Sat: Dean & Dean. 8:30 p.m. - 1 a.m. Fri: Tito Berinobis. 5 - 8 p.m. Sun: Dean & Dean. 9 p.m. - 12:30 a.m. Sun: Brado. 5:30 - 8:30 p.m. Mon: Dean & Dean. 5 - 8 p.m.*  
**COFFEE MANOA**, 2851 E. Manoa Rd. 988-5113. *Tue: Shakapella.*  
**CUPID'S LOUNGE**, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur: TITO. Sun, Tue & Wed: Rudy Ochoco.*  
**ESPRIT NIGHTCLUB**, Sheraton Waikiki, 2255 Kalakaua Ave. 922-4422. *Tue - Sat: Bernadette and The New Sensation. Sun & Mon: Honolulu.*  
**HORATIO'S**, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002. *Wed: Nelda Alvarez.*  
**ILIKAI YACHT CLUB RESTAURANT & BAR**, 1777 Ala Moana Blvd. 949-3811. *Sun - Tue: Bobby Gonzales.*  
**IRISH ROSE SALOON**, Outrigger Reef Towers, 227 Lewers St. 924-7711. *Sun & Mon: Danny Dez.*  
**JOHN DOMINIS**, 43 Ahui St. 523-0955. *Fri: Nightwing.*  
**KAHALA HILTON**, 5000 Kahala Ave. 734-2211. *Mon: Rhonda & Kit Samson.*  
**LOS CHILES**, Kailua Town Center, Hekili St. 262-1818. *Fri: Blackpoint.*  
**MAHINA LOUNGE**, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Wed - Sat: Timothy Kallen. 5 - 7:30 p.m.*  
**MALIA'S CANTINA**, 311 Lewers St. 922-7808. *Wed & Thur: Richard Natto.*  
**MONTEREY BAY CANNERS - WARD**, 1200 Ala Moana Blvd. 536-6197. *Fri: Jon Basebase. 5 - 8 p.m.*  
**OINK'S BBQ RIB JOINT**, Ward Centre, 1200 Ala Moana Blvd. 591-0584. *Wed & Thur: Jon Basebase. Fri & Sat: Macky Feary.*  
**OUTRIGGER WAIKIKI HOTEL**, 2335 Kalakaua Ave. 922-6408. *Mon - Fri: Society of Seven. 7 & 9 p.m.*  
**PRINCE COURT RESTAURANT**, 100 Holomoana 956-1111. *Fri & Sat: Jon Basebase. 9:30 p.m. - 12 a.m.*  
**PROUD PEACOCK**, Waimea Falls Park, 59-864 Kamehameha Hwy. 638-8531. *Fri: Joanie Komatsu. 4 - 9 p.m.*  
**REX'S BLACK ORCHID**, Restaurant Row, 500 Ala Moana Blvd. 521-3111. *Wed: Jay Larrin. 6 - 9 p.m. Thur: Scott Williams. Fri: Johnny Kamai. Mon: Two Girls & Two Guys. 10 p.m. - 1:30 a.m. Tue: Baird Brittingham. 6 - 9:30 p.m.*  
**ROSE & CROWN**, King's Village, 131 Kaiulani Ave. 923-5833. *Sun: Don Conover. Sing-along comedy.*  
**SALSA RITA'S**, Restaurant Row, 500 Ala Moana Blvd. 536-4828. *Thur & Fri: Brado.*  
**SPINDRIFTER**, 4169 Waiialae Ave. 737-7944. *Sun & Tue: Garrett Okubo & Willie Tamayo.*  
**THE VILLAGE ESPRESSO**, 1249 Wilder Ave. 523-2326. *Wed: OpenMicNight.*

## Country/Folk

**ALOHA BAR**, Outrigger East Hotel, 150 Kaiulani Ave. 922-5353. *Tue - Sun: L.D. Ray.*  
**KENTO'S**, Hyatt Regency Waikiki, 2424

# CALENDAR

Kalakaua Ave. 923-7400. *Tue: The Corvettes.*  
**KUHIO SALOON**, 2256 Kuhio Ave. 923-3373. *Tue & Wed: John Lathrop.*  
**MALIA'S GRILL AND CABARET**, 311 Lewers St. 922-7808. *Sun: One People.*

## Guitar

**BEACHCOMBER RESTAURANT**, 2300 Kalakaua Ave. 922-4646. *Sun: Wayne Takamine. 10 a.m. - 2 p.m.*  
**LEWERS LOUNGE**, Halekulani, 2199 Kalia Rd. 923-2311. *Sun & Mon: Billy Kurch.*  
**MEZZANINE RESTAURANT**, 2045 Kalakaua Ave. 951-2511. *Thur - Sat: Kimo Bicoy.*  
**SHIP'S TAVERN RESTAURANT**, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Mon - Sat: Winston Tan. Sun: Wayne Takamine.*  
**SUNSET LANAI LOUNGE**, The New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave. 923-1555. *Sat - Wed: Tim Bogdan.*  
**VENUS CAFE**, 130 Kailua Rd. 263-9008. *Mon - Thur: Lee Eisenstein.*

## Hawaiian

**BANYAN VERANDA**, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Wed - Fri, Mon & Tue: Pumehana Davis. 7 - 11 a.m. Wed: Kimo Bicoy. 2 - 4 p.m. Manoa Madrigals. 4 - 5 p.m. Opus 4. 5:15 - 6:15 p.m. Ke'alohe with Leimomi Ho. 7 - 10 p.m.*

**MALIA'S CANTINA**, 311 Lewers St. 922-7808. *Fri & Sat: Simplicity.*  
**MONTEREY BAY CANNERS - WARD**, 1200 Ala Moana Blvd. 536-6197. *Fri: Tropical Wine. 9 p.m. - 1:30 a.m.*  
**ROYAL HAWAIIAN HOTEL**, 2259 Kalakaua Ave. 923-7311. *Tue: Keith & Carmen Haugen.*  
**SUNSET LANAI LOUNGE**, The New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave. 923-1555. *Fri: Arthur Lyman.*

## Jazz

**THE ANCHORAGE**, 87-064 Farrington Hwy. 696-2869. *Sun: The Over the Hill Gang. 2 - 6 p.m.*  
**CAFE SISTINA**, 1314 S. King St. 526-0071. *Sun: Alisa Randolph. "Jazz Jam Session." Musicians welcome. 3:30 - 6:30 p.m.*  
**HANATEI BISTRO**, 6650 Kalaniana'ole Hwy. 396-0777. *Fri: Greg Pai Trio.*  
**LEWERS LOUNGE**, Halekulani, 2199 Kalia Rd. 923-2311. *Wed - Fri: Loretta Ables Trio.*  
**MAHINA LOUNGE**, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Fri & Sat: Andrea Young & Betty Loo Taylor.*  
**NEW ORLEANS BISTRO**, 2139 Kuhio Ave. 926-4444. *Wed: Joy Woode & Betty Loo Taylor. Thur: Rachel Gonzales & Betty Loo Taylor. Fri & Sat: Azure McCall and Tennyson Stephens. Sun: Joy Woode and Tennyson Stephens. Mon & Tue: Azure*

## Musical Notes



### A Bunch of Old Guys Nobody Knows

In people-years, the group is as old as — oh, the New World. However, in band years, the Over the Hill Jazz Band can still be considered a young pup. Born five years ago in Kailua pharmacist Ed Karvacki's garage, a renowned "woodshed" where jazz musicians put their music through its paces, the band has played its unique brand of Dixieland jazz in venues throughout the island. ("Over the hill" is actually a reference to the band's birthplace in Kailua, not their advanced years.) Through its young life, the band has cultivated a small but loyal following in addition to attracting some jazz heavyweights who have sat in for a set or two. Some of the guest musicians have included Rex Peer (former Woody Herman trombonist), Fred Vinson (former Jimmy Dorsey drummer) and Max Gillis (former Benny Goodman trombonist).

The full-time over-the-hillers include Bill Cox (piano, former owner and pianist of several Waikiki clubs), Hank Parker (coronet, retired Air Force test pilot), Wally Yamamoto (bass, retired postal carrier), Jack Morse (sax and clarinet, attorney), Gene Schiller (trumpet and trombone, insurance agent), Ben King (drums, graphic artist), Joe Hansen (drums, businessman) and Gary Powell (trombone, mechanical engineer).

"Anyone can learn how to jam," says Jack Morse. "It's a matter of trusting yourself and leaping off the edge. However, doing it well is another story altogether. When the personality and the soul are conveyed through the instrument, well, that's real jazz."

Listen closely, these guys know of what they speak. They may be over the hill, but they're certainly not out to pasture.

**Who:**  
The Over the Hill  
Jazz Band  
**Where:**  
The Anchorage,  
87-064 Farrington Hwy.  
**When:**  
Sun, 2 - 6 p.m.

*Thur: Ryan Tang. 2 - 4 p.m. Kapuna's. 4 - 5 p.m. Kahala Surf Srenaders. 5:15 - 6:15 p.m. Kanilau with dancer. 7 - 10 p.m. Fri: Leon Siu. 2 - 4 p.m. Hula Halau O Kealia Kahi. 4 - 5 p.m. Honolulu Madrigals. 5:15 - 6:15 p.m. Kanilau with dancer. 7 - 10 p.m. Sat: Banyan Srenaders. 10 a.m. - 2 p.m. Blaine Kia. 2 - 4:30 p.m. Bonnie Gearheart 9:30 - 11:30 p.m. Sun: Banyan Srenaders. 10 a.m. - 2 p.m. Kimo Bicoy. 2 - 4:30 p.m. Jerry Santos with dancer. 5 - 8 p.m. Bonnie Gearheart 8 - 11 p.m. Mon: Leon Siu. 2 - 4:30 p.m. Hawaiian Paradise with dancers. 5 - 8 p.m. Kanilau with dancer. 8 - 11 p.m. Tue: Ryan Tang. 2 - 4:30 p.m. Moe Keale Trio with Healani Youn. 5 - 8 p.m. Kanilau with dancer. 8 - 11 p.m. COASTERS, Pier 7, Honolulu Harbor. 524-2233. *Thur - Fri: Jon Osorio & Steve Brown. 5:30 - 8:30 p.m.*  
**DUKE'S CANOE CLUB**, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 923-0711. *Wed & Thur: Jonah Cummings. 4 - 6 p.m., 10 p.m. - midnight. Fri: Moe Keale Trio. 4 - 6 p.m. Haumea Worthington. 10 p.m. - midnight. Sun: Ledward Kaapana and Ikona. 4 - 6 p.m. Jonah Cummings. 10 p.m. - midnight. Mon & Tue: Jonah Cummings. 4 - 6 p.m., 10 p.m. - midnight.*  
**HARRY'S BAR**, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234. *Wed: Joe Recca Trio. 3:30 - 7 p.m.*  
**ILIKAI HOTEL**, 1777 Ala Moana Blvd. 949-3811. *Wed: All That Jazz Brass Trio.**

**McCall and Betty Loo Taylor.**  
**PARADISE LOUNGE**, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321. *Tue - Sat: Asher Perrin.*  
**REN'S NIGHTCLUB**, 98-713 Kuahao Pl. 487-3625. *Tue: All That Jazz Big Band. "Tribute to Count Basie"*  
**ROY'S RESTAURANT**, 6600 Kalaniana'ole Hwy. 396-7697. *Thur: Joanne & Friends. Fri: Nelda Alvarez.*  
**TRI ESPRESSO INC.**, 1960 Kapiolani Blvd. 951-6323. *Fri: Freshwood.*  
**WAIKIKI BROILER**, 200 Lewers St. 923-8836. *Tue - Sat: The Edge.*

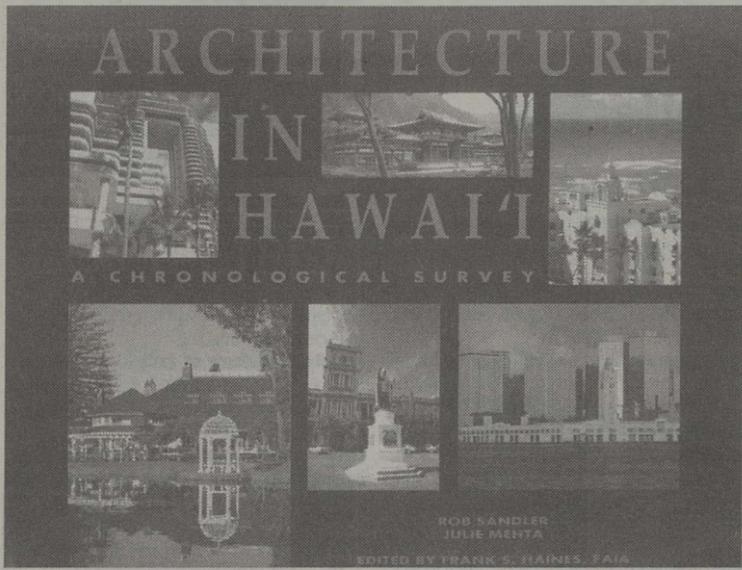
## Piano

**FRESCO**, Ward Centre, 1200 Ala Moana Blvd. 591-8992. *Fri: Nicholas Chevchenko.*  
**MAHINA LOUNGE**, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Sun - Thur: Carol Atkinson. 8 - 11 p.m. Sun - Tue: Ruben Yap. 5 - 7:30 p.m.*  
**MICHEL'S**, Colony Surf Hotel, 2895 Kalakaua Ave. 923-6552. *Wed - Fri: Les Pectz.*  
**W.C. PEACOCK RESTAURANT**, Sheraton Moana Surfrider, 2353 Kalakaua. 922-3111. *Thur - Sun: Bob Nelson.*

## Rock

**ANNA BANNANAS**, 2440 S. Beretania St. 946-5190. *Sun: Melodious Thunk.*  
**COCONUT WILLIE'S**, International  
Continued on Page 18

# Puff Piece



**CURT SANBURN**

To listen at the average Honolulu cocktail party is to understand what a big issue architecture is among the local bourgeoisie. Everyone is aghast at the butt-ugly Kahala mansions, the Kapiolani and Kakaako towers, the pretentious hotels at Kohala, Wailea and Poipu, the sprawl at Soda Creek, the new office towers downtown and the other horrors rising everywhere. There's a growing roar of disapproval, a sense that architects and developers are ruining Hawaii, a fear that the Hawaiian legacies of hospitality and simplicity we grew up with are being pushed aside in favor of a grandiose and cold architectural brutality characterized by European/Asian notions of formality and ceremony. Topics of derisive conversation include the new grand entrance to the Princeville Resort on Kauai, the gated residential entrances in Kahala and the icy lobby of the Waikiki Prince Hotel. This ridiculous, flaunted formality has become the new yardstick of wealth and prestige — call it the Trumping of Hawaii. It is reflected in the hard, shiny coldness of colored glass, polished granite and marble veneer, the building materials of choice among Honolulu's architects, who must be the least popular class of professionals in the city.

As travel writers display ill-concealed contempt for the new mega-resorts and bemoan the glitz and kitsch of corporate Resort Hawaii; as local commentators applaud the low-key sensitivity of such modest structures as the Waialae Building, the Kona Airport and the new guest villas at the Hotel Hana Maui; as the high-profile Historic Hawai'i Foundation fights a rear-guard action for the preservation of the urban fabric or some of the man-made texture of the state's past life; as planners and preservationists shake their heads over the sad, ego-driven demolition of the Damon/First Hawaiian building downtown (a pillared, gray concrete edifice, it gave the only visual

clue that Bishop Street is/was the "Wall Street of the Pacific" and not part of downtown San Diego); as the entire community has begun to worry about the controversial architectural legacy of Hawaii, along comes an ambitiously titled book, *Architecture in Hawai'i*.

What a dud. This self-styled "chronological survey" is nothing more than a fan letter to Hawaii's big-time architects. It doesn't deal with architecture in

**The  
Architecture of  
Hawaii is a  
fawning fan  
letter to  
Hawaii's big-  
time builders.**

an analytical (or even thoughtful) way; it's just a catalog, which would have been nice between soft covers for \$7.95 instead of the \$36 they're asking for this hardbound hunk of contemporary development propaganda.

"From the simple thatched hale to the nation's only royal palace," reads the flap copy, "from humble plantation cottages to fabulous estates and resort hotels, Hawaii's architecture is as diverse as its multi-ethnic population." And as given to rosy, glowing cliché as the worst tourist literature, to hear this superficial book tell it.

*Architecture in Hawai'i* is a gushy, illustrated survey of Hawaii's architectural landmarks. But, caveat emptor, it doesn't go to the mat regarding the architectural issues in Hawaii's cultural coming of age — e.g., the issues of whether there is an endemic architecture, of inexpensive housing, of the primacy of the lanai in Hawaiian architecture, of vernacular architecture and its place in the landscape and, indeed, of the landscape itself. The authors, Rob Sandler

and Julie Mehta (the latter listed, oddly enough, as "developer"), have remained assiduously noncritical, although the profession to which they are giving a great big hug has done more to blight Hawaii than any other. In this book, architects are gods and their creations are temples to be gushed over as intensely as phlegmatic PR copy can allow — e.g., "The timeless European elegance introduced to the island by Hawaii's monarchs is exquisitely revealed in the \$120 million remake of the Princeville Hotel (Architect: Brooks Australia, 1991)." Did Sandler and Mehta see the Princeville in its latest (pre-Iniki) incarnation? Does this hotel building really have anything to do with Hanalei or Kauai, "exquisitely" or otherwise?

The book's historical survey, organized by chronological chapters, is unoriginal and perfunctory. The cited and illustrated old buildings have already been recognized, none is threatened with destruction, and virtually all are protected by law from demolition. They're *that* acknowledged, so it wasn't much of a stretch to include them in the book.

The book's most irritating section is "Contemporary Architecture — 1971 and Beyond," a bright, shiny compilation of the biggest, most conspicuous construction projects of the 1970s and '80s, together with oozy captions drawn from the architects' and developers' own press releases, or so it seems. For example: Architect Warner Boone's One Waterfront Towers (those despised vacuum cleaners in Kakaako — the caption calls them "familiar landmarks"), says the text, "offer panoramic views of Honolulu Harbor, outstanding fitness and recreational facilities, and a state-of-the-art entry security system." Oooh! That kind of exegesis on the buildings' architectural points is beside the point. Perhaps the writer, Rob Sandler, got confused and mixed up the buildings' architectural impact with their luxurious features. But this can be explained: His bio tells us that he is a contributing editor of the glossy *Island Homes* magazine, the pricey real-estate guide for really expensive houses.

Along with the condos and office buildings, Sandler lavishly praises (including beautiful illustrations) every mega-hotel that has completely bulldozed its tiny cove, lava-rock point or back-shore dune. At the end of the chapter, as a kind of coda, Sandler writes obsequiously, "More than all the rest of us, architects, designers, engineers and planners will shape the way tomorrow's Hawaii will look. As they embrace new technologies, we hope they also remember Hawaii's unique sense of place." One assumes that's supposed to be a word of caution to Hawaii's developers and architects. If it is, it's timid and mild — and hypocritical of Sandler to write it at all when his book glorifies the very buildings that have caused an uproar specifically because they do not reflect a proper "sense of place."

It's too bad the book wasn't undertaken with more of that sentiment, that concern for things that are unique about Hawaii and buildings that really do respect the aina.

**Architecture  
in Hawai'i**

**Rob Sandler and Julie Mehta  
142 pages, \$36  
Mutual Publishing**

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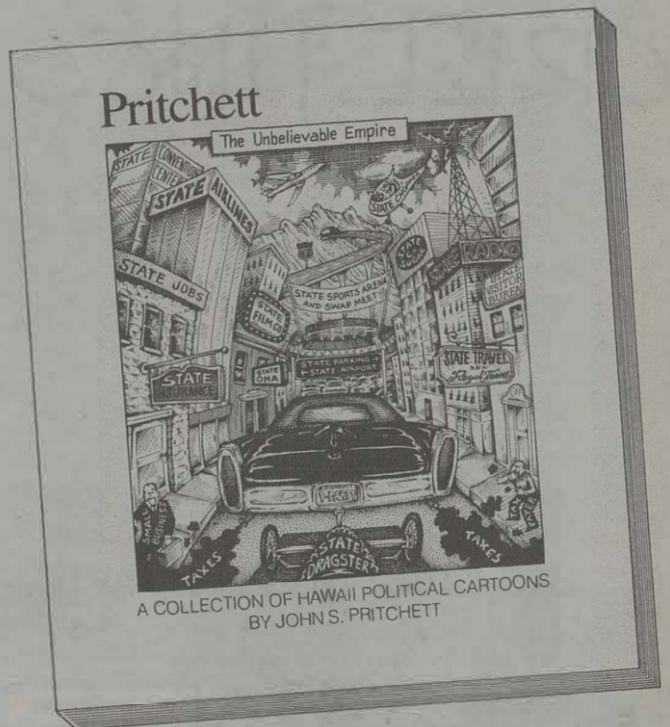


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- Small Business Hawaii (Kaka'ako)

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Kahala Mall

From Page 16

Marketplace, 2230 Kalakaua Ave. 923-9454. Fri & Sat: Watusil. '50s & '60s

**KENTO'S**, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-7400. Wed - Fri & Sun: Jeff Burton & the Corvettes. Sat & Mon: The Fabulous Classic

**NICK'S FISHMARKET**, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333. Thur - Sat: Blondage.

**PIZZA BOB'S**, Restaurant Row, 500 Ala Moana Blvd. 532-4600. Thur: Makana Brothers.

**REX'S BLACK ORCHID**, Restaurant Row, 500 Ala Moana Blvd. 521-3111. Tue: Blondage. 10 p.m. - 1:30 a.m.

**THE ROCK CELLAR**, 205 Lewers St. 923-9952. Tue - Wed & Sun: Wanted, Zig Zag. Thur: Wanted, Widower. Fri & Sat: Wanted, Open Fire. Mon: From Behind

## World

**COMPADRES**, Ward Centre, 1200 Ala Moana Blvd. 523-1307. Sun: Greg MacDonald. 230 - 5 p.m.

**FAST EDDIE'S**, 52 Oneawa St. 261-8561. Thur: Dread Ashanti

**HARRY'S BAR**, Hyatt Regency Hotel, 2424 Kalakaua Ave. 923-1234. Mon, Tue & Thur: Te Vai Ura Nui. Tahitian. 5 - 5:30 p.m.

**QUINTERO'S CUISINE**, 1102 Piikoi St. 593-1561. Sun, Mon & Thur: Luisa Barbosa

**REX'S BLACK ORCHID**, Restaurant Row, 500 Ala Moana Blvd. 521-3111. Tue: Caché

**SUNSET RESTAURANT & LOUNGE**, 2877 N. Nimitz Hwy. 839-3456. Sun: Eddie y Su Grupo

**THE SURFBOARD LOUNGE**, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646. Fri & Sat: Rolando Sanchez & the Salsa Hawaii Band

## Theater and Dance

**A Christmas Carol** This holiday presentation by the Honolulu Dance Theatre and the Windward Youth Ballet is directed by Matthew Wright and stars Sunny Sorrels as Scrooge, with a supporting cast of prominent local actors and dancers. *Ron Bright Theatre*, Castle High School, 45-386 Kaneohe Bay Dr. Mon 12/27 - Wed 12/29, 7:30 p.m. \$14. 261-6217

**Mime with Julie McBain** Part of the Honolulu Hale holiday performance series. *Honolulu Hale*, Punchbowl & King: Wed 12/22, 7 p.m. Free. 527-5666

**Phantom of the Opera** If you love big contemporary musicals in general and Andrew Lloyd Webber in particular, this is it — you simply can't miss this flawless Canadian reproduction of Webber's glitzy musical remake of the horror-flick classic about a genius/mutant trickster who terrorizes an opera house in turn-of-the-century Paris. Even if you usually avoid musicals, the gripping effects, costumes and sets will astound you more than any circus attraction or theme-park extravaganza. It's true that if you're looking for real theater, you'll have to deal with this show's embarrassing dependence on pyrotechnics in place of honest drama, but that can be overlooked on account of the marvelous performances offered by the cast. In all, you won't hate it no matter who you are — and it just might be the best experience you've ever had in a dark room with a thousand people. — *Leroy Thomson*. *Blaisdell Concert Hall*, 777 Ward Ave.: Call for special holiday schedule of performances through 1/4. \$45 - \$85. 521-2911

**1001 First Nights** If you've caught Adela Chu's exuberant *samba* parades at any of the "First Night" celebrations on New Year's Eve and wanted to be part of the fun, now's your chance. Chu is recruiting dancers, musicians and other volunteers for this year's extravaganza, which will combine Afro-jazz and Middle Eastern elements with Chu as Scheherazade. For info, call 988-5176.

## Comedy

**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.: Thur 12/23, 8 p.m. \$5. 732-2670

**Frank DeLima** Wot? Boddah you?!?! The original Portagee returns to Waikiki. *Polynesian Palace*, 227 Lewers St.: Tue - Fri, 9 p.m.; Sat, 6:30 & 9 p.m. \$25. 924-8844

**Jokes and Jazz** Andy Bumatai and Gabe

# CALENDAR

Baltazar bring new meaning to the term "improvisation" in this evening of tag team entertainment. *Waikiki Terrace Hotel*, 2045 Kalakaua Ave. Thur, 9 p.m.; Fri & Sat, 9 and 11 p.m. \$10. 973-2639

**Dave Parker and Don Barnhart** Dave and Don team up for a double dose of comedy. Parker is a veteran of VH-1's "Stand-Up Spotlight" and A & E's "An Evening at the Improv." Barnhart was praised by the *Los Angeles Times* for his "wacky speed and enthusiasm." Uh oh, clear the furniture. *The Honolulu Comedy Club*, Ilikai Hotel, 1777 Ala Moana Blvd.: Tue - Thur, 8:30 p.m.; Fri, 8 & 10 p.m.; Sat, 8 & 10:15 p.m.; Sun, 8 p.m. through 12/26.

## Galleries

### Continuing

**Aesthetic Journeys** Stained glass by Ken Scott. Through 12/31. *Caffe Valentino*, 2139-B Kuhio Ave. 926-2623

**Angel Card Art** Twelve artists explore angels. Through 12/31. *Keiko Hatano Gallery*, 903 Waimanu St. 536-4899

**Bodyscapes** Charcoal etchings by Brita Noelani Block. Through 12/31. *Ramsay Galleries and Cafe*, 1128 Smith St. 537-ARTS

**Creche Concepts** Various artists take a multiethnic approach to the Nativity scene. Through 1/15. *HPU Art Gallery*, 45-045 Kamehameha Hwy. 233-3167

**Different Realities** An exhibition of photographs, pastels and oils by Penny Kaiman-Rayner. Through 12/27. *The Gallery on the Pali*, First Unitarian Church, 2500 Pali Hwy. 845-1287

**Hula Movement and Legends of Hawaii** Oils, watercolors and pastels by Connie Hennings-Chilton. Through 12/31. *Arts of Paradise*, International Marketplace, 2330 Kalakaua Ave. 924-2787

**Koolau Christmas** A selection of miniature originals by Island artists. Through 12/31. *Koolau Gallery*, Windward Mall, 46-056 Kamehameha Hwy. 247-0709

**Layered Surfaces** Prints and drawings by Diana J. Eicher. Through 12/27. *Commons Gallery*, Art Building, UH Manoa campus. 942-7446

**LCC Student Art Show** Works by various artists. Through 1/28. *Foyer Art Gallery*, LCC campus, 96-045 Alalake. 455-0477

**Recent Works** Prints and acrylics by Hwa Ja Park. Through 12/26. *Queen Emma Gallery*, Queen's Medical Center, 1301 Punchbowl St. 547-4397

**Rosalie Prussing** Recent paintings which include "Paniolo Country," "Hawaiian Mountain Apple" and "Gone Surfin'." Through 12/31. *Livingston Galleries*, 51-666 Kamehameha Hwy. 237-7165

**Te Whenua Ici La La La** Paintings and drawings by young people, 5 to 7 years old, from Aotearoa/New Zealand, France, New Caledonia and Tahiti. Through 2/18. *East-West Gallery*, UH Manoa campus. 944-7341

## 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 exhibit featuring the photography from the award-winning book *Discovery: The Hawaiian Odyssey*. Through 12/27.

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

**Monuments 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.

**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

**Terry Allen: Youth in Asia** See review on Page 13.

**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

**Loss/Gain?** New work by Allyn Bromley. Through 1/26.

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

**Terry Allen: China Night** A large-scale installation exploring a mix of cultures. Through 2/4.

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

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

**Honolulu Academy of Arts** 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Suggested donation: \$4 adults; \$2 students, seniors. 532-8700

**Recent Print Acquisitions, 1988 - 1993** An exhibit featuring the newest additions to the Academy's fast-growing collection. Artists featured include John Taylor Arms, John Baldessari and Masami Teraoka. Through 1/23.

**Young People's Exhibition, Fall '93** An exhibition of artwork produced by young people in the Art Center's Fall '93 art classes for Grades K - 12. Through 12/31.

**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

**Baby-sitting Certification Course** Calling all aspiring baby-sitters! Get an edge on the competition by receiving valuable training. This full-day course covers babysitting topics from accident prevention to simple first aid. Students who complete the course will receive Red Cross certification in baby-sitting. Registration required. *Castle Medical Center*, 640 Ulukahiki St.: Wed 12/22, 9 a.m. - 3 p.m. \$25. 235-8737

**Childbirth Preparation** A seven-week series for expectant parents. Topics to be covered include relaxation and breathing techniques, care of the newborn, postpartum care for mom and postpartum emotions. *Castle Medical Center*, 640 Ulukahiki St.: Mon 12/27 - Mon 2/7, 6:30 - 8:30 p.m. \$65. 263-5100

**Minority Business Orientation Session** Learn about the services offered by the Minority Business Development Center. Includes one-on-one consultation. *Grant Thornton*, First Hawaiian Tower, Suite 1000, 1132 Bishop St.: Tue 12/28, 9 a.m. Free. 531-6232

**Tropical Plant Garden Tour** Learn about rain forest plants as balsa wood, lipstick pod, rubber, coca and allspice on this 45-minute guided tour. Explore further at your option. Picnic facilities available. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd.: Sun 12/26, 1 p.m. Free. 233-7323

## Kids

**Elven Workshop II - Season of Light** For nature elves of all ages, parents are optional. Discover the facts behind the winter solstice and the folklore of ancient people trying to rekindle the winter sun. Then brighten up the winter night by making your own candles. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Wed 12/22, 9:30 a.m. - 12:30 p.m. \$15. 955-0100

**New Years Traditions** Enjoy a morning of discovery as you explore some of the many ways the people of Hawaii celebrate the coming of the New Year. Learn about the Hawaiian lunar calendar, the significance of *kadomaku* to the Japanese culture and why we pop firecrackers on New Year's Eve. For adventurers 6 - 8 years old; parents are

Continued on Page 20

# The Straight Dope



ILLUSTRATION: SLUG SIGNORINO

trust you a lot more than I trust Ann Landers. I was wondering if you can give me the straight dope on the following letter, which recently appeared in her column.

"Dear Ann Landers: I am a 17-year-old high school senior. I accidentally got my girlfriend pregnant. Here's the catch: We never actually engaged in sexual intercourse. As a matter of fact, we are both virgins. Please tell your readers that any ejaculation, whether directly within or outside the female, can lead to pregnancy. Semen ejected outside of the woman's body can drip into her body and fertilize the ovum. Although this is an uncommon occurrence, I now know from experience that it can happen. Parents should remind their kids that even what may seem like harmless foreplay or 'fooling around' can lead to an unwanted pregnancy. — Buffalo, N.Y."

"Dear Buffalo: You told them — and very effectively. Thank you." How about it, Cecil, can you conceive without intentionally putting sperm into the woman? — Anonymous, via Internet

Well, it's not as though Ann Landers hasn't been fooled before. "Straight Dope" correspondent Peter van der Linden claims he conned Ann with the following jewel, which ran on July 14, 1989:

"Dear Ann Landers: I have a terrific suggestion for removing grease and grime from the hands and face. Take a cup of lard and add 5 tablespoons of sugar. Mix well and use like soap. You'll be amazed at the results!"

Ann's reply: "I did try it and it works quite well. Thanks for sharing."

Boys will be boys. Is the virgin-birth letter likewise the work of practical jokers? Not necessarily. A nurse who guesses she has performed 5,000 to 10,000 pelvic examinations says:

"Back when I was doing nurse-practitioner-type stuff in an abortion clinic, I met two young girls who were pregnant and who had intact hymens. This was on two different occasions, years apart. I know their hymens were intact because I did pelvic examinations on each of them. These weren't situations where the girls simply had very stretchy hymens that snapped back into place, as it

were, after intercourse. In each case it was very difficult and painful to insert my fingers to do the exam. Each swore up and down that 'He never put it in.' In one case the girl believed she couldn't possibly be pregnant for that very reason, and so did not come in until well into her second trimester.

"Cervical mucus changes drastically during ovulation. It becomes a much more hospitable home for sperm and facilitates the sperm's transport into the uterus. Some women produce copious amounts of the stuff, and it runs outside the vagina. It's entirely possible that semen hitting this stuff would swim very fast up into the cervix. However, it's pretty unusual." A University of Chicago infertility expert I spoke to agrees with the foregoing.

One sex practice that conceivably (sorry) might lead to pregnancy without intercourse is "genital apposition," in which the unclothed partners assume the missionary position and rub their genitals together without penetration. "The resulting orgasm is often not as satisfying as one attained in penetrating intercourse, but it will do," says one who's tried it.

The most bizarre case I've heard of (*British Journal of Obstetrics and Gynecology*, Sept. 1988) involved a 15-year-old barmaid in Lesotho who became pregnant even though she did not have a vagina, presumably due to a congenital defect. She had just performed fellatio on her boyfriend when she was discovered by her ex. A knife fight ensued during which the girl received an abdominal wound requiring surgery. Nine months later she delivered a healthy baby via Caesarean section. Baffled doctors could only surmise that the knife had penetrated the alimentary canal, picked up some swallowed sperm and carried it to the reproductive tract. To quote my bud John E., intercourse may not be required for pregnancy, but it's definitely recommended.

— Cecil Adams

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams, Chicago Reader, 11 E. Illinois, Chicago 60611.



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From Page 18

optional. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Tue 12/28, 9:30 a.m. - 12:30 p.m. \$15. 955-0100

Waikiki, an important Hawaiian fishing and taro-growing community, became a mecca for alii, world-famous visitors and kamaaina of all ages. Reservations required. *The Natatorium/San Souci Beach*, Tue 12/28, 6 - 8 p.m. \$5. 734-9245

## 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.; Sat, 10 a.m. \$2 plus \$1 fee for Foster Gardens. 521-3045

**Hawaii Loa-Na Ala Holo Trail** A steady climb to the Koolau summit with beautiful views and native plants along the way. *Call the Hawaii Chapter of the Sierra Club for information*. Sun. 12/26, 538-6616

**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*. Wed, 9:30 a.m. - noon. \$7 adults, \$2 kids. 531-0481

**Honolulu Crime Beat** Follow the trail of Honolulu's most notorious crimes as you discover the "underbelly" of this little Pacific town where vice, speakeasies, petty larceny, kidnapping, murder and graft were a dime a dozen. Reservations required. *Meet at the Old Blaisdell Hotel Bldg.*, 1154 Fort St. Mall: Tue 12/28, 6 - 9 p.m.

**James Campbell Wildlife Refuge Field Trip** For anyone who enjoys birdwatching. Bring along your binoculars to spy on the native water birds and migrant Mainland species that have found a home among former sugar mill waste ponds. *Call the Hawaii Chapter of the Sierra Club for information*, Tue 12/28, 538-6616

**The Magic of Waikiki** Relive the days when

**Olomana** Challenge the steep ridge of Olomana in the HTM Club's annual "Christmas Tree" Hike. Will it be the first, second or third peak? Not for acrophobes. *Meet at mauka side of Iolani Palace*, Sun 12/26, 8 a.m. \$1.

**Waialua: A Plantation History** Join historian Stephanie Fitzpatrick on a stroll through the plantation community of Waialua as she highlights the history of one of the Oahu's last remaining plantations. *Waialua Library*, Kealohanui St. and Goodale Ave.: Sat 12/18, 10 a.m. - noon. \$5. 734-9245

## Whatevahs

**Aloha Bowl** Colorado (sans Ralphie) tries to buffalo the Bulldogs of Fresno State in this contest between the Big Eight and the WAC. *Aloha Stadium*: Sat 12/25, 10:30 a.m. \$20 sideline, \$15 end zone. 486-9300

**Honolulu Christmas Lights Tour** Take an open-air ride through the streets of Honolulu. Reservations required. *Royal Hawaiian Shopping Center*, 2201 Kalakaua Ave.: Nightly through 12/30, 7, 8 & 9 p.m. \$5. 591-2561

**Out & About** Out of the closet and into the living room. Get the straight dope from alternative voices in this program by and about the gay and lesbian community. *Oceanic Channel 22 & Chronicle Cable Channel 8*: Sat 12/25, 11:30 p.m.

**Poetry Slam** Butt heads with the Bukowskis and the black-clad Plathians as the gladiator literati vie for immortality and general approval while courting the muse of cappuccino. Odes will roll at this poetry "Gong Show." *Lizard Loft*, Java Java Cafe, 760 Kapahulu Ave.: Wed 12/8, 8 p.m. \$3. 732-2670

## Dear Arna

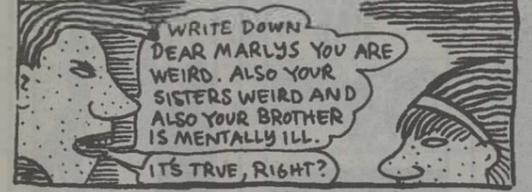
BY LYNDA "WHY DID WBEZ TAKE STUART OFF THE AIR?" BARRY  
GOT A LETTER FROM MY COUSIN MARLYS. SAID "DEAR ARNA HOW ARE YOU I AM FINE MAYBONNE IS FINE ALSO FREDDIE IS FINE EXCEPT FOR HE STILL KEEPS SEEING THE VIRGIN MARY PLAYING KICKBALL I GUESS THATS HER FAVORITE GAME WHATS YOUR FAVORITE SONG NOW?"



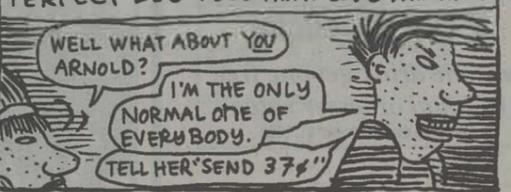
I AM WRITING YOU FOR EXTRA CREDIT FOR MY CLASS MRS. ROSE IF YOU CAN WRITE BACK I GET TWO POINTS EXTRA CREDIT PLEASE WRITE BACK I NEED THE POINTS BECAUSE I SOCKED THIS ONE KID DICKIE IN THE BACK AND I DID NOT KNOW HE HAD A LUDENS CHERRY COUGH DROP IN HIS MOUTH IT STUCK IN HIS WINDPIPE BUT MRS ROSE GOT IT OUT I GOT MINUS 25 POINTS.



I AM DOWN MANY POINTS I WILL NOT GET TO GO ON OUR FIELD TRIP TO THE POST OFFICE A TRAGEDY. HOW IS YOUR WEATHER. THERE IS ICE HERE. IN THE FREEZER THAT IS. HAR HAR LOVE YOUR EVERLOVING COUSIN OF YOURS Marlys. P.S. MRS. ROSE LOOKED AT THIS BEFORE I SENT IT SO I COULD GET TWO POINTS EXTRA CREDIT SO I COULDN'T WRITE THAT SHE IS VERY CHEAP WITH HER EXTRA CREDIT POINTS AND SO WHAT IF



I DON'T GO TO THE POST OFFICE IT WAS WORTH IT SOCKING DICKIE HE CALLED MAYBONNE A PROSTITUTE AND FREDDIE A QUEER AND ME A FATSO HE IS JUST JEALOUS OF MY MIND. BUT SERIOUSLY WRITE ME OK I DON'T CARE ABOUT THE EXTRA CREDITS JUST YOU ALSO HOW IS YOUR IDIOT BROTHER ARNOLD I AM STILL MAD AT HIM FOR HURLING HIS TONKA AT ME I STILL GOT THE SCAR ON MY LEG THE USED TO BE PERFECT LEG TELL HIM. LOVE M.M.M.



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**Food**

PHOTO: JEFF HELBERG

**Duke's Canoe Club is a good reason for kamaainas to reconsider dining in Waikiki**

# Beach Boys' Bistro



The Barefoot Bar at Duke's

Very few of us are aware of the arcane and complicated set of qualifications that makes one a "kamaaina" eligible for all the applicable discounts. To help anxious travel agents clear up this confusion, I have compiled a small list of the prerequisites that I believe should be included on the state's official Kamaaina Application Form: Buying an umbrella, using the word "yeah" as a question, learning all the lyrics to "Aloha 'Oe," discussing sumo without irony, being able to spell "Kalania'ole" and, finally, maintaining a residence on Oahu for over one year without once setting foot in Waikiki for any reason.

**DON DOUGHERTY**

The fact is, the longer one lives on Oahu, the less likely it becomes that one will venture into Waikiki by choice. From a dining standpoint, this is a truly significant loss. Waikiki still offers some of the best restaurants in Hawaii, and, believe it or not, it also has some of the best values. What's more, Waikiki is also the place where most of us so-called kamaainas first encountered the "aloha spirit," however tarnished and corny that concept has become for us jaded long-term residents.

Not normally known for my sentimentality, my belief in the staying power of genuine Hawaiian aloha was renewed by a recent experience. Not surprisingly for me, this event transpired at a restaurant: Duke's Canoe Club and Barefoot Bar in the Outrigger Waikiki Hotel. Duke's is located at exactly the same site as the original Outrigger Canoe Club, and the place is chock full of Duke Kahanamoku memorabilia and photographs donated mostly by the late Duke's wife, Nadine. So, when a local friend told me rather enigmatically, and with exaggerated reverence, that I "had to go to Duke's," I thought he meant it was an obligatory part of my cultural education —

sort of like telling tourists that they "must go to the Pali lookout, but be sure not to take any ham sandwiches." So I set out on my educational junket fully expecting to drink a cocktail the color of Sani-Flush, surrounded by coconut-oil-fried tourists and faded photographs. I was completely wrong.

My first visit to Duke's was for lunch, so I had to take a table in the bar. Much as I had suspected, the place offered all the standard fluorescent tropical libations, and since I was in Waikiki, I decided to force myself to imbibe. I ordered a Duke's "Dig-Me" Daiquiri (\$4.75), which is a strawberry daiquiri with the interesting addition of passion fruit juice. My date had Duke's Frozen Mai Tai (\$5), a passion fruit sorbet blended with rum and curaçao. We ordered burgers and settled into our best tourist imitations. My date had the Beachside Burger (\$6.45), a substantial patty grilled to order, and I decided to be health-conscious and try Duke's Vegie Burger (\$6.95). This whole-grain patty was one of the best mock-meat things I've ever had, made even tastier by heaping on a wonderfully unhealthy sauce which tasted like homemade Thousand Island dressing. After committing ourselves to the whole corny tourist thing, I realized that the other drinkers weren't playing along. Not only were most of them drinking beer, more than half the customers were far browner than even the most religiously dedicated tourist tanner.

**Duke's Canoe Club and Barefoot Bar**  
**Outrigger Waikiki Hotel**  
**2335 Kalakaua Ave., Suite 116**  
**Breakfast: 7 - 10:30 a.m.**  
**Bar and lunch: 11 a.m. - midnight**  
**Dinner: 5 - 10 p.m.**  
**922-2268**

I felt I was witnessing a minor miracle: real locals who had actually come into Waikiki for fun.

In classic colonialist fashion, I did my best to make like a native so I could get in on the fun. I moved to a bar stool and switched to beer. In the time it took to buy a couple of drafts, I was engaged in lively conversation with some old guys who claimed to be members of the original Waikiki beach boys. Yeah? A conversation with floor manager Beth Magario confirmed their claims, and she pointed out about half a dozen of the old beach-boy posse who are regulars at Duke's. Inspired by this bit of living history, I managed to convince myself that I simply had to drink away the time that remained until dinner was served in the restaurant. I spent most of this time eavesdropping on the conversations of a coffee-brown man in a cowboy hat whom everyone called "Chief." Chief's hat and moniker immediately gave the impression that he was a Native American. As I was later informed, he is actually a Maori and was a younger protégé of the established young Duke Kahanamoku. When I heard him describe a typical day of surf and tourists "in the old days," the many photos of Duke that surrounded us all seemed to become slightly less faded. And I swear Duke's surfboard rocked ever so slightly in the breeze. I had met the man who knew The Man. For the price of a beer, you can too.

Inspired, we moved to the restaurant and sat overlooking the beach. The menu offers chicken, ribs and steak, but in a place intended as a tribute to Hawaiian watermen, it's obvious you're supposed to eat fish. Based on whatever is the Catch of the Day (\$16.95 to \$19.95), the menu lets you combine the type of fish you want (ono, ahi, mahi, swordfish and various types of snapper) with the preparation of your choice. My date selected opakapaka baked with fresh ginger and orange zest. It was moist and, well, zesty. A newly acquired tablemate who had joined us in the bar chose the same fish baked "Duke's style" with garlic, lemon and basil. When that arrived, it smelled like we had moved to the Mediterranean. I decided to end the evening the same way I had started the day, with a vegie meal. I had the Vegie Brochettes (\$7.95), a combination of skewered Maui onions, artichokes, zucchini, peppers and pineapple served over rice. This proved to be a good choice, as the salad bar, which comes with the dinners but cost my companions an extra \$7.95, was incredibly disappointing. Both selection and quality at the salad bar are poor. My brochettes proved to be a better combination with these deliciously healthy fish dishes.

As chance would have it, Chief was leaving Duke's just ahead of us. He stopped just past the hostess station, turned to face a photo of Duke, tipped his head slightly, removed his hat, kissed the photo and went on his way. The hostess told me that it's all part of Chief's daily ritual. I was genuinely moved by this heartfelt homage. It made me think that all the controversy over the placement of the Duke statue on Kalakaua was ridiculous. Duke shouldn't be facing the sea nor greeting arriving tourists; he should be turned to face his namesake restaurant where he can watch over his old buddies who now spend their twilight hours drinking to his memory.

## CLEARANCE SALE

All inventory that is not Oriental is now reduced for clearance. Our important collection of Hawaiian art, whether antique or contemporary, is priced for clearance. Also, other items such as glass, jewelry, American or European prints and paintings are priced to be irresistible. You will also find some of our larger Oriental furniture on sale.

We deeply regret to have to make this decision, but our collections have grown very large over the last several years, and so we have decided to expand and concentrate on our specialty, Oriental art.

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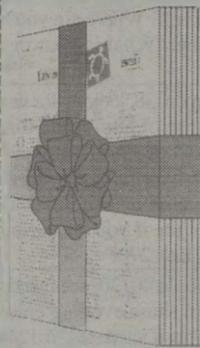
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\$310 each room plus equal share of utilities. W/D, pkg, quiet. 247-0921.

Makiki. 2/2 bath apt. \$600 + elec includes view, lg kit, living room, W/D & pool. Male/Female OK. No smokers. 524-0788. Avail 1/1/94.

Makiki. Avail 12/1. 1 br in nice 3 br house. Washer/dryer, near UH, bus. Parking. Non-smoker only. Female preferred. \$433/mo + dep + 1/3 util. Call 941-8608.

Makiki. 2 bdrm condo, fully furnished, laundry, bus-line, Village Market, pool, BBQ grills. Looking for clean, non-smoker, mature responsible adult. Avail now - \$550. Call between 12 noon - 4 PM to talk in person, 523-6104.

Makiki. Furnished bungalow. Designer seeking quiet, non-smoker to share my home. Own room, washer/dryer, cable hookup, own phone. Available December 8, \$600 month, 1/2 utilities & deposit. 545-3655.

Manoa. Large master bedroom with private bath & large closet in beautiful 3/2 house with refreshing breezes & incredible views of Falls & Valley. \$700, util incl. 988-5498.

Manoa. Room available in lg 3 bdrm/2 bath house. Jan 1. Valley view from lanai. Green & quiet. Non-smoker. Rent \$630 + util + sec. Call Sheila 988-5450.

Manoa. Large master bedroom with private bath & large closet in beautiful 3/2 house with refreshing breezes & incredible views of Falls & Valley. \$775, util incl. 988-5498.

Manoa. Historic home to share \$510 + ph. Small room with own bath & lg living, full kitchen, 3 blocks to UH. 2 blocks to busline. 941-2626. Male/Fem OK. Manoa Valley view included. Parking. McCully. Near UH/Bus. 1 rm in 2bdrm apt/cottage. Looking for 2 responsible people willing to share rm for cheaper rent. \$275 plus util each. 941-0156. Nice, clean, quiet place to live.

McCully. Near UH/Bus. 1 rm in 3 bdrm/2 bath secured apt - \$550/mo. Also lg bdrm, own bath w/ 2 closets - \$690/mo, couple okay. Parking, washer/dryer. Nonsmoker. Avail Dec 1. 947-6808, leave message.

Mililani. Clean spacious home to share. Desire upbeat, fit, fun, quiet, prof female. Non-smoker. \$500 plus util. 625-7150. Moiliili area. 1 bdrm in 2 bdrm/1 bath secured apt w/ great view. Washer/dryer. Pool & BBQ. Looking for responsible N/S & neat people. Avail Jan 15. Please call: 947-6118.

Mokuleia. Furnished rm with private bath in cedar house on quiet acre near beach. Ample parking & storage, W/D, 35 min to airport. Rent incl elec, color cable tv, and own phone. \$800/mo. 637-5822

Niu Valley. Bright, airy room to rent w/ 1/2 bath, separate entrance, parking, cable, sep tel line, part furn. Prefer clean, quiet, prof NS, into health foods (mostly). \$425 + dep/util incl. 373-3009, lv mess.

North Shore. Country living liberal couple. Share beach house with same! No tobacco. Horses to ride. \$600. 293-5178.

Nuuanu Valley. Avail. now. Large room in spacious 3/2 house in quiet, beautiful location. W/D, yard. Great housemates. \$480 + utils. Responsible non-smoker. 595-7724/956-6117.

Palolo Valley: Two good roommates (one male, one female) looking for a third (male or female) for bdrm with big closet. Off-street pkg, close to bus line & university. Responsible, N/S preferred. \$400/mo plus util. Avail now. Please call 735-7623.

Pauoa Valley near downtown. Beautiful lg home w/ fireplace, washer, dryer, cov'd parking, cable, all utilities incl. Own room & bath. Non-smoking female preferred. \$500. 536-2837.

Pearl City. Room available in 3 bdrm townhouse. Prking/pool/wshr/dryr. One mile from Pearlridge Center. On bus line. Responsible persons only please. \$420/mo. Available 12/23/93. 455-3744.

Tantalus. Gorgeous 2 bdrm designer home w/ fireplace, view, washer, dryer, covered parking. Lush, green, peaceful yard. Clean non-smoking female preferred. \$650/month. Available now. 955-5683.

Temple Valley. Room for rent now. \$450

incl util/pool, W/D. 239-4699.

Waimanalo Beach! Share peaceful, quiet, secure 2 bdrm house w/ prof female. One blk fr bch. Furnished, W/D & yd svce. Non-smoker. Call Maureen 259-8040.

Waimanalo. Beach house. Short term - Jan & Feb or longer neg. Pets OK. Washer/Dryer. N/S. \$500 a month. We're quiet gay couple. 259-9439.

Wilhelmina Rise (part-time). We're looking for someone who isn't in Honolulu all the time, but needs a pleasant home with low rent (\$350/mo. including utilities). 735-7955.

Wilhelmina. Cool, clean, small room. Share w/ mostly absent profs. Use of den w/ view no one uses. \$380 incl util. Wshr, yard. Own phone line (not incl). Avail now. 732-4660. Cls screened, press \* and talk.

Need roommate for luxury condo. Awesome view, 3 blocks from Downtown. Covered parking, pool, jacuzzi, W/D. Dec 1. \$700 mo + elec. Call J.P. 545-8800

Share pretty, peaceful Kailua cottage. Large yard, quiet cul-de-sac. Near bus/beach. W/D. Non-smoking F preferred. \$550 + dep, util included. 262-2315.

Bedroom in nice Kahala house with own bath, pool, Jacuzzi. Price negotiable. Seeking intellectually oriented liberal male 20 to 40, straight acting who enjoys conversation and expanding awareness. 539-2449.

House on Bay - Kaneohe bdrm/bath, share kitchen, W/D, parking, yard, quiet cul de sac. \$425 incl util, deposit. 247-4653.

1 rm in 2/1 apt, sec, lanai, W/D in the unit, pool, BBQ, cable tv, great view. \$450. + util + sec deposit. Moiliili area. Avail Jan 1. 947-6118.

Mellow, prof, NS, lesbians seek same to share lg 3 br island style home in Palolo Valley. W/D, parking, bus. \$550, util incl. 528-6702.

Quiet, cool Pauoa Valley near Downtown. Own room & bath, washer, dryer, cov'd parking. \$500 util incl. Non-smoker. Female preferred. Avail now. 536-2837.

Quiet, cool, convenient room to rent in house to share in beautiful Pauoa Valley near Downtown. N/S. \$600. 531-2167.

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Professional liberal male seeks substance free roommate to share quiet 2 bdrm house near Roundtop. View, W/D, yd, pkg avail. \$600 + utils. Bill 945-3452.

Liberal male wanted to share with gay male. Small studio like/one bdrm apt. \$300 mo/neg utils incl. Waikiki area. Call 923-0158.

Wanted roomie to share studio. Female only. \$275, all bills except long distance calls included mo to mo or 6 mo lease. Call 942-2444, no time too early. Rules - don't talk to my boyfriend at all. Near UH, Waikiki, Downtown and Cultural Ctr, Acad of Arts, etc.

## employment

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## Profile of the Bishop Estate

incl. trustees compensation study (over 650 pages)

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