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Volume 4, Number 44, November 2, 1994

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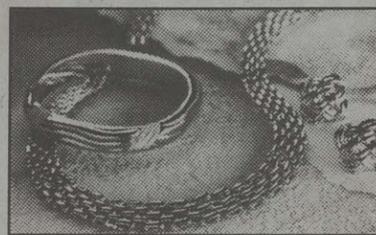
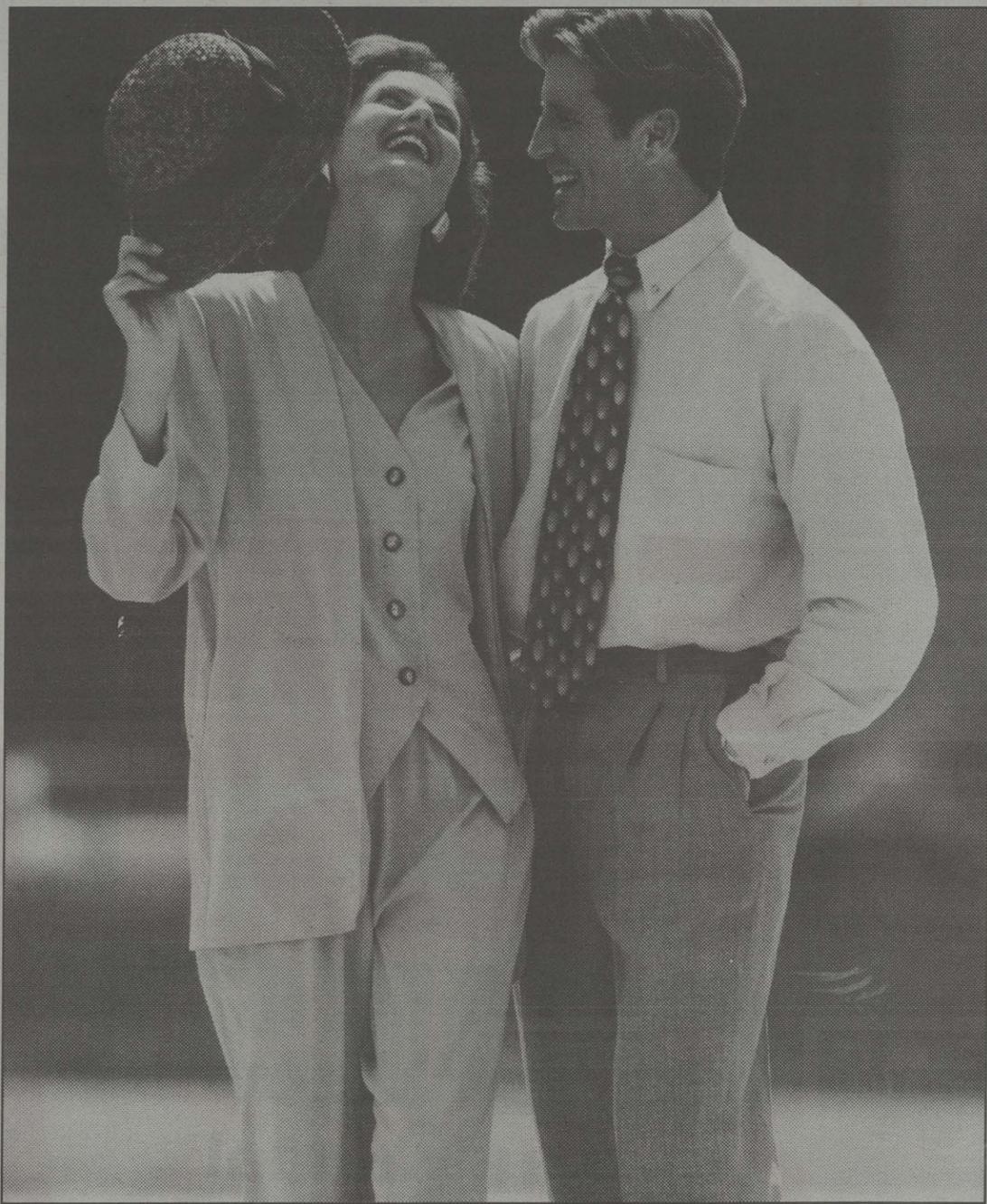
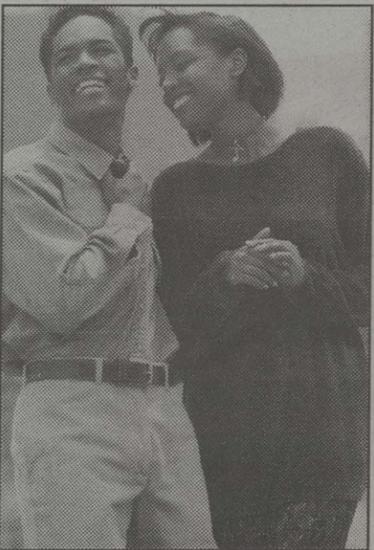


P. 6 By Bob Green

HONOLULU

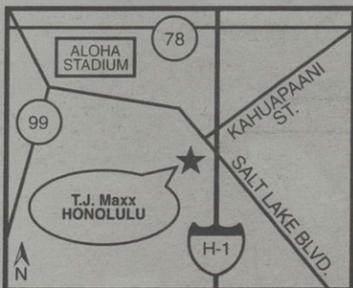
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Ethnic advances

I enjoyed Bob Stauffer's "Real Politics" (HW, 10/19). Unfortunately, while he shows that local Japanese benefited economically during the post-World War II period, he does not show that there were other local ethnic groups that benefited more during the same period. These ethnic groups are the ones who prized higher paying and more prestigious occupations and by default left social services, civil service and teaching to others.

Richard Y. Will

Supporting Swindle

This is in response to the Oct. 19 Honolulu Weekly article "Culture Clash" by Robert M. Rees.

I am so sick and tired of liberal journalists who continually put down conservatives. The purpose of journalism is to inform the reader of the facts, not to brainwash.

Robert Rees stated that the reason Orson Swindle "doesn't have a prayer" is a lack of money. I would suggest that if Swindle loses, it will be because of biased, left-leaning media coverage. My vote is not up for sale to the highest bidder, the candidate with the biggest war chest. Apparently, Neil Abercrombie's vote is for sale. Why else did Abercrombie vote for the largest tax increase including retro taxes? Having my pockets picked by the tax-and-spend crowd we have here in Hawaii seriously

interferes with my right to the pursuit of happiness.

On a daily basis I have come into contact with healthy able-bodied people who are on welfare and/or food stamps. Neil Abercrombie has supported these programs under the guise of being caring and compassionate. Does Abercrombie have compassion for those of us who are working two jobs to pay the taxes for the programs?

Let's enact the "gimmicky" Republican Contract.

Marlys Jackson

No refunds

Mr. Bob Rees' Oct. 19 "Culture Clash" constructed a great argument for political junkies and the general public to "buy into" in '94, but he failed to tell you that once you buy, the sale sign comes down and the purchase is as is. There are no exchanges, refunds, credits or a great willingness on the part of the company to acknowledge that the customer is always right or knows best. What's worse, your "buy in" prevents this state from realizing any positive political change for the future benefit of regular folks like you and me. I think Mr. Rees is dead wrong, and people see Mr. Abercrombie's voting record as the final straw in his representation of Hawaii voters. U.S. Rep. Neil Abercrombie thinks nothing of raising taxes, weakening the military, cutting local jobs and aligning himself with international extremists who spout anti-American values.

I can assure you that Orson Swindle has more going for him than a campaign coffer full of spe-

cial-interest money or the Republican Contract with America. He's got a sound knowledge of the issues and supports the Republican action plan only because it's a jump start to get America back on track. No, Orson Swindle doesn't have all the answers, but he doesn't claim to. He claims a solid record of public service, a commitment to Hawaii and its people, the place he calls home and the people he knows as friends and neighbors.

Some of us pray, Mr. Rees, and most of us also have a vote. I contend that people in Hawaii know how to do both.

Linda Fulton

Examining abuse

Without Paula Durbin's saddening piece ("Beyond the Headlines," HW, 10/12) signaling that October is Domestic Violence Awareness Month, I wouldn't have known.

I wonder if she knows of Alexander Cockburn's report on an Army survey (The Nation, 6/6) that revealed spouse abuse in one out of every three Army families, double the rate of abuse in civilian families. Given the time and energy put into training men to use violence as a means of conflict resolution, this is hardly surprising. We reap what we sow.

We have a large military population here in Hawaii. I have neither seen nor heard reports of critical evaluations about domestic violence and child abuse in the military here. Hopefully Honolulu Weekly, an alternative paper, will

educate us in a future investigative piece.

Helga Kliche-Costello

Separate but equal

I was disappointed by your cover article, "The O.J. Effect" (HW, 10/12). Despite the sensational title and subtitle "Beyond the Headlines" (which occupied one-third of the total piece), the article contained very little substance. It made a futile effort at squeezing two related but substantially different social problems (wife battering and child abuse) into one piece. Both subjects deserve full-length articles.

Tamiko Ishidate

Apart from the crowd

By implying Board unanimity in "The Other Election" (HW, 10/26), Robert Rees seriously mischaracterized the extent of trustee support for a number of controversial recent OHA initiatives, including the purchase of ceded lands, the Royal Kunia development and retention of the public relations firm Hill and Knowlton.

Although OHA is in the process of buying ceded lands from the state, it is very misleading to imply that these transactions had the unequivocal support of the full board. In the votes to purchase the parcels at Keehi Lagoon and the Waikiki Yacht Club, three trustees were absent and one voted yes with grave reservations.

Similarly, it is misleading to suggest that OHA's involvement in the Royal Kunia development had the

enthusiastic support of the Board as a whole. I voted against it, calling the project a PR scam rather than an affordable-housing development. It was cruel to lead working-class Hawaiians into believing that they could buy a home when there were so few available, and when the few available were so expensive.

Likewise, OHA's contract with the public relations giant Hill and Knowlton did not enjoy the unalloyed support of all trustees. I voted against the contract and was quoted by the Honolulu Star-Bulletin as saying that the half-million-dollar non-bid contract was unjustifiable. Why should OHA pay through the nose to get fake good publicity when we could have put the money into programs and earned good publicity?

OHA is an important agency with an important role to play. If I have been an outspoken critic of OHA in the past, it is only to help our office live up to its impressive promise and serve its beneficiaries the way it is supposed to.

Rowana Akana
Trustee-at-Large
Office of Hawaiian Affairs

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H O N O L U L U
Weekly

Vol. 4, No. 44
November 2, 1994

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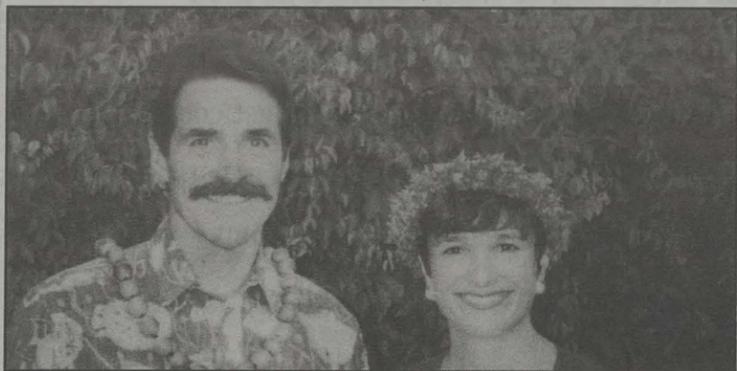
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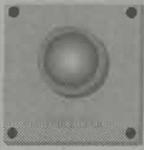
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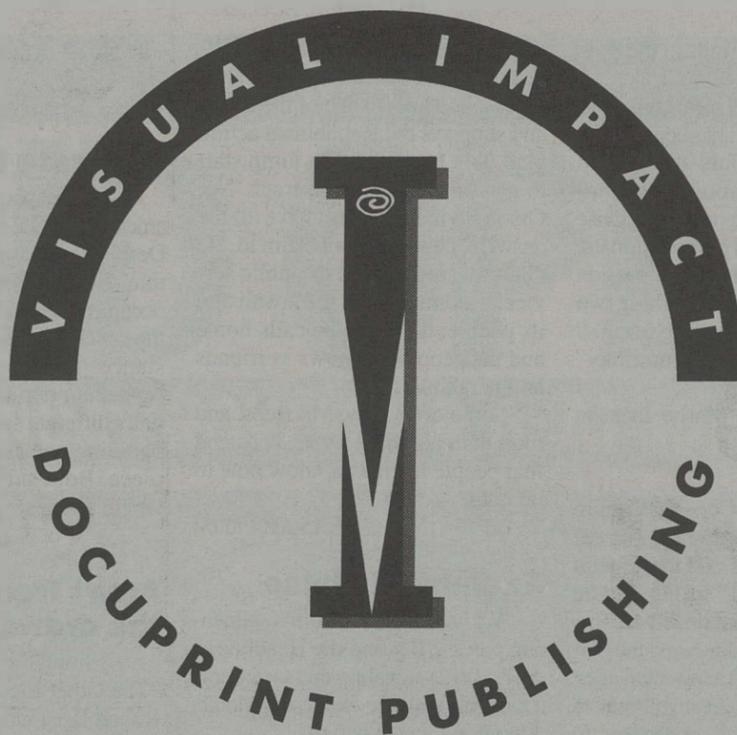
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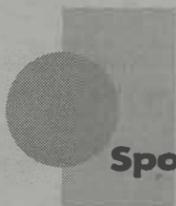
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Contest for the Council

ROBERT M. REES

Overall, the political campaigns and the press have conveyed by now more about the candidates than we ever wanted to know. And for the most part the candidates have conducted themselves with distinction.

There have been some low points. As if to match Frank Fasi's maniacal vitriol, one of our newspapers fell into the gutter. Using the libelproof "blind column item" perfected by Louella Parsons and other Hollywood sewer rats, *MidWeek* columnist Eddie Sherman informed us that "rumors (naturally) are flying. For example: The secretary of a top office-seeker is said to be hapai by him ... Auwe!"

This false innuendo was from the same publication that carried columnist Larry Price's demand to know why Pat Saiki never takes her spouse to political events. (Saiki's husband died three years ago.)

Even putting the low points aside, you would think we would have had our fill of all this by now. But when it comes to politics, we've become like the restaurant patron who complains that the food is inedible and then adds that the portions are too small.

For those of us who haven't yet had our fill, there is one election, that of three new members to the Honolulu City Council, that hasn't been chewed over enough. Because the City Council has only nine members and in effect runs Oahu, its nine individuals are more powerful than most of the 76 state legislators.

It was the City Council that stopped rapid transit. It is the City Council that is deciding the fate of the "edge of heaven" development project, Lihī Lani. North Shore residents are concerned that the project will push them to the edge of hell.

If land is power, then the City Council can be nearly omnipotent. One sure sign of its power is that the chair of the Council's zoning committee, Donna Kim, accumulated a campaign fund of \$250,000.

Another sign of power is that the Democratic oligarchy prevailed on U.S. Sen. Daniel Inouye to endorse one of the pro-development candidates, Joe Pickard, in Pickard's tight race against reform-minded Steve Holmes. Inouye's endorsement in a nonpartisan city race was a tribute to

Hawaii's power elite and an embarrassment to the U.S. Senate. (To his credit, former Councilmember Gary Gill announced his support for Holmes in spite of Inouye's endorsement.)

We already know that the new Council of 1995 will be generally pro-development. Of the six 1995 councilmembers who won their seats in the Sept. 17 primary by taking 51 percent or by running unopposed (John Henry Felix, Mufi Hannemann, Donna Kim, Rene Mansho, Andy Mirikitani, John DeSoto), only Andy Mirikitani has been consistently cautious about development and developers.

Three other members of last year's Council were generally dubious about new development, but of those only Steve Holmes is running for re-election.

Holmes, who won't take money from developers, has been

outsent by Pickard. Pickard even hired a spin doctor to transform his experience as president of Club Kona, a Kaneohe Bay jet ski thrillcraft operation, into working "tirelessly to preserve and protect Kaneohe Bay."

As for Holmes, he suffers from a sort of bumbling ineptitude exercised in the name of virtue. More than once he has been lured by the Sierra Club, of which he once was a volunteer leader, into indefensible positions. Most recently, Holmes was convinced by the Sierra Club that Pickard had violated campaign spending laws when he hadn't.

Describing his childhood, Holmes has said, "I spent lots of time daydreaming I was Huck Finn." The Holmes-Pickard race, at the end of the day, pits a Huck Finn, a developer's nightmare, against a developer's dream candidate.

In District 4 it's Duke Bainum vs. Karen Iwamoto. Bainum spent \$230,000 even prior to the Sept. 17 primary. His TV commercials were so bad that he achieved high name recognition and should win. The big-hearted Bainum is an independently

wealthy physician who appears to be free of outside influence. He claims to be cautious when it comes to development.

In District 6 the choice is between John Yoshimura, a former TV newscaster, and Leina'ala Isa. It appears that of the two Yoshimura is the one more apt to oppose development or at least to approach it with caution. (In addition, Yoshimura is a thinker and may be the only potential councilmember who understands the T-shirt vendor issue.)

In short, if Holmes is re-elected and if Bainum and Yoshimura win, we'll have a pro-development Council but by only a 5-to-4 margin; if Pickard, Iwamoto and Isa win, we'll have an 8-to-1 pro-development Council.

Having a Council split by only 5-to-4 is significant because it takes six votes to override a mayoral veto. Recently, for example, the Royal Kunia project was approved because the two pro-development interim Council members joined four others in overriding Mayor Harris' veto.

This is not to say that any 5-to-4 Council will be comprised of stable coalitions. The prevailing coalition on the 1992 "no" vote on new taxes for rapid transit lasted only a few hours. Part of the fun of the City Council is that any majority tends to be a movable feast.

Because the Council is small and its personalities strong, coalitions are based on sometimes Machiavellian maneuvering. Right now newly elected Councilmember Mufi Hannemann is already making a move on becoming chairman. While professing loyalty to Chairman DeSoto, Hannemann reportedly has asked for the backing of at least one of the remaining candidates in a future bid for the chair.

It may turn out that the biggest lid on Hannemann's

ambition will be his pal Donna Kim. Kim is an extremely talented councilmember but also is known for her ego and her sometimes vindictive pursuits (as in her unjustified vilification of City Prosecutor Keith Kaneshiro).

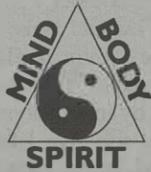
Any infighting will be healthy since it appears the Council is at its best when badly divided, as in rapid transit, and at its worst when it achieves unanimity.

One recent result of unanimity is the fine mess the Council has gotten us into with regard to T-shirt vendors. The Council had the opportunity to pass innovative and perfectly constitutional reasonable time, place and manner regulations but chose instead, by a 9-to-0 vote, to pound its chest with crowd-pleasing but unconstitutional bans. As a result the city is no closer to a solution and now faces four to six years of expensive litigation that it most likely will lose.

The Council elections are crucial. They will determine whether we have a divided Council with a movable feast. If we don't, we can expect the worst.

Because the City Council has only nine members and in effect runs Oahu, its nine individuals are more powerful than most of the 76 state legislators.

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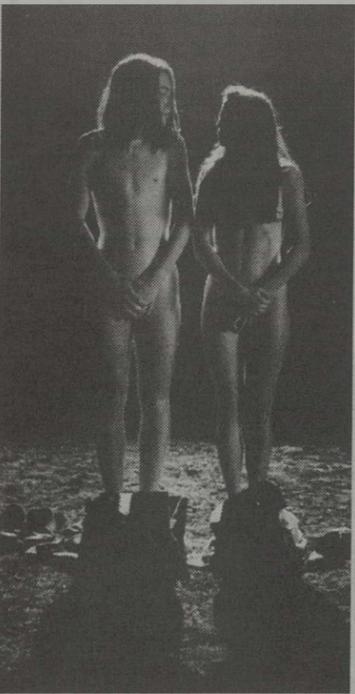
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Love and Human Remains
Red Firecracker, *Green Firecracker*
The Legend of Fong Sai Yuk
To Live
Honu
Finding a Voice
Grand Canyon (IMAX)
800 Two Lap Runners
Cabeza de Vaca
The Beginning and the End
Once Were Warriors
I Am Promise
Map of the Human Heart
Moving the Mountain
Nobody's Girls
Rhinoskin
The Return

The behind-the-scenes drama behind the 1994 Hawaii International Film Fest (HIFF) would make a great little movie itself. Ironies abound: The fest was voted, by international critics, one of the top five film festivals in the world, but the mettle of the folks putting on this ambitious program (over 105 films from 22 countries) has been genuinely tested this year — first came a 60 percent budget cut from state government, then complete withdrawal of financial support from the East-West Center.

What to do? Jeannette Paulson, director of the fest since its inception, calls it "reinventing" the process. And they brought it off. How? Through special benefits for HIFF, greater contributions from corporate sponsors, downsizing of "social" events, the "star power" pull of Oahu-born star Jason Scott Lee (who will be honored this year), an expanded number of U.S. films, a more stringent standard of quality for entries (only one-tenth of the submissions were chosen) and a greater number of unpaid volunteers in various capacities. And, of course, the expansion to a two-tiered "HIFF Ohana" system, whereby paying members could get their choice of tickets and attendance at special seminars and panels ahead of the game. But the organizers still insisted that all the films be shown free to those turning up at the theaters (12 Oahu venues this year, with more showings) just before screenings.

Now that the drama has been resolved into a happy ending, here's the rest of the story. Slated for Oahu Nov. 4 - 11 (other islands are fully booked for the following week), the fest will feature at least eight prize-winning movies from other festivals; many Hawaii and world premieres; appearances by directors, writers and cinematographers; special

cutting-edge seminars and panels; and some features for pay-per-view TV for those wishing to watch things from home.

More specifically, here are some of the offerings: newly minted treasures from Asia and the Pacific, such as Zhang Yimou's *To Live*; local films and video by Hawaii craftspeople; a section on indigenous voices, such as New Zealand's wildly popular *Once Were Warriors*; a section on female

request. IMAX features — as well as innovative short films, animation and avant-garde entries — are again center stage.

Buzz has it that some films are unusually entertaining while still meeting the perennial "When Strangers Meet" thesis of the fest. Among those are Australia's *The Sum of Us* and *Eternity*; Canada's *Love and Human Remains* (by Denys Arcand); the Chinese-language *Red Firecracker*, *Green*

For a fest that looked for a while like it might end up on the cutting-room floor, the 1994 model has wound up right on the cutting edge: Witness the CD-ROM-making seminar featuring the author/designer of "Myst," the world's most popular CD-ROM (and a real breakthrough in electronic technology), and Roger Ebert's laser-disc examination of beautifully handled films, with cinematographer Ed Lachman (*Light Sleeper*, *Mississippi Masala*), whose new film *Tokyo Ga*, directed by Wim Wenders, will be featured elsewhere in the fest. Directors Pauline Chan (*Traps*), Hong Kong's He Ping (*Red Firecracker* ...), Yoko Narahashi (Japan's *Winds of God*), Mexico's Arturo Ripstein (*White Lies*) and film critic/screenwriter Donald Richie will appear at various venues.

An international film jury will select the winners in the "Best Feature" and "Best Documentary" categories. Nominees for best features are *Traps* (Australia), *The Return* (Vietnam), *Shelter of the Wings* (India) and *Red Firecracker*, *Green Firecracker* (Hong Kong). Nominees for best documentary are *Moving the Mountain* (United States), *Eternity* (Australia), *A Time Remembered* (United States) and *Boatman* (United States).

A little trimmer and in great fighting form, this year's fest ranks with the best of the past 14 years and is a real triumph for the people behind the scenes, a raft of volunteers and corporate sponsors — and for the people of Hawaii, lucky enough to be able to see the country's only statewide film fest, one so outstanding that even a populist paper like *USA Today* calls it "a festival so good that it's worth traveling to." Thanks to major showings Oahuwide (and on other major islands), people here don't have to do much at all, just plug into the best annual bargain in the state, ironically much more highly regarded abroad than here at home.

Film Festival
Guide and
Recommendations

AGAINST ALL ODDS

Hawaii's 14th Film Fest Stays on Top

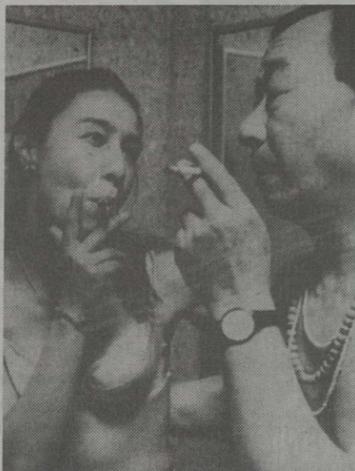
Bob Green

Asian directors and films; more U.S. independents (features and documentaries); Jason Scott Lee's first three films; Maile Awards for best films (feature and documentary); expanded programs of Canadian and Mexican films (with directors from each country in residence); expanded participation by TV and print critic Roger Ebert; seminars on CD-ROMs and cinematography; and panel discussions. A few old favorites (like *Cabeza de Vaca*) will be featured, by popular

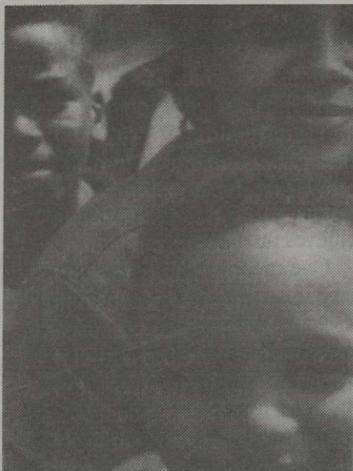
Firecracker;
 Mexico's *The Beginning and the End*;
 Turkey's *Blue Exile*; the IMAX Grand Canyon film; Vietnam's *The Return*; the U.S. productions *Nobody's Girls*, *Map of the Human Heart* (with Jason Scott Lee in person) and *Moving the Mountain*; the Philippines' *I'll Wait for You in Heaven*; and Hawaii's *Aloha — Welcome to Paradise*, *Honu and Luck*. (The complete program, with schedule and synopses, is available at Consolidated Theatres and other venues for \$2.)

Eyes on the Prize

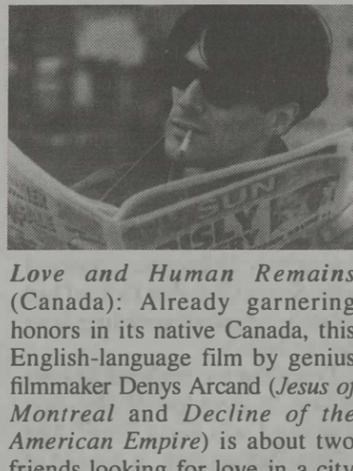
The following films — already prize winners in other festivals and awards ceremonies — are especially recommended by the Weekly.



The Beginning and the End (Mexico): Winner of "Best Film" at the 1993 San Sebastian Festival, this modernist tale, adapted from 1988 Nobel Laureate Naguib Mafouz's novel, was directed by Arturo Ripstein, who will appear in person at screenings.



I Am Promise (United States): Winner of the 1993 Oscar as the best feature-length documentary, this is a moving study of a school year in the lives of African-American children in Philadelphia's inner city. How the students were "saved" from negative forces is the film's heartening but complex story.



Love and Human Remains (Canada): Already garnering honors in its native Canada, this English-language film by genius filmmaker Denys Arcand (*Jesus of Montreal* and *Decline of the American Empire*) is about two friends looking for love in a city where a serial killer is on the loose. With director Arcand in person at screenings.



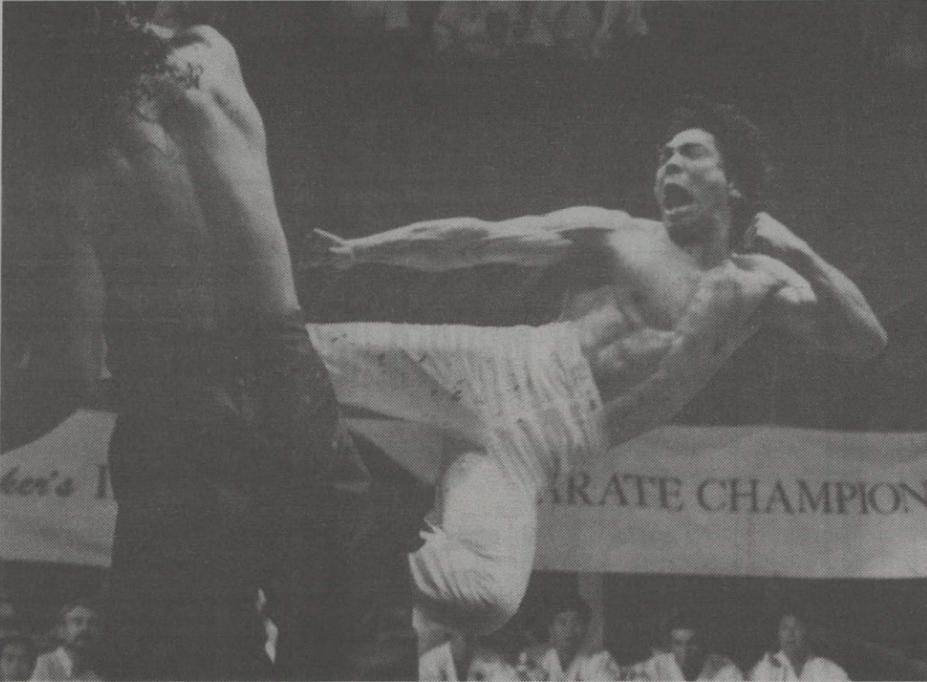
To Live (China): Winner of the Jury Award at the Cannes Festival, this is the newest film by Zhang Yimou (*Raise the Red Lantern*) and stars his wife, Gong Li. It's a multigenerational story as only Yimou can bring off.

Guilty Pleasures

OK, OK ... so they're not so socially redeeming. Some of them are as pop as all get-out; some are outrageous; some are a little goofy — well, all to the good. We cite the following:

Corner Store Blues (United States): An Indian immigrant, Rahul from Bombay, wants to sing the blues ... literally. And he does.

Dragon: The Bruce Lee Story



Dragon: The Bruce Lee Story (United States): Vivid and exciting, this is a star-making performance by Jason Scott Lee. Look for the scene when he takes his girlfriend to see *Breakfast at Tiffany's* and reacts to the Asian stereotype.

Hawaiian Musical Performances (Hawaii): Archivist DeSoto Brown has collected seven 1940s films of Hawaii musicians into a "museum" music video. Featured are Andy Cummings, Pua Almeida and Rosalie Stephenson, as well as several other once-celebrated performers.



Finding a Voice

Rapa Nui (United States): All right, so it's a little goofy by Mainland standards. It's great to see all those (real) Polynesian faces, and star Jason Scott Lee tells us they loved it in Tahiti. So there.

Muriel's Wedding (Australia): Outrageous, obvious, vulgar Aussie humor in this tale about a high-school dropout making her way through the wilds of Sydney.

Rhino Skin: The Making of a Movie Star (United States): Follow an aspiring young actor in this intrusive documentary. Terrifically amusing and often insightful.

Can We Talk?

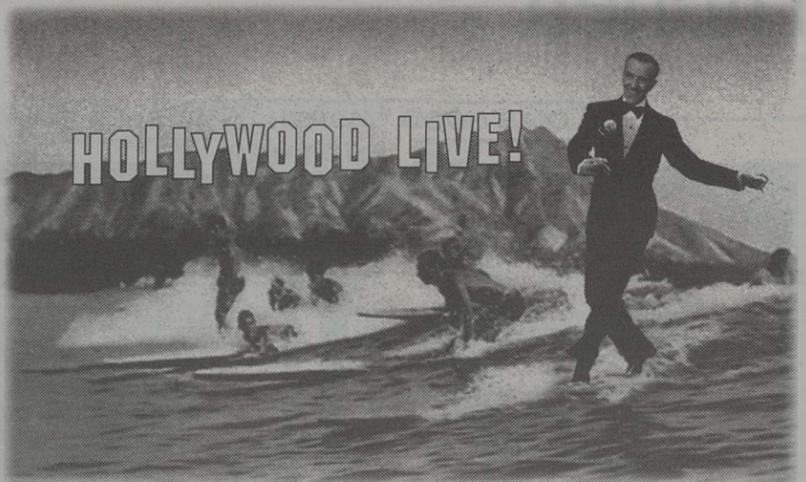
Highlights of the festival's seminars and panels

"The Anatomy of a CD-ROM" (Nov. 8 & 9, 6 - 9 p.m., Wo International Center, Punahou School) features "Myst" creator Rand Miller, who with his brother engineered this best-selling marvel in a garage in Spokane, Wash. In two three-hour presentations Miller will take participants step by step through ROM development, from inception through creation through production through marketing. (This is as cutting edge as it gets, folks.)

On Nov. 10 from 3 - 5 p.m. at Imin Center at the East-West Center, Roger Devine, president of the Voyager CD-ROM Co. ("Myst," "Beethoven's 9th Symphony," "Who Built America" and "The Beatles' Yellow Submarine"), will discuss the revolutionary new interactive art form/information system. Both seminars cost \$10.

On Nov. 7 - 9 from 2 - 5 p.m., critic Roger Ebert and cinematographer Ed Lachman will guide participants through a shot-by-shot odyssey of two of Lachman's films, Paul Schader's *Light Sleeper* and Mira Nair's *Mississippi Masala*. (\$5 charge to public; free to HIFF Ohana members)

(See official fest program for other events. Call 528-FILM for general info.)



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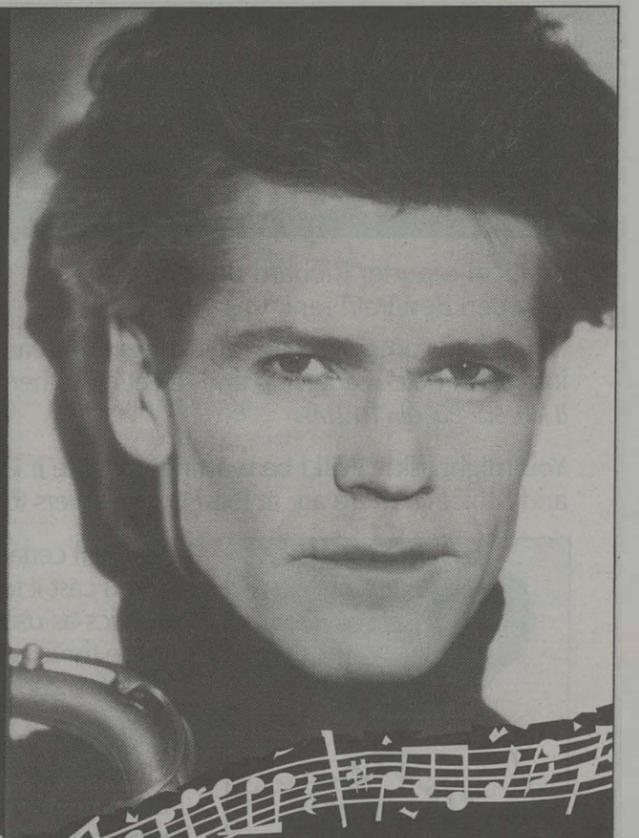
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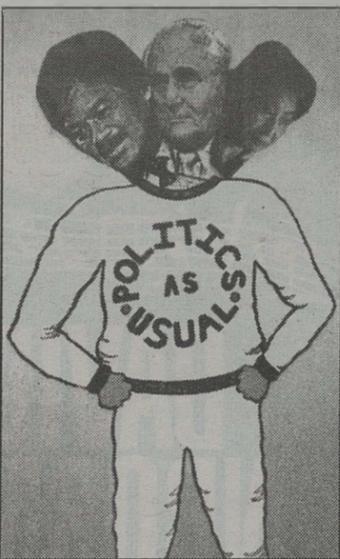
Make Your Vote Count... Don't waste it on Politics-as-usual

Political reporter Richard Borreca describes the mudslinging between Ben/Pat/Frank this way:

"It is a bad campaign offering cynicism instead of hope, dark fears instead of bold leadership and rejection rather than inspiration."

(Hon. Star-Bulletin 10/21/94)

You might ask: "Will I be wasting my vote if I vote for Dudley and Morse?" There are at least two answers to this question:



1. You will certainly waste your vote if you cast it for Frank/Pat/Ben and politics-as-usual. As Borreca says, these three represent *cynicism, dark fears and rejection.*
2. Every vote that is cast for the Greens shows the Government that you are serious about stopping the spread of Los Angeles over the rest of these islands.

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Local Talent

Entries from Hawaii's film and video makers

Aloha — Welcome to Paradise and **Honu, the Hawaiian Green Sea Turtle** In Aloha animator Anne Nakasone takes a satirical look at tourist promotional videos. With Honu Nakasone uses the style of the ancient Hawaiian petroglyphs to document the life cycle of this endangered species.



Aloha — Welcome to Paradise

Back to the Roots Filmmakers Victoria Keith and Dana Naone Hall examine present-day efforts to maintain and revive the cultivation of taro. The pair traveled to five islands and interviewed more than 30 farmers.

Celebrating the Pacific: The 6th Pacific Festival of Arts Hawai'i, 1993 Kamehameha Schools' Katrina Souza and Vince Lucero go to the Cook Islands and talk culture with artisans, craftspeople and dancers. How do you preserve it and keep it alive at the same time?

A Cry of Peacocks The short and tragic life of Princess Kaiulani is meticulously re-created using archive photos, dramatizations and excerpts from her memoirs and letters. Directed by John Wray and produced by Kristin Zambucka.



Ganbare

Ganbare Tom Coffman's film about the trials and tribulations of Hawaii's Japanese community during World War II.

Finding a Voice How are Hawaii's women in the arts expressing themselves? Poet Cathy Song, artist Deb Aoki and singer/songwriter Teresa Bright tell their personal and community histories in this short documentary.

From Mortal to Ancestor — The Funeral in Tonga Wendy Arbeit puts a funeral under the microscope, offering a revealing glimpse at contemporary Tongan culture.

Hawaiian Musical Performances A collection of seven short 1940s films of Hawaiian musicians. The pieces feature Andy Cummings, Pua Almeida and Rosalie Stephenson.



Luck

Luck A short mixed-plate documentary that discusses the elusive nature of luck. Features performance art, dance, rap and poetry.

Niihau, The Forbidden Island The students of Waimanalo's Kapunahala Elementary School look back in time and explore how Niihau came under the ownership of the Sinclair/Robinson family and why they decided to limit contact with the rest of the world

Run River Run Eric Herter's nonverbal documentary about the rivers, rail lines and lakes of Vietnam.

The Tribunal Joan Lander and Puhipau video about the trial of the United States and its subsidiaries for crimes against the native people of Hawaii. —David K. Choo

Venues

Varsity Theatres 1 & 2
Cinerama Theatre
Kuhio Theatres 1 & 2
Movie Museum
Mililani Theatre
Kailua Theatre
Koko Marina Theatres 1 & 2
Honolulu Academy of Arts
Wo International Center, Punahou School
Keoni Auditorium, East-West Center
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LA BOHEME

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CALENDAR

Nov. 2-8

"Calendar" is a selective listing of arts, entertainment and other activities in the Honolulu area. Due to the capricious nature of life in the entertainment world, dates, times and locations are often subject to change without warning; movies are prone to switching theaters just days after Honolulu Weekly comes out. Avoid disappointment: Call ahead.

Film

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

☺ **The Adventures of Priscilla Queen of the Desert** Once a season, a little movie, low budget and unheralded, moves out center stage, charming audiences, wowing fest judges and capturing the attention of jaded journalists. This one is it. Terance Stamp, now 56 and in the last few years relegated to playing spiffy villains, gives the performance of a lifetime: that of a transsexual named Bernadette who along with two transvestites takes a lip-synch act to a resort in rainless Central Australia, performing their little act to increasingly odd, inappropriate audiences. Marred by some sentimentality, this is nonetheless a funny, sunny movie whose silliness is infectious. The musical numbers are beautifully chosen, the costumes tacky, the jokes predictable (but funny nonetheless) and the performance by Stamp a revelation. **Varsity Twins** ☺ **Ed Wood** Tim Burton's vanity film, in black and white, about no-talent director Ed Wood (*Glen or Glenda*, *Plan 9 from Outer Space*), a transvestite with artistic pretensions. Burton has shot this as a loving comedy. Johnny Depp stars as the self-deluded Wood, and Martin Landau is an Oscar shoo-in for his portrayal of Bela Lugosi, Wood's only "star." **Varsity Twins Exit to Eden** Jokester director Garry Marshall transforms Anne Rice's novel about kinky sex into a comedy about kinky sex. With Paul Mercurio (*Strictly Ballroom*); Rosie O'Donnell; Dan Ackroyd; and a sex haven's major dominatrix (the role, the role), Dana Delaney, looking lovely in her leather. **Kahala 8-Plex, Pearlridge West**

☺ **Forrest Gump** The film deals with the life and times (mostly flashback) of Gump, whose experiences take him from small-town Alabama to college football glory to Vietnam (and the turbulent '60s) to Washington, D.C. (and propitious meetings with three presidents) to wealth ... and a return to the family home back in 'Bama. As long as the movie is Gump's Kilroyesque story, things go beautifully — funny and touching. When the movie tries to be a commentary on the great social tides of American history during these eras, it's more simplistic than Gump himself. **Kahala 8-Plex, Pearlridge 4-Plex**
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*). **IMAX Waikiki**
Little Giants Two brothers coach opposing pee-wee football squads. Rick Moranis and Ed O'Neill co-star. Directed by former David Lynch cohort Duwayne Dunham. Would I lie to you about a thing like that? **Kahala 8-Plex, Pearlridge 4-Plex, Mililani 3-Plex, Keolu Center Cinemas**
Love Affair The film starts with the same sense of whimsy as its 1957 predecessor starring Cary Grant and Deborah Kerr, but this love affair gets a lot more serious a lot quicker. The sadness and emptiness that was alluded to by Grant and Kerr pours out like so many tears with the Beattys. In an effort to lighten things up a bit, Garry Shandling is cast as an ever-scheming business agent, but aside from a few chuckles, it doesn't work. This film's single-minded purpose is to get to Midtown Manhattan and its big, plot-twisting misunderstanding. At the end of this sobbing juggernaut, both lovers are still adrift, carried off by the currents of coincidence and happenstance. They bump along unaware until the earthquake-at-the-Hoover-Dam finale. **Kahala 8-Plex, Pearlridge West, Mililani 3-Plex, Kailua Theatre**
The Next Karate Kid Congratulations, Mr. Morita. It's a girl. **Pearlridge West**

Tube Pick

Dysfunctional dynasty:
the Windsors

Windsor Place

Had enough of the marital misadventures of Charles and Di? No? We didn't think so. It's easy to understand why: Britain's royal family has something to please almost everyone, from scholarly history professors to tabloid-friendly soap opera fans. Kings and queens, fairy-tale marriages and bitter divorces. And, to top it all off, a whole lotta money. The story of the House of Windsor has it all, and with an important twist; Aaron Spelling has nothing to do with it. Queen Elizabeth's offspring have been keeping headline writers happy for the past few years, but this real-life dynasty traces its roots back to World War I. Lest you think the early generations of Windsors only posed for stiff-looking portraits, public-TV station KHET starts at the beginning and brings us up to date on Europe's oldest dynasty in *The Windsors: A Royal Family*. Beginning this Monday, this four-part series follows King George V as he creates the House of Windsor and manipulates the British media to his own advantage. It's a skill that the royals will call upon again when George's son Edward VIII gives up his claim to the throne and marries American divorcée Wallis Simpson. The second half, airing Nov. 14, focuses on Elizabeth II from her coronation in 1953 through her self-described *anus horribilis* in 1992. The scandals revolving around Prince Charles, Princess Margaret and, of course, Randy Andy and Fergie are detailed against the backdrop of the British public questioning the monarchy's usefulness during economic hard times. The crowning touch is the 1992 fire at Windsor Castle. This series should provide even the most jaded royal-watchers with something they won't find in line at the supermarket checkout. The series airs on Monday nights, so hard-core soap fans will have to tape "Melrose Place" for a couple of nights if they want a dose of the real thing. Long live the queen! — Dale MacDiarmid

The Windsors: A Royal Family: KHET, Channel 11: Mon 11/7 & Tue 11/8, 8 p.m.



PHOTO: NILS JORGENSEN/REX USA

☺ **Only You** Marisa Tomei and Robert Downey Jr. do a "romantic comedy" as in days of yore, à la Cary Grant. If you're still capable of blush-and-swoon, you might like it. Hard-boiled realists should stay away. **Kahala 8-Plex, Pearlridge West**
☺ **Pulp Fiction** This film is a kind of "celebration" (albeit ironic) of criminal life. It's beau-

tifully done — and seems to convince audiences that they're hip. This is post-modernist filmmaking that makes a virtue out of self-consciousness and the audience's knowledge of genre movies. It's better than *Natural Born Killers* because the language (especially Jackson's monologue) is often funny and terrifically well acted. No question about it: Tarantino has really "done it" here. **Pulp Fiction** is a good, good movie, but it's quite brutal. **Waikiki Twins, Alkali Twins, Kam Drive-In, Koko Marina Twins**
The Puppet Masters Donald Sutherland plays CIA agent Andrew Nivens, who's sent to a small town in Iowa to investigate claims of a UFO sighting. Accompanied by his agent son Sam (Eric Thal) and sexy NASA biologist Mary Sefton (Julie Warner), the wily veteran discovers that aliens — basically big space ticks that are all brain and no body and need a host to survive — have indeed landed. Inevitably, the fate of the world falls on the sturdy shoulders of Sam, who faces the age-old sci-fi dilemma of saving humankind or the woman he loves. It is a tough choice. After all, Mary is a beauty and she's got brains — two of them — *David K. Choo Kapiolani, Pearlridge West, Kam Drive-In, Enchanted Lake Cinema*
Quiz Show The cast is impeccable: Ralph Fiennes (*Schindler's List*), John Turturro, Rob Morrow, Paul Scofield. This is a Robert Redford-directed morality play about TV quiz shows in the late '50s. Call it *The Way We Went Wrong*. A slick biggie. **Kahala 8-Plex**
Radioland Murders George Lucas returns to filmmaking (as producer and storyteller) in this period mystery/comedy about a fledgling radio station whose employees are being offed one by one, until ... Starring are cable-TV favorite Brian Benben ("Dream On") and Mary Stuart Masterson. **Pearlridge West, Keolu Center Cinemas**
The River Wild Meryl Streep takes the plunge in her first action-adventure film. Streep and David Strathairn (*Passion Fish*) play a couple with marital troubles who take a raft trip in an attempt to patch things up. They end up in the deep end when bad boy Kevin Bacon shows up. **Cinerama, Pearlridge West, Keolu Center Cinemas**

The Road To Wellville A good cast adrift in a sea of belabored whimsy. It's the story, directed by hit-and-miss maven Alan Parker, of the United States' health craze — part Puritan sublimation, part other forms of neuroses — beginning in 1907. Anthony Hopkins stars as Dr. Kellogg (yes, that Kellogg), running an enema-happy health sanatorium. Among others, Matthew Broderick, Dana Carvey and Bridget Fonda find the experience a pain in the ass, and so might you. **Kahala 8-Plex**
Search for the Great Sharks Someone with a camera searches for the great sharks. **IMAX Waikiki**
The Shawshank Redemption Buddy-bonding flick about two convicts' 20-year friendship in the slammer, fighting off various assaults upon their dignity. Great acting, by-the-numbers uplift. Tim Robbins and Morgan Freeman co-star. **Keolu Center Cinemas, Marina Twins, Pearlridge West**
☺ **Silent Fall** An autistic kid sees his parents' murder and then shuts even further down. Richard Dreyfuss (as a shrink), Linda Hamilton and John Lithgow star. The best news of all is that it's directed by Bruce Beresford (*Black Robe*, *Driving Miss Daisy*). Cautiously recommended. **Kahala 8-Plex, Keolu Center Cinemas, Pearlridge West**
The Specialist Sly Stallone. Sharon Stone. Explosions. Alleged soft-core erotica. Don't bother. **Waikiki No. 3, Mililani 3-Plex, Kam Drive-In, Enchanted Lake Cinema, Nanakuli Cinemas**
Squanto An Indian kid (circa 1600) is kidnapped, taken to England, sequestered by monks and gets back to his native land to deal with the Pilgrims. Disney did this one. **Pearlridge 4-Plex, Kuhio Twins, Enchanted Lake Cinema**
Stargate Sci-fier with plenny FX and (non-political) morphing. An Egyptian artifact spurs a top-secret investigation. Kurt Russell muscles around, James Spader is a Nilotic scientist, and Jaye Davidson (*The Crying Game*) plays a queenly ruler. **Waikiki Twins, Alkali Twins, Koko Marina Twins, Nanakuli Cinemas**
Terminal Velocity A skydiver (Charlie Sheen) is in trouble. Nastassja Kinski tries to help out. **Pearlridge West**

Music Pick

Lisa Nakamichi



Rock me, Amadeus

The Wolfman returns — Johannes Chrysostomus (Amadeus) Wolfgangus Theophilus Mozart, that is — Thursday and Friday evenings as the Hawaii Symphony Orchestra begins its three-part "Mostly Mozart" concert series. At this week's concerts, Aaron Mahi — bassist, bandmaster of the Royal Hawaiian Band and local musician's musician — will conduct the orchestra in performances of Wolfie's Piano Concerto No. 27 and Symphony No. 39. The performance of the concerto will feature Yokohama-born Lisa Nakamichi, whose first orchestral performance in Hawaii was with the Honolulu Symphony Orchestra in 1984, while she was a student at Kailua High School and studying with the revered local piano teacher Ellen Masaki. She has since earned bachelor's and master's degrees from New York's Juilliard School of Music and a doctorate from the State University of New York at Stony Brook. She has also received many national and international awards and honors, including first place at the 1993 Asahi Broadcasting Corporation Music Foundation Competition. In addition to the Mozart pieces, the concert will include Gabrieli's *Sonata Forte et Piano* and J.S. Bach's Brandenburg Concerto No. 3. Subsequent concerts in the "Mostly Mozart" series will take place on Nov. 10 and 11 — James Setapen, music director of the Amarillo Symphony, will conduct Mozart's Overture to *Don Giovanni* and Symphony No. 35, "Haffner," as well as Haydn's Symphony No. 95 and Bach's Brandenburg Concerto No. 4 — and on Nov. 17 and 18, when the music director of the Des Moines Symphony Orchestra, Joseph Giunta, will conduct an all-Mozart program comprised of the Overture to *The Magic Flute*; *Sinfonia Concertante*; Symphony No. 31, "Paris"; and Piano Concerto No. 23, for which Lisa Nakamichi will return as guest soloist. — Seth Markow

Hawaii Symphony Orchestra — "Mostly Mozart": Central Union Church, 1660 S. Beretania St.: Thursdays & Fridays 11/3, 4, 10, 11, 17 & 18, 7:30 p.m. General admission, \$15; students, \$7 (depending on availability at 6:30 p.m.); series tickets, \$36. 946-0553

Bring on the night

At the end of the Dracula spoof *Love at First Bite*, a freshly thrice-bitten Susan St. James assures her bloodsucking love-for-life George Hamilton that she doesn't mind spending the rest of eternity as a creature of the night because, as she puts it, "I never could get my shit together until 7 anyway." How true.

For some people it's easier to exist at night. I'm one of them. Daylight seems to throw an absurd pall over the world. I mean, have you ever been to a nightclub in the daytime, when it's closed and no one's there except maybe the office manager and the owner? Things you don't notice in the night are painfully (sometimes emetically) obvious. The smell, for instance. Or a certain wiltedness and irrelevance to the space. With the lights on, the carpets, the upholstery and the unexpected emptiness can be a little scary. As if you should flee home, pull the blackout curtains and count the hours furtively until sunset.

It's not difficult to hold the entire equation of Honolulu night life in your head. Not like in San Francisco or New York where you actually have to do research and make phone calls to determine the best plan of attack. For this reason, covering the after-dark scene in Honolulu, in a journalistic way, can be somewhat perfunctory. (Do you hear me, Wayne? Do you hear me, John?) Besides, if you don't already know what's happening in this town, you probably should be in bed right about now, worrying how to get that worm tomorrow.

In Honolulu it's pretty much business as usual. You can always count on ye olde Monday night at the Wave, Japanese tourists in hilarious Versace get-ups at Maharaja, everyone you went to high school with at Anna's or Duke's or Ryan's, *skebei* guys and cute girls wherever you go. The narrative is written, *mirabile dictu*, before the hand is stamped. How to break this cycle? Check with this new column, and I'll try to answer that question without the breathy language of a sycophantic show biz columnist. In upcoming issues you can expect these topics to pop up: a serious rundown on the deejays in this town, an exegesis on cocktail lounges and bars, and a loving and sordid look back at nightclubs from the Dunes to the Garage.

Matt Uীগalelei

CALENDAR

Timecop Jean-Claude Van Damme plays Max Walker, a member of the Time Enforcement Commission, a supersecret agency that polices the time travel superhighway. The year is 2004, and while on a mission to corral a dishonest partner, Walker, who lost his wife and eight-bedroom house in a fire 10 years before, uncovers a U.S. senator's dastardly and cumbersome plan to steal money from the past to fund his presidential campaign. What follows is a race against time, so to speak, as Walker dashes back and forth collecting evidence and witnesses to implicate the senator. What past life do you think Walker runs into in this investigation? You've got it. Does Walker save the world from a corrupt politician (give me a break), or does he save his wife from her untimely death? Hmmm. A lot of this stuff has already been covered in the *Terminator* films, but *Timecop* adds its own twists and turns which provide poignancy or cominess depending on your appreciation of this genre. —D.K.C.

Pearridge West

Tropical Rainforest IMAX takes you to rain forests around the globe and explains their evolution and their importance to humankind. There's nothing here that you haven't already seen on cable — just bigger and louder. **IMAX Theatre Waikiki**

True Lies This film's premise seems irresistible: A suave and sophisticated superagent (Arnold Schwarzenegger), posing as a boring computer sales rep, can out-shoot, out-think and out-tango enemy operatives, but this buffed Bond is disarmed by a neighborhood Lothario. The comic possibilities of this spook-out-of-water scenario are endless. However, action-adventure maestro James Cameron (*Aliens*) and his steroid star tackle it with all the subtlety of an impaling. —D.K.C. **Marina Twins, Pearridge West**

Wes Craven's New Nightmare Returning (as herself) original *Nightmare* star Heather Langenkamp is asked by New Line Studios president Robert Shayne (as himself) and writer/director Wes Craven (as himself) to star in a new Freddy (Robert Englund, who also plays himself) film. She accepts when

her son's (Miko Hughes) nightmares intensify, a stalker whose telephone voice sounds like that of Freddy grows bolder, and her husband is mysteriously killed. This thing — quite gory, you understand — is by far the best of the series and, perhaps, one of the best in a very long time. **Kam Drive-In, Kuhio Twins, Pearridge 4-Plex, Keolu Center Cinemas**

Concerts

Electric Blues and Chicago Blues Hawaii Public Radio features Chris Planas, Bailey Matsuda, James Ganeko and Mark Prados in a concert that highlights postwar electric blues and Chicago blues. **Atherton Performing Arts Studio**, HPR, 738 Kaheka St.: Fri 11/4 & Sat 11/5, 7:30 p.m. \$12.50. 955-8821

Mostly Mozart See Music Pick on Page 10.

Our Back Porch The bimonthly acoustic musical get-together continues with host Beano's Black Sheep. Poetry, performance art and dance, too. **University YWCA Auditorium**, 1820 University Ave.: Fri 11/4, 8 - 11 p.m. Free. 947-1615

The Scene

Performance schedules may change. Please call venues for latest information.

Alternative

Anna Bananas, 2440 S. Beretania St. 546-5190. **Wed: Sofa Kings. Sat: El Toupé. CD Cafe**, 647 Auahi St. 537-1921. **Thur: Drive. Shark's Cafe**, 2535 Coyne St. 947-4275. **Fri: Monkey Pi w/ Scott Williams.**

Band

Iolani Palace Grounds, Richards and King. **Fri: Royal Hawaiian Band**. 12:15 - 1:15 p.m.

MOVIEHOUSES

Film locations and times are subject to change. Please call venues for latest information.

TOWN

Cinerama

1550 S. King St. 973-6333

The River Wild

Kapiolani

1646 Kapiolani Blvd. 973-5633

The Puppet Masters

Varsity Twins

1106 University Ave. 973-5833

Ed Wood, The Adventures of Priscilla

Queen of the Desert

WAIKIKI

IMAX Theatre Waikiki

325 Seaside Ave. \$7.50. 923-4629

Hidden Hawaii, 11 a.m., 1:10, 3, 5, 7 & 9

p.m. *Search for the Great Sharks*, 2, 4 & 8

p.m. *Tropical Rainforest*, 2, 4 & 8 p.m.

Kuhio Twins

2095 Kuhio Ave. 973-5433

Squanto, Wes Craven's New Nightmare

Marina Twins

1765 Ala Moana Blvd. 973-5733

The Shawshank Redemption, True Lies

Waikiki No. 3

Kalakaua at Seaside Ave. 971-5133

The Specialist

Waikiki Twins

Seaside at Kalakaua Ave. 971-5033

Pulp Fiction, Stargate

WINDWARD

Alkahi Twins

Aikahi Park Center, 25 Kaneohe Bay Dr.

254-1330

Pulp Fiction, Stargate

Enchanted Lake Cinema

1060 Keolu Dr. 263-4171

The Specialist, Squanto, The Puppet

Masters

Kailua Theatre

345 Hahani St. 261-9103

Love Affair

Keolu Center Cinemas

1090 Keolu Dr. 263-5657

The Shawshank Redemption, Radioland

Murders, Wes Craven's New Nightmare,

The River Wild, Little Giants, Silent Fall

EAST

Kahala 8-Plex

Kahala Mall, 4211 Waiialae Ave. 733-6233

Love Affair, Forrest Gump, Little Giants,

Silent Fall, Exit to Eden, The Road to

Wellville, Only You, Quiz Show

Koko Marina Twins

Koko Marina Shopping Center, 7192

Kalaniana'ole Hwy. 397-6133

Stargate, Pulp Fiction

CENTRAL

Kam Drive-In

98-850 Moanalua Rd. 483-5533

Wes Craven's New Nightmare, Pulp

Fiction, The Puppet Masters, The

Specialist

Mililani 3-Plex

Mililani Town Center, 95-1249 Meheula

Pkwy. 625-3886

The Specialist, Little Giants, Love Affair

Pearridge 4-Plex

Pearridge Center, 98-1005 Moanalua Rd.

483-5233

Forrest Gump, Little Giants, Squanto,

Wes Craven's New Nightmare

Pearridge West

Pearridge Center, 98-1005 Moanalua Rd.

483-5333

Timecop, The River Wild, Love Affair,

Silent Fall, The Next Karate Kid, The

Puppet Masters, Radioland Murders, The

Shawshank Redemption, Only You,

Terminal Velocity, Exit to Eden, True Lies

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- Clive Barnes, *New York Post*

"A knockout!" - *Time Magazine*

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SUNDAY MATINEES AT 4 PM

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Kapiolani Park Bandstand, 2755 Monsarrat Ave. *Sat*: Royal Hawaiian Band. 2 - 3:45 p.m.
Wilcox Park, Fort and King, 523-4674. *Wed*: Royal Hawaiian Band. 12 - 1 p.m.

Blues

Sand Island R & B, 197 Sand Island Access Rd. 847-5001. *Wed*: Blues Jam Night. *Fri*: Keith Olson & The Renovators. *Sat*: Backstreet

Classical

Hanalei Bistro, 6500 Kalanianaʻole Hwy. 396-0777. *Wed*: Jim Moffitt & Grant Mack. Clarinet/piano duo *Thur*: Grant Mack. *Sun*: Charlene Ide & Grant Mack. Flute/piano duo *Tue*: Onjin & Grant Mack. Vocal/piano duo
Orchids, Halekulani, 2199 Kalia Rd. 923-2311. *Sun*: Susanne Hussong & Susan Gillespie. 10:30 a.m. - 2:30 p.m.
Saint Andrew's Cathedral, Beretania & Queen St. 524-2822. *Fri*: Canon John McCreary. "Bach's Lunch" noon - 1 p.m. Free organ concert
Ward's Rafters, 3810 Maunaloa Ave. 734-0397. *Fri*: Grant Mack, Jim Stanford & Jim Moffitt. "Trio Treasures"

Comedy

Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Thur*: Comedy Night

Polynesian Palace, Outrigger Reef Towers Hotel, 150 Kaiulani Ave. 923-SHOW. *Tue - Sat*: Frank DeLima.
Rose and Crown Pub, King's Village, Koa and Kaiulani. 923-5833. *Thur*: Don Conover. 8:30 p.m. - 12:30 a.m. Sing-along comedy

Contemporary

Banyan Veranda, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Tue - Sat*: Pumehana Davis. 7 - 11 a.m. Harp soloist *Mon*: Sharene Lum. 7 - 11 a.m. Harp soloist *Wed*: Tito Berinobis. *Thur, Fri & Tue*: Kelly Villaverde. *Sat & Sun*: Partners in Pan. *Mon*: Kimo Bicoy. 2:30 - 5 p.m.
Captain's Table Restaurant, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Sun - Tue*: Joanie Komatsu.
Chart House, 1765 Ala Moana Blvd. 941-6669. *Mon*: Dean and Dean. 5 - 8 p.m. *Mon - Wed*: Tito Berinobis. 8:30 p.m. - 12:30 a.m. *Tue, Wed & Sun*: Brado. 5 - 8 p.m. *Thur*: Lance Orillo. 5 - 8 p.m. *Thur - Sun*: Dean and Dean. 8:30 p.m. - 12:30 a.m. *Fri*: Tito Berinobis. 5 - 8 p.m.
Coconut Willie's, International Market Place, 2230 Kalakaua Ave. 923-9454. *Wed - Fri*: Shirley Walker Band. 3 - 7:30 p.m. *Sat & Sun*: Kevin Mau. 12:30 p.m. - 3:30 p.m. *Sat*: Shirley Walker Band. 4 - 7:30 p.m. *Mon & Tue*: Kevin Mau. 3 - 7:30 p.m.
Cupid's Lounge, The Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Sun*: Tito. *John Dominis*, 43 Ahui St. 523-0955. *Fri & Sat*: Nightwing

Continued on Page 14

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Mozart Piano Concerto No. 27
Mozart Symphony No. 39

November 10 & 11, 1994, 7:30 pm
James Setapen, Conductor

Mozart Overture to Don Giovanni
Haydn Symphony No. 95
Bach Brandenburg Concerto No. 4
Mozart Symphony No. 35, Haffner

November 17 & 18, 1994, 7:30 pm
Joseph Quinta, Conductor
Lisa Nakamichi, Piano

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Mozart Sinfonia Concertante
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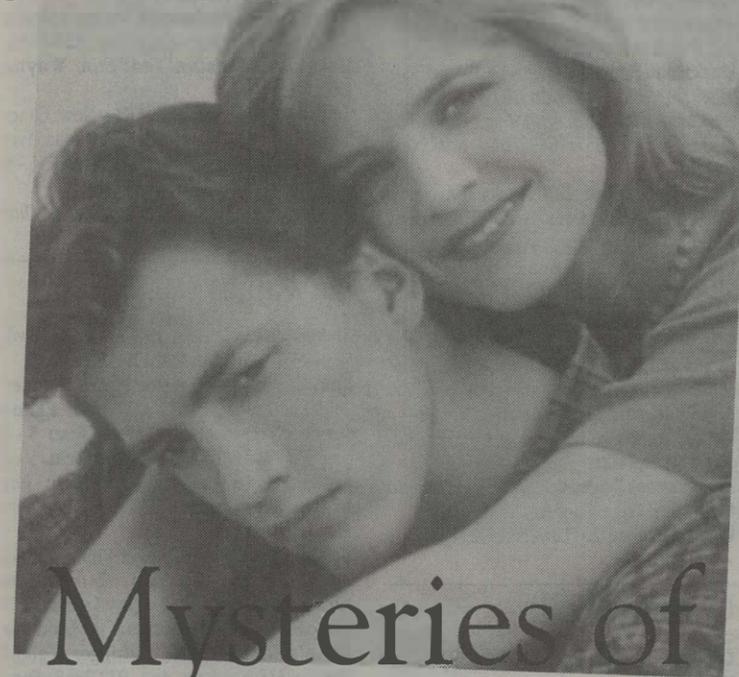
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Tube

Forget about the O.J. Simpson trial, the "hot" new hospital dramas or even "The Simpsons." By far, the most fascinating, mind-bending, thought-provoking stuff on TV these days appears at one time, at one place. Monday nights. Fox TV. "Melrose Place."



Mysteries of Melrose

CAROLINE KNAPP

Have you lain awake nights asking yourself "Melrose"-related questions, plumbing "Melrose"-related mysteries?

I have. Here are some of the things keeping me up.

First off, major question: What is the deal with Kimberly's wig? Everyone wants to know this. The wig question absolutely boggles the mind. Kimberly, you will recall, is Michael's former girlfriend who allegedly got killed, by Michael, in a drunk-driving accident but really got stashed away in some hospital in a coma where she had brain surgery and underwent a major personality transformation. She subsequently reappeared, looking just like the old, placid Kimberly but acting like the new, fiendish Kimberly, and she's been plotting revenge on Michael ever since. The main reason we know this is that periodically Kimberly grabs her long auburn mane of hair, which turns out to be a wig, then twists it off her head and glares fiendishly into the mirror at what's underneath — a hideous, cropped head of hair with a major zigzagging scar along one side. All of which, to the true "Melrose" aficionado, raises many fascinating wig questions: In real life is the long auburn mane the wig, or is the cropped, scarred head the wig? Why is it that the cropped, scarred head, which is supposed to be real, looks more like a wig than the allegedly real wig? And if the long auburn mane is the wig, how does Kimberly manage to toss it fiendishly and stand in the wind with it and otherwise make it look so real? Wouldn't all that fiendish tossing make it fall off? One time, a few episodes ago, she was having wild, rocking sex with Michael, and still the wig stayed on. If she can whip the wig off that easily, why didn't it just fling off her head

during sex? Also, why wouldn't she just let the hair underneath the wig grow back? She's been out of her coma for nearly a year, and it's still all horrible and creepy and cropped. Did the brain surgery stunt her natural hair growth? What's the deal?

My guess: Kimberly wears two wigs. The long auburn mane is her real hair, and in order to do the fiendish wig scenes, she puts on the short, cropped, scarred wig and then puts a second wig, which looks like her real hair, on top of that. All of which makes perfect sense except that it raises another, even more complex question. To wit: If Kimberly is in fact wearing all those multiple wigs, why is Jo still the one with the inordinately large head? Think about it: Jo's head is exactly the shape of a breadbox, and she's not wearing any wigs at all. Why is this?

Another major "Melrose" mystery concerns Billy, who helped D&D Advertising land the magazine he writes for as an account by helping Amanda write the proposal and including in it all kinds of special "inside information" about the magazine. My questions: First, how did Billy, a "feature writer," have access to all that "inside information"? Did his company leave all its sensitive financial records sitting around on a table somewhere? Second, why was his editor in charge of deciding whether or not to hire D&D as its ad agency? Isn't that usually someone else's job? Third, when he got fired for writing this proposal, why did D&D hire him as a senior copywriting whiz even though it's pretty obvious that he can barely put two sentences together in real life? And to further complicate matters, why did they put his desk 10 feet away from Alison, with whom he'd just broken up? I don't know that much about ad agencies, but D&D is supposed to be this huge, massive ad agency, and you'd think they

could find some way to seat people so that Alison, who's an account executive, isn't 10 feet away from Billy, who works in an entirely different department anyway. This has kept me awake for many nights.

So has this puzzler: How did Sydney manage to have good hair even when she was trapped in the mental institution? All the other patients had long, stringy, institutionalized hair, but Sydney had her usual bouncy, shiny red hair. How could this be? Another wig mystery?

In the episode when Alison went to her parents' house to accuse her father of sexual abuse, did you notice that her father, who was barbecuing outside, was wearing an apron that said "Kiss the cook" on it? Did you admire the director of that episode for selecting such an "ironic" detail? I did.

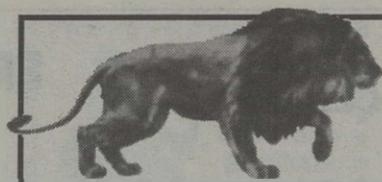
Have you noticed how Jo, who's pregnant with her ex-boyfriend Reed's child, keeps a hand on her stomach at almost all times, to remind us she's pregnant? This annoys me. We get it already, OK?

Jo slumps against the door a lot, too, especially after receiving bad news. Actually, a lot of people on "Melrose Place" do this. Someone comes to the door with the bad news, they hear it, and they slump against the door. People never slump against the door in real life. What is this?

A little more nitpicking: Jo's subpoena, telling her that Reed's parents were suing for custody of the baby, was delivered by a hunky-looking guy in a cropped sweatshirt while she was sitting in Shooter's, the local "Melrose" bar, having a drink with Alison. For one thing, since when do hunky-looking guys in cropped sweatshirts deliver subpoenas in bars with names like Shooter's? And for another, what's Jo doing having a beer in Shooter's in the first place? She's supposed to be pregnant. This was one time when she really should have been holding her hand against her stomach and slumping against the door, but no: She's out drinking beer. I don't get it. Also: did you notice how the evil, hard-core mental institution where Sydney was locked up managed to be equipped with a nice, shiny pay phone, just around the corner from the patients' main lounge? What was that about? They let the patients order out from Domino's in between electroshock treatments? And how did Sydney manage to have a dime on her so she could call Matt? I don't get that, either.

Finally, some questions for the future. Will Matt have a happy love life this season (or even a date), or will Kimberly fiendishly inject him with an HIV-infected needle at the hospital first? Now that he's moved out of Alison's apartment and into the apartment next door, will Billy finally learn to blink? (Have you noticed this? Billy has that dumb-ox stare on his face constantly.) And when it's finally born, will Jo's baby be normal — or will it have an inordinately large, breadbox-shaped head? ... Ah, so little time, so many possibilities. ■

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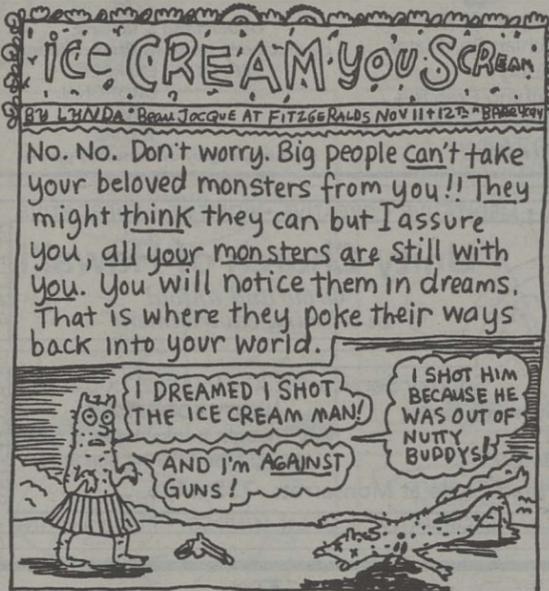
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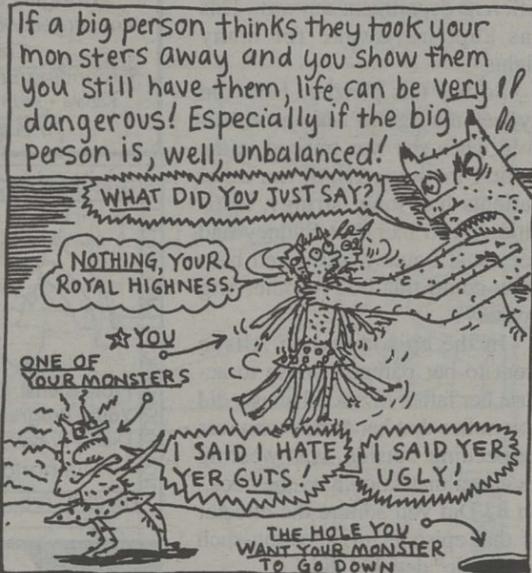
From Page 12



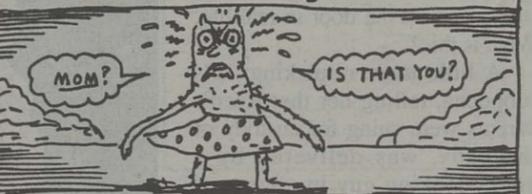
No. No. Don't worry. Big people can't take your beloved monsters from you!! They might think they can but I assure you, all your monsters are still with you. You will notice them in dreams. That is where they poke their ways back into your world.



Life with certain big persons can be impossible if all our beloved monsters remain awake and healthy! Some must be put into a deep sleep which makes us feel very tired. Some must hide in our lungs which makes breathing difficult. Some hide in our hands which makes us keep breaking things and some hide in our teeth which makes us chew our hands.



If a big person thinks they took your monsters away and you show them you still have them, life can be very dangerous! Especially if the big person is, well, unbalanced!



And naturally there are many monsters hiding in our stomachs! And every monster wants to do something!!! It's urgent!!! How can we control them?? We can forget them! We can believe they are gone! And life can become so mysterious! Why on earth would a nice, peace-loving, gentle person like yourself shoot the ice cream man because he was out of nutty buddies?? You selfish thing! I always knew you would turn out this way.

Guitar

Java Java Cafe, 760 Kapahulu Ave. 732-2670. *Thur*: Douglas Frank.
Ship's Tavern Restaurant, Sheraton Moana Surfside, 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. *Sun & Mon*: Douglas Frank. 6 - 9 p.m.
Venus Cafe, 130 Kailua Rd. 263-9008. *Thur & Fri*: Lee Eisenstein. 7 - 9:30 p.m.

Hawaiian

Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677. *Wed - Sat*: Mahi Beamer.
Banyan Veranda, Sheraton Moana Surfside, 2353 Kalakaua Ave. 922-3111. *Wed*: Elaine Spencer Trio. 5 - 8 p.m. *Thur*: Lihau. 5 - 8 p.m. *Fri, Sun & Tue*: Pu'uhooua Trio. 5 - 8 p.m. *Sat*: Hawaiian Paradise. 5 - 8 p.m. *Sun*: Banyan Serenaders. 10:30 a.m. - 1:30 p.m. *Mon*: Ho'onanea. 5 - 8 p.m.
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur*: Jimmy Kaina. 6:30 - 10 p.m. *Fri*: Jay Larrin. 6:30 - 10 p.m. *Sat*: Randy Hongo. *Tue*: Leon Siu.
Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 922-2268. *Sun - Sat*: The Lilikoi Sisters. 7 - 9 p.m. (in beach-front dining room) *Mon - Thur*: Jonah Cummings. 4 - 6 p.m., 10 p.m. - midnight. *Fri & Sat*: Haumea Warrington. 10 p.m. - midnight. *Sun*: Jonah Cummings. 10 p.m. - midnight.
Great Hall Atrium, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-1234. *Tue - Sun*: Puamelia & the Lehua Dance Company. "With Aloha"
House Without a Key, Halekulani, 2199 Kalia Rd. 923-2311. *Wed, Fri & Sat*: The Hiram

Country/Folk

CD Cafe, 647 Auahi St. 537-1921. *Wed*: Our Back Porch.
Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711. *Sun & Mon*: One People.
Old Company, 2256 Kuhio Ave. 923-3373. *Wed*: John and J.W. *Sun*: John Lathrop. *Mon*: John Lathrop and Andrew Develschow.
Pecos River Cafe, 99-016 Kamehameha Hwy. 487-7980. *Wed - Sat*: Black Gold. *Sun - Tue*: Straight Shot.
Shore Bird, 2169 Kalia Rd. 922-2887. *Sat*: Julie and Brian Huddy.

Continued on Page 16

TIDES - November 2 to November 8



Moon Phases: LAST QUARTER - Nov 25 NEW MOON - Nov 3 FIRST QUARTER - Nov 9 FULL MOON - Nov 17
 Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

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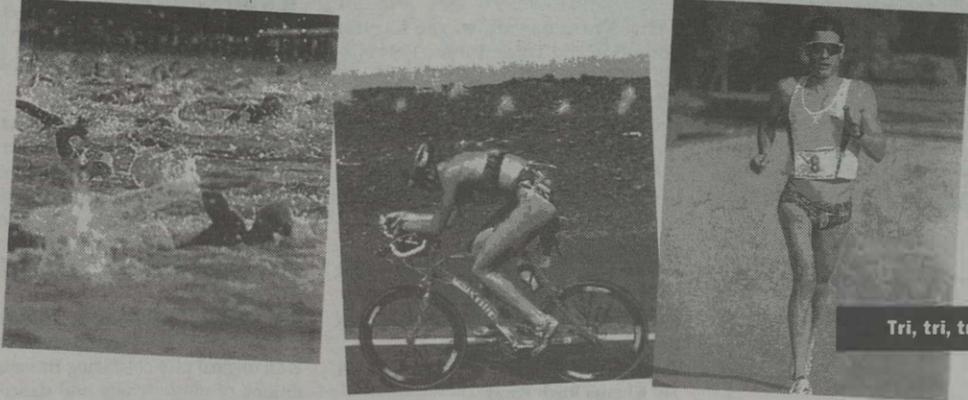
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A Test of Mettle



DAVID K. CHOO

Two years ago John Meyer, a 32-year-old mortgage broker, decided to enter the Ironman Triathlon. In businesslike fashion he submitted his prepaid entry into the Ironman lottery and was pleasantly surprised when he got his notice in the mail. Meyer had six months to prepare himself, but he had two minor problems: a chronic shoulder injury that made swimming and biking impossible and a waistline that was spilling over his belt. The one-time football and track star at Roosevelt High School had ballooned to nearly 200 pounds.

Meyer had surgery to repair his damaged shoulder, and after a month of recovery, he took to solving problem No. 2. With five months till Kona, he visited Kapahulu's Island Triathlon and Bike. As he was perusing the book rack, looking for a triathlon manual, a salesman approached Meyer. "So, going to train for the Tinman [a short sprint-type triathlon, affectionately known as "the people's race"]?"

"No," replied Meyer.

"You're doing the Windward Triathlon [half the dimensions of an Ironman]?"

"Nope."

"You're doing the Ironman?" the salesman asked incredulously.

"Yep."

The salesman glanced over at Meyer's stomach and after a pot-bellied pause asked, "Have you ever run a marathon?"

"No."

"Have you ever biked a hundred miles?"

"No."

"Have you ever done the rough-water swim?"

"No, but I used to body surf," said Meyer.

"I think I'll have to introduce you to someone."

The salesman introduced Meyer to Raul "Boca" Torres, one of Oahu's triathlon gurus, and Meyer immediately hired him as his trainer. Torres put his pupil on a carefully scripted training and racing regimen that included both the Tinman and Windward triathlons. Five months later Meyer, the former couch potato, was wading in the shallows off of Kailua-Kona waiting for the starter's gun to sound.

Meyer's story is extreme but so is the Ironman Triathlon. A 140.6-mile land and sea course that traverses some of the Big Island's most inhospitable and mind-numbing landscapes, the Ironman is the granddaddy of all triathlons. Generally considered the most grueling, it attracts 1,500 competitors from 48 states and 52 countries, mercilessly punishing them all. In what is now familiar to many sports fans, the event involves a 2.4-mile swim off of Kailua pier, a 112-mile bike ride from Kona to Hawi and back, and a marathon that takes the athletes back out onto the lava moonscapes before it snakes its way back into Kona. What may not be a part of the sports world's common knowledge is that the people who compete in such events are completely sane ... well, maybe not completely.

Shortly before this year's competition, Vanessa Larsen, one of Hawaii's top women triathlons, learned that she had suffered a stress fracture in her femur during a race in Japan. Larsen, an occupational therapist who should have known better, entered the race despite warnings from her doctor. Larsen decided she would race "smart" — stay down on her bike saddle for the whole ride and walk the marathon. Just before the race, as she and the other competitors were working off pre-race jitters, Debbie Hornsby, another one of Hawaii's top triathletes, turned to her. "Why are we doing this?" asked Hornsby. "And why are you going to go out there and walk 26 miles?"

"I don't know," replied Larsen. "Why are you going to run 26 miles?" Larsen completed the race in a little over 13 hours. She ran the last two miles.

Despite such outward signs of fanaticism, triathloning's sweaty and hyperventilating core is something far more elusive and simple: something to do with giving yourself a seemingly insurmountable challenge and meeting it, something about reinventing yourself — a second chance at recapturing past glories or creating new ones. It's a do-over, it's a little crazy ... it's very American.

"I like the challenge," says Meyer. "I like to put myself in the position where the odds are against me. That's what makes me tick."

"For many it's a continuation of the athletics you did in high school or college," adds Alike Chee of Island

Triathlon and Bike. "A lot of people get into the sport sort of spontaneously. But when they see themselves improving, it's a real high and they're hooked."

That spontaneous decision to cross-train usually occurs when closeted triathletes see their first competition and have the "Hey, I can do that" revelation along the sidelines.

"At first I thought there was no way I'd be able to swim that far," says Sherry Chinn. "Then I saw some of the people who were racing, and I thought, 'If they can do it ...'" Chinn, who was terrified of the open ocean and had little biking experience, purchased a road bike in April and competed in the Tinman that July.

For Larsen it started early. Born and raised in Hilo, she would volunteer at the Ironman, passing out Gatorade. But beyond the first exposure, triathloning is more than just the race. With a training session taking up to six hours a day or more, it becomes a way of life, one that is surprisingly social considering the sport's seemingly solitary nature. And there's something else, an indefinable feeling that Chee describes as a "mindlessness."

"Triathletes are very friendly people," says Chee. "I came to the sport from surfing, where everyone's so rude to each other. I used to be intimidated by triathletes. You know, 'You don't belong here.' But all the guys are willing to help you out for the most part. ... Sometimes you're going so good," says Chee, "you don't feel any pain at all because you're so focused."

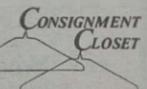
The focus, the mindlessness, the serenity that sparkles in the triathlete's dilated eye can probably be best described in a piece of advice that Meyer received the week of the Ironman. He had just finished and been battered by another training run on the race's brutal bicycling leg, notorious not only for its heat and swirling winds but also because the landscape never changes. "Cliff Rigsby told me that one thing you have to remember when you're out there is to be right where you are," says Meyer. "Don't think about where you want to be because it's just too long. Don't think about what's coming up or what you just passed. Be right where you are." At the competition later that week, Meyer cut his time in the bike by over a half-hour.


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CALENDAR

From Page 14

Olsen Trio. 5 - 8:30 p.m. *Sun - Tue & Thur.*
The Islanders. 5 - 8:30 p.m.
Jolly Roger East, 150 Kaiulani Ave. 923-2172. *Thur: Rittenband and Gustafsson.* 5 - 7 p.m.
Leeward Bowl Bar, 850 Kamehameha Hwy. 453-1050. *Fri & Sat: Roddy Lopez.*
Moose McGillicuddy's, 1035 University Ave. 944-5525. *Fri: Ilona Irvine.*
Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321. *Fri & Sat: Karen Keawehawai'i w/ the Kanileia Collection and Tracie Farias, 1994 Miss Aloha Hula.*
Pizza Bob's at Restaurant Row, 500 Ala Moana Blvd. 532-4600. *Fri: Steve Brown & Jon Osorio. Sat: Joe Kingston.*
Polynesian Palace, Outrigger Reef Towers Hotel, 150 Kaiulani Ave. 923-SHOW. *Tue - Sat: Loyal Gardner & Melveen Leed.* 7 - 8:30 p.m.
Sea Lion Cafe, Sea Life Park, Makapuu Point. 259-7933. *Fri: Tropical Knights.*
Shark's Cafe, 2535 Coyne St. 947-4275. *Wed: Jon Osorio & Steve Brown.*
Tamarind Park, Bishop and King. 523-4674. *Fri: Kipapa Rush Band.*
Waianae Bowl Bar, 87-2070 Farrington Hwy. 668-8778. *Fri: Roadhouse Band.*

Jazz

Cafe Picasso, Alana Waikiki Hotel, 1956 Ala Moana Blvd. 941-7275. *Fri & Sat: Jimmy Borges & Betty Loo Taylor.*
Cafe Sestina, 1314 S. King St. 596-0061. *Sun: Jazz jam session.* 3:30 - 6:30 p.m. Musicians welcome
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Wed: Joy Woode & Betty Loo Taylor.*
Hanatel Bistro, 6500 Kalaniana'ole Hwy. 396-0777. *Fri & Sat: Greg Pai Trio.* 6:30 - 9:30 p.m. *Mon: Rich Crandall.* 6:30 - 9 p.m.
Jaron's Restaurant Kaiua, 201-A Hamakua Dr. 261-4600. *Mon & Tue: Bill Cox and Friends.* 3:30 - 6 p.m.
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311. *Tue - Sat: Loretta Ables.*
Lewers Street Fish Co. Restaurant, 247 Lewers St. 971-1000. *Tue & Wed: Ed Moody.*
Lobby Lounge, Royal Garden Hotel, 440 Olohana St. 943-0202. *Thur - Sat: Sunny Silva & Paul Madison.* 10 p.m. - midnight. Guitar/tenor sax duo
Ward's Rafter's, 3810 Maunaloa Ave. 734-0397. *Sun: Abe Weinstein, Jim Decker & Ernest Provencher w/ the Hawaii Chamber Jazz Ensemble.* 3 - 6 p.m.

Piano

Banyan Veranda, Sheraton Moana Surfider, 2353 Kalakaua Ave. 922-3111. *Wed, Fri, Sat, Mon & Tue: Ginny Tiu. Thur: Chieko Munakata. Sun: Eileen Uchima.* 8 - 11 p.m.
The Cove, Turtle Bay Hilton, Kahuku. 293-8811. *Fri & Sat: Carol Williams.*
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311. *Sun & Mon: Billy Kurch.*
Maile Lounge, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Sun: Bonnie Gearheart. Mon: Kit Samson.*
Michel's, Colony Surf Hotel, 2895 Kalakaua Ave. 923-6552. *Wed - Sun: Les Peetz.*
Pieces of Eight, 250 Lewers St. 923-6646. *Mon - Sat: Max.*
W.C. Peacock Restaurant, Sheraton Moana Surfider, 2353 Kalakaua Ave. 922-3111. *Mon: Don Conover.* 7:30 - 10:30 p.m. Guest singers welcome
Windows at Eaton Square, 444 Hobron Lne. 946-4442. *Fri: Don Conover.* 8:30 p.m. *Sat: Don Conover.* 6 p.m.

Rock

Beeman Center, Pearl Harbor Submarine Base. 471-9309. *Fri: Higher Ground.*
CD Cafe, 647 Auahi St. 537-1921. *Sat: Otis & the Abusers.*
Coconut Willie's, International Market Place, 2230 Kalakaua Ave. 923-9454. *Fri & Sat: Watusi! Sun - Thur: IBM Express.*
Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711. *Tue - Sat: Bobby Dunne Band.*
Legends Showroom, Royal Hawaiian Shopping Center, 2201 Kalakaua Ave., 4th floor, 971-1400. *Wed - Tue: Legends in Concert.* 6:30, 9:30 p.m.

World

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Sun: Sun Drum Village.*
Downtown Bistro, Grosvenor Center, Queen St. 536-5344. *Thur: Rolando Sanchez & Friends.* 6 - 9 p.m. "Salsa Night"

Theater and Dance

Butoh Ball The slow-motion Iona Pear Dance Theatre puts on a dinner-theater number. The cabaret-style performance includes dinner, wine, totally silent auction and performance. Formal attire is recommended and gender switching is optional. *Sheraton Moana Hotel Ballroom:* Sun 11/6, 7 p.m. \$65. 262-0110

For 'Ewa A Hawaiian Style Theatre Production directed by Paul Cravath, *For 'Ewa* is an original play combining Hawaiian traditions of music, chant and dance with Western traditions of theater to explore mythological, historical and contemporary issues of the Ewa region. *Leeward Community College Theatre,* 96-045 Ala Ike: Thur - Sat, 11/3 - 5 & 11/10 - 12, 8 p.m.; Sun 11/20, 2 p.m. \$8. 455-0385

Hollywood Live! An all-new stage revue showcasing the blockbuster hits of Hollywood film musicals of the 1920s through the 1980s. A fast-paced two hours of song and dance for all ages features such greats as *Meet Me in St. Louis, Girl Crazy, Singin' in the Rain, Band Wagon, The Sound of Music, My Fair Lady, Hair, Fame* and more. All proceeds from the production go to support Diamond Head Theatre. *Mamiya Theatre,* St. Louis Center for the Arts, 3142 Waialae Ave.: Fri 11/4 & Sat 11/5, 8 p.m.; Sun 11/6, 4 p.m. \$35, \$25. 734-0274

Marvin's Room Winner of numerous awards and hailed by some as "the ultimate comedy of the '90s," the play tells the story of Bessie, a devoted daughter taking care of her ailing father and aunt. *Diamond Head Theatre,* 520 Makapuu Ave.: Wed - Sun, 11/2, 3 - 6, 11/9, 10 - 13, 8 p.m.; 4 p.m. matinees on Sundays. \$8 - 38. 734-0274

Our Hearts Were Touched with Fire An epic play about Hawaii's famous 100th Battalion and 442nd Regimental Combat Team. Written by Edward Sakamoto and directed by Glenn Cannon, the play is a personal tale of kotonks and Buddha heads evolving through the turmoil of World War II. The Fri 11/18 performance will be signed for the deaf and hearing impaired. *Kennedy Theatre,* UH Manoa campus: Fri & Sat, 11/4, 5, 12, 18 & 19, 7:30 p.m.; matinees Sun 11/6, 13 & 20, 2 p.m. \$10. 956-7655

Write Before Your Eyes: The New Commedia Project The UH Department of Theatre & Dance presents an improvised play based on audience suggestions. Drawing on improvisational techniques that include the 16th-century Italian theater form *commedia dell'arte*, the contemporary improv model is "a high-energy, 45-minute performance that panders shamelessly to the whims of the audience," according to improv coach Stephanie Curtis. *Kennedy Theatre,* UH Manoa campus: Fri & Sat, 11/4, 5, 11, 12, 18 & 19, 11:30 p.m. \$5. 956-7655

Galleries

Opening

On Our Own Time Art by architects and city planners, juried by Vladimir Ossipoff and dedicated to Alfred Preis. Opens Fri 11/4, through 12/1. *Gallery on the Pali,* 2500 Pali Hwy. 526-1191

Unforgettable 'Ioleka'a Oil paintings by Rebekah Luke. Opens Fri 11/4, runs through 11/29. *Foyer Gallery,* Leeward Community College, 96-045 Ala Ike. 455-0011

Continuing

Art by Amazons: Big Burly Women Who've Never Been to Brazil Polaroid narratives and installations. Through 11/4. *CD Cafe,* 647 Auahi St. 537-1921

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Feather Fantasies



Aunty Mary Lou

NIKKI TY-TOMKINS

Nestled amongst ramshackle Asian food stores, small ethnic restaurants and sports shops along Kapahulu Avenue, Na Lima Mili Hulu No'eau could easily be overlooked. Its modest window display — a few straw hats, a pink iridescent plastic garland and several advertisements for local entertainment — gives no hint of the cornucopia of treasures inside.

As I stepped into the shop and set off the bell, a regal lady with an elaborately coifed pompadour topped with an enormous diadem of feathers ushered me in with a welcoming smile. Glancing around the room decorated with featherwork, family pictures, stuffed birds and an astonishing array of knickknacks, for a moment I thought I may have unwittingly intruded into a private home.

"Aloha, I'm Aunty Mary Lou. May I help you?"

Thoroughly befuddled, I stammered something about feathers and was directed to a wall lined with 48 enormous blue plastic bins overflowing with packages of every conceivable color of feather. Awed by the choice and possibly hypnotized by the glorious feather hat bands, shimmering wrist bands and lacy golden lei strategically arranged around the bins, I hesitated.

Before I could locate my guinea hen feathers, I found myself asking about the lei. Most were made by students and yes, there are classes available — for only \$5. No appointment necessary, just stroll in, sit down and work for as long as you like. In a few moments I'd forgotten my original purpose and was ensconced at one of a half-dozen places set along a table in the center of the room as Aunt Mary Lou explained the various types of lei that I could make. There was the *lei wili poepoe*, consisting of thousands of feathers wound like a bottle brush around a central thread, and the *lei kamoe*, in which the feathers were reversed to lie or "sleep" on top of one another to produce an elegant rope as smooth as a bird's neck. Perhaps a contemporary *humu papa*, or flat sewn lei usually worn as a hatband?

We decided on the most traditional wili poepoe, the *lei Ka'ahumanu*, which is always crafted of marigold yellow feathers.

Na Lima Mili Hulu No'eau, opened in 1991, was the fortuitous byproduct of Mary Louise (Aunty Mary Lou) Kaleonahenahe Keku-ewa's cherished dream: to serve as queen of Aloha Week. When she wasn't selected, she participated in the festivities by making costumes for the pageant for five years and becoming a member of Hui Hoaloha, a social group connected with the festival. The late Leilani Fernandez, a skilled featherworker, taught the other ladies in the group her art.

By the time Aunt Mary Lou was selected as Aloha Queen in 1975, she had become a master of the art of featherwork and was teaching weekly classes at the Bishop Museum as well as in schools, civic clubs and colleges throughout the Islands. Together she and her daughter Paulette Nohealani Kahalepuna ornamented her long-awaited royal ball gown with over 30,000 white feathers.

A year later Aunt Mary Lou and her daughter released their first edition of *Feather Lei As an Art*, an exceptionally well-presented instruction manual written to disseminate their skills to as wide an audience as possible. With Aunt Mary Lou's late husband, Paul, they also found time to create the feather banners that indicated wind direction for the first historic voyage of the *Hokule'a* from Hawaii to Tahiti.

While classes usually focused on various lei, Aunt Mary Lou, Paul and her daughter reconstructed capes and *kahili*, the enormous feather standards that were symbols of Hawaiian royalty. Paulette, more reticent than her mother, comes to life when she recalls the great Hawaiian tradition of featherwork.

"Featherwork isn't universal in Polynesia," she said. "No other group produced work approaching the complexity of the Hawaiian." To illustrate, she produced a swatch of *olona*, or bark fiber netting, on which several dozen small bundles of feathers are tied. Each bundle is barely half an inch long and contains seven to 12 feathers. They look like baby eyelashes. Even the *olona* used to secure the bundles is as fine as 20th-century sewing thread. She recites their names wistfully — 'o'o, *mamo*, 'i'iwi, *apapane*... Some are extinct today and others are endangered, so substitute feathers must be found to continue the art into the 20th century. Goose feathers appropriately dyed

and cut will suffice for some, while a pheasant or *kolohala* pelt will provide an incredible range of tiny feathers in almost a dozen different patterns and colors. The exotic peacock is a favorite for *humu papa* hat lei, while mallard makes a subdued silvery *kamoe*.

"We want to teach people this art," explained Paulette. "We wanted to create an educational resource, not just a retail store." Sharing space with work tables, bins of feathers, racks of maribou and lauhala hats is a display panel on which over a dozen gorgeous hat lei are pinned. Students are encouraged to sell their work if they wish. My eye strayed to a particularly lovely lei worked in dark green feathers with little licks of flame red along its margins. Priced at \$1200, it is a museum-quality piece.

"It was made by a prisoner at O.C.C.C.," said Aunt Mary Lou. "I asked him why he chose such small and difficult feathers, and he said it was because they took up the most time." Ranged next to it are three others by the same man, each one a rare treasure. But even the more modestly priced goose feather lei costing less than \$100 can contain as many as 360 tiny stitches per inch. Featherwork is clearly a labor of love — or of a lot of spare time.

After nearly three hours I had completed barely two inches of my lei. I gathered the feathers up into a little paper poi bowl, and Aunt Mary Lou tucked my embryonic lei into a bag and handed it to me with a warm hug. As I turned toward the door, I caught a glimpse of a beautiful pair of feathered hula rattles lying on the work table. But unlike the familiar red-and-gold feathered *uliuli*, these ones are a flurry of iridescent black rooster hackle and guinea hen feathers. As I reached for one, my eyebrows lifting just a fraction, Paulette murmured, "You could learn to make these in two Saturday sessions."

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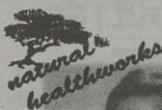
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From Page 16

Banned in Kahala Acrylic paintings by Michael Harada. Through 11/16. *Caffeine Gallery*, 1820 University Ave. 947-1615
Digitizing the Drops: Water Media and Computer Painting Works by Elizabeth Zinn. Through 11/30. *Arts of Paradise*, International Market Place. 924-2787

From Grass to Glass — The Search for a Hawaiian Sense of Place An exhibit of Hawaiian regional architecture. Through 1/8/95. *Gentry Pacific Design Center*, 560 N. Nimitz Hwy. 599-8271

Hawaiian Computer Art Exhibition Works by Hawaii computer artists. *Lane Gallery*, Honolulu Hale. Through 11/29. 523-4674

Dwight Head Works by the artist. Through 12/1. *Kyle Stuart Salon/Gallery*, 6600 Kalaniana'ole Hwy. 396-KYLE

Mostly Flowers Paintings of tropical flora by Linda Hutchinson. Through 11/25. *HPU Art Gallery*, Hawaii Pacific University. Hawaii Loa campus, 45-045 Kamehameha Hwy. 233-3167

One Closet Full Mixed-media installation by Raina Lai-Lin Grigg. Includes handmade Chinese jackets, Korean robes, shoes and paintings of cooking recipes. Through 11/27. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

Psycho Regionalism: Home at Last Painting and sculpture by Judith Hutchinson. Through 11/30. *Ramsay Galleries*, 1128 Smith St. 537-ARTS

Punaluu Seascapes and Other Escapes A collection of SAL's most recent works. Through 11/12. *Pauahi Tower*, Bishop Square.

Ranch Camp Series Through prints, drawings and paintings, Nanci Hersh tells the story of a sugar plantation community on the North Shore. Through 11/5. *Pegge Hopper Gallery*, 1164 Nuuanu Ave. 524-1160

Reflections of Nature Recent acrylics by Gary Kato. Through 11/30. *Ko'olau Gallery*, Windward Mall. 247-0709

Untitled Multimedia works including ceramics, design, fiber, glass, photography, printmaking, painting and sculpture by graduate art students. Through 11/10. *UH Art Gallery*, Art Building, UH Manoa campus. 956-6888

Yacht Harbor Impressions Oil paintings of the Waikiki yacht harbor by Lau Chun. Through 11/30. *Gallery Lau Chun*, Royal Hawaiian Hotel. 922-8818

Split-second: 50 Recent works by Ira Ono. Through 1/1/95.

Concentrations 2: H.C. Westermann The artist is best known for his meticulously crafted wood sculptures; his prints, drawings and watercolors executed in a witty, cartoonlike style; and his formal inventiveness with found objects. Through 11/6.

Transient Poet: William Allan Retrospective The retrospective offers an aesthetic experience that transcends artificial shock props or convoluted verbal explanations. The 38 works on display encompass a myriad of techniques and media and trace Allan's contribution to many of the major developments in Northern California art during the past 30 years. There is a remarkably consistent intention running through the entire oeuvre, from the artist's earliest forays into assemblage, through funk, realism and personal narrative. Each stage of Allan's evolution is buttressed by the previous one and enhances the next. But it is in the most recent phase of Allan's career that the most powerful work emerges. —*Nikki Ty-Tomkins*. Through 11/6.

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

Color and Light Photographs by Doug Young and glass by Rick Mills. Through 11/16.

The Contemporary Museum Honolulu Advertiser Gallery 605 Kapiolani Blvd. Open daily. Free. 526-1322

Pacific Rim Sculpture Conference Exhibition An invitational sculpture exhibit featuring work by Pacific Rim artists. Dual exhibit at the Honolulu Academy of Arts. Through 11/30.

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

The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent view of that history through exhibits that explore the ancient Hawaiian voyages, Captain Cook, the whaling industry, memories of the Lurline and Matson shipping lines 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

Carmen Lomas Garza: Day of the Dead Celebration A site-specific installation called *Dia de los Muertos*, or "Day of the Dead," by Chicana artist Garza. The exhibit is based on Mexican and Mexican-American traditions associated with the Day of the Dead celebration, when home shrines or altars are constructed as memorials to deceased ancestors. Through 12/11.

Pacific Rim Sculpture Exhibition The latest developments in sculpture by noted artists in the Pacific Rim area will be on display in conjunction with the Second Annual Pacific Rim Sculpture Conference. Dual exhibit at the Contemporary Museum Honolulu Advertiser Gallery. Through 11/20.

The World in a Bottle Chinese inside-painted snuff bottles from the collections of Joseph Baruch Silver and traditional Chinese paintings. Through 12/4.

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

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.

Pacific Aerospace Museum Honolulu International Airport, central waiting lobby. Open Sun, 10:30 a.m. - 6 p.m.; Mon & Tue, 9 a.m. - 6 p.m.; Wed - Sat, 9 a.m. - 9 p.m. Dedicated to commemorating aerospace achievements of the Pacific. Ongoing.

Asian cuisine. Registration required. *Windward Community College*, 45-720 Kealahala Rd. Thur 11/4, 6:30 - 8:30 p.m. \$20 plus \$12 lab fee. 235-7433

Better Than Meat Vegetarian cooking can be simple. Learn how at this demonstration put on by Castle's director of nutritional services, Deanna Nakamura. She will show how to use a variety of meat substitutes for enjoyable meals. Registration required. *Castle Medical Center*, 640 Ulukahiki St.: Tue 11/8, 7 p.m. \$5. 235-8737

Buddhist Dharma Society A discussion group on the philosophy, psychology and ethics of Buddhism will convene. *Nuuanu YMCA*, 1441 Pali Hwy. Sun 11/6, 11:30 a.m. Free. 595-6120

55 Alive/Mature Driving A course designed for senior citizens who continue to drive. It is sponsored by the AARP and Queen's Registration required. *The Queen's Medical Center*, 1301 Punchbowl St.: Sat 11/5 & 12, 8:30 a.m. - 12:30 p.m. \$8. 537-7117

Fruit Trees: Hoholo to Frankie's Nursery Learn the methods and techniques of raising fruit trees from a nurseryman who specializes in tropical fruit trees. Registration required. *Call Lyon Arboretum for meeting place*: Sat 11/5, 9:30 - 11:45 a.m. \$13.50. 988-7378

Honouliuli National Wildlife Refuge Wetland Adventure Observe endangered Hawaiian water birds in the Ewa wetland. Discover the area ecology and learn about efforts to protect the special inhabitants. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sat 11/5. \$5. 955-0100

Learning About Cancer Quality of life is possible for cancer patients and their loved ones. Find out how in this free series of classes. This week's class is called "Dealing with Disease" and will look at ways of reducing and dealing with stress and improving communication with doctors, family and friends. *Castle Medical Center*, 640 Ulukahiki St.: Thur 11/3, 9 - 11 a.m. Free. 235-8737

Massage Workshop An introduction to Swedish massage will be taught by Marie Riley. Registration required. *Windward Community College*, 45-720 Kealahala Rd.: Sat 11/5, 9 - 11 a.m. & Sun 11/9, 7 - 9 p.m. \$27. 235-7433

Self-Identity Through Ho'oponopono Health, stress release, education and peace can be learned through this ancient Hawaiian process which has been modernized for use today. *Paki Hale*, Winstedt House, 3840 Paki Ave.: Fri 11/4, 7 - 9 p.m. Free. 261-9861

The State of Native America Ward Churchill, coordinator of the Center for American Indian Studies at the University of Colorado at Boulder, will be the speaker at this lecture. *Kaumakapili Church*, 766 N. King St.: Wed 11/2, 7 - 9 p.m. Free. 732-4626

Symposium on Diabetes in Hawaii Hawaii has the highest rate of diabetes in the nation. A symposium for physicians and health professionals will take place over two days. A third day will be set aside for patients and their families with a public meeting to discuss new ideas in the management of diabetes. *Ilikai Hotel*, 1777 Ala Moana Blvd.: Thur 11/3 & Fri 11/4. \$300. (Sat 11/5, 7:30 a.m. - noon. Free.) 524-6755

Tai Chi Umar Raheem teaches this valuable daily health maintenance system of meditation and body conditioning. *Unity Church of Hawaii*, 3608 Diamond Head Cir.: Saturdays, 11/5 - 26, 10:30 - 11:30 a.m. \$7 per week. 735-4436

The Women's Circle A discussion and resource group for new graduate women. Talk, videos, reading to support each other's academic careers. *Women's Center*, 1820 University Ave.: Mon 11/7, 4:30 - 6 p.m. Free. 956-8059

Kids

Bamboo Jungle Journey Keikis 3 to 5 years old can journey into the bamboo jungle where they'll learn about one of the most useful plants in the world. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun 11/6, 9:30 - 11 a.m. \$5. 955-0100

Zoo Family Program The Honolulu Zoo offers two family programs for kids and adults to explore nature and culture. *Call for information*: Thursdays, 6 - 8:30 p.m.; Saturdays, 9 a.m. - noon. \$65 per family. 971-7195

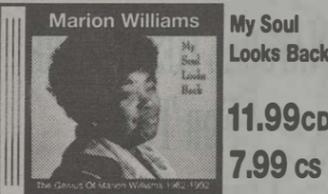
Continued on Page 20

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Art Events

Hawaii Stitchery and Fibre Arts Guild The guild is an organization that encourages creativity in stitchery and related fiber arts by exchange of ideas, experiences and techniques. Following the general meeting, Gloria Furer will present a slide presentation of the historic Hawaiian dress. *Linekona Art Center*, 1111 Victoria St.: Wed 11/2, 7 p.m. Free. 833-2150

Museums

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

Monuments to the Stars This planetary 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.: Fridays & Saturdays, 7 p.m. \$3.50

Nature's Fury The world's natural disasters will be within your reach at this new exhibit which demonstrates (on a very small scale) the powerful forces behind earthquakes, hurricanes and tsunamis. Also, an instructional exhibit on how to prepare and respond to natural disasters. Through 1/2/95.

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.

Turning Back the Sky The exhibit celebrates both the voyagers of eras past, such as the mythical explorer Maui, and the builders who made the voyages possible. Features the work of 19 artists of Hawaiian descent, representing all Islands and the Mainland. Through 12/14.

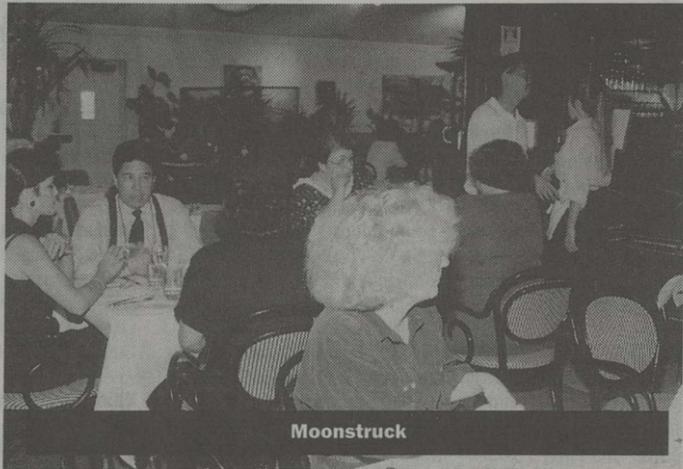
The Contemporary Museum 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5. 526-1322

Learning

Asian Cuisine Classes Master chef Titus Chan teaches a series of classes on Chinese cuisine. This week's class will cover popular

Food

Oasis: 1) a fertile or green area in an arid region; 2) something providing relief from the usual; 3) the Kahala Moon Cafe



Moonstruck

Moon over Kahala

LINDA GRZYWACZ

I confess: I slipped that third one in there. The Kahala Moon Cafe is not listed in the dictionary under "oasis."

But it *should* be. In the dictionary's defense, the restaurant did just open about six months ago, while the consulted dictionary was published in 1969. Clearly, rather than an act of deliberate exclusion, the omission was more of a case of premature publication.

Kahala Moon Cafe sits, rather unexpectedly as Hajibaba's did before it, to the left of a well-known chain sandwich shop. (This arrangement — a fine-dining cafe alongside a sub shop — strikes me as a bit odd, like some fantasy dinner party where Cary Grant finds himself seated next to Gilligan.)

Parking is easy. No vulturelike hovering and snatching à la Waikiki.

The interior glowed with koa. Lime-frost walls were lined with artwork that made a convincing argument for a one-time Picasso-Gauguin collaboration: disjointed black-lined "Polynesian" portraits in vibrant reds and golds. A koa bar, covering an entire wall in the back dining room, vibrated with deep honeys and ambers.

Near our table, a floral arrangement invaded our vision, its arching leaves and red ginger spike reflecting the goings-on in the cafe's art. Our waiter quickly shifted the "jungle" over, leaving all flora above eye level.

I settled in and, having glanced at the wine list, ordered two glasses of Cuvaision (\$6), a rich, buttery Chardonnay. My friend and I tore off bits of bread and studied the cafe's fall menu. Pacific regional cuisines like Filipino, Japanese and Thai wore Italian or French cloaks here: Deep Fried Lumpia-Wrapped Polenta with lemon garlic tomato sauce (\$6.95) was offered as a starter, as was Seafood Hash Cake with Maui onion relish and miso aioli (\$7.95).

My decision was swift when I spotted the Coriander Crusted Seared Ahi Tuna, marinated cucumber salad, nori vinaigrette (\$9.95). Shoyu dotted the scalloped corners of the platter. Melon-colored dollops of chili-tomato cream, instead of wasabi, added sting and heat. A center mound of cucumber salad — ten-

tacles swirled with strings of red pepper — propped up four thick, almost palm-size, "steaks" of ahi. Edible geodes: edges seared and studded with bittersweet coriander, the cores butter-soft and deep, nearly translucent, pink.

An intriguing "Kahala" Caesar was a second-course possibility, with anchovy vinaigrette, toasted macadamia nuts and parmesan croutons (\$6.95). My friend wanted something simpler, though, something not listed on the menu.

Glancing at Joss (our waiter), hoping but not expecting, he asked, "Can I get an arugula salad?"

Joss smiled. "Sure," he said. "Just let me check with the kitchen first." Admirably, an Arugula Salad came (\$5.95, same price as the Nalo Farms Mesclun Salad). Dressed with a jaunty citrus vinaigrette, the peppery rocket was topped with a swirling mass of potato curls.

Contented, he nibbled on greens while I dipped my spoon into the deep-coral blush of the Soup Du Jour (\$4.95). A delicate tomato-red pepper cream, the soup mingled end-of-summer tomatoes with lush red peppers. Two delicate dough purses, filled with chicken mousse, rose like twin half-moons from the bottom of the bowl.

Although the Grilled Lamb Chops with caramelized onion, potatoes and lime-cilantro butter (\$24.95) tempted, I chose the Coconut-Curry Seafood Chowder with grilled vegetables and green papaya (\$21.95) for my entree. Joss split the order as we asked and whisked two bowls brimming with a medium-hot mocha curry to our table. Slathered pink shrimp, plump and sweet scallops, and chunks of delicate white fish shared the bowl with grilled zucchini and a dice of green papaya. A bowl of rice, its crown dusted red and black with chili and toasted sesame seeds, rounded out the meal. (Half an order was a generous portion for one.)

Which brings me to the only wrinkle of the evening — one that at least in part was my doing. Amidst my barrage of questions about the chicken mousse dumplings, the waiter's accent and the wines, my friend's order never made it to the kitchen. Joss apologized profusely, assuring us after checking with the chef that the second entree could be ready in six minutes. (The oversight was somehow comforting. Until then the

evening was suspiciously perfect. Had I died and gone to heaven? A bit of humanity — a forgotten entree — reassured me that my feet were still planted on Earth.)

We decided to proceed with dessert. Banana Soufflé (\$6, as are all the desserts) was the evening's special. Informed that it took 20 minutes to prepare, we thought it convenient that this happened to be the ideal time needed to devour a Lemon Grass Crème Brûlée with Ginger Moon Snaps.

The thin, caramelized sugar crust shattered like a muted-brown stained-glass window against the side of my spoon. Gingersnaps, cut into half-moons, proved a crunchy counterpoint to the custard's thick, delicate lemon cream. We spooned it slowly from its ramekin, savoring each silken mouthful. The last bit of *crème brûlée* but a dream, we ordered a glass of a mellow and deep amber port, Graham's 20 Year Old Tawny (\$8).

Then Joss placed the banana soufflé between us. Cutting a deep cross in its well-risen and golden crown, he drenched the whole in chocolate sauce, which streamed deliciously into the convenient crevices he created. It huffed and puffed, but we dove our spoons in: smooth and moist, this not-quite-a-cake-or-custard was exactly as it should be.

An exquisite meal and an elegant evening were over. As we left, my friend pointed out the cafe's outstanding performance on his "acid test." "I got lime with my water," he said.

"Mmm, yes. Thank you, Joss," I thought. ■

Kahala Moon Cafe

4614 Kilauea Ave.
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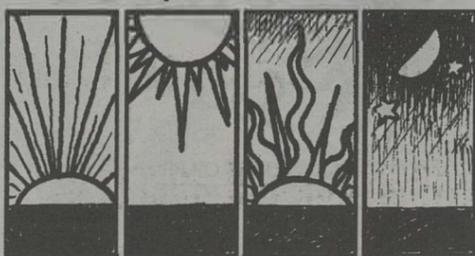
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From Page 18

Hikes and Walks

A Journey to Old Waikiki Relive the days when Waikiki, an important Hawaiian fishing and taro-growing community, became a mecca for alii, world-famous visitors and kamaaina of all ages. Reservations required. *Meet at the Duke Kahanamoku statue, Kūhio Beach Park: Sat 11/5, 9 a.m. - noon. \$7. 943-0371*

A Stroll Through Kaimuki Experience the life of old Kaimuki as your guides recall the small shops, bakeries, schools and lifestyles of yesteryear. *Meet at the Kaimuki Recreation Center Pavilion, 3521 Waialae Ave.: Tue 11/8, 9 - 11 a.m. \$5. 734-9245*

Aiea Loop Hike A 4-mile novice hike in Aiea, billed as a "pleasant ramble with a few ups and downs through a scenic forest." *Meet at Iolani Palace grounds, mauka side: Sat 11/5, 9 a.m. \$1. 261-7814*

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 p.m.; Sat 10 a.m., 1 p.m. \$5. 521-3045*

Diamond Head Hike More of a walk (replete with handrails and paved stairs) than a hike, this excursion up Hawaii's famous landmark includes a look at its historical background. Bring a flashlight for the dark passages at the top. *Meet at entrance to Honolulu Zoo, 151 Kapahulu Ave.: Sat, 9 a.m. Free. 948-3299*

Historic Honolulu Walking Tour Step back in time (but be careful crossing the street) on this historical tour of downtown, which includes the Mission Houses, Kawaiahao Church, King Lunalilo's tomb,

the Kamehameha statue, the Iolani Palace grounds and St. Andrew's Cathedral. Reservations required. *Call 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 Street Mall: Sat 11/5, 6 - 9 p.m. \$5. 943-0371*

Honolulu's Famous Cemeteries The rich heritage of Manoa's past is told in funeral art and biography on this walking tour of the Manoa cemetery. Reservations required. *Call for meeting place: Sat 11/5, 9 - 11 a.m. \$5. 734-9245*

Little Tokyo: The Japanese in Honolulu Amateur historian Shige Yoshitake guides this walk through downtown Honolulu to visit the historical sites of the Japanese community. Reservations required. *Call for meeting place: Sat 11/5, 9 - 11 a.m. \$5. 734-9245*

Sierra Club Hikes The Sierra Club holds weekend hikes and other activities each week. *Call for a recorded listing of upcoming events: 538-6616*

There's Trouble in the Kingdom Trace the footsteps of personalities of 19th-century Hawaii with guide Barbara Lloyd as she highlights the history of the kingdom. Reservations required. *Meet at the makai side of Mission Houses Museum, 553 S. King St.: Thur 11/3, 1:30 - 3:30 p.m. \$5. 734-9245*

Tripler Hike A 12-mile advanced ridge hike in Moanalua. This long hike starts out on a paved road, then continues along a ridge where the trail is rough and vegetation is occasionally dense. *Meet at Iolani Palace grounds, mauka side: Sun 11/6, 8 a.m. \$1. 955-2091*

Whatevahs

Blood Drive Castle Medical Center hosts a community blood drive. Be a good Windward reader and donate. Appointment required. *Castle Medical Center, 640 Ulukahiki St.: Thur 11/3, 7:30 a.m. - 3:30 p.m. Free. 263-5371*

Dessert Fantasy What's better than money, sex and power? That's right, it's dessert. Tables of cakes, pastries, petits fours, ice cream pies and malasadas will be assembled for United Cerebral Palsy's sixth annual fund-raiser. *Grand Ballroom, Pacific Beach Hotel, 2490 Kalakaua Ave.: Sun 11/6, 1 - 3 p.m. \$20. 538-6789*

Elliott Cades Awards for Literature This year's awards go to Craig Howes, professor of literature at UH Manoa, for his work in literary nonfiction and Larry Lindsey Kimura, assistant professor of Hawaiian Studies at UH Manoa, for his poetry and song lyrics. The writers will be honored at this ceremony. *The Honolulu Academy of Arts Theatre, 900 S. Beretania St.: Thur 11/3, 7:30 p.m. Free. 532-8700*

Hawaiian Christmas Craft Sale Trim your tree with crafts made by the Waimea Valley culture and arts department. Demonstrations and ideas for decorating your tree will be discussed. *Waimea Falls Park, 59-864 Kamehameha Hwy.: Sat 11/5, 10:30 a.m. - 4 p.m. Free. 638-8511*

Song of South Kona "Spectrum Hawaii" encores its award-winning documentary, which takes a tender and joyful look at life in Milolii, the last remaining Hawaiian fishing village. *KHET, Channel 11: Wed 11/2, 7:30 p.m.*

Uncover a Tree The Sierra Club and the Outdoor Circle are planning a weed cleanup at Ho'omaluhia Garden to commemorate Arbor Day. You're invited to help clear away the noxious vines from the garden's rare tropical plants. *Ho'omaluhia Botanical Garden, 45-680 Luluku Rd.: Sat 11/5, 8:30 a.m. - 1 p.m. Free. 233-7323*

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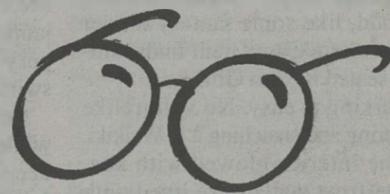
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The Straight Dope



f "a.m." stands for "ante meridiem," "p.m." stands for "post meridiem" and "A.D." stands for "anno Domini," why is "B.C." English rather than Latin? It seems curious to me that the inventor of our present year-numbering system, Dionysius Exiguus, living in Rome in the sixth century A.D., would coin the term "before Christ" in English. Does "B.C." also mean something in Latin, or did it replace a less-known Latin term? —Elton Raynor, Montreal

The mystery isn't "B.C.," it's why we continue to use the archaic abbreviation "A.D." Speakers of many European languages have long since dropped the Latin in favor of the vernacular. The following examples were cheerfully contributed by the gang on the Internet.

French: avJC, avant (before) Christ; apJC, après (after) Jesus Christ.

German: vChr, vChrG, vor (before) Christi Geburt (birth); nChr, nChrG, nach (after) Christi Geburt.

Italian: aC, avanti (before) Cristo; dC, dopo (after) Cristo.

Finnish: eKr, ennen Kristuksen syntymaa (before the birth of Christ); jKr, jalkeen Kristuksen syntymän (after the birth of Christ).

Swedish: fKr, fore (before) Kristus; eKr, efter (after) Kristus. "A.D." is used in religious texts.

Dutch: vC, vChr, voor (before) Christus; A.D., anno Domini. OK, so the Dutch are as retro as we are.

While Dionysius Exiguus devised our present year-numbering system in the 6th century A.D., he didn't invent the term "anno Domini," which first appeared in the 12th century. "A.D." subsequently came into wide but not universal use. One correspondent notes that up to the 18th century, French official documents were often dated "en l'an de grace 0000" (in the year of grace [whatever]). A similar term is found in old English texts.

There's no obvious reason for clinging to "A.D.," and some wish we wouldn't. Jewish scholars often use the abbreviations "B.C.E." (before the common era) and "C.E." (common era), and some archaeologists have begun doing so as well, occasionally translating "C.E." as "Christian era." Whether this is done

out of a desire to use a more secular term or punctiliousness over the fact that Christ wasn't actually born in 1 A.D. I dunno, but the practice has spread to other languages. Italians sometimes use *era volgare* (common era), and in Finnish one occasionally sees the abbreviations "eaa" and "jaa," which stand for before and after the (beginning of the) common era.

Doesn't matter to me, as long as they don't mess with the year numbering, as some have been tempted to do. Amos Shapir of the Hebrew University of Jerusalem informs me that while common practice in Israel today is to use standard numbering with the Hebrew initials for "before the [Christian] count," he's seen "some old history books which used the term 'before the destruction of the second Temple.' Since this happened in 70 A.D., prehistoric dates in this scale are close to those used by the Gentiles. [But] I guess the confusion created was enough to convince even religious Jewish scholars to abandon this method." Thank Yahweh.

WHEN TO CELEBRATE THE MILLENNIUM: THE DEBATE CONTINUES

One got by you. Jesus was not born in "either 4 B.C. or 6 B.C." as your reader stated [HW, 5/18] but 4 B.C., the year of Herod's death, or 6 A.D., the date of the Roman census. We have data establishing censuses in Roman Egypt at 12-year intervals, and an attempt has been made to apply this to Palestine, providing a hypothetical census in 6 B.C. But this involves screwing with Luke's Greek, "This was the first census ..." Dionysius Exiguus (Denny the Dwarf), who set the 1 A.D. date, seems to have split the difference. If we party from 1997 to 2006, we're bound to hit it. —Tim Reynolds, Los Angeles

Most sensible suggestion I've heard yet.

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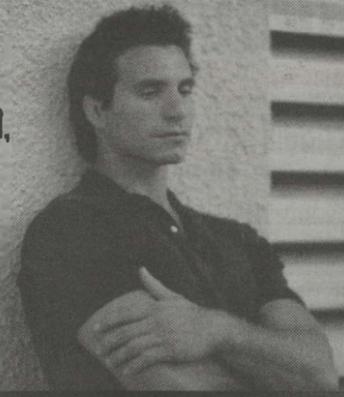
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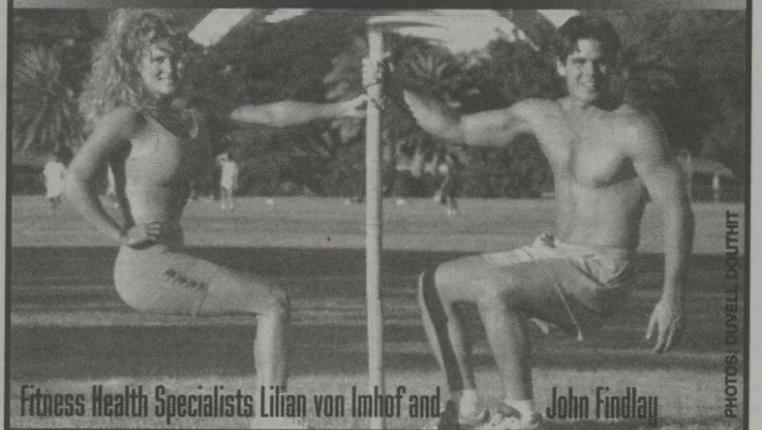
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