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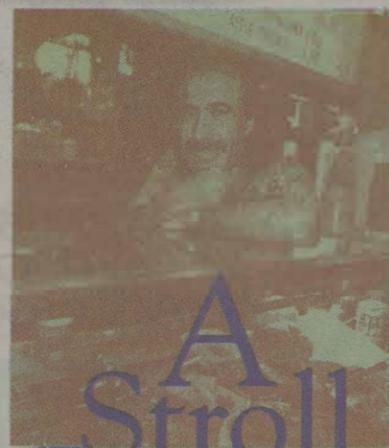
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H O N O L U L U

# Weekly

Volume 4, Number 48, November 30, 1994

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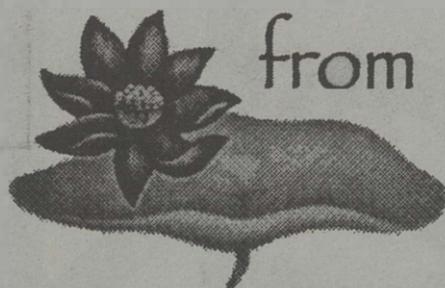
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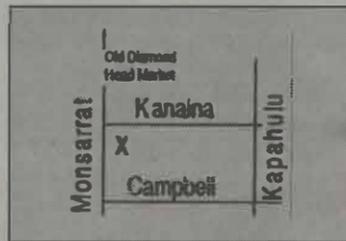
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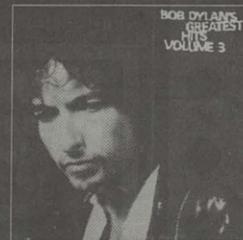
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**Letters**

**Best and brightest?**

After reading this in two different articles by Robert Rees ("The Final Tally," *HW*, 11/16 and "The Other Election," *HW*, 10/26), I am compelled to ask for his clarification in print regarding Quentin Kawanakoa as "outrageously politically correct." Kawanakoa is a realtor, a corporate lawyer and a former employee of Club Med; his campaign was financed largely by donors from the Campbell Estate. What is it, by Rees' standards, that makes him one of the

"best and brightest" to be elected this year?

Nancy Aleck

**Rees responds**

As I explained on the phone to Nancy, who worked in the campaign against Kawanakoa, "politically correct" has come to mean, among other things, to have characteristics that make one nearly immune from criticism. I have applied the term to Kawanakoa neither in a pejorative nor positive sense.

As for Kawanakoa's being one of the best and brightest of our new politicians, this is an impression I gained from over an hour's questioning of him on KGU radio's

"Inside Politics." If you want to decide for yourself, he will appear along with Toni Worst and Jon Yoshimura on Channel 5's "Island Issues" Dec. 18, in a segment devoted to the most promising political newcomers.

**POP quiz**

This letter is in response to Bob Rees' article ("POOP '94: An Election Overview," *HW*, 10/26) and Randy Roth's reaction to it ("Letters," *HW*, 11/16). In general, I enjoyed the Rees article but found Roth's defense of his work to be self-serving. Although he exalted his POP '94 efforts, those activities had little effect on the gubernatorial race. The

election for governor hinged on three simple questions: Would Ben be nice? Would Frank be mean? Would Pat be stupid?

The answers to the three questions are yes, yes and yes.

I close with one last observation of the gubernatorial election. The Cayetano success proves that the value of the Democratic power brokers such as Bob Oshiro, Nadao "Najo" Yoshinaga and Tom Enomoto is inflated. Unfortunately, John Waihee did not understand this and attributed his victory to those power brokers and lavished them with favors. This has led to the sad state of affairs in Hawaii. What the Democratic Party cannot lose are the

dreamers. I do fear that the party is faced with that loss. The fact that we Democrats must constantly conjure up the ghosts of the '54 revolution and John Burns is the telling sign that we have not found another generation of dreamers and visionaries.

David M. Hagino

Honolulu Weekly welcomes your letters. Write to: Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI 96817 or FAX to 528-3144. You must include your name, address and telephone number (only your name will be printed). Letters may be edited for length or clarity.

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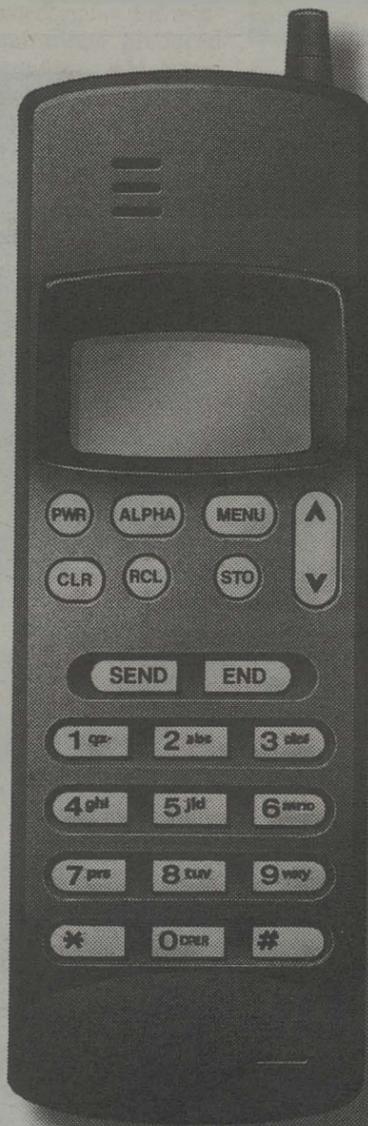
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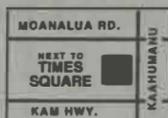
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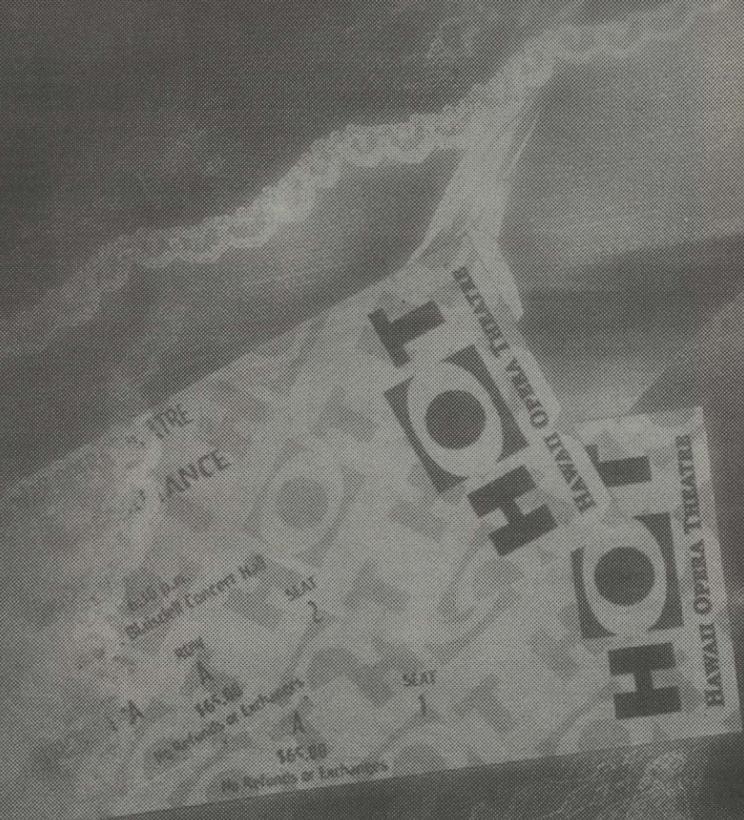
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# HONOLULU DIARY

## Live with Ben and Mazie!

Look for a little Demo razzle-dazzle — and not just smoke and mirrors — from Cayetano and Hirono almost directly after the corona ... uh, inauguration. "The Ben and Mazie Show," with no old guard (or regiment) writing the scripts, we're told, will hit the ground running with lots of high-profile (and telegenic) ideas. Waihee's legacy — state coffers in the red — will, if true, hamper the perhaps dynamic duo a lot, but (insiders say) the first 100 days will be chock full of substance — or attempts at it. One tough issue, for the moment left breaking bubbles on the back burner, is the growing rift between UH Prez Mortimer (this column told you two years ago of his Mainland reputation as a professional academic hatchet man) and the faculty, who seem to think he's in the legislators' pockets. If Mortimer is a company man, just whose company is it anyway? Chief aid to Cayetano's once chaotic campaign was the University of Hawaii Professional Assembly, headed up by Sinikka Hayasaka, that union smoothing out the mountainous wrinkles in C and H's game plan. There's sure to be more about this one. Stay attuned.

## Look auwe, look auwe

The final two segments of CNN's "Money Line" series on Bishop Estate air this week. Today's segment, the third, plays at 2 and 6:30 p.m. The last segment, an overview, which draws some "interesting" conclusions, airs at the same times tomorrow. Mainland reaction is said to be disbelief and bemusement. But how will the program play in the Big Pineapple?

## Pulp gossip

When Pat Saiki put in an appearance at a recent Sunday matinee of Woody Allen's morality-play movie *Bullets Over Broadway*, she was besieged in the lobby by those who would be sympathizers. Saiki paused at the doors and responded to the throng, "Eh, win some, lose some." As Pat vanished into the darkness (of the theater), one apparent movie fan called out, "She-e-e-'I-I be-e-e ba-a-a-c-k-k," the catch line from the *Poltergeist* movie series, you'll recall.

## Lame duck but no char siu

At the recent all-out bash for Gov. Waihee, with a huge payoff crowd in attendance, Prez Bill Clinton ("It's Good to Be Home, Hawaii") opted for a steak dinner at a nearby eatery rather than the Chinese cuisine at the big blowout. Don't worry, though. Clinton winged back for the speechifying, all in lavish praise of you-know-who.

## HIFF PPV

Those of you who missed some of the entries from the recent Hawaii Film Fest might be pleased to know that four features will be on tap on pay-per-view during the month of December. The titles include *Cabeza de Vaca*, a visual stunner from Mexico; *To the Starry Island*, further proof of the dazzling technical skills (and political leanings) of South Korea; *Heritage*, the beautiful film from Mongolia; and *I'll Wait for You in Heaven*, winner of 18 Philippine Academy Awards. You can call Oceanic Cable at 625-8100. (*Honolulu Weekly* will print pre-reviews of most of these.) Half the pay-per-view money will go to next year's Film Fest, about which late-night meetings to deal with improving logistics are already taking place.

## Making sukiyaki out of the world's forests

With so many companies engaged in so many different kinds of environmental contamination in so many parts of the world, catching them can be as frustrating as trying to catch flies with chopsticks. But now we learn even those chopsticks are wreaking major environmental damage. While restaurants in most Asian nations simply wash and reuse chopsticks just as restaurants wash forks, there is a traditional belief in Japan that chopsticks are "given by the gods." So *waribashi*, as the wooden sticks are called by the Japanese, are used — and tossed. Lots of *waribashi*: 20 billion pair a year, coming from forests as far away as Indonesia, South Africa and Canada.

Consider the work of CCMC — the Canadian Chopstick Manufacturing Co. — which is a joint venture of a Japanese chemical corporation and Mitsubishi, the auto giant. This outfit is clear-cutting Canadian forests containing 100-year-old aspen trees in order to make 8 million pairs of chopsticks every day. In the process CCMC is making sukiyaki of Canada's forests, the environment and common sense.

The Japanese consortium takes only the core of the old aspens, discarding the rest and leaving three-quarters of the trees lying in the field, where they either rot or are burned. All this to make sticks.

Canada doesn't even get the economic gain of chopstick making, since CCMC hauls the raw aspen logs to Taiwan, where they are processed into *waribashi* and shipped to Japanese sushi bars, noodle shops and other restaurants. CCMC, which now controls a third of Japan's chopstick market, adds insult to injury by marketing the wooden utensils with the motto "Chopsticks that protect nature."

Our globe can't stand many "protectors" like Mitsubishi. To learn what you can do to oppose their clear-cutting, contact the Rainforest Action Network: (415) 398-4404. *AlterNet*

## Social Activism 101

Not all activism is created equal. Here's an opinionated look at the country's campuses:

1. **University of Oregon:** Lots of environmental activity. Before the 1992 elections, the Eugene campus registered 7,000 of its 15,000 students to vote, enough to replace a weak-on-higher-education incumbent and possibly to influence the defeat of the anti-gay Measure 9.

2. **Brown:** Good mix of environmental, women's and diversity groups. The Center for Public Service sponsors student-staffed projects on topics such as AIDS awareness, literacy, and health.

3. **University of Wisconsin:** Newly resurrected student government has battled for student rights. Environmental organizations produced a mock ancient forest which was gradually cut down and held an All Species Day on Halloween during which children dressed as endangered species.

4. **University of North Carolina:** Birthplace of two national student organizations, the Student Environmental Action Coalition and the Student Coalition for Action in Literacy Education.

5. **Rutgers:** Recently held forums on gay and lesbian rights and the death penalty. Very active women's groups and an affordable education committee.

6. **University of Michigan:** Birthplace of the Peace Corps maintains a mix of community service and traditional activism. As many as 40 percent of students are involved. Much activity during elections.

7. **University of Colorado:** Activists pushed for curriculum reform, tenure for minority faculty and housing rights for gay and lesbian couples.

8. **CUNY and SUNY:** Massive student strikes protested tuition hikes that price some students out of an education. Diversity issues and curriculum reform have occasioned building takeovers, too.

9. **Howard:** Media focus on the Nation of Islam's presence has overshadowed activism such as community outreach and voter registration. Most frats and sororities require community service.

10. **Marquette:** Nil on in-your-face activism and protest, but strong community service. Hosted the 1991 National Student Campaign Against Hunger and Homelessness Conference and sponsors an alternative spring break. *Mother Jones*

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In 1987, as a humorous follow-up to its 1983 *Ethnic Foods of Hawaii*, the local publishing house Bess Press released *The Spam Cookbook*, a collection of Island recipes that pays homage to Hawaii's most revered processed food. The book, which also includes a section on sardines and Vienna sausages, is the epitome of "regional cooking," targeting a very specific (and enlightened) audience, one that knows the importance of preserved food and considers gravy a fifth food group. The book was instantly popular and, now in its fourth printing, has become one of Bess Press's biggest sellers. Shortly after the release of *The Spam Cookbook*, the publishing house received dozens of requests for a free issue of the book. Apparently, news of the book's publication made it to a syndicated wire service and appeared in newspapers around the country. "People assumed that the book was free," says Bess Press Editor Reve Shapard. "I guess they never thought someone would actually charge for such a thing." What happened in the short four years between the publication of *Ethnic Foods of Hawaii* and *The Spam Cookbook* is symbolic of what has been happening in Hawaii's literary scene for decades: Hawaii's literature, once characterized by its appeal to Mainland palates, is increasingly being produced specifically for the consumption of local audiences. "The whole idea of what you can write about regarding Hawaii has changed. Overall we have a larger mass of people who are writing in a variety of ways and thinking about stories in a variety of ways. To many people stories worth writing were stories written about the Mainland or for the Mainland," says Craig Howes, UH Manoa English professor. "Today when people are going to creative-writing classes or when they're picking up pen and paper, there is a sense that 'I can write about this stuff, I can do this.'" According to Bev Fujita, former *Honolulu Magazine* arts editor and judge of the publication's annual fiction contest, the overall quality of writing has steadily improved. "The top stories in our contest have always been good, but a greater number of stories are of similar quality," says Fujita. "I think a lot more people are experimenting with what a Hawaii-themed story is. It's no longer tourist

literature." Audiences aren't too far behind these "experiments" either. In public readings over the years, local writer Darrell Lum has seen the flashes of recognition in the eyes of his audience. "Oftentimes people in the audience will come back to you with this sense of discovery," says Lum. "It's as if you were their own personal writer and they have an investment

ILLUSTRATION: DEB AOKI



in the literature now." This "movement" has hardly happened in isolation but rather is reflective of what's happening across the country. "National publishers are showing interest in very specific kinds of writing. Haunani-Kay Trask's book of poetry is being sold as the first book published on the Mainland by an indigenous Hawaiian writer," says Howes. "You don't have to be an academic to see that the whole notion of 'place' has changed." Where is Hawaii's literature headed? Who knows? Read on. What is becoming clear is that local writers and publishers are increasingly doing whatever the hell they want, whether it appeals to those of us who like Spam or not.

by David K. Choo

A small group was settling in at the student lounge at Windward Community College before a book reading by Samoan author C.S. Figiel. As she was being introduced, the audience was admonished that "this isn't the Pacific of Jack London or Robert Louis Stevenson." For an author like Figiel, and for many local authors, this isn't the publishing world of downtown Manhattan either. The powerhouse book publishers on that island often deal in mega-advances and million-copy first printings; Hawaii's publishing houses —

about 45 full-time operations — work on a much smaller, though no less exciting, scale.

"This is regional publishing at its best," according to Ben Bess. "It's one of the more exciting places to be a small publisher." He should know. In the business for more than 20 years, Bess worked in New York publishing before coming to Hawaii and founding his own Bess Press. His company is probably best known for its "to da Max" guides to local living, the most successful of which has been *Pidgin to da Max*. It has sold more than 150,000 copies in its 10 years on bookstore shelves and

spawned a whole series of similar guides including *Pupus to da Max* and *Fax ...* — well, you get the picture. At least, half the picture.

"We're almost like two companies," Bess explains. The other half of his company's yearly output of about a dozen titles is school textbooks. On that front Bess publishes the gamut, from foreign language to history to Asian and Pacific culture. There's strength in diversity for small publishers, but the constant thread joining almost all of Hawaii's small publishing houses is a connection to Hawaii, Asia or the Pacific.

For Bamboo Ridge Press that connection is almost always specifically local. Inside its *Hawaii Writers' Quarterly* is a statement affirming its commitment to the "appreciation, understanding and creation" of art by and about Hawaii's people. More of a literary press than other local houses, Bamboo Ridge also includes work by visual artists in the *Quarterly*. Its nonprofit status affords Bamboo Ridge Press an extra measure of freedom that suits Editor Eric Chock just fine: "We publish what

we want to publish, just because we want it to be published. We're not out to make money."

Apparently, that suits local audiences too. Bamboo Ridge, in its 16th year, is a local literary institution. Chock and partner Darrell Lum run the operation out of a house, with a mostly volunteer core staff of about a half-dozen — typical for local publishers. But Chock downplays Bamboo Ridge's success: "Anybody who looks at one of our issues is in a very small minority." That may be changing.

Although Bamboo Ridge specifically targets local audiences, its two best-selling titles, *Kauai Tales* and *Poli Hale and other Kauai Legends*, are heavy tourist favorites.

Local legends are often a lucrative area for Hawaii's small publishers, as are children's titles — what one small publisher calls "toe-in-the-water books" from local writers testing the temperature of the local market. For some the temperature is quite comfortable indeed. Island author Stacey Kaopuiki's creation, local keiki *Peter Panini* and his dog *Punahale*, has turned into a continuing adventure with four different books now in print. *Hawaii's Fishes*, a coloring book published by Bess, sells about 10,000 copies a year.

But that kind of success is exceptional. Many of these one-man or one-woman operations disappear after a single offering. Local book distributor Native Books markets several of the titles from these smallest-of-the-small publishers. "Hawaii has an incredibly active 'single-title' publishing market," Native Books' Maile Meyer says. "These author/publishers get the money together, and off they go." Meyer estimates that there are almost 50 single-title publishers in Hawaii who have books currently in print. Meyer is also a partner in her own publishing firm, 'Ai Pohaku, giving her a wide perspective on the local scene. It's a highly competitive and expensive market, she says (so expensive that most of the printing is done in Asia or on the Mainland). And, in Hawaii, getting from idea to finished book can be a long process — sometimes too long. For many local authors, Meyer says, "the 'deadline thing' doesn't register."

But for those self-publishers willing to persevere, the rewards can be monetary and almost otherworldly. Koko Willis and Pali Lee's collection of Molokai legends, *Tales of the Night Rainbow*, has sold more than 25,000 copies and is now in its fourth printing. They were able to publish this collection of secret legends only after securing permission from Willis' great-grandmother — more than 60 years after her death. Her approval came in the form of a cosmic sign: a night rainbow.

Dale MacDiarmid

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# ble Feast

## Kamaaina Classics

What do Hawaiians like to read? Books about Hawaii, of course. An informal survey of publishers and booksellers reveals that for local readers there's no place like home. Their reading choices range from the mystical to the practical. Currently, Glen Grant's *Obake: Ghost Stories in*

*Hawai'i* is doing its own disappearing act from bookstore shelves. But in terms of sheer numbers, *Bryan's Sectional Maps* is probably the all-time local best seller. You won't find these titles on *The New York Times*' "Best-Seller List," but they're likely to turn up in kamaaina libraries, backpacks and briefcases.

Dale MacDiarmid

OTHER LOCAL BEST SELLERS, IN NO PARTICULAR ORDER, ARE:

*Hawaii's Story by Hawaii's Queen*  
—Lili'uokalani

*Recollections*  
—John Dominis Holt

*Hawaiian Dictionary*  
—Mary Kawena Pukui

*Vignettes of Old Hawaii*  
—David Free

*Shoal of Time: A History of the Hawaiian Islands*  
—Gavan Daws

*A Day in the Life of Hawaii*  
(a collection of work by several photographers)



## Hapa Hara

In 1945, when Marie Hara was 2 years old, she would toddle from her grandparents' house on a Big Island plantation to the library next door. There the librarian — the plantation manager's wife — taught the little hapa girl to read and, when necessary, changed her diapers.

"I lived in fantasy that way, through her help," Hara says. The plantation lifestyle was dying, and the tiny town offered few playmates; books provided welcome companions as well as an introduction to English for Hara, whose grandparents spoke Pidgin and Japanese at home.

Those early years in the library instilled in her a love of language, both written and spoken, and a life-long compulsion to write.

During her years as a scholarship student at Puhahou, she was a "teen writer" for the *Star-Bulletin*. After receiving a degree in English at UH Manoa, she went to San Francisco hoping to become a journalist but arrived to find the two newspapers on strike. Instead she worked for Macy's, the telephone company and as a Playboy bunny, but she never stopped writing. Later years saw her work published in magazines, anthologies and literary journals.

This month the publication of her first book, *Bananaheart & Other Stories*, brings together 12 stories she's written since the late '70s. In them she incorporates many of her own experiences, from tales overheard during her plantation days to the adjustment she faced when she moved with her mother to Honolulu when she was 7. "I was a country jack; I had red hair; I was bigger than most of the kids; and being hapa was really hard. I was from that crop of hapas

who were the first." That experience is re-created in the story "Fourth Grade Ukus," in which the young narrator takes comfort from a portrait of the hapa Queen Ka'ahumanu, her school's namesake: "Every day the queen's round face gave me a signal that I was okay: a small thing, but necessary for someone so hungry for a sign."



Most of her stories are at least to some degree autobiographical. "Otherwise I don't think I'd get to the real language," she says. That getting to the real language is especially important to her. "I'm really interested in language and getting it right," she says. "It really makes me angry when you get Pidgin written incorrectly. You really do a disservice to the people who speak it."

In addition to her fascination with language, Hara is intrigued by the roles people play, whether it's that of the "good girl" who's always trying to please or the Japanese male trapped by the desire to dominate (what she calls the "Samurai syndrome"). A discussion of an anthology of writing by hapa women she's editing leads to a discourse on Keanu Reeves' role in society, to the role of Normal (a special teacher-training school) teachers in her life ("They were a special corps just red hot to educate. ... They had a kind of vigor or passion. They were fierce Mafia women") to the role of literature in Hawaii.

As president of the Hawaii Literary Arts Council, a group dedicated to encouraging writing and reading in the state, she's especially interested in the latter. "It's been really exciting and also frustrating," she says. "We have a reputation of not being a literary place; you hear that kind of thing: 'Hawaii's not conducive to writing, it's too hot.' I think that that's

a stereotype that comes back to this vision of 'paradise.'" She sees that perception as changing, incrementally, as more and more local writers, dealing with local subjects, are published.

Those writers, dealing with Hawaiian problems, and the presses that publish them are, bit by bit, altering the literary scene here.

"Sometimes I feel like maybe we're termites, nibbling away at this structure, which is probably a bit shaky anyway."

Christine Whalen

**Bananaheart & Other Stories**  
by Marie Hara  
164 pages, \$8  
Bamboo Ridge Press

Never would an adult female loom up as large to me as Mrs. Vincente did then. I could see her face only when I sat a safe distance with a desk for protection. If she approached — in all her girth she was most graceful moving across her neatly waxed floor — her hands took my complete attention. When they were ready to direct us, I felt the way I did when Mama showed me what the red light at the crosswalk was for. When Teacher stood very near me, I couldn't see her tiny eyes, because the soft underpart of her delicate chin transfixed me so that I could not understand the words she mouthed. I got my mouth wrenched up to be ready for an alert answer, just in case she eyeballed me. Somehow whenever I had to respond to her I managed to get the subject and verb unmatched — "Yes, ma'am. We is ready fo' class" — even though she drilled us on the continual sin of the mixed singular and plural, because it was so fascinating to see her furious reaction to what she called Broken English, which none of us could fix.

Excerpt from

"Fourth Grade Ukus,"

*Bananaheart & Other Stories*

Look for readings by local and visiting authors at these and other locations:  
Bookcellar, 322 Merchant St.  
UH Campus Center, Art Auditorium and Kuykendall Hall  
Japanese Cultural Center, 2454 S. Beretania St.  
Borders, Waikale Center  
Hoomaluhia Visitor Center, Kaneohe  
CD Cafe, 647 Auahi St.  
Contemporary Café, The Contemporary Museum, 2411 Makiki Heights Dr.  
Java Java Cafe, 760 Kapahulu Ave.  
All community colleges

Best-selling coffee-table books:  
Office of Hawaiian Affairs, *Five Days in the History of the Hawaiian Nation: A Centennial Observance of the Overthrow of the Hawaiian Monarchy*  
Jocelyn Fujii, *Under the Hula Moon* (with an introduction by Paul Theroux)  
*The Art of Wyland* (text by Mark Doyle)

Current Hawaiian-theme best sellers:  
Glen Grant, *Obake* (Hawaiian mythology)  
James Michener, *Hawaii*  
Bob Krause, *Johnny Wilson*  
John Costello, *Days of Infamy*  
Mike Sakamoto, *More How to Hook and Cookbook*  
Stephen P.H. Sumida, *And the View from the Shore: Literary Traditions of Hawaii* (foreword by James Michener)  
Armine von Tempski, *Hula, Dust, Fire and Lava*  
Helen Dano, *Little Makana* (for children)

Hawaii Literary Arts Council 1995 tentatively scheduled readers:  
Rudolfo Anaya, *Bless Me, Ultima*  
W.D. Snodgrass, *Heart's Needle* (poetry)  
Michael Ondaatje, *The English Patient*  
Linda Spalding, *Daughters of Captain Cook*  
Sandra Cisneros, *The House on Mango Street*

Local best sellers (general):  
John Gray, *Men Are from Mars, Women Are from Venus*  
Tom Clancy, *Debt of Honor*  
Stephen King, *Insomnia*  
Anne Rice, *Taltos*  
Richard Preston, *The Hot Zone*

# Pritchett



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- Borders at Waialeale Center opened Oct. 2, 1993, the first

Borders west of Fort Worth, Texas.

- Kmart bought Borders in 1992; they also own The Sports Authority at Waialeale.

- Borders Waialeale ranks No. 2 in sales among all their stores. "Sales have been tremendous," Joe Tosney, general manager of Borders Waialeale, says, "about 50 percent higher than expected."

Christine Flanagan

## The Hawaiian Eye



**W**hen Haunani-Kay Trask, director of the Center for Hawaiian Studies, first saw "Na Wahi Pana o Ko'olau Poko" ("Legendary Places of Koolau Poko"), an exhibition of over 80 photographs by Anne Kapulani Landgraf, she immediately decided that it should be issued as the inaugural volume of the Hawaiian Studies publication series. It was a fortuitous decision. Landgraf's elegant collection of black-and-white photographs accompanied by meticulously researched historical, mythical and archaeological descriptions of each site is a celebration of Hawaiian culture.

It is also a powerful lamentation for the depredations to that culture and the aina that is its source.

Landgraf eschews tricky camera angles, odd exposure times and manipulated tableaux. She shoots straight, almost documentary style, using black-and-white film and meeting her vistas head

on. The result is a series of deceptively modest landscapes, apparently ordinary groves of trees and rocky outcroppings from the Koolau Poko area stretching from Kualoa to Waimanalo.

The key to fully appreciating these photographs and understanding Landgraf's message lies in knowing the history and traditional name of each subject. Many of the topographical features are familiar ones, such as Lanihuli and Makapuu, but Landgraf's accompanying texts allow the viewer to see her subjects through Hawaiian eyes. The excellent Hawaiian translations by Fred Meinecke that appropriately head each page are relatively easy to read and lend

great emotional weight to the production.

All of the photographs are introduced by their Hawaiian place names. A distant shot of the Enchanted Lake area is titled "Ka'elepulu," or "the moist darkness," after a freshwater fishpond that originally covered 280 acres. From this pond a famous runner named Ulanui carried live fish to Waikiki so speedily that the fish were still alive when he arrived.

In another photo a large pile of stones is actually the Ulupo heiau, which is located near the Kailua YMCA. The heiau once boasted a platform 30 feet high and was said to have been built by the legendary menehune.

But the core of Landgraf's message is so imperceptibly woven into the copy that it is only after several dozen photographs and texts that the words begin to sharpen and haunt.

"The outer walls were later destroyed when the area was used as a grazing land for cattle."

"Stones were removed from this heiau to

build the road to Waimanalo."  
"... destroyed in the 1950s to build a marina."

The destruction accumulates; the serene photographs suddenly become threatened; their black-and-white format tinkers with time and turns it back upon itself. Are these photographs of the 1990s, or are they a hundred years old? Fragments of the past are still alive; the ancient stones are still here; the legends are retold once again. The old language is revived and occupies its rightful place. Can we save what little we have left?

Highly recommended.

Nikki Ty-Tomkins

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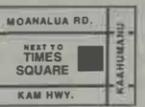
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# CALENDAR

Nov. 30 - Dec. 6

"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 dingbat of approval, indicates films of more-than-average interest.

☺ **Bullets Over Broadway.** In this, one of his three best films, Woody Allen has managed to return to broad farce (with more skill and laughs than ever, but now character-driven comedy. Fewer mere jokes) and, in the last third of this masterpiece of its kind, to merge low comedy and high purpose to get one of the biggest laughs (of many) when, here, the "two" Woodys — the farceur performer and the high-minded screenwriter — merge.

### Varsity Twins

**Double Dragon** A video game makes it to the third dimension (or what passes for it in Hollywood). It's the one about two bros seeking a magical medallion ... and so forth. **Lale Cinemas**

**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 Walkiki**

**Interview with the Vampire** Although it's a feast for the ears and eyes, the aptly named *Interview with the Vampire* is tragically low on the life's blood of any watchable film, a plot. It has a beginning (the start of the interview); it has an ending, sort of (the end of the interview); but the story, the interview, can best be described as simply a middle. No conflict, no movement, no real climax, this middle unfolds as a strict chronology with all the tension of an unedited diary entry and all the drama of a history book timeline. —David K. Choo **Walkiki No. 3, Aikahi Twins, Koko Marina Twins, Milliani 3-Plex, Kam Drive-In, Nanakuli Cinemas**

**Junior** New Schwarzenegger confection in which a newly face-lifted Arnold plays a man who becomes pregnant. Co-starring Danny DeVito and Emma Thompson, among others. Directed by Ivan Reitman. **Kahala 8-Plex, Pearlridge 4-Plex, Milliani 3-Plex, Kam Drive-In, Koko Marina Twins, Aikahi Twins**

☺ **The Lion King** Disney's newest animated feature, a little darker than most. Music by Tim Rice and Elton John. Voices by a host of celebrities, including Jeremy Irons. **Kahala 8-Plex, Pearlridge 4-Plex, Keolu Center Cinemas**

**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? **Pearridge West**

**A Low Down Dirty Shame** Keenen Ivory Wayans wrote and directed this shoot-out comedy. With Charles S. Dutton. This is a Disney spinoff, made by its "adult" branch Caravan Pictures. **Cinerama, Pearlridge 4-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 were alluded to by Grant and Kerr pour 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. —D.K.C. **Marina Twins**

**Mary Shelley's Frankenstein** With a buffed Kenneth Branagh (the film's director as well as star), beautiful Helen Bonham Carter (as Branagh's adopted sister and then fiancée), puppy-faced Tom Hulce as a loyal medical school friend, an almost unrecognizable John Cleese as an outlaw teacher and Robert DeNiro as the monster. Unfortunately, DeNiro's monster, who can think and speak with a forced eloquence, does not embody the mythology of weird science's achievement; he's reduced to the stature of a homely homeless man suffering from separation anxiety. Branagh's pre-occupation, the relationship between creator

## Music Pick

Tool



### Brain salad surgery

The visual key to understanding Tool, the gloomy Los Angeles-based rock band, in Honolulu for a Dec. 3 concert appearance, might be found in the eerie video for their single "Sober." Co-directed by guitarist Adam Jones, the feature shows, in surrealistic stop-motion images, an old, destitute man searching endlessly for something that he never finds.

Supplying sonic fuel to the dilemma of societal disconnection is nothing new to the rock 'n' roll ethos, but Tool take the predicament seriously and consider their current release, *Undertow*, a spiritual examination and antidote for the mindless tenor of their cultural peers. "This album is indicative of our generation," the band explains. "This is a generation that woke up after a decade of complacency and apathy realizing it had a voice but was unaware how to use that voice to fix the situation we're in."

More pliant but no less unrelenting than angst-mates Nine Inch Nails, Tool take their moniker literally. The leitmotif of their music seems to repeat, in the guitar and bass chords, interminably. Eventually there is a sense that your cranium is being drilled into, and I'd imagine that this does a lot to pry loose whatever form of complacency you might be stuck in. What a concept! Rock as surgery. I like it. And the band's burgeoning success indicates that listeners have taken Tool's dissonance-driven sound to heart as well. By 1993's end they had toured Europe with Fishbone and Rage Against the Machine and graced Lollapalooza's eclectic itinerary, while various critics declared the gold-status *Undertow* one of the year's best.

The band hammers on, explaining, "We want listeners to abandon the fucked-up ideas of what's right and wrong and discover those ideals for themselves." And they'll supply the sonic implements to help you. —Frederick Woodruff

**Tool: After Dark, 1130 N. Nimitz Hwy.: Sat 12/3, 8:15 p.m. \$18.50. 533-2080**

and creation, seems to blind him oddly. But perhaps now, after the fact, Branagh can truly understand Victor Frankenstein's epiphany: When ego is allowed to play God, it plays God with everyone — including talented moviemakers. **Varsity Twins**

**Miracle on 34th Street** This remake of the '40s Xmas classic ain't up to snuff. It's one of those John Hughes jobs — thin, funnyish, Hollywood's notion of a belief system. Pirandello it's not. **Kahala 8-Plex, Pearlridge West**

☺ **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. **Lale Cinemas, Marina Twins**

**The Pagemaster** A combo of live actors — Macaulay Culkin, who perhaps qualifies, and others (Whoopi, Leonard Nimoy and Patrick Stewart) — and computer visualia in a version of the pop video-computer game. **Kuhio Twins, Pearlridge West, Enchanted Lake Cinema**

**The Professional** A very, very French film — financed by the United States — about a hit man's relationship (parental, sort of) with a 12-year-old girl. Ka-boom, ka-blat, ka-bloey. Nonstop action with a plot so unbelievable it could only be French. It's in English, however. **Kuhio Twins, Pearlridge West, Keolu Center Cinemas**

☺ **Pulp Fiction** This film is a kind of "celebration" (albeit ironic) of criminal life, 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. **Kaplan, Pearlridge West**

**The Santa Clause** Tim Allen ("Home Improvement") makes it to the big screen with a fairly clever, fairly funny holiday movie from Disney. **Kahala 8-Plex, Pearlridge West, Keolu Center Cinemas**

**The Specialist** Sly Stallone. Sharon Stone. Explosions. Alleged soft-core erotica. Don't bother. **Kam Drive-In, Marina Twins, Pearlridge West**

**Squanto: A Warrior's Tale** 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. **Lale Cinemas**

**Star Trek Generations** This, the seventh film in the schizophrenic epic, epitomizes all that is good and bad about the television and film franchise. It's got the big moral dilemma, this one about mortality, but it also has the out-of-hand plot device — two of them in fact, a doomsday machine and a time travel gizmo. In this film getting to the climax takes almost 80 years, but the wait is worth it, and like everything else in the "Star Trek" universe, the good eventually overcomes the bad —

**D.K.C. Walkiki Twins, Milliani 3-Plex, Kalia Theatre, Nanakuli Cinemas**

**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. **Walkiki Twins, Milliani 3-Plex, Enchanted Lake Cinema**

**The Swan Princess** Animation, celebrity voices, run-of-the-mill cell animation with some computer enhancements. For children, ostensibly. **Kahala 8-Plex, Pearlridge West, Enchanted Lake Cinema, Lale Cinemas**

**Timecop** Jean-Claude Van Damme plays Max Walker, a member of a supersecret agency that polices the time travel superhighway. 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, Kam Drive-In**

**The War** The studio is sparing no effort in seeking an Oscar nomination for young Elijah Wood, in this comedy-drama with Kevin Costner (in what is a supporting role), a story of small-town triumphs and vicissitudes. **Pearridge West, Marina Twins, Enchanted Lake Cinema**

☺ **Wes Craven's New Nightmare** Returning original *Nightmare* star Heather Langenkamp (as herself) 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. **Pearridge West**

## Short Runs & Revivals

**Art of Film: Vintage Hitchcock** A Janus documentary about the classic early British films of Alfred Hitchcock, from title-card writing (for silents) to applying his electrical engineering degree to film production, and his

Continued on Page 12

## Theater Pick

Family values:  
The cast of *Lost in Yonkers*



### Lost and found

A great show for everyone, *Lost in Yonkers*, a story about a simple-minded woman's emancipation from her tyrannical mother, is pure Neil Simon: no daring nudity, no deconstructed inventiveness. It may be fashionable to sniff at Simon's canon for being the very definition of "mainstream," but he's such an infuriatingly good writer I dare you not to have a good time. This play combines everything you expect (nostalgia, odd characters, great one-liners) with enough surprises (child abuse, crime) to keep you fascinated all night long.

These characters are more than just "quirky." Each of them is a fully realized human being. Martha Walstrum as Grandma Kurnitz deserves special applause, as much of the action depends on her. The silent threat of her domineering personality haunts the stage even when she's not there. Justin Brossier's portrayal of Jay, the talkative young boy left in Grandma's care with his younger brother Artie (skillfully rendered by Jason Tam), is an exceptional comic treat in this talent-packed cast. Never a cutsie-kid or a bumbling amateur, Brossier delivers a performance as clever as the role demands. Mark Gilbert's Uncle Louie deftly dances on that rickety fence between bravado and neurosis with grace and tangible feeling. But it's Patrice Scott's performance as the gooly Bella, who transforms herself from clown into heroine, that steals the show. Scott realizes her Bella with flawless wit and soul. Marion Lyman-Mersereau gives Bella's wheezing sister Gert a mature self-awareness that nicely balances her comic character.

This is a good story performed exceptionally well. I got so absorbed into caring for each of these characters, I hated to see the curtain fall. *Lost in Yonkers* inspires all the laughter that makes this play worthy of its 1991 Pulitzer. If you limit yourself to one play per year, see this one. —Leroy Thomson

**Lost in Yonkers: Manoa Valley Theatre, 2833 East Manoa Rd.: Wed - Sat, 8 p.m.; Sun, 4 p.m. through 12/11. \$23 - 27. 988-6131**

## Club Scene

# Under

As members of the under-21 Generation X, we could say entertainment possibilities in Hawaii are limited for us, that Honolulu lacks the stamina of L.A., the music scene of Seattle or the hipness of New York. Or we could blame the lack of night life on our "being stuck in the middle of the ocean." We could be very bitter and say the drinking age should be lowered back to 18 so that we might dance at the **Wave**, drink at **Anna Bannanas** or even just enter the **Hideaway**. On the other hand, we could also say there's many a thing to do — *that's us*. We're not talking **Soljah** parties at the **Cannon Club** (with "size 2" girls cooing over surfer types) or concerts at **After Dark** (beware of the short-tempered bouncer mokes). We are talking about the mundane Friday and Saturday night routine: "What the #\$\$%@ are we going to do tonight?" Grrr ...

Many coffee shops and holes in the wall are at our disposal for local Elvis 77 sightings. We have a soft spot in our hearts and pockets for these venues, whether we choose to enjoy the live music or the livestock.

**SubClub** (the Grim child that Courtney loves) extends our nascent culture by exposing us to the touchy art of sexual metamorphosis. Yes, the whole shave, tuck and fold method was intricately displayed at the Halloween gig at SubClub by a 7-foot-tall San Franciscan transvestite named Bridget, known professionally as **God's Girlfriend**. Aside from the tongue piercings, SubClub has done a decent job keeping the horniest of the military away from poor little innocent lambs like us.

One of the more pleasant clubs on the island is still here, despite the strict drinking rules. **Access**, a.k.a. **Pink's Garage**, a.k.a. **The Garage**, a.k.a. **Carnival Carnival Radio Station**, can still put on a good show, deejay mix or live. The hard-to-get bands, such as **The Selector** and **Deee-Lite**, have allowed the club to relive the glory of its older days. The only drawbacks are the overwhelming abundance of young townies loitering on University Avenue and the lack of

older-aged dancing fiends. A club this loaded with lights, fog juice and speakers would be a pity to lose.

**CD Cafe** appears to be the one "bar" on the island where all ages can mingle without the "are you over or under" baloney. A wide variety of bands perform, letting the average Joes enjoy their favorite local bands up close and personal.

Teaching us the art of tantraptives (**Tantra Monsters**), traditional family values (**B.Y.K.**), scurvy prevention (**Grapefruit**), road motivation (**Drive**) and botanical enjoyment (**Joy Weed**), small bands play at numerous sites all over Honolulu. Look for them. (We cannot forget the recurring barrage of old bands with new names, i.e., **Les Travel Boto with Absolute Drive**.)

As the music draws us to these spots, one might say, "It's the liquor that makes us stay." How is such a liquor-induced state attained, you ask? Parents, check the padlocked cabinet. Is it Smirnoff or Evian? We can't afford a lawyer to legally say, but for those who don't have or want the ticket to enter that state, here's an O'Douls. To enlighten the shady view you may have of the underage experience, we'll have you know this isn't the only way to fly. Even though illicit drugs are prevalent around us, there is the option to travel the homeopathic (legal) herbal route — an E-squisite choice, as it were. Due to the physiological/psychological aftermath of such chancy drugs as XTC or LSD, the herbal path has become popular among those who dare not risk losing complete sanity. So far there are herbal forms of both the aforementioned, and the wizards of the herbal way are developing and improving more as we type, speak and read. Can you imagine a healthy Prozac or a nonaddictive heroin? Fear not. There will be a chance for all of you to donate blood without worrying about the "unexplainable marks" on thine arms.

*Bright & Dim Willow*

# MOVIEHOUSES

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

## Town

### Cinerama

1550 S. King St. 973-6333

*A Low Down Dirty Shame*

### Kapiolani

1646 Kapiolani Blvd. 973-5633

*Pulp Fiction*

### Varsity Twins

1106 University Ave. 973-5833

*Bullets Over Broadway, Mary Shelley's Frankenstein*

## Waikiki

### IMAX Theatre Waikiki

325 Seaside Ave. \$7.50. 923-4629

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

### Kuhio Twins

2095 Kuhio Ave. 973-5433

*The Specialist, The Professional*

### Marina Twins

1765 Ala Moana Blvd. 973-5733

*Only You, Love Affair, The Specialist, The War*

### Waikiki No. 3

Kalalaua at Seaside Ave. 971-5133

*Interview with the Vampire*

### Waikiki Twins

Seaside at Kalakaua Ave. 971-5033

*StarGate, Star Trek Generations*

## Windward

### Aikahi Twins

Aikahi Park Center, 25 Kaneohe Bay Dr.

254-1330

*Junior, Interview with the Vampire*

### Enchanted Lake Cinema

1060 Keolu Dr. 263-4171

*The Swan Princess, StarGate, The War, The Pagemaster*

## Kailua Theatre

345 Hahani St. 261-9103

*Star Trek Generations*

## Keolu Center Cinemas

1090 Keolu Dr. 263-5657

*The Santa Clause, The Lion King, A Low Down Dirty Shame, The Professional*

## East

### Kahala 8-Plex

Kahala Mall, 4211 Wai'aleae Ave. 733-6233

*Miracle on 34th Street, The Lion King, The Swan Princess, Junior, The Santa Clause*

### Koko Marina Twins

Koko Marina Shopping Center, 7192

Kalaniana'ole Hwy. 397-6133

*Junior, Interview with the Vampire*

## Central

### Kam Drive-In

98-850 Moanalua Rd. 483-5533

*Interview with the Vampire, Junior, Timecop, The Specialist*

### Mililani 3-Plex

Mililani Town Center, 95-1249 Meheula

Pkwy. 625-3886

*Star Trek Generations, StarGate, Junior, Interview with the Vampire*

### Pearlridge 4-Plex

Pearlridge Center, 98-1005 Moanalua Rd.

483-5233

*A Low Down Dirty Shame, Junior, The Lion King*

### Pearlridge West

Pearlridge Center, 98-1005 Moanalua Rd.

483-5333

*The Santa Clause, Little Giants, The War, Wes Craven's New Nightmare, The Swan Princess, Timecop, Pulp Fiction, Miracle on 34th Street, The Pagemaster, The Professional, The Specialist*

## North Shore

### Lale Cinemas

55-510 Kamehameha Hwy.

293-7516

*Squanto: A Warrior's Tale, Double Dragon, The Swan Princess, Only You*

## Leeward

### Nanakuli Cinemas

87-2070 Farrington Hwy. 668-8775

*Interview with the Vampire, Star Trek Generations*

## Art & Revival Houses

### Academy Theatre

Honolulu Academy of Arts, 900 S.

Beretania St. \$4. 532-8768

*Jamon Jamon* (1992) Wed 11/30, 7:30 p.m.

*The Gold Diggers* (1983) Thur 12/1 - Sat 12/3, 7:30 p.m.; matinees Thur 12/1, 1 p.m.; Sun 12/4, 4 p.m.

*Shoot for the Contents* (1991) Mon 12/5 & Wed 12/7, 7:30 p.m.

*Austrian Avant-Garde Cinema: Place/Replacement* Tue 12/6, 7:30 p.m.

*Movie Museum*

3566 Harding Ave. \$5. 735-8771

*My Name Is Julia Ross* (1945) and *Art of Film: Vintage Hitchcock* Thur 12/1, 8 p.m.

& Sat 12/3, 3, 5:30 & 8 p.m.

*So Dark the Night* (1946) and "Man from the South" Fri 12/2, 8 p.m. & Sun 12/4, 3, 5:30 & 8 p.m.

*One Way Passage* (1932) and *Jewel Robbery* (1932) Mon 12/5, 7:30 p.m.

**UH Art Auditorium**

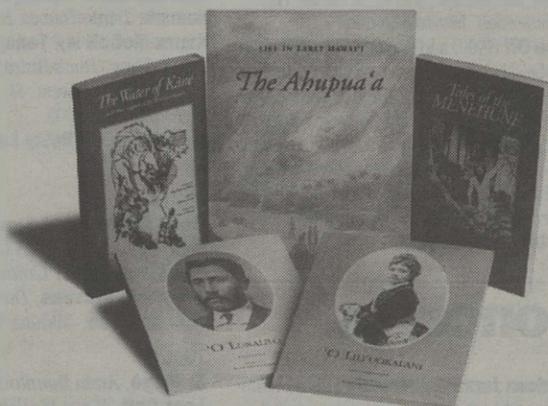
UH Manoa campus. \$8 donation.

*Time Off* (1990) and *Beyond Gravity* (1988) Fri 12/2, Sat 12/3, 7 p.m.



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**'O Lili'uokalani** — by Ruby Hasegawa Lowe and **'O Lunalilo** — by Peter Galuteria. Both illustrated by Robin Burningham. Hawaiian translations of books about two Hawaiian monarchs. \$7.95 each

**Life in Early Hawaii: The Ahupua'a** — Developed by the KSB Hawaiian Studies Institute for use with the Ahupua'a Poster, this revised third edition describes many daily activities, plants and animals of pre-contact Hawaii. \$9.95

All materials may be purchased through Kamehameha Schools' store on its Kapālama Heights campus. Books are also available at retail outlets statewide. For information, call 842-8876.

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# Holiday Gift Guide

It's almost December. The holidays are here — time for good cheer, family and general merriment (or not, depending on how you feel about the "festive" season). But first you have a mission to complete: finding the perfect present for everyone on your gift list. If the thought of entering a mall fills you with dread, we suggest you check out a few alternatives. Happy hunting.

## Holiday Gift Giving

### The Art of Museum Shopping

by Suzette La Frue

**M**y mission is to find out what the gift stores of various local museums can offer the alternative minded during this Christmas shopping season. Well, for starters, how about a kinder, gentler style of consumerism? The money you spend at a museum helps to fund arts and culture programs that these private nonprofit institutions struggle to keep afloat. Consider, on the other hand, the fate of greenbacks spent at local shopping centers: They go piss-straight into the coffers of corporate developers who are probably inclined to build more of those silly tourist-trap malls where half-frozen lowans exchange bored stares with brigades of teenage mutant minimum wage workers. It's easy to recognize these places: They often have quaint, colonial names like Ye Olde Whaler's Boner. At any rate, compared to patronizing the typical Island mall, shopping at an art museum should be an aesthetic experience. This much is as plain as the noses on a Picasso face.

Indeed, it's high-minded queries that flood my mind the moment I enter the gift shop at the Museum of Contemporary Art. I first examine a constructionist creation; it's an altar with a Virgin Mary portrait surrounded by beads, shells and plastic doll hands. Is it art? Or is it something that fell off the dashboard of a taxi in Tijuana? I'm inclined to wonder. Oh, sure, this place is full of the classy items one would expect to find in a museum gift shop: a wide selection of impressive art books, T-shirts bearing lofty conundrums and posters from various exhibitions. But what really sticks out here is campy kitsch: an electronic pillbox (beeps

at medication time), hand-painted didgeridoos, mantra-looking puzzles with interlocking parts and vinyl orbs decorated with motifs of non-Western civilizations which go by the brand name of Globals.

What we have in the Contemporary Gift Shop is a great collection of adult toys with some of the implications of those *other* adult toys. These are fetishes. In the act of giving an object that is wild, wacky and/or wonderful, the giver convinces the recipient that he or she is no ordinary slug who shops at Sears. (For added effect, leave on the tag that says, "Contemporary Museum Shop.")

If you are Christmas shopping for age-certified kids, the Gallery Shop in the Castle Building of the Bishop Museum is "pretty neat." That's a direct quote from Lionel, a 7-year-old I met on the premises. Lionel is from Australia, but he probably was speaking for other 7-year-old boys the world over when he told me that the bugs encased in boxes would make cool Christmas presents. The Gallery Shop is also a great place to find esoterica popular with left-brained types like rock collections and telescopes, full-size posters of the periodic table and astronaut paraphernalia like foil packets of freeze-dried pizza stamped with the NASA logo. For those who want to explore the mysteries of the physical universe *and* make a mess in the kitchen, all in one fell swoop, there's an array of science kits like "Build Your Own Tornado" and "Make a Volcano." Some of this stuff seems packaged for adults, but everyone knows there's some mechanism in the average

human brain that at some prepubescent juncture shuts out Mister Wizard educational films and becomes more attuned to beer commercials.

**T**he Bishop Museum also has a right-brained gift shop in the main museum building called Gallery Pacifica. Ostensibly, it has all the earmarks of Ye Olde Tourist Trap, including plastic alii dolls made in Taiwan. I cruised in and slathered up with coconut oil at the free sample display while listening to the announcer's voice on the video monitor chatter about the wonders of Kona. "This little town with its quaint Volcano backdrop is a hotspot for big-game fishing. ..." Jeez, I'm thinking, where are the *real* voices of Hawaii when you need them? In fact, there are lot of them at Gallery Pacifica, if you care to read. I might have OD'd on the reek of chemical coconut lotion and totally missed the shelves full of Hawaiiana books had I not struck up a conversation with Poni, a staffer at the Gallery Pacifica who waxed eloquent on his faves, which include a volume on the indigenous people some say inhabited these isles long *before* the Polynesian voyagers arrived. If you don't have the fortune of running into Poni, you can find out more about Gallery Pacifica's book collection from the Bishop Christmas catalogue (available by calling 848-4134).

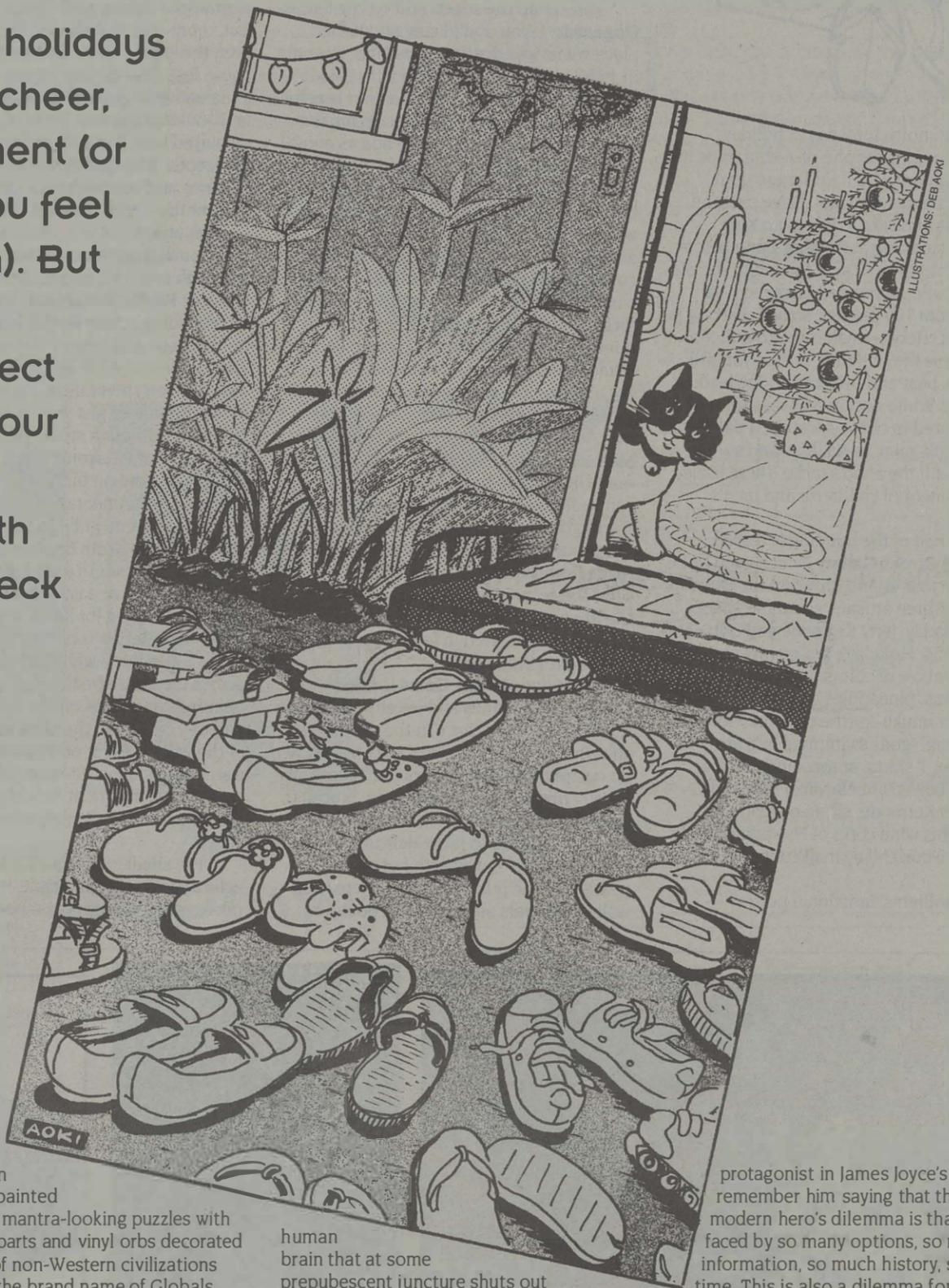
A couple decades ago I heard an English professor deliver a lecture on the

protagonist in James Joyce's *Ulysses*. I remember him saying that the modern hero's dilemma is that he is faced by so many options, so much information, so much history, so little time. This is also a dilemma for the modern shopper, especially at the annual Folk Art and Ethnic Fashion Bazaar at the Academy of Arts (the Bazaar will be pau by the time you read this, but much of the merchandise will be packed into the Academy Shop for sale there).

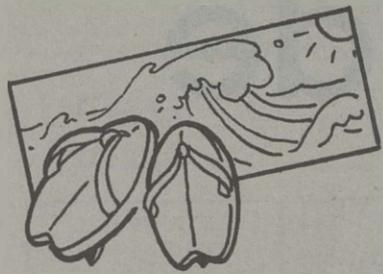
**T**he Bazaar at the Academy gave me an idea of what keeps people busy around the world in places where they aren't glued to prime-time TV — looks like they make cool things: The Javanese have perfected shadow puppets; the Chinese have cornered the market on wooden bird cages. ... The list of colorful, exquisitely crafted stuff is endless.

The Academy Shop's manager (who has a master's degree in anthropology) has added a new feature this year: informative tags about the origins of each item. We learn from reading these tags that many of the craft items and Christmas ornaments have religious/cultural import. This is a special boon to you folks who haven't been able to find homeowner's insurance. Get your protection from Hopi kachina dolls, Japanese shrine gods, Micronesian ancestral dolls, Czech good-luck eggs. It's your choice — which, of course, getting back to the dilemma of the alternative shopper, is a problem. There's just so much to choose from. It used to be that

Continued On Page 15



# North Shore Notables



by Linda Grzywacz

bowls, mugs, dishes, soup tureens — some gray with swirls of deep green and purple, line one wall.

Farther up the street, still on the left, is **Oogenisis**. If you don't know about this place yet (it was the first of its kind, opening in 1970), it's about time you learn. Filled with vintage clothing, one-of-a-kind jewelry and original clothing designs carrying the "Inge Hawaii" label, this store boasts a loyal clientele from all over the world. A garnet-and-gold floral-print slip dress hung on one hanger; a vintage black satin dressing gown with brocade sleeves was draped on another. "You're not going to see yourself coming and going in this," said the sales clerk, smiling as she held up a screaming fuchsia, red and orange "feathered" fabric miniskirt. Not likely. Inge Himmelmann, the founder and owner, also told me that she's got a line of Italian lingerie on order, set to arrive in a couple of weeks.

Across the street, in the North Shore Marketplace, more clothes — not vintage or made in Haleiwa but funky and stylish — can be found in **Pomegranates in the Sun**, the North Shore sister of the two other Pomegranates on this island. Blousy jackets made from antique silk kimonos — one, a print the color of burnt oranges — hung in the front of the shop. Crushed silk skirts and tops shimmered in jewel tones: cobalt, garnet, almondy taupe.

Next door **Jungle Gems** is filled with semiprecious stones and jewelry. "We make almost everything that's in the shop here," says Brent Lindberg, one of the owners. "We do custom work and repairs too." Turquoise jewelry filled the tier of one case: bracelets made from great half-inch rounds of the blue-green stone to more delicate interpretations mixed with fresh water pearls. For the pure rock lover, there is a wall of minerals and gems like boulder

opals and peacock-colored, iridescent bismuta.

**North Shore Glass** is around the corner. If you are lucky, Denise and Tracy Jacob will be there blowing glass with the ovens blazing. This location is actually just a foundry, not a retail shop, and isn't even open every day. "Everything we do is teamwork," Denise said. "We're one of the last 'mom and pop' shops." Sometimes even these pros make mistakes, however. These less-than-perfect pieces — delicate aqua and gold glass balls, eggs, bowls and lapis-colored goblets, for example — are displayed here and sold as seconds. Most of the Jacobs' first-quality work is sold in galleries and upscale shops on Oahu and all over the world. They will, however, take custom orders.

Couch potatoes need not enter, although even they might like browsing at **Greater Pacific Patagonia**, housed in its own building across the parking lot. Walk up the steps and enter a clothier to environmentalist ice and rock climbers, radical skiers, free-fallers, explorers extraordinaire or just wanna-bes (and their children). Although stores Honolulu-side carry some of Patagonia's line, this is *the* Patagonia store on the island. Its pamphlet-packed, environmentally concerned action center — currently filled with anti-Obayashi (the would-be North Shore developer) literature — is worth a visit alone.

Walk or drive past **Kua Aina Sandwich** without stopping for lunch, if you dare. Slick **Wyland Galleries** is on the right. Dolphins, orcas and creamy-white belugas swim across the limited-edition prints of Wyland's paintings as well as on the jigsaw puzzles and ties on sale in the gift shop at the back of the gallery. Eight other artists, including watercolorist Janet Stewart, who got her start across the street in Scott Bechtol's **Iwa Gallery**, share the gallery's enormous space.

The small, rustic Iwa Gallery houses an eclectic mix of art and craft. Hand-dipped, pikake-scented beeswax tapers about 20

inches long sat displayed in boxes on an outside table; enormous wax sculptures of oysters and "crying tikis" sat on another. Inside, the walls were hung with original oils, watercolors, photographs and prints — mostly Island scenes, all done by local artists.

In the back the **South Pacific Trading Co.** is worth a look. Sure, new, used and custom surfboards stand in line waiting for riders, but they also sell island fashions (from Bali, India, Mexico and Hawaii) at what they advertise as "local" prices. They mean it.

Continue up the street and you will stumble upon **Global Creations** (furniture and gifts). A huge four-poster bed made of giant bamboo and draped in Mombassa mosquito netting dominates one side of the shop. Wind chimes, candlesticks, baskets made from Hawaiian fibers and *ikat*-like pillows in turquoise, black and purple were scattered. A gallery featuring local artists filled up one half of the store: Maeve O'Byrne's romantic and whimsical oils on the wall; blue and sea-green triangular recycled-glass candleholders by Char lined a shelf below.

Next door the **Miura Store** is where it has always been since 1926. Stop in and browse or order a pair of custom-made walking or swim shorts made from *palaka* fabric.

Cross Kam Highway and you will find **Global Creations** (clothing and jewelry). Dresses from India made from vintage Indian saris lined the racks. Bumper stickers proclaiming "Practice Random Kindness & Senseless Acts of Beauty" filled a display case.

One door over is **Planet Guardians**, a clothing store promoting the use of hemp. If you have limited knowledge of hemp, this is the place to go: Pamphlets and booklets promoting the stuff line the walls and shelves. All the clothes are earthy shades of oatmeal, coffee and taupe (some made of hemp, others made of natural cotton). They even sell a leather-look shoe made from

Head north for a day of holiday shopping for one-of-a-kind finds in Haleiwa. You'll find more than surfboards and swimsuits. Drive past the cane fields and take a right onto Kam Highway, stopping at **Raising Cane** before heading into town. It's on the left in the old wooden building painted brick red — a leftover from 100 years or so ago. Parking is ample but tricky — make sure to pull into the lot *before* the building, or else you will careen on past and over the bridge leading into town. White cotton dresses and tops — hand painted in circusy pastels, a palette of melon, pink, mint green, lilac and sunny yellow — fill the shop's racks. There is also an assortment of children's and men's designs.

One half of the building is leased to **Waimanu Street Gallery**, which used to be located across-island on Waimanu Street in Kakaako. Three artisans share the space: Janet Holaday, Jerry Kermod and Bob McWilliams. Holaday's serigraphy bursts with a rainbow of colors: mangoes, anthuriums, pineapples and fish like the humuhumunuku ... (the one that, according to the song, "goes swimming by") are printed on T-shirts, aprons and napkins. Wooden bowls, unbelievably thin and turned by Kermod, sit on one side of shelves; his wine corks of Hawaiian woods (like ironwood) fill a small container off to the side.

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A sampling of our selections

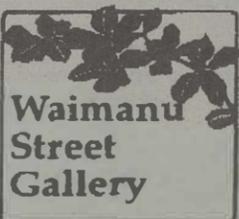
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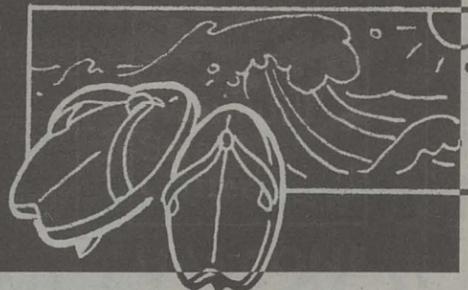
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## Tube

Network TV executives really don't notice high quality, even when it bites them on the ass. Instead they respond to the ebb and flow of ratings with a set of simple-minded guidelines: imitation and bimbos.

# Babes in TV Land

DAVID MACLAINE

Sometimes I feel like apologizing for watching too much TV. I don't need convincing that tube addiction is as dangerous as any of the drugs the medium loves to demonize. On the other hand, I'm not in a good position to support the argument that television is the chief cause of our culture's slide toward ignorance and illiteracy. My head's stuffed full of TV theme songs, and I can clearly remember such landmarks as the first time the antennae popped out of Ray Walston's head and Ellie May's discovery of the "double-barreled sling-shot." My standards have improved, but even in adulthood my viewing habit is still somewhere around two hours a night.

Of course, there would be a lot more if network TV executives weren't so adept in killing off programs that show a glimmer of intelligence and artistry. It's not intentional, mind you; execs really don't notice high quality, even when it bites them on the ass. Instead they respond to the ebb and flow of ratings with a set of simple-minded guidelines. Three principles stand out, one negative and two "positive" that take the place of the executives' "judgment."

### Writing? What writing?

The public at large seems only dimly aware that actors don't make up their own words. One would imagine that the people who work behind the scenes would know better. But TV executives behave just like a magician's assistant who's in charge of all the props but is still fooled by the magic every time.

How else can one explain the repeated efforts to build new shows around Dabney Coleman? He's a skillful actor who some years back landed in the perfect vehicle for his talents, "Buffalo Bill." Critics loved it but the audience started out small. Instead of waiting for the public to catch up, the execs killed the show. Ever since they've been bringing Coleman back again and again, con-

vinced that this time he'll catch on. With each new revival they pointedly omit what made the first show work: sharp, intelligent writing.

The lack of respect for writing among execs will probably doom the new drama "ER." When I finally tried "ER," I was pleasantly surprised with what I saw. It lacks recognizable stars, and the extras actually look like nurses and orderlies. The writing replicated the hectic pace of the emergency room, where one emergency follows another in breathless succession, with the characters' personal problems squeezed in during the brief moments they're allowed to catch their breaths. I really don't expect the show to last; it not only relies on writing instead of star power, it also has the temerity to include a female lead who's not especially good looking.

If you think that's not a problem, just wait until I get to the third item of the net exec's credo. I know you're thinking, "What about 'Roseanne'?" Yes, I know, the show offers good writing built around a defiantly unstylish female lead. But stop for a minute to see how the execs interpret this success. Writing's invisible to them and unglamorous women are unthinkable, so they think the show works because it's got (1) a stand-up comic and (2) a family setting. That explains the ineptitude with which the network honchos follow their second principle:

### When in doubt, imitate

We'll ignore the more pathetic evidence of TV's phobia toward originality, such as the quaint decision to revive "My Three Sons," with a black cast this time, as well as bringing back the old ghost story "Topper" as a vehicle for Ricardo Montalban. The new titles, "Me and the Boys" and "Heaven Help Us," shouldn't fool anyone. More telling is the frenzy to round up every young stand-up comedian on the circuit to thrust them into shabby sitcoms. You can see them work through the list: "OK, so Sinbad didn't work out. Let's try that Chinese girl." Not content with wasting the new generation of comic talent, they're also busy degrading the stars

of years gone by. It was painful enough last year to watch George Carlin's public degradation; why should Gene Wilder and Dudley Moore face the added indignity of being teamed with more of TV's infernal brood of children?

Notice, however, that the two most potent women on TV are allowed to mouth off only because they're securely chained down with children. Apparently, women with brains, wit and self-assurance are too dangerous to let loose on their own. Certainly they'd disrupt the third guiding principle of the network weasel:

### Bring on the bimbos!

When I think back over the shows whose early deaths I most regret, I'm struck by a pattern: They all seemed to include women who didn't fit into the bimbo model. There was "Alien Nation," in which the hero was working on a relationship with a superstrong, superintelligent alien woman with a bald, striped head. The show was killed before he got through learning all her novel erogenous zones. Then there was "Flying Blind," in which the redheaded heroine's sex appeal broke the bimbo protocols because she remained in charge and powerful while her men were the ones who crumpled. It was canceled shortly after they'd introduced yet another strong female, a tough B-movie actress played by tough B-movie actress Mary Woronov.

Tough, nonbimbo women are one reason I want "Babylon 5," whose new season was a little bit late arriving, to survive its battle of the space stations with "Deep Space 9." The show is darker and more complex than anything in the Trek universe, with unreliable politicians, out-of-control secret agents and deep-laid alien plots. "Babylon 5" is also home to more butt-kicking women than you can find in all of Roddenberry land. There's a snarling lizard woman who's into serious pain, a baldheaded ambassador who's really one of her planet's rulers and, of course, Ivanova, played by Claudia Christian, a hot fighter pilot whose specialty is wonderful threats to inflict bodily harm. My favorite so far is "I'll rip your head off and use it for a chamber pot." When bimbos are essential to the plot, they're often Centauri, which means that instead of a tacky perm, we get the classic Taras Bulba haircut, fully shaved except for one scalp lock.

We need a new word to cover what TV, and our culture in general, does to women. We've got dozens of ways to say that a man's lost his courage, strength and sexual potency all at once, and they're all variations on "emasculated." But "defeminized" doesn't work because our society hasn't come to grips with the idea that a mature female should be brave, strong and sexually confident and is cruelly diminished when she's robbed of those traits. Until we figure out how to say it, we're going to have trouble fighting back against the invasion of the empty-headed Spelling babes. Meanwhile there's not much to do except keep sawing at the chains of convention that keep our TV superwomen from taking off into the stratosphere, and hope that some day they can finally leave those goddamned kids behind.

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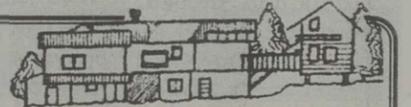
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# Lynda Barry

## ERNIE POOK'S COMEEK

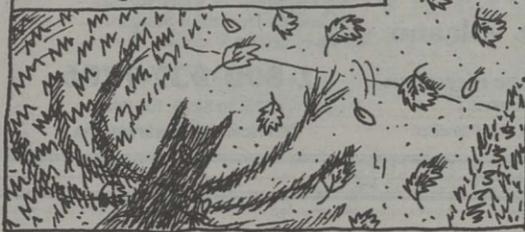
# CALENDAR

From Page 12

### JUST BEFORE THE FROST

by LYNDABARRY • TAM • NO • JUDD • PEDRO • CORY • RACHAEL • JO • PUCK!

The monster saw her shadow on the sidewalk and stopped. It was falling on the concrete and the yellow leaves, and when she lifted her small monster arm she could watch the shadow ride across the grass back and forth back and forth. It was a sunny cold afternoon and she was walking home from school.



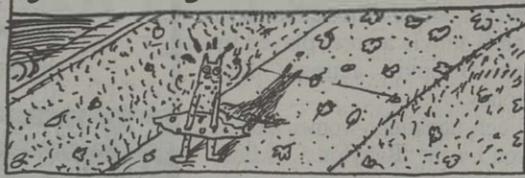
And it was a peaceful moment, (which is a rare thing in the life of a monster raised by monsters.) Above her, in the branches of an immense elm, a squirrel was watching, and underneath the grass, inside of the black earth, the friendly worms were still moving. The deep frost hadn't come yet. The monster lifted both her arms and moved her shadow more. She was signaling.



Hello Hello! Repeat! Hello Hello! She was testing the equipment to see if she could still get an answer. Hello Hello! Repeat! The earthworms felt the shadow moving and the squirrel saw it jumping. Save Our Ship! signaled the monster. Save! Our! Ship! The shadow signaled back: I read you! I read you loud and clear! The shadow signaled back: I am here! I am here! I am here!



Teenagers came shouting around the corner and the little monster froze! and the worms froze and the squirrel froze and yes the shadow froze too. Teenagers came shouting around the corner shooting their aliveness off like fire works! They were signaling All Hands on Deck! All Hands on deck! The little monster thought she saw something chasing them. Some thing was pulling them down shadow-first, and they were struggling. When your shadow is gone, so are you. Have you seen it lately?



- Hawaiian**  
**Mel Cabang, Brickwood Gahuteria & Henry Kapono, Ala Moana Center Stage** 946-2811  
**Ukulele Tree, Jolly Roger East** 923-2172
- Jazz**  
**Loretta Ables w/ Jim Howard & Bruce Hamada, Levers Lounge, Halekulani** 923-3111  
**Azure McCall w/ Tennyson Stevens, Duc's Bistro** 531-6325  
**Sunny Silva w/ Paul Madison, Royal Garden Hotel** 943-0202  
**The Vibe, CD Cafe** 537-1921
- Piano**  
**Children of the Piano Lady School of Music and Dance, Ala Moana Center Stage** 946-2811  
**Bobby Gonsalves & David Nico, Mabina Lounge** 955-4811  
**Max, Pieces of Eight** 923-6646  
**Pat Silva, Sunset Lanai Lounge** 923-1555  
**Tennyson Stevens, Duc's Bistro** 531-6325  
**Johnny Todd, Mabina Lounge** 955-4811
- Rock**  
**Bobby Durne Band, Irish Rose Saloon** 924-7711  
**Falcon Eddy, Sand Island R & B** 847-5001  
**North American Bush Band, Anna Bannanas** 946-5190
- World**  
**Salsa Night w/ Rolando Sanchez & Friends, Downtown Bistro** 536-5344

### 2/Friday

- Alternative**  
**Scott Williams, Sloppy Joe's** 528-0007
- Band**  
**Royal Hawaiian Band, Iolani Palace** 523-4674
- Blues**  
**Blues & Greens, CD Cafe** 537-1921  
**Keith Olson & the Renovators, Sand Island R&B** 847-5001
- Comedy**  
**Stephen B. & Willie Randolph, Honolulu Comedy Club** WACKY-98  
**Frank DeLima, The Polynesian Palace** 923-9028
- Contemporary**  
**Cecilio, Kincaid's** 591-2005  
**Jon and Max, Old Company** 923-3373  
**Nightingale, John Dominis** 523-0955  
**Scott Williams, Sloppy Joe's** 528-0007
- Country/Folk**  
**Bobby Durne Band, Irish Rose Saloon** 924-7711
- Guitar**  
**Richard Natto, Marina Front Lounge** 956-1111

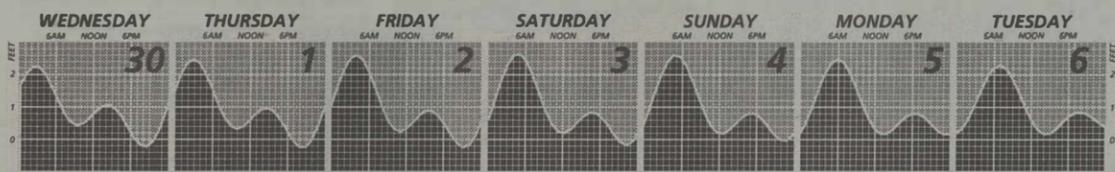
- Winston Tan, Ships Tavern Restaurant** 942-5516
- Hawaiian**  
**Aloha Serenaders, Ward Warehouse Amphitheater Stage** 591-8411  
**Jonny Kamal, Ward Centre Pavillion Courtyard** 591-6599  
**Kanikapila, Ward Centre Pavillion Courtyard** 591-6599  
**Kanikapila Singers, Ward Warehouse Amphitheater Stage** 591-8411  
**Karen Keawehawal'i w/ the Kanilea Collection and Tracie Farias, Paradise Lounge** 949-4321  
**Arthur Lyman, Sunset Lanai Lounge** 923-1555
- Jazz**  
**Loretta Ables w/ Jim Howard & Bruce Hamada, Levers Lounge, Halekulani** 923-3111  
**Jimmy Borges w/ Betty Loo Taylor, Cafe Picasso** 941-7275  
**Azure McCall w/ Tennyson Stevens & David Choy, Duc's Bistro** 531-6325  
**Greg Pal Trlo, Hanatei Bistro** 396-0777  
**Sunny Silva w/ Paul Madison, Royal Garden Hotel** 943-0202
- Piano**  
**Don Conover, Windows** 946-4442  
**Bobby Gonsalves & David Nico, Mabina Lounge** 955-4811  
**Max, Pieces of Eight** 923-6646  
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- Rock**  
**Bobby Durne Band, Irish Rose Saloon** 924-7711  
**North American Bush Band, Anna Bannanas** 946-5190  
**The Strangers, Sand Island R&B** 847-5001

### 3/Saturday

- Alternative**  
**Drive, CD Cafe** 537-1921
- Band**  
**Royal Hawaiian Band, Mililani Town Center** 527-5266
- Blues**  
**Monkey Pi w/ Chris Bovard, Shark's Cafe** 947-4275  
**Keith Olson & the Renovators, Sand Island R&B** 847-5001
- Classical**  
**Susi Hussong's Sweet Harps of Hawaii, Ward Centre Pavillion Courtyard** 591-6599

Continued on Page 20

### TIDES - November 30 to December 6



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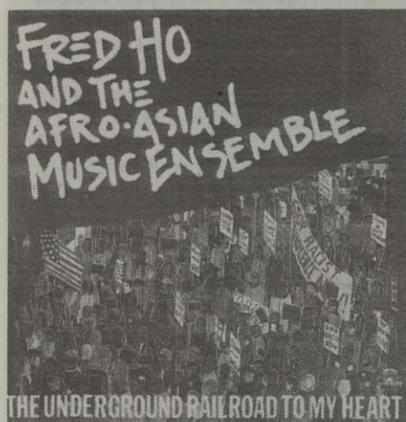
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## Music

Two recent recordings explore areas where jazz and Asian-American activism merge.



# New Sounds of Protest

## CHRIS PLANAS

At the 1991 Asian-American Studies Conference in Honolulu, baritone saxophonist and composer Fred Ho bemoaned the fact that positive love relationships between Asian Americans were never depicted in the mainstream media. As a composer himself, he decried the lack of Asian-American love songs and said that he was trying to write one, though he admitted to having trouble. When asked what would constitute such a song, Ho replied that it should have some clear reference to an Asian-American experience, either in the lyrics or in the music.

If this approach seems overly didactic to some, it must be remembered that calling oneself Asian American is a conscious, political decision. This is where Western preconceptions of art and politics collide: If art is presumed to be largely the domain of the intuitive, how expressive can the conscious application of politics to the art forms be? During the recent "African-American Visions" program at UH Manoa's Summer Session, novelist/activist Ishmael Reed called the separation of art and politics, or art for art's sake, a suburban, elitist notion especially peculiar to the United States. Here in multiethnic Hawaii, local artists and patrons of the arts who are of Asian ancestry have often had a difficult time appreciating the intensity of expression of their counterparts on the Mainland. Both Ho and pianist/composer Jon Jang are consciously self-identified Asian Americans, and their latest Soul Note releases draw from Asian musical and cultural traditions as much if not more than Western (read: white Eurocentric) models.

*Tiananmen!* by Jang and the Pan-Asian Arkestra is an ambitious, unified suite inspired by the Chinese military's crushing of the pro-democracy student demonstrations in Beijing on June 4, 1989, as well as Jang's own experience that night,

when his performance of "Butterfly Lovers Song," included here, earned a standing ovation from Chinese students gathered in solidarity at UC Berkeley.

The resulting five-movement work begins with a brassy Chinese fanfare led by Liu Qi-Chao on *sona* (a double-reed instrument), then segues into the first movement, "Tears from the Heavenly Gate," Jang's jazz-inspired interpretation of a Chinese folk song, featuring Zhang Yan on *guzheng* (Chinese zither) and Anthony Brown on percussion. "Great Wall/Gold Mountain" pays musical tribute to the workers who built the Great Wall and their counterparts in the United States who helped build the railroads; Duke Ellington and Charles Mingus are echoed in a horn section led by soloists John Worley on trumpet and Melecio Magdaluyo on alto sax.

The great flutist James Newton — a longtime Jang collaborator who, along with Liu Qi-Chao, played an outstanding concert with Jang at this year's Summer Session — swings and soars on "I Feel the Thunder in My Heart," while "Come Sunday June 4 1989" is, by Jang's own description, "loud, violent and a cry for democracy" incorporating its namesake, a 1943 Ellington classic. By contrast, "Fifth Modernization" is lightly textured and varied in mood; shadings of both Eastern and Western instrumentation float by the listener, evoking both melancholy for the past as well as promise for the future.

More a collection of pieces than a conceived whole, *The Underground Railroad to My Heart* by Ho (formerly Houn) and the Afro-Asian Music Ensemble (which includes Allen Won, from Honolulu, on tenor sax) shows a stronger predilection for free jazz. The stridently political liner notes may do a disservice to the music, which doesn't need written rhetoric to buttress its power. The title cut boasts jaunty rhythms — accents poking like a finger in your chest — then gives way to the locomotive howl of Ho's baritone sax over steaming ensemble work. "An Bayan Ko" features Royal Hartigan

on *kulintang*, a tuned percussion instrument from the southern Philippines, in a beautifully loose-limbed rendering of the anthem of the Katipunan, the 19th-century Philippine labor movement that struggled against Spanish rule.

"Kang Ding Love Song" and "Lan Hua Hua (Blue Flower)" are both Chinese love songs rearranged for the Afro-Asian Music Ensemble. The latter features a heart-rending vocal by Cindy Zuoxin Wang, who sings of a young peasant woman bartered away into an arranged marriage. "Bambaya" is a duet for Sam Furnace's alto sax and Hartigan's percussion, using rhythms from Ghana to express "cultural resistance to neo-colonialism." The Ensemble's version of the Ellington staple "Caravan" really swings, even in 15/8 meter, while "Auld Lang Syne" reworks the traditional Scottish melody with dark harmonies and ends with New Year's wishes in English, Spanish and Chinese.

The album ends with two themes from an Afro-Asian ballet score commissioned in 1989. "Monkey Theme" and "Pig Theme" are based on the Chinese adventure stories of Monkey, Sun Wu Kong. The former is distinctly urban, reminiscent of TV crime show theme music, while the latter moves through a variety of moods, from impressionistic brush-strokes of trumpet, sax and voices to a fairly traditional Chinese folk song.

The music on these albums is exceptionally strong and deserves serious listening by a wider audience. Both Jang and Ho are capable of expressing through music the human drama inherent in politically charged situations, whether stemming from racism here in America or neo-colonialism abroad. Ho's liner-note sloganeering regarding "revolutionary socialism" and "white supremacist Eurocentrism in music" should probably be avoided. Some may hear his yelling louder than his music. Jang is expected to return to Summer Session next year; be on the lookout for concerts as well as collaborations with local choreographers. ■

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# CALENDAR

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## Comedy

**Stephen B. & Willie Randolph**, Honolulu Comedy Club WACKY-98  
**Frank DeLima**, *The Polynesian Palace* 923-9028

## Contemporary

**Cecillo**, *Kincaid's* 591-2005  
**Jon and Max**, *Old Company* 923-3373  
**Nightwing**, *John Dominis* 523-0955

## Country/Folk

**Bobby Dunne Band**, *Irish Rose Saloon* 924-7711

## Guitar

**Richard Natto**, *Marina Front Lounge* 956-1111  
**Winston Tan**, *Ships Tavern Restaurant* 942-5516

## Hawaiian

**Karen Keawehawal'i w/ the Kanliea Collection and Tracie Farias**, *Paradise Lounge* 949-4321  
**Kelki Kanl Choir**, *Ward Warehouse Amphitheater Stage* 591-8411

## Jazz

**Loretta Ables w/ Jim Howard & Bruce Hamada**, *Lewers Lounge, Halekulani* 923-3111  
**Jimmy Borges w/ Betty Loo Taylor**, *Cafe Picasso* 941-7275

**Gabe & Abe & Friends**, *Hanobano Room, Sheraton Waikiki* 922-4422

**Greg Pal Trio**, *Hanatei Bistro* 396-0777  
**Sunny Silva w/ Paul Madison**, *Royal Garden Hotel* 943-0202

## Piano

**Carol Atkinson**, *Cupid's Lounge* 922-0811  
**Don Conover**, *Windows* 946-4442  
**Bobby Gonsalves & David Nico**, *Mabina Lounge* 955-4811  
**Max**, *Pieces of Eight* 923-6646  
**Pat Silva**, *Sunset Lanai Lounge* 923-1555

## Rock

**Bobby Dunne Band**, *Irish Rose Saloon* 924-7711  
**The Renovators**, *Sand Island R&B* 847-5001

## World

**Pagan Babies**, *Anna Bannanas* 946-5190

## 4/Sunday

### Band

**Royal Hawaiian Band**, *Kapiolani Park Bandstand* 523-4674

### Classical

**Collegium Musicum of UH**, *The Lutheran Church of Honolulu* 941-2566

**Flute Fantasy**, *Ward Centre Pavillion Courtyard* 591-6599

**Gregorian Chant**, *Lutheran Church of Honolulu* 941-2566

**The Hawaii Youth Symphony**, *Ala Moana Center Stage* 946-2811

**The Sweet Adelines**, *Ala Moana Center Stage* 946-2811

### Comedy

**Stephen B. & Willie Randolph**, *Honolulu Comedy Club WACKY-98*

### Contemporary

**Joanie Komatsu**, *Captain's Table Lounge* 922-2511

**Scott Williams**, *Shark's Cafe* 947-4275

### Country/Folk

**One People**, *Irish Rose Saloon* 924-7711

### Guitar

**Douglas Frank**, *Sunset Lanai Lounge* 923-1555

### Hawaiian

**Kipapa Rush Band**, *Windward Mall* 626-0691

### Jazz

**Bob Winn & Bonnie Gearhart w/ the Hawaii Chamber Jazz Ensemble**, *Ward's Rafter* 734-0397

**Jazz Jam Session**, *Cafe Sestina* 526-0071

**Paradox w/ Azure McCall**, *Oasis* 734-0149

**The Savoy Sisters & Fascinat'n' Rhythm**, *Ward Centre Pavillion Courtyard* 591-6599

### Piano

**Carol Atkinson**, *Mabina Lounge* 955-4811

**Billy Kurch**, *Lewers Lounge* 923-2311

**Ruben Yap**, *Mabina Lounge* 955-4811

## World

**Sundrum**, *Anna Bannanas* 946-5190

## 5/Monday

### Classical

**The Central Union Church Keild Choir**, *Ala Moana Center Stage* 946-2811

**Kapalana Elementary School Choir**, *Ward Warehouse Amphitheater Stage* 591-8411

### Contemporary

**Joanie Komatsu**, *Captain's Table Lounge* 922-2511

**Scott Williams**, *Sloppy Joe's* 528-0007

### Country/Folk

**One People**, *Irish Rose Saloon* 924-7711

### Guitar

**Douglas Frank**, *Sunset Lanai Lounge* 923-1555  
**Winston Tan**, *Ships Tavern Restaurant* 942-5516

### Jazz

**All That Jazz Big Band**, *Ilikai Hotel* 949-3811

**Bill Cox & Friends**, *Jaron's Kailua* 262-6768

**Rich Crandall**, *Hanatei Bistro* 396-0777

**Azure McCall w/ Tennyson Stevens & David Choy**, *Duc's Bistro* 531-6325

### Piano

**Carol Atkinson**, *Mabina Lounge* 955-4811

**Billy Kurch**, *Lewers Lounge* 923-2311

**Max**, *Pieces of Eight* 923-6646

**Tennyson Stevens**, *Duc's Bistro* 531-6325

**Ruben Yap**, *Mabina Lounge* 955-4811

## 6/Tuesday

### Alternative

**Armenian Radio**, *Village Espresso* 523-2326

### Band

**Praise Chapel Christian Fellowship Concert Band and Hula Show**, *Ward Warehouse Amphitheater Stage* 591-8411

### Classical

**The Central Union Church Children's Choir**, *Ala Moana Center Stage* 946-2811

## Contemporary

**Joanie Komatsu**, *Captain's Table Lounge* 922-2511

**Scott Williams**, *The Pier* 536-2166

## Country/Folk

**Bobby Dunne Band**, *Irish Rose Saloon* 924-7711

## Guitar

**Winston Tan**, *Ships Tavern Restaurant* 942-5516

## Jazz

**Bill Cox & Friends**, *Jaron's Kailua* 262-6768

**Azure McCall w/ Tennyson Stevens & David Choy**, *Duc's Bistro* 531-6325

## Piano

**Carol Atkinson**, *Mabina Lounge* 955-4811

**Max**, *Pieces of Eight* 923-6646

**Pat Silva**, *Sunset Lanai Lounge* 923-1555

**Tennyson Stevens**, *Duc's Bistro* 531-6325

**Ruben Yap**, *Mabina Lounge* 955-4811

## Theater and Dance

**bodies, rest & motion** See review on Page 21.

**Brighton Beach Memoirs** This delightful little production of Neil Simon's autobiographical story of his childhood home in 1937 proves his genius — even if the set is tacky and the actors a bit inexperienced, the lines still sparkle with wit and resonate honest, human feeling. This cast is fairly even (surprisingly good work from the younger members), and their performance keeps you emotionally involved. Credit goes to director Joyce Maltby for turning college theater into a treat for the whole family. *HPU Theatre*, Hawaii Pacific University's Hawaii Loa campus: Fri - Sun, 8 p.m.; matinee Sun, 4 p.m. Through 12/4. \$10. 254-2956  
**He'e Nalu** "Riding the Waves" is the translation of this Honolulu Theatre for Youth presentation celebrating the stories of goddesses and heroes, the animals and humans who have ridden the seas of Hawaii to create life in the Islands. Each

story carries a lesson, using simple Hawaiian words to help illustrate points. The collection of stories is written and directed by Daniel A. Kelin. Recommended for kids 7 and older. *Tenney Theatre*, St. Andrew's Cathedral: Sat 12/3 & 10, 4:30 p.m. (12/10 only), 7:30 p.m., \$9, \$7.50 teens (13 - 18), \$5 youths (4 - 12). 839-9885  
**Lost in Yonkers** See *Theater Pick* on Page 10.  
**Ola Na Iwi (The Bones Live)** There's a special electric thrill to the premiere of a new play, a feeling like stepping across a tightrope. *Ola Na Iwi (The Bones Live)* by Victoria Nalani Kneubuhl carried me along that acrobatic adventure step by step.

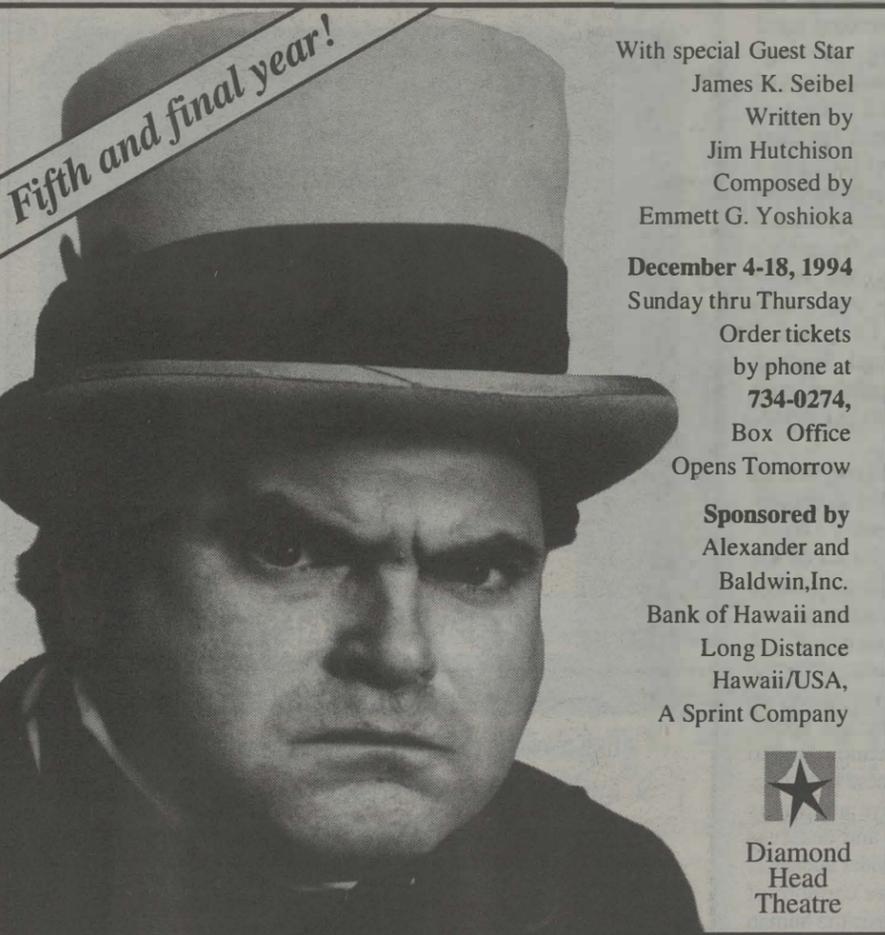
Kawehi (Lyla Bonnie Berg) has left Berlin with a museum artifact in her suitcase, the bones of a Hawaiian woman. She has hidden them under her bed, told only her best friend and neighbor, Erik (Jack Boyle), but really has no clear idea what she has done, why she has done it or what she should do now.

On one level it's a suspense-filled mystery, on another a cultural drama, on yet another a spiritual hymn. You find yourself guessing the plot, learning a culture and peering into the vast unknown of death and spirit — *Leroy Thomson. Kumu Kabua Theatre*, Merchant and Bethel: Fri & Sat 12/2 & 3, 8 p.m.; Sun 12/4, 2 p.m. \$9. 536-4441

**Panama Hattie** Written by Cole Porter for Ethel Merman, this musical follows the life of Hattie, a nightclub singer with a heart of gold. Produced by the Army Community Theatre. *Richardson Theatre*, Fort Shafter: Thur 12/1 - Sun 12/3, 7:30 p.m. \$8 - \$12. 438-4480

**Phantom of the Opera** If you love big contemporary musicals in general and Andrew Lloyd Webber's in particular, this is it — you simply can't miss this flawless Canadian reproduction of the glitzy musical remake of the horror-flick classic about a genius/mutant trickster who terrorizes an opera house in turn-of-the-century Paris. Even if you usually avoid musicals, the gripping effects, costumes and sets will astound you more than any circus attraction or theme-park extravaganza. It's true that if you're looking for real theater, you'll have to deal with this show's embarrassing dependence on pyrotech-

Continued on Page 22



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## Theater

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# Communication X

## LEROY THOMSON

**T**his unique little play by Roger Hedden is an eloquent message in a bottle from Generation X. Did I like it? Well, yes, I suppose I did. Do I recommend it? Yeah. I'm left feeling as if I just spent a very pleasant day at the beach contemplating clouds and the recent death of a friend. In other words, this play touches on some of life's big questions but does so without any convictions or judgments — like daydreaming.

See, there's this guy, Nick. Three years ago he landed in the small New England town of Entfield with Carol. Well, they didn't mean to land; their relationship just sorta fell apart on the way to somewhere else. Soon after arriving Nick got a new girlfriend, Beth, and a job selling televisions at Sears. Later Nick gets fired — which may be why he's decided to move to Ohio ... maybe. Anyway, Beth is willing to go along; hey, that's what girlfriends do, right? Then Nick just takes off, see? Like, without Beth. Then he has this really weird encounter on the road to ... wherever. Then Beth has an encounter with the house painter. Carol sorta watches and waits. What happens? Well, after the dust settles you might be surprised at who winds up where.

The language fascinates. Like the script to *Pulp Fiction*, slang bounces off slang, humorously proving to us words simply don't communicate. Generation X cleverly banter without literary allusions, instead using twists on the vain lies found in TV commercials. Words on words ... Somewhere in the resulting composting layers of presumption and misunderstanding, this dialogue hides an uncomfortable truth: We aren't sure; we just don't know; we can't understand one another because we don't understand ourselves. This unique writing is often very funny, but it also (gently) reminds us by its very imprecision that life has no obvious direction, no easy answers. People do funny things when there are no

answers, no guidelines. They take off for Ohio; they smoke a joint; they sleep with strangers; they settle in strange places; they say the wrong things; they fall in love. Could all this weirdness be realism?

Clever without being at all manipulative, this play tackles the big questions: Why are we here? What's true love? Where did we come from? These questions play out, realistically, as bizarrely as life itself. This play is surreal in the original sense of the term: "supereal." Nothing happens here that isn't as surreal as reality itself. So, it's all there in the script as in life — how does an actor get this meaningless meaning onto a stage?

Mark Dias plays Nick as someone lost in thought, gently mystified — action is the result of an itch somewhere. Although Nick is the single most confused character on the stage, Dias shows us how Nick can make a living in sales (showing other people what they want) and can even point the way for other characters who propound they are less confused than he is. The character is not just an irresponsible, immature jerk who can't keep a job or commit to a home, much less a woman; no, we can't explain away his confusion so easily. He's really very sensitive, very honest. He may not know what love and commitment feel like, but he immediately recognizes it in others. He knows what it is, and he knows he ain't got it. This Hamletlike action by indecision is no small feat for an actor and far too subtle to earn a Po'okela.

Kristine Altwies lends her Carol a reflective, cool steel exterior wrapped around a tender confusion that fits neatly with Nick. I expected Beth, a character who yearns for a traditional relationship, to be played either as naive or a ditz. Bridget Ann Kelly makes her a bright woman who knows what she wants, but Nick's uncertainty proves more than a little disorienting for her. Sid, the painter, juggles into the cast a very entertaining, contrasting effervescence, thanks to the very amiable talent of Guy de Conte.

OK, enough Mr. Nice. I didn't love everything. I don't know if I can forgive the technical awkwardness. Between scenes we're often left in the dark for uncomfortably long stretches (maybe we were supposed to listen to the lyrics in the incidental music?). Hey, what's to change in a minimal set? A new box?

Director Mark Dias carries off a difficult play well, but I'm not sure I've seen the play the way the writer hears it in his head. As intriguing as this production is, I still feel something's missing. The timing inherent in the dialogue is so unique, the characters so fresh, perhaps no one has yet realized this play. For example, certain silences after a bout of banter seem to yearn for, what, laughter? I have the suspicion the play is a new species of high comedy. And, like Chekhov at the first histrionic misinterpretation of *The Seagull*, I really believe the playwright is sitting in some sleazy lounge, slamming shots of cheap whiskey and screaming to the vacant air, "No one understands me!" The problem with being a new voice is that no one recognizes it.

The point is, Will you enjoy this play? If you love unique theater, yes. If you're under 30 you probably will. The rest of us might have to drop our need for neat plots with tidy endings. Neil Simon this ain't. It is adult, it's fresh and, believe it or not, it's in Honolulu. Hey, give it a chance, trust me — this play is just as fun afterwards over espresso as it is during the performance. ■

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# CALENDAR

From Page 20

nics in place of honest drama. In all, you won't hate it no matter who you are — and it just might be the best experience you've ever had in a dark room with a thousand people—*Leroy Thomson. Blaisdell Concert Hall: Tue - Sun, 8 p.m.; matinees Sat & Sun, 2 p.m. Through 12/11. \$45 - \$85. 545-4000*

**Scrooge** Frank DeLima returns to the DHT stage for his fifth production of *Scrooge*. The show has become a holiday favorite in Honolulu. James K. Seibel stars as the three ghosts, and Na Kolohe provides live musical accompaniment. *Diamond Head Theatre, 520 Makapuu Ave.: Sun - Thur, 6:30 p.m.; matinees Sun, 3 p.m., 12/4 - 12/18. \$10 and up. 734-0274*

**Slowly I Turned ... The Compleat Guide to Classic Vaudeville Comedy, or How I Learned to Stop Being Serious and Enjoy a Pie in the Face** Step right up and witness the amazing flying Andersons (Gary and Diana) and the phenomenal David Kliest mug and tumble their way through the best boners and groaners of American vaudeville in a show that revives an evening of old burlesque. Whether or not you'll like this show depends entirely on whether or not your funny bone is tuned to the rude sound of the slapstick. Partly educational (how many chances do we get to see live vaudeville?), it's all fun — this stuff was politically incorrect even in 1918 — and even if the puns sink to geologically painful depths, you'll be wowed by the sheer energy and improvisational talent of these clowns — *Leroy Thomson. WCC Little Theatre. Windward Community College: Fri - Sun, 8 p.m.; Sundays, 6 p.m. Through 12/11. \$12, \$15. 247-6939*

**Youth Theatre Rep** The UH Manoa Department of Theatre & Dance presents a selection of three

plays for young audiences. The productions include **Wanderings: The Early Life of Thomas Merton** (Fri 12/2, 7 p.m.; Sun 12/4, 2 p.m.; Sat 12/10, 7 p.m.; Sun 12/11, 4 p.m.), **The Arkansaw Bear** (Sat 12/3, 2 p.m.; Sun 12/4, 4 p.m.; Fri 12/9, 7 p.m.; Sat 12/10, 10 a.m.) and **When the Wild Smiled** (Fri 12/3, 10 a.m. & 7 p.m., Sat 12/10 & Sun 12/11, 2 p.m.). *Kenney LAB Theatre, UH Manoa campus. \$6, \$5 kids. 956-7655*

## Galleries

### Opening

**Art in the Gardens** Paintings by nine local artists. Opens 12/4, runs through 12/30. *Ho'omaluhia Gallery, Ho'omaluhia Botanical Gardens. 956-3150*

**Maria Garcia** Oils on linen. Opens 11/30, runs through 12/28. *Cafe Che Pasta, 1001 Bishop St. 524-0004*

**A Poem of Kiri-E** Paper art by Aki Sogabe. Opens 12/5, runs through 12/30. *Ramsay Galleries, 1128 Smith St. 537-ARTS*

**Showcase '94** Works by 15 local artists. Opens 12/4, runs through 12/26. *Queen Emma Gallery, The Queen's Medical Center, 1301 Punchbowl St. 547-4397*

**Study of Humanity** Oils and watercolors by Bonnie McNeill. Opens 12/3, runs through 12/18. *Gallery on the Pali, 2500 Pali Hwy. 526-1191*

**The Subject of the Subjective** New works by Richard Gullikson. Opens 12/4, runs through 1/13/95. *HPU Art Gallery, Hawaii*

Pacific University, Hawaii Loa Campus, 45-045 Kamehameha Hwy. 233-3167

**Wall Sculptures** Acrylics on canvas by Susie Brooks. Opens 12/1, through 12/31. *Arts of Paradise, International Market Place. 924-2787*

### Continuing

**Around the Spirit** Abstract figurative oil paintings by Joy Qi Le. Through 12/18. *Java Java Cafe, 760 Kapahulu Ave. 732-2670*

**Air & Water, Bronze & Stone** Sculpture by Nicholas Bleecker. Through 12/2. *Commons Gallery, Art Building, UH Manoa campus. 956-6888*

**Errol Aczon** The first one-man show for this local fashion photographer. Through 12/18. *Rain or Shine Coffee Co., 3394 Waialae Ave. 739-0717*

**Dis•chord** An exhibition of punk-rock album covers. Through 12/17. *Caffeine Gallery, 1820 University Ave. 947-1615*

**Faculty Exhibition** Multimedia works by fine-art faculty from UH Manoa and Leeward Community College. Through 12/16. *Art Gallery, Art Building, UH Manoa campus. 956-6888*

**Faculty Show** Current work by Windward Community College art faculty. Through 12/9. *Gallery Iolani, WCC, 45-720 Kealahala Rd. 235-7346*

**Fish Story** Works by Peggy Chun. Through 12/17. *Shark's Cafe, 2530 Coyne St. 595-8434*

**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*

**Hart, Tagami & Powell Gallery** Oil paintings, ceramics, koa furnishings and sculpture.

Reservations required. 47-754 Lamaula Rd. 239-8146

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

**Kyoto to Honolulu** Paintings and prints by Glenn Yamanoha. Through 12/9. *Koa Gallery, Kapiolani Community College, Diamond Head campus. 734-9375*

**The Living Watercolors of Richard Pettit** Wildlife and marine artwork. Through 1/31/95. *Ilikai Hotel Nikko Waikiki, 1777 Ala Moana Blvd. 524-6441*

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

**Views of Italy** Drawings, paintings and photographs from the Summer 1994 study abroad course "Drawing in Italy." Through 12/14. *Koa Gallery, Kapiolani Community College, Diamond Head campus.*

**Waikiki Gallery** Works by Su Chen Atta, David Friedman, Andy Kay, Howard Sewell, Keiko Thomas, Cindy Conklin and others. Through 12/15. *Waikiki Gallery, 2145 Kuhio Ave. 922-8388*

## Museums

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

**Eye in the Sky** This planetarium program explores the Hubble space telescope's turbulent beginnings along with its many discoveries, from a possible galactic black hole

in the constellation of Virgo to new planetary systems forming in Orion. Daily, 11 a.m. & 2 p.m.; Fridays & Saturdays, 7 p.m. \$3.50. **Family Sunday** Admission is free for Hawaii residents and military. The YMCA of Honolulu celebrates 125 Christmases in Hawaii with a Christmas parade, an appearance by Santa Claus, Brother Noland, Palani Vaughan, the Royal Hawaiian Band and much more. Sun 12/4, 9 a.m. - 5 p.m. Free.

**Nature's Fury** The world's natural disasters will be within your reach at this 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.

**The Sky Tonight** Learn about the stars, constellations and planets visible in Hawaii's skies during December. Also, a trip to the observatory, weather permitting. Reservations required. Mon 12/5, 7 p.m. \$3.50.

**Turning Back the Sky** In the Kahili Room 19 artist members of Hale Naua III, Society of Hawaiian Arts invite the visitor to step into a visual and educational experience as they "turn back the sky" with "Kahuli i ka Lani Mahope a Mamua." The time chosen is 2,000 years ago when the constellation Scorpio speared his hooked tail across the heavens, guiding the first Polynesian explorers in their forays into the Pacific Ocean in search of new

Continued on Page 24

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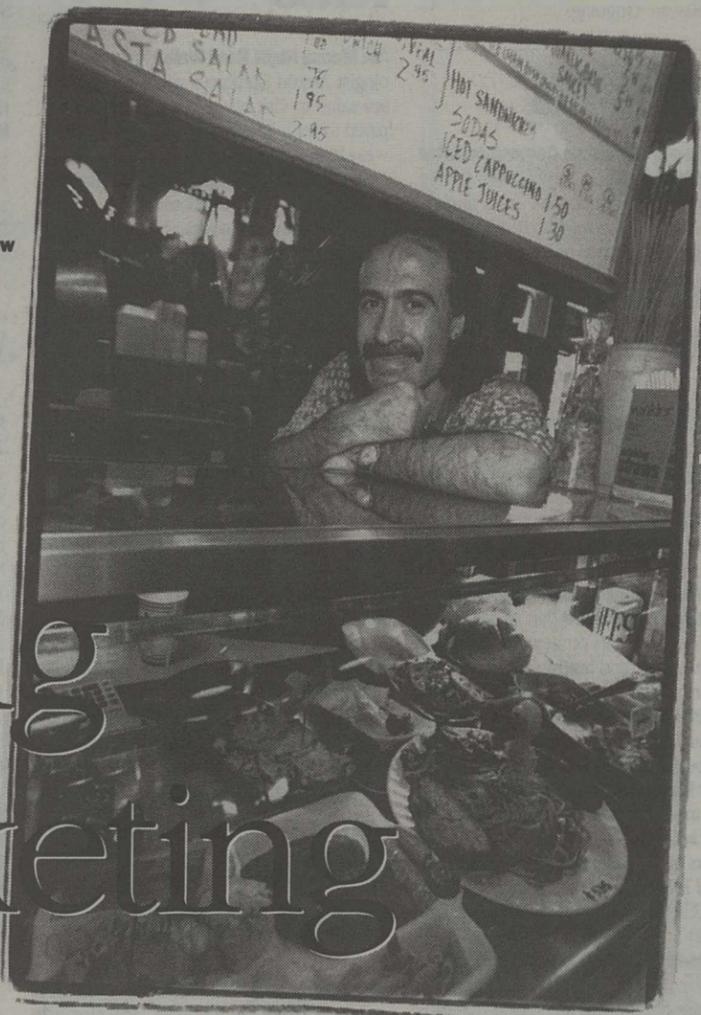
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**Food**

PHOTO: JEFF HELBERG

Sacrificing his waistline for the public gustatory welfare, Alan Young makes another visit to Maunakea Market Place.



Ciao chow

# Going Marketing

**ALAN YOUNG**

Another day, another dinner, dear eater. We return yet again to Maunakea Market Place, continuing our saga of gustatory investigation into its food court. Who knows? Heady with success (and if the stomach will hold out), your intrepid ingester may venture into the wilds of Ala Moana Center's Makai Market sometime this decade. Unlike that sleeker server of sustenance, that pricier pastel purveyor of plates, Maunakea Market Place is modest: overhead pipes and electrical wiring, a plain concrete floor, T-shirted and homely vendors, signage done by hand and sometimes misspelled. It's unlikely *Architectural Digest* and *Bon Appetit* are speeding to this corner of Chinatown for a cover story, but we at *Honolulu Weekly* do dare.

So here it is, 7:30 a.m. and another mealtime. **Bangkok Fast Food** at the Pauahi Street end of the food court is just barely open. Their small chalkboard proclaims, "Thai Food \$5.25." Its 10 options with terse descriptions are alluring. The seduction is completed with the ordering of No. 2, Pad Kee Mow — spicy flat noodles with green chili, fresh garlic, tomato, lime juice and homemade spice. No MSG is an available option. The food arrives on a melamine platter that nearly overwhelms the capacity of the Market Place's small (14-by-20-inch) tables. Mint leaves (maybe they meant basil) were sadly absent from No. 2, and it took a good bit of cosmetic surgery (fresh chilies sliced in vinegar, chopped dried shrimp, a smidgen of granulated sugar) to bring this dish of noodles up to public appearance on my plate. The Papaya Salad, No. 5, handmade by the proprietress in a large mortar back by their stove, was nicely tangy

with fresh chilies and lime juice but by my lights could have stood a good tad more garlic. Portion sizes for all this at only \$5.25 were more than ample.

As in most of the Thai-run establishments, King Bhumiphol and Queen Sirikit are reverently displayed along with icons of the Buddha. In this case Buddha dangles up front on a sturdy string by the cash register, hopefully zapping us to dharma. Besides spiritual speculation you can organize a Plate Lunch with fried or steamed rice and one (\$3), two (\$4) or three choices (\$5.25) of pre-prepared curries, assorted stir-fried entries, Thai sausages, etc. It's good workmanlike food, not exalted cuisine, but then the name Bangkok Fast Food does not, to me at least, imply palace cuisine of an exquisite sensitivity, particularly for \$5.25. Eat in air-conditioned comfort if you can grab one of the tiny tables; leftovers are packed away in takeout Styrofoam cartons by the pleasant vendors. For dessert I snagged a battered and fried square of soft tofu with a fish-cake filling, \$1 at the **Korean Kitchen** stall across from Bangkok Fast Food.

At lunch time your writer again sacrificed his waistline for the public gustatory welfare. Actually, not at a total unknown as I'd eaten at **Ciao Now** several times previously. These guys bake their own bread for garlic bread, sandwiches and pizza pie crust. It is good, a tangy chewy sourdough. The owner, chief cook and bottle washer, Val, is a transplanted New Yorker. His menu is moderate in size and in price with both vegetarian and nonvegetarian selections. It states, "All our dishes are cooked on premise without the use of MSG or any artificial ingredients. All natural foods from our kitchen to your plate." So claimed and, in my experience, so executed.

Today the mouth hankers for pasta, and it gets Linguine with Garlic, Anchovies and Capers (\$5.95) with salad and bread (garlic with cheese, unless you ask as you order for plain). And the salad is nice — no iceberg — with a simple tangy vinaigrette. (For \$4.95 you get the pasta sans salad and bread.) Either way a nice deal. All is prepared to order and to individual taste. The usual standards: Ravioli, Linguine with Clam Sauce, Veal and Eggplant Parmesan, Shrimp Scampi with Spaghetti, Pizza — Deep Dish, Snow White (no tomato sauce), Sausage, Pepperoni, Vegetarian, Plain (your N.Y. standard tomato and cheese) and Apple Pie (cinnamon, ricotta cheese and honey) — Lasagna, Spaghetti — Marinara, Meat Sauce, Meatballs, Sausage — Baked Ziti, Polenta. Many of these exist in dual incarnations, meat or meatless, plate or a la carte. I've had Pizza by the slice (large, hot, good), an excellent Polenta with Vegetables, and the Garden Veggie Pasta (a broad array of fresh vegetables including some corn kernels sautéed in olive oil and garlic and tossed with linguine) was *al dente* and vivid. With only one item more than \$6 (Shrimp Scampi with Spaghetti, \$6.50) besides whole Pizzas, there are some real meal deals available. One caution, though: If you're in a hurry, call ahead. Since all is made to order, these dishes take time, and you may, depending on the time of day and backlog of previous orders, be in for a wait.

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From Page 22

lands. As Lucia Tarallo-Jensen, curator of the exhibition, outlines the story of Maui, one of Polynesia's most famous ancestors, myth and history merge. Feat becomes fact in detailed commentaries accompanying the individual displays deployed over the dark blue gallery walls like stars in a celestial navigation chart. This is a richly researched show replete with fascinating facts and some intriguing speculation. —*Nikki Ty-Tomkins* 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

**Squeak Carnwath** Paintings and prints by this Oakland artist, incisive forays into the nature of human existence. Through 1/15/95.

**Tony Oursler** This New Yorker has established himself as one of the most innovative contemporary video artists with a body of work that explores the invasiveness of video technology in our lives. Through 1/15/95.

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

**Janica Yoder** Color is the expressive vehicle for this Milwaukee artist's sensibility. Her lush photographic works are about the delectation of beauty. Through 1/15/95.

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

**Land Space** Recent paintings by Hiroki Morinoue. Through 1/25/95.

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

**Pacific Rim Sculpture Conference Exhibition** An invitational sculpture exhibit featuring work by Pacific Rim artists. 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 fully rigged four-masted 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

**Artists of Hawaii, 1994** The 44th annual all-state, all-media juried exhibition. Opens Thur 12/1, runs through 1/8/95.

**Concepts 4** An exhibit of contemporary Hawaii artists in a variety of media. At the Academy Art Center at Linekona. Through 12/11.

**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.

**Makana Aloha** Recent works using traditional Hawaiian imagery and themes by Brendt Berger. Through 12/11.

**Nativity Theme in Art** For Christmas, an exhibit of Nativity scenes in art. Through 12/16.

**Rain Series** Prints by acclaimed printmaker Laura Smith. Opens Thur 12/1, runs through 1/8/95.

**Toys from Many Lands** A selection of unique and innovative toys from the Academy's main and lending collection. Through 1/22.

**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.

## Learning

**Ethical Issues of Nuclear Deterrence After the Cold War** William C. Spohn will lecture on the ethical issues that arise from nuclear deterrence. *Hawaii Institute of Geophysics Auditorium*. UH Manoa campus. Thur 12/1, 7:30 p.m. Free. 956-2932

**Flash Flood Workshop** This workshop will answer questions about nature's most powerful forces. Reservations required. *Bishop Museum*, 1525 Bernice St.: Sat 12/3, 9:30 - 11:30 a.m. Free. 848-4168

**Kimono Lecture and Demonstration** Jean Sakihara, a specialist for the Kimono Program of the UH College of Education, will be the guest speaker at this lecture. Reservations required. *Room 301, Japanese Cultural Center of Hawaii*, 2454 S. Beretania St.: Mon 12/5, 7 - 9 p.m. Free. 945-7633

**Mary Kawena Pukui's Hawaiian Language Newspaper Translation** Part of the continuing series of lectures on new scholarship in Hawaiian culture and history. This lecture will be a perspective presented by Kalani Wise. *Olona 201, Kapiolani Community College*, Diamond Head campus: Thur 12/1, 7 - 8:30 p.m. Free. 734-9216

**Master Class with Phil Woods** One of the world's most respected alto saxophonists, Phil Woods will hold a master class along with members of the American Jazz Philharmonic. *Leeward Theatre, Leeward Community College*, 96-045 Ala Ike: Fri 12/2, 2 - 3:30 p.m. Free. 455-0380

**Self-Identity Through Ho'oponopono** Learn the ancient Hawaiian process that allows for the release of problems and blocks that cause stress, imbalance and disease within the self. *Windward Health Center*, 45-691 Keaahala Rd.: Fri 12/2, 7 - 9 p.m. Free. 261-9861

## Kids

**Ala Moana Night Reef Walk** Museum ichthyologist Arnold Suzumoto will take you on a sea safari to visit offshore creatures. Be prepared to wade in water up to 3 feet deep and wear fiber-sole fishing tabs or tennis shoes, a sweatshirt and a windbreaker. Kids must be 10 years or older. Reservations required. *Bishop Museum*: Thur 12/1 or Fri 12/2, 6:30 p.m. \$9, \$6 kids. 848-4168

**Daring Decomposers** Explorers 6 to 10 years old can join in the hunt for the unsung heroes of the forest, those daring decomposers. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun 12/4, 1:30 - 3:30 p.m. \$5. 955-0100

**Holiday Zoo Explorers** The Honolulu Zoo offers keikis a once-a-week afternoon program to talk to the animals and their keepers while learning about wildlife conservation. *Call for information*: 5 - 7 years: Wednesdays, 11/30 - 12/21 or Fridays, 12/2 - 12/23; 8 - 10 years: Thursdays, 12/1 - 12/22. \$90. 971-7195

**Keiki Christmas** Tour the Honolulu Academy of Art's collection of paintings and sculptures on the Christmas theme. Find out what happens when images in stained-glass windows come alive. For children ages 6 - 10 with their parents. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sat 12/3, 9:45 a.m. Free. 532-8700

Beach Park: Sat 12/3, 9 a.m. - noon. \$7. 943-0371

**Ka'ena Point Natural Area Reserve Hike** There's a chance of sighting whales on this 4-mile, six-hour moderate coastal hike. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sat 12/3, \$5. 955-0100

**Manoa Cliff Trail Hike** A three-hour hike in Manoa. Reservations required. *Lyon Arboretum*, 3860 Manoa Rd.: Sat 12/3, 9:30 a.m. - 12:30 p.m. \$8. 988-7378

**Sierra Club Hikes** The Sierra Club holds different hikes each weekend and other weekly activities. *Call for a recorded listing*: 538-6616

## Whatevahs

**Auditions for Fallettos** Diamond Head Theatre will hold auditions for *Fallettos*, the 1992 Tony Award-winning musical. Auditions will consist of readings and singing, with some directed movement. Come prepared with sheet music for one or two songs of your choice. Scripts available at DHT during office hours. *Rehearsal Hall*, Diamond Head Theatre, 520 Makapuu Ave.: Fri 12/2, 7 - 10 p.m. & Sat 12/3, 2 - 6 p.m. 734-8763

**Fine Crafts Christmas Fair** The Pacific Handcrafters Guild presents its 20th annual craft fair. *Thomas Square*, Beretania & Victoria: Sat 12/3 & Sun 12/4. Free. 254-6788

**Marie Hara** Local writer Hara, author of *Bananabeart and Other Stories*, will read from her work and sign copies of her book. *Contemporary Museum Cafe*, 2411 Makiki Hts. Dr.: Sun 12/4, 2:30 p.m. Free. 526-1322

**Historic Hawaii Winter Benefit** "The Spirit of Renewal" in Kakaako is the theme for Historic Hawaii Foundation's annual winter benefit and auction. A gala evening of fine food and spirits will complement a talk-story appearance by Emme Tomimbang, who will relate fond memories of the Kakaako of old. Reservations required. *Royal Hawaiian Hotel*, Monarch Room: Sat 12/3, 6 - 11 p.m. \$150. 537-9564

## 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*, Kuhio

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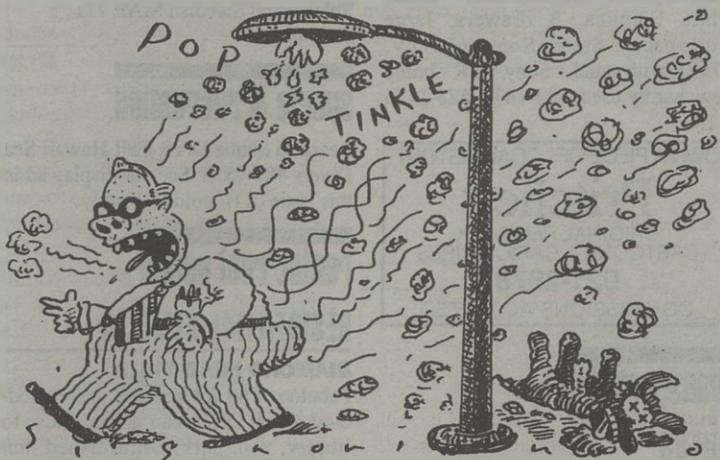
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# The Straight Dope



I hope you can help me with this one — most of my friends think I'm crazy. I am convinced my physical presence has the ability to make streetlights burn out. On an average night walking through a parking lot, at least one or two street lights will go out when I approach, then regain their luminous state after I have passed. Could there be some sort of electrochemical imbalance in my body that causes this to happen? Am I surrounded by some strange magnetic field? This happens only with street lights, not with lights in my home or public buildings. Is there a scientific explanation, am I looney, or do I just pay too much attention to street lights? —Matthew Davis, San Jose, Calif.; similarly from Neal Duncan, Washington, D.C.

Nothing personal, Matthew, but our default explanation for things like this is that you are looney. However, on investigation (we had little Ed bring it up on talk radio), we are starting to think there's more to this than meets the eye.

When the sodium-vapor bulbs commonly used in street lights start to go bad, they "cycle" — go on and off repeatedly. Cecil is having a hard time getting the Straight Dope Science Advisory Board to agree on what happens, but apparently the bulb overheats, goes out, cools down, then relights. If you're walking past when this happens and you're the neurotic type, you think it's your fault. This surely accounts for most of the reports we've gotten about this over the years.

But maybe not all. While making one of his periodic reports to the nation on the Mara Tapp show on WBEZ, little Ed mentioned your letter, figuring he might get a few calls from, as he indelicately put it, "the Looney Tune quadrant of the listening audience." As usual he got no help from Tapp, who thought he was making the whole thing up. Also as usual, though, the lines lit up with listeners saying the same thing had happened to them. One caller, saying there was a 12-step program for street light snuffers, pointedly told Tapp it was common for people to be in denial about this. So there.

And then there was a call from Joe. Joe claimed that when he and a friend walked down a street in Chicago once, eight or nine of the dozen or so street lights they passed went out

as they approached, then relighted after they'd gone by. While subsequent forays into the city have not been so unenlightening, Joe says he will sometimes put out two or three lights in the course of a stroll, though he can't do so at will. Hmm, said little Ed.

We are not about to say we believe in bodily emanations. No doubt it is all just coincidence. Or maybe Joe is lying, crazy or under the influence. (He sounded OK, but on the phone you can't tell if your source's eyes are dilated.)

But we never rule anything out, especially if we can get a column out of it. We checked with several electrical-engineering types, who professed bafflement. Deficient hypotheses include:

- Joe is somehow triggering the photocell that causes street lamps to switch on and off. But Chicago street lamps don't have individual photocells. The photocell is in a master electrical box that controls 25 or 30 lights.

- Joe is causing the bulb to vibrate loose. Supposedly, if you hit the pole in the right spot, the luminaire (the part with the bulb) will whip back and forth so sharply that the bulb loses contact. But Joe says he doesn't hit the poles, periodically drop a box of anvils or anything like that.

Seeing as how we're not making much progress, we're faced with several choices: (1) Give up in frustration. We'd sooner die. (2) Conduct six weeks of in-depth investigation. Right. Like we get paid by the hour for this. (3) Fob the job off on the teeming millions. The very thing. We invite reports from persons who believe they douse more street lights than can be explained by mere happenstance. We are particularly interested in hearing from people who can do this at will, without the aid of wire cutters, slingshots, etc. Include phone number or e-mail Ed at ezotti@merle.acns.nwu.edu. Perhaps nothing will come of this, but you never know.

Cecil Adams

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# classifieds

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### Key

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| S - Single   | H - Hawaiian    |
| G - Gay      | L - Local       |
| D - Divorced | P - Filipino    |
| F - Female   | NS - Non Smoker |
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| W - White    | HWP -           |
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Beautiful, educated Redhead, 40+ seeks kind, generous, well-to-do older man for friendship - Oriental or Caucasian. 70323♣

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## MEN SEEKING WOMEN

Handsome nice guy, 40, 5'7", slim, cosmopolitan, introverted but friendly, seeks agreeable SWF, 20s-30s, for fun, companionship and possible amour. Enjoy reading, writing, photography, beauty. Friendly children and pets welcomed. "Mr. Right", P.O. Box 1453, Aiea, HI 96701. 70326♣

Fun, affectionate, athletic exec, 37, 6', 180 seeks slim SF, 20-30's for dining, dancing and possible romance. 70321♣

SWM, 39, seeks adventurous, self-supporting SF backpacking companion for upcoming trip to mainland National Parks. 70319♣

Potential househusband seeking feminist femme fatale, a woman whom I can look up to. Try me. 70318♣

SWM, slim, tall, sincere, educated. Seeks humorous, active, SWF, 50-65 for dancing, friendship, NS, ND. 70308♣ HW Box 330♣

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Well off WM, 40, wants to share his life with caring SF, 25-40. Long hair or full figure a plus. Respond w/photo to PO Box 75393, Hon, HI 96836. I honor your being.

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## WOMEN SEEKING WOMEN

Full-figured Bi-curious SWF late twenties seeking similar for a best friend, must be discreet and sincere. 70324♣

SGCF, 30, sincere, honest, caring, seeks same, aggressive SGF, 20's-30's, NS, ND, for friendship. POB 37308, Hon, HI 96837. 70332♣

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Massage hypnosis self-hypnosis for spirit and mind. MAT #3906. 543-8729.

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## sports & recreation

Learn to Scuba Dive. Call Hawaii Sea Divers 487-7515. See our display ad in this issue of *Honolulu Weekly*.

## rental/real estate

### RESIDENTIAL RENTALS

#### DIAMOND HEAD VISTA

Fabulous 1 bd apt for lease. Just remodeled. Great DH/ocean views. Close to library, zoo, park. Unfurnished, but includes washer/dryer, dishwasher, microwave. \$1400/month. Minimum 1 yr lease. Call 528-1475, ext 17.

Hawaii Kai. Sublet 3 bdr home. Dec 24 - Jan 6. \$2000. 523-0206.

Kaaawa: Lovely studio cottage next to fish-pool in large lush fenced yard. Private & peaceful. Pets welcome! W/D. Avail 12/1. \$695/mo + dep + util. 237-7363.

### SHARED HOUSING

Alewa Hts. 3 bdrm home. Excel view & lanai. Cable/phone/10 min to town. \$520. 595-8005.

#### HAWAII KAI

Share in comfortable & spacious home with 3 creative & conscious females! Great location! \$450 + utils. 396-4164.

#### HSE 2 SHARE NR KAHALA

Rm to rent in quiet home w/yard, W/D, parking, busline nr mall. Seeking N/S, N/D, liberal working person/student.

CLASSIFIED ADVERTISING RATES	DEADLINES FOR RESERVATIONS	PAYMENTS	Index
<b>CLASSIFIED LINE ADS</b> See Classified Line Ad rates on order form below. <b>CLASSIFIED DISPLAY ADS</b> Please call 528-1475, ext. 11, for Classified Display Ad rates.	<b>CLASSIFIED LINE ADS</b> Wednesday at 4:30 p.m., 7 days before publication. <b>CLASSIFIED DISPLAY ADS</b> Monday at 4:30 p.m., 9 days before publication.	<b>Prepayment is required.</b> <b>Check or money order accepted.</b> <b>Prepaid advertising is NONREFUNDABLE.</b>	<b>PERSON-TO-PERSON</b> Women Seeking Men Men Seeking Women Women Seeking Women Men Seeking Men Other Personals Chance Meetings Just Friends Dating Services  <b>BILLBOARD</b> Personal Messages Notices & Announcements Car Pool Rides Lost & Found Tickets for Sale  <b>HELP WANTED</b> Employment Employment Services Employment Opportunities Business Opportunities Jobs Wanted Volunteers  <b>MARKETPLACE</b> For Sale Garage Sales  <b>TRANSPORTATION</b> Autos Trucks Motorcycles Mopeds Bicycles Boats
<b>CLASSIFIED LINE Ad order form</b> <input type="checkbox"/> <b>Person-to-Person Ads</b> WITH VOICE MAIL ♣ FIRST THREE LINES FREE <b>FREE!</b> <input type="checkbox"/> <b>BOLD</b> line (23 characters/line max) .....\$6.50/line x _____ = _____ <input type="checkbox"/> Standard line (38 characters/line max) .....\$5.00/line x _____ = _____ Cost Per Week (2 line minimum) _____ Subtotal = _____ Number of Weeks _____ x Subtotal = _____ <input type="checkbox"/> HW Box ♣ (Valid for 4 weeks) Additional \$15.00 = _____ Tax (4.17%) = _____ <b>Total Enclosed = _____</b>			<b>ART &amp; MUSIC</b> Auditions Acting Workshops Dance Classes Musical Instruments Musicians Wanted Rehearsal Space  <b>MIND/BODY/SPIRIT</b> Instruction Counseling & Therapy Health & Fitness Fashion & Beauty Spiritual/Metaphysics  <b>SPORTS &amp; RECREATION</b> League Announcements Equipment for Sale  <b>TRAVEL &amp; VACATION</b> Airline Tickets Bed & Breakfast Vacation Rentals  <b>RENTALS/REAL ESTATE</b> Commercial Rentals Residential Rentals Shared Housing Rentals Wanted Commercial Real Estate Residential Real Estate  <b>SERVICES</b>  <b>ADULT SERVICES</b>

\$450 mnth + dep & share utilities. Call 739-0377.

House w/liberal males own rm. \$485. No drugs/dunks 12/1 734-0565 Doug.

**KAHALA**

Room available in 3br/2bath furnished house. N/S, Prof. person perf. Parking avail. \$400+dep+1/3 utils. 528-1475 x19

**KAILUA. QUIET FF 2/1 APT PVT ENTRNC + LG DECK + VIEW + DINING RM. NS PROF ONLY. 950 SF. \$950+ 261-5844 EVE.**

**KAILUA/ENCHANTED LAKE**

Female to share w/non-smoker. Nice home w/pool; washer/dryer. \$475 includes utilities. 261-1313.

**KAILUA**

Own room on bus line. Furnished. \$400 includes utilities. References required 262-8603.

Kaimuki. 1 female looking to share 3/2 home with one other NS prof. Lg yd, semi-enclosed patio, pkg, solar. Cat okay. Avail now. \$600+. 732-3423.

Kaimuki/Wilhelmina. Lg room avail 12/1 in cozy house w/ 2 absentees. Washer/Yard/Recycling. \$440 inc all. 732-3406.

**QUIET 2 BEDROOM HOUSE**

Easygoing, responsible prof wanted to share Kapiolani house. Prk incl own phone. \$440 + 1/2 utl. 943-9103 eves! Pacific Hts. Large room, awesome view! Creative hsehold seek responsible, NS, ND, mostly vegetarian. W/D, pkgng. Avl 12/1, \$575 + dep, incl utls. 523-2821.

Roommate wanted for clean, quiet, cool home in upper Palolo. Plenty parking. A good deal. \$435 per month. Call 732-7727.

TANTULUS: Designer 3br home, view, fireplace, pkg, W/D. Prof N/S Preferred. \$650 955-5683.

**UH AREA. 2/2 HOUSE**

Sunny, spacious, w/lanai, view, yard, W/D, prkg. Pref clean resp N/S. Avail now. \$450 + util. Call 739-1463.

Wilhelmina Rise. Private room/bath/pkgng. Mature female to share cable, DH view, W/D, garden. \$530 + 1/3 utl. 739-0647.

**real estate**

**For Sale**  
Waikiki. Avail. 1B. \$170,000  
Royal Ioni. FS. Spacious 1B \$425,000  
Gold Coast. FS. Upgraded 2B \$599,000  
Claude Heon (R) 735-4000.

**services**

The Special Occasion Restaurant  
**FRESCO**  
WARD CENTRE  
591-8992  
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I shoot from the heart.  
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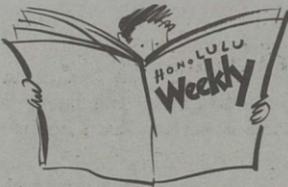
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*Honolulu Weekly* is not responsible for checking the truth or accuracy of the information in classified ads or the backgrounds of the persons placing those ads. Accordingly, *Honolulu Weekly* makes no representations, promises or guarantees about the truth or accuracy of the information in the classified ads or about the backgrounds of those persons. ■

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**Laurie Carlson**

HONOLULU WEEKLY  
1200 COLLEGE WALK 214  
HONOLULU, HI 96817



Reach more than 75,000 people this New Year's Eve with the official program for First Night Honolulu

Space reservation deadline December 9th. Call 528-1475 (ext. 12, 13, or 15) to reserve now!

HONOLULU Weekly

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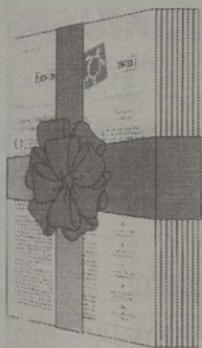
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# R·A·F·A·E·L

Open Mall Hours. Kahala Mall, across from Liberty House, 737-8600. Ala Moana Center, across from Sharper Image, 949-6588.



Announcing

## First Night Honolulu

The Official Program

15,000 copies distributed at over 80 performance venues at First Night Honolulu. An exciting program featuring artists, entertainers, bands, booth, map, schedule of events and much more.

In addition to the programs given out at First Night, another 33,000 programs will be distributed within *Honolulu Weekly's* December 28 issue. When you purchase an ad in the official program, you will receive twice as much impact!

Reach more than 75,000 people this New Year's Eve!

Space reservation deadline December 9th.

Call 528-1475 (ext. 12, 13 or 15)

to reserve now!

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