

Strange Days 19

31 Real Astrology

Straight Dope 28

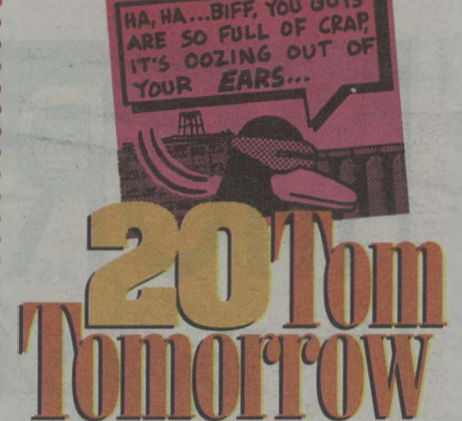
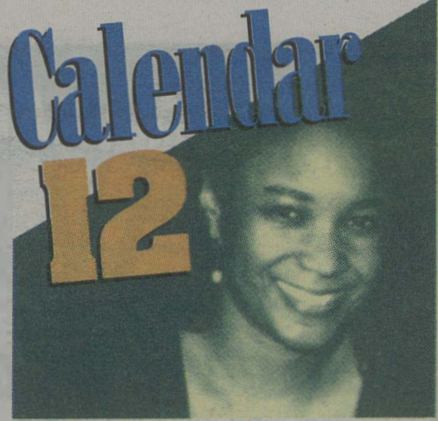


Through the Looking Glass

Page 9

Robert M. Rees takes another look at Honolulu's newspaper monopoly, a fairytale arrangement that robs the community of real-life daily news.

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H O N O L U L U

# Weekly

Volume 5, Number 42, October 18, 1995

FREE

Last year's whirlpool of political activity by local religious conservatives has become more of a standing puddle.

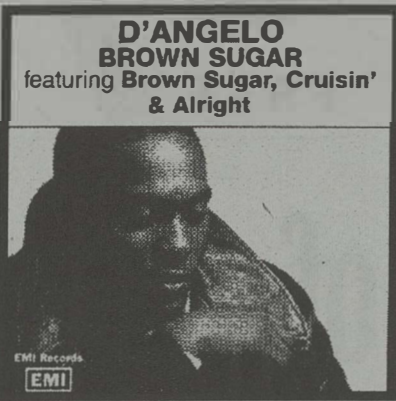
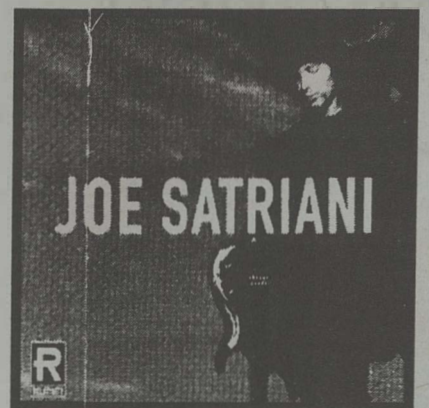
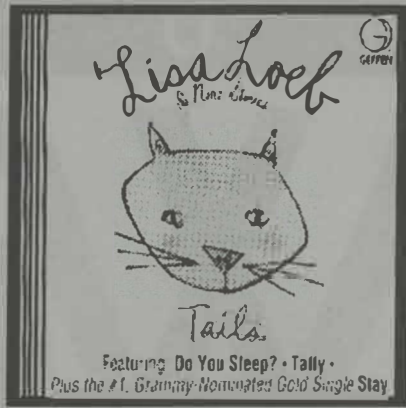
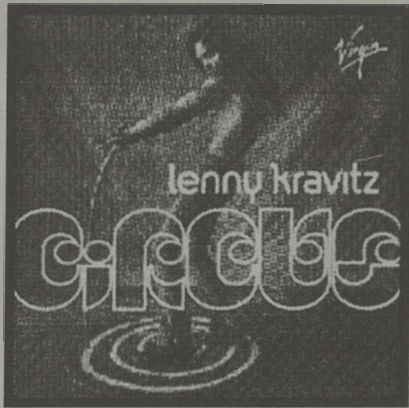
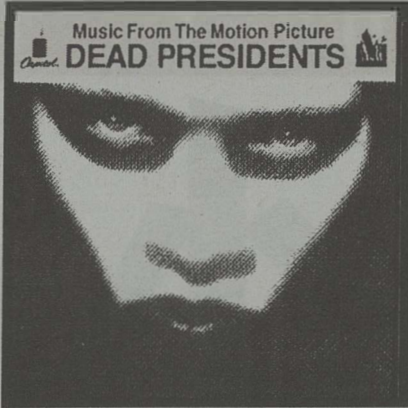
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The Weekly in Review: the latest on Hawaii's religious right, STARS at Kauai's Pacific Missile Range and pot policy

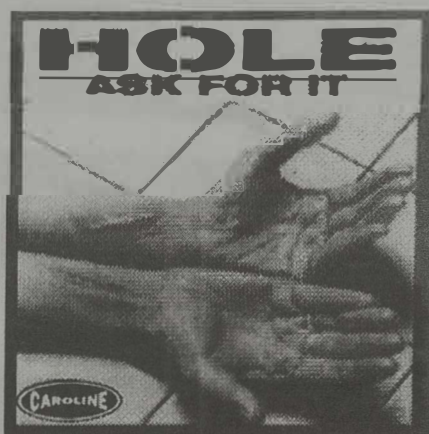
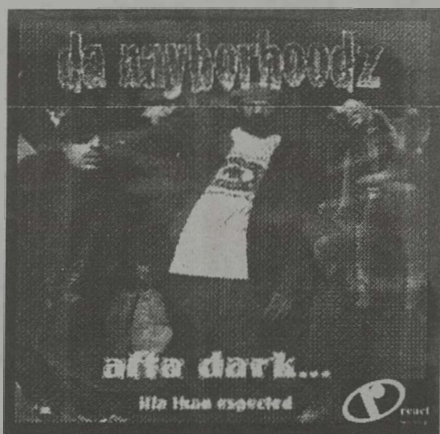
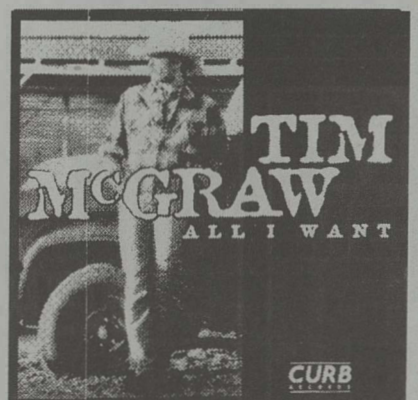
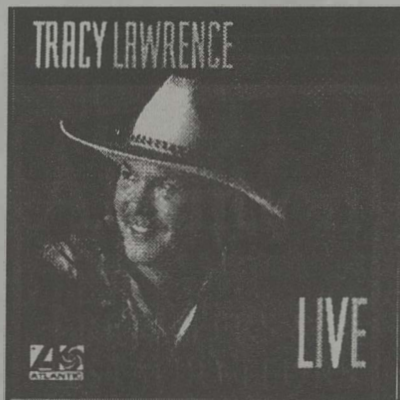
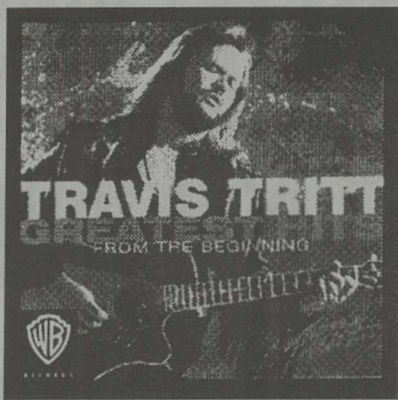
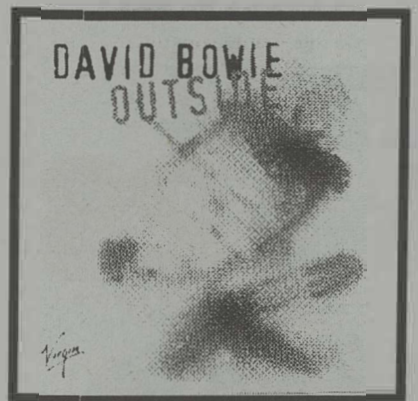
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**All talk**

I'm responding to the ironically thoughtless article titled "The Thinking Person's Guide to Radio" in your 10/4 issue. I was dismayed by some of the content. I am the co-host of "Love Life Radio," a two-year-old talk show on AM, which, in its first few months on the scene, won its time slot against Frank Fasi, Bruce Williams, Larry King, etc. for the Honolulu market. Talk radio over the past 10 years has grown from 100 stations to well over 1,500 stations nationwide. There actually is a huge group of people out there interested in intelligent communication, stimulating and engaging conversation, personal growth, entertainment and information.

The ignorant writer of yours who said, "Since the majority of AM stations function as companions to FM stations, and nobody but Ford Fiesta owners really listens to AM anyway..." obviously is uninformed about pop culture and the proliferation of talk radio in the United States. I'll tell you one thing: Maybe what's wrong with Hawaii's radio listeners is that they spend too much time with mindless music in the background instead of challenging themselves (and treating themselves!) to the issues and concerns of our world.

Matthew Gray  
KWAI 1080 AM

**Dawrs hits Top 40**

I read with great interest your recent article on "The Thinking Person's Guide to Radio" in Hawaii. Judging from your keen wit and research, you are obviously a terrific air personality. I know you spent a lot of time gathering this material, and I just wanted to acknowledge your superior presentation.

I'll have to stop writing now because you'll soon realize that I'm using a thesaurus for some of these words.

Rick Dees  
Burbank, CA

**Book work**

In Lael Weyenberg's "Cutting Off Circulation" article (HW, 9/27), there were some issues requiring correction and clarification.

Only 13 libraries (11 on Oahu) are closed on Friday. Library staff decisions to reduce another operational day were budget driven and difficult to make.

There were five initial libraries that volunteered to participate as Self-Directed Work Teams (SDWT). In Phase 2, 38 libraries and staff offices became SDWTs.

Re-engineering is a separate, complementary support process to the SDWT effort.

While I am primary architect for the re-engineering effort in libraries, it is hardly an autocratic process. Re-engineering and SDWTs require a great deal of participation by library employees. You acknowledge that those who are currently participants are supportive. Understandably, those who have not participated in the teams express anxiety of the "unknown."

In view of the state's budget situation, the Hawaii State Public Library System has elected to take proactive measures to maintain its viability. Both the Board of Education and Gov. Cayetano support our endeavor.

It is unrealistic to believe that we can be "all things for all people," but we do continue in our commitment to provide the best services and products available to our customers.

Bartholomew A. Kane  
State Librarian

**Judging judges**

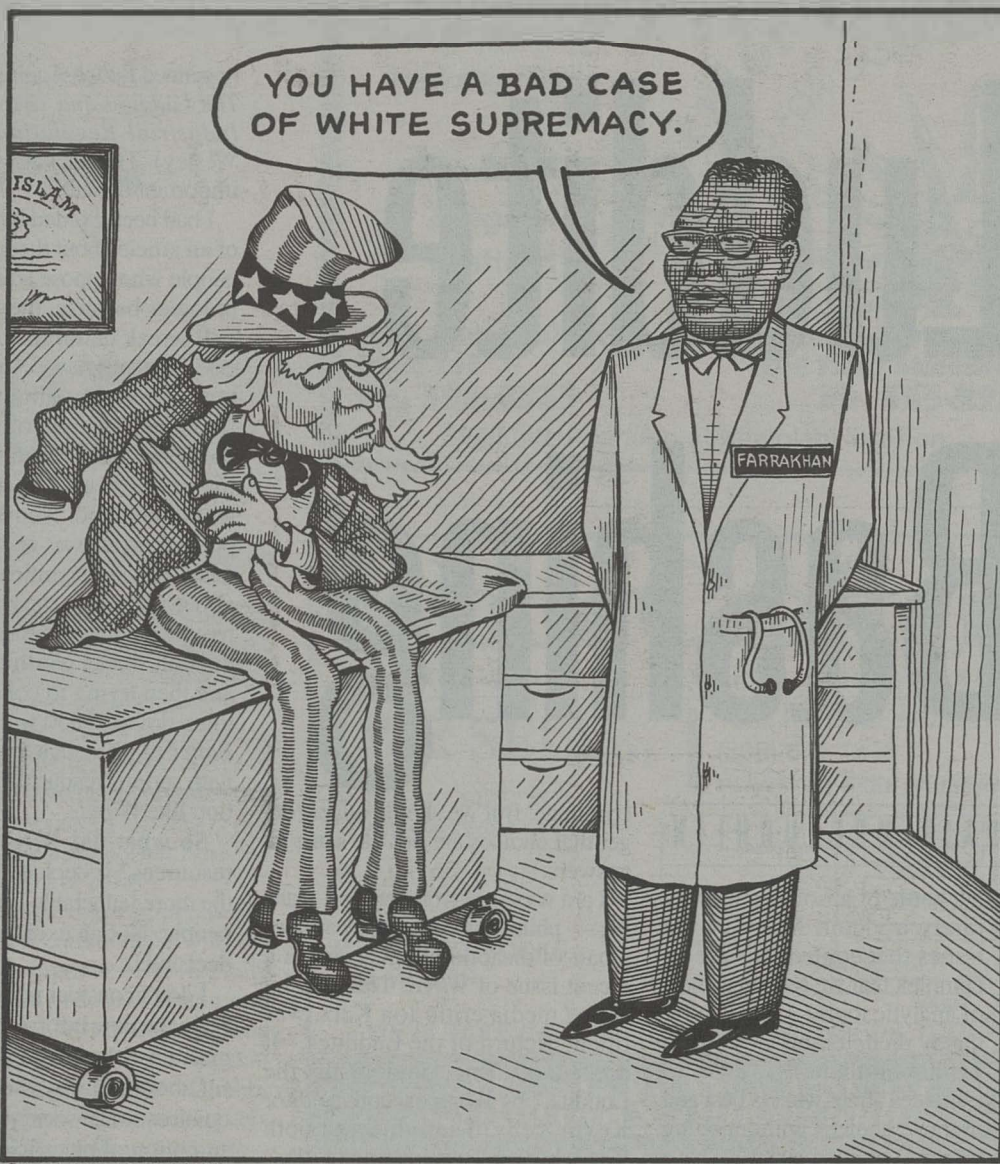
John Pritchett's Russell Blair cartoon ("Membership Has Its Rewards," HW, 9/20) was hilarious! As a judge, Blair will have the demeanor of a sweet and accommodating poodle.

Regrettably, in Hawaii the citizenry has no say in the selection of its judges. The Democratic machine picks our "good boy/good girl" judges. Some day, perhaps, the populace will be given the right of selecting our judges, and these judges will be required to run for re-election.

William D. Nueske

**UH meals and wheels**

As a UH student just returned from a year of study abroad in Europe, I spent my first week back at the Manoa campus walking around amazed at the wealth of facilities we enjoy here. It's only after having adjusted to the cramped confines of a shabby European university with a paltry library, no sports facilities and no open grounds to stroll in does one perceive the true wealth of Hawaii's university. The president did not live in a mansion on a hill where I went to school. Then the surrealism of the "budget crisis" hit home. Ben Cayetano looks to be preparing a crippling blow to the programs that provide the opportunity of receiving an education at UH. A 30 percent cut looks to leave the university debilitated, with many



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of its best programs dead. Meanwhile we watch the multimillion-dollar snack bar across from Hamilton Library (an area originally intended for an extension of the library itself) nearing completion and learn that the beautiful lawn next to Kennedy Theatre is slated to be a parking lot, again costing millions. Only in the United States could cars and snack bars take precedence to education. I applaud Gov. Cayetano's efforts to rein in the corruption of the Waihee administration, but irresponsible slashing of community resources is not the way to truly end the budget crisis. A return to responsible financial budgeting is.

Robert Tindall

**Recipe refinement**

The crew at Cafe Brio is grateful to Jolyn Okimoto for her "ideal place for a peaceful meal" review ("Happy Valley," HW, 10/4), not just for her appreciation of "food, service and atmosphere" but also for the constructive criticism about the chicken on the salad. I tasted it — she was right, and we have zapped it with a little more tamarind-orange/chili. Thank you.

Ruth Pratt  
Cafe Brio

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HONOLULU  
**Weekly**

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## Technology

A recent *Wired* magazine article on Luddites — the anti-technology movement of the 19th century seen in new forms today — brings up an important debate on the role of technology in society.

# Luddite Bashing

CRAIG MCLAUGHLIN

In a battle of absolutes, there is rarely a victor. Many of the issues that confront us are so complex that we rely on a chest of analytic tools — like handy-dandy dichotomies — to get a handle on them. If we are to make choices about what is best and act on those choices without being overwhelmed by complexity, we have no alternative but to simplify and approximate, categorize and dis-

criminate. But we should never forget that choices are not the same as answers.

I am waxing — or, perhaps, waning — philosophical here because of a pair of disappointing stories in a recent issue of *Wired*. The first, by *Wired* media critic Jon Katz, was titled "Return of the Luddites." It preceded "Interview with the Luddite," by *Wired* executive editor Kevin Kelly. The subject of both Katz's book review/essay and Kelly's interview was historian and social critic Kirkpatrick Sale, who recent-

ly penned *Rebels Against the Future: The Luddites and Their War on the Industrial Revolution* (Addison-Wesley). The package polarized an important debate.

I had been excited by the prospect of an article about the neo-Luddites, people who oppose advancing technologies because, they argue, they will wreak cultural, economic and environmental havoc. I've never written a column about "the new Luddites," in spite of my desire to do so, because I haven't had time for the research even a short column would demand. Neo-Luddites are popping up all over, and some of their analyses vary significantly. Writing about them as a movement would require reading dozens of texts, conducting weeks worth of interviews and then trying to condense everything down to 850 words. Forget it. Better to leave that to a publication with serious resources — a publication like *Wired*.

So what did *Wired* do with its resources? It decided to dis one of the more vulnerable Luddite spokespeople. Not an exemplary editorial decision.

I don't consider myself a Luddite. I like the new information technologies. I use them. But I am also fearful about the way they will, in my opinion, striate society, amp our consumption of electricity and natural resources and change, in fundamental ways, the way humans interact.

As we rush headlong into the new information age, we need people who will shout: "Danger, Will Robinson! Danger!"

Let me give you an example: productivity. Jerry Mander, in his book *In the Absence of the Sacred*, argues that new technologies have not made us more productive, and he has lots of data to prove his point. Others argue that there has been a productivity delay as people get to understand the new technologies, that only in the last year have we begun to see the effects of computers on workplace productivity, that Mander's data is dated.

The jury is still out, and we need people like Mander to force us to keep examining whether computers make us more productive on the job. However, I do think technology has a lot to offer, and I think humanity will resist devolving into a cyborg society. When Mander says technology will cause us to lose the sense of what's sacred by divorcing us from nature, I agree at one level. But I also think of my friend who uses computer modeling to fight deforestation and the person I met recently who was working on a notebook computer beside a beaver pond as red-winged blackbirds chattered overhead.

Katz is correct when he criticizes Sale for avoiding new technologies so much that he doesn't understand them, just as he's correct in arguing that Sale idealizes low-tech societies

and underestimates the unstoppable nature of progress. Except for an over-inclusive headline and the use of an overwrought quote from Chellis Glendinning, I kind of liked the piece.

Kelly's article, however, had me growling under my breath. I don't need to know whether Sale has taken enough risks to associate himself with the Luddites of the early 19th century, who destroyed "labor saving" mill equipment and were hunted down for their actions; the term Luddite has since taken on an accepted meaning. And I don't need simplistic comments like Kelly's "I don't detect much dissatisfaction among the unemployed regarding computers" — talk to laid-off telephone workers, Kevin. Or comments like his "In oral traditions, very little of merit was said."

The interview, a battle of absolutes, wasn't very edifying for those of us willing to grapple with complexities. Sale said tribal life was groovy and technology sucks. Kelly said technology is groovy and tribal life sucked. End of story. I say if Sale's book is so weak, why give it so much space?

Yes, Katz is right: Technology marches on like an army of genies who won't go back into their bottles. But that doesn't mean we should all walk in goose step and hunt down civilian dissenters. I want critical thought from my publications, not blind flag waving. ■

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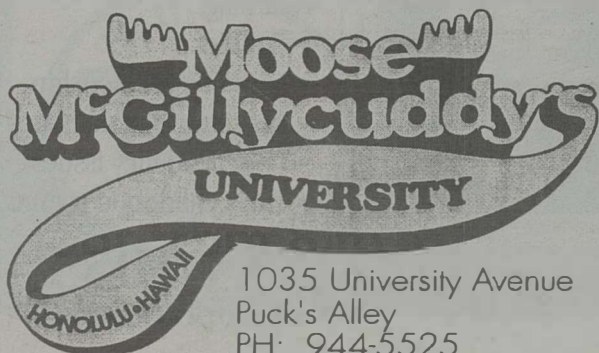
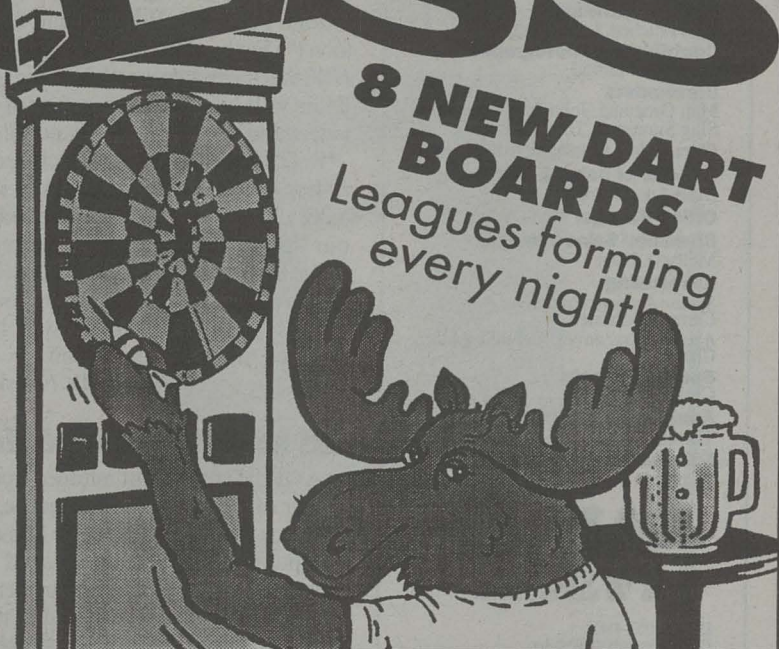
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## Mauka to Makai

Confessions of a former Cayetano supporter

# Screwed . . . Once Again

NOEL JACOB KENT

**T**he vote I've always regretted most was the one I cast for John Waihee in the 1986 governor's contest. These days, however, last November's vote for Ben Cayetano is starting to rankle every bit as much. Unlike 1986, I can't plead that I was out of the country during the election and voting absentee ballot or that I didn't have my doubts.

Early in 1993, about a year and a half before the last election, Cayetano, badly trailing Pat Saiki in the governor's race, was rounding up support from wherever he could get it. That included me. We met one morning in the lieutenant governor's office.

After years of Waihee's weak leadership and sleazy cronyism, I was interested in anybody championing desperately needed reform and change in Hawaii's politics. Ben Cayetano seemed to fit the bill. During his years in the state Senate, he had been a strong advocate of what many of us had thought to be the public interest. I liked his blunt, no-nonsense statements on key issues. His position on mass transit was sensible. He appeared to be the sort of politician who would protect whatever was progressive and humane in the 40-year Democratic Party legacy. And the fact that Waihee (to Cayetano's anger and frustration) had cut his lieutenant governor out of the policy action was all to Ben's credit.

So I came to our meeting already well disposed toward Cayetano. Our interview went fairly well. Cayetano seemed prepared to take some bold moves to set the ship of state right. "I don't care if I'm a one-term governor," he remarked. Moreover, he was saying that he was ready to take lots of input from academics like me. In fact, Hawaii's economic revitalization should be centered around education. Heady stuff, all that. I left his office feeling that Ben Cayetano was my man. Especially in light of his opposition: Pat Saiki and Frank Fasi.

But doubts remained. Our meeting contained some disquieting moments: When I pressed the lieutenant governor about the need to distance himself from John Waihee, he shook his head apologetically. "That guy has armies behind him." Cayetano also didn't care for my comment that one official of the UH faculty union had a reputation as an opportunist and absolutely no credibility among the faculty. Cayetano

interjected, "He's one of my friends." Later, when we discussed the growing urbanization of Leeward Oahu and the North Shore, it became apparent that he saw its proper future as a mass suburban-type growth node for Oahu.

The "vision thing" for Oahu or the state just didn't seem to be there. For all his claims of openness, Cayetano seemed more the narrowly focused professional politico than somebody willing to seriously engage some major new alternative policies. The presence of some especially unsavory political operators at the Cayetano campaign rallies was disconcerting. At the back of my mind was the disturbing thought: "Could this guy be another Waihee? Will we be taken in just as in '86?"

So, I did less campaign work than I had originally thought I would do: organized a meeting of academics at the university, talked Ben up in various places, held a few signs and such, cheered mildly when he won. And I waited to see what would happen. Nine months later we know — all too well. In his mystical reincarnation as born-again anti-government, pro-free-marketeer, Ben Cayetano, abetted by his fellow axeman, Earl Anzai, has wielded a meat cleaver to state government. Over 600 jobs have been eliminated (and more to come), desperately needed social services for the poor and handicapped decimated, the university budget shrunk by tens of millions of dollars, the Department of Education starved of funds it needs to keep from crumbling further.

What Cayetano and company have done is to heap the state's fiscal crisis onto the backs of those who can least afford it and ratchet up the levels of pain experienced by the poor, working and lower middle classes. We have witnessed this self-proclaimed liberal and "education governor" carry out a scorched-earth policy against those who depend on government that is worthy of conservative Republican governors like Wisconsin's Tommy Thompson or New York's George

Pataki. Those boys have nothing on our Ben.

Meanwhile the affluent, those who profited so much from the boom time (1988 - '92) Hawaii economy, have been spared any sacrifice whatsoever. Thus, nary a word about raising taxes on wealthy individuals in Hawaii and tapping superprofits like those of the Bank of Hawaii. *Is any of this different from what Fasi and Saiki would have done?*

A pro-business governor has also found a new camaraderie with the downtown corporate elite. Recently he joined Lawrence Johnson and Walter Dods, CEOs of Bankcorp and First Hawaiian, to promote that incredible fiasco called the "Thumbs Up" campaign. With state workers getting laid off, private-sector employees like those in Servco and GTE being "rightsized," students unable to get classes or access to libraries and facing super tuition hikes, low-income people losing access to health services and single mothers paying more for A+, "Thumbs Up" has been greeted with the storm of contempt it deserves. This did not stop Cayetano and his cabinet from jetting off to Las Vegas to join his corporate friends.

*Next time, I hope I'll see what is there, not what I want to see.* The 1994 election is a humbling reminder that as long as the "armies" led by the likes of Johnson and Dods and the Business Roundtable can call the shots and define what is and is not permissible in public policy, Hawaii will become more and more unequal, divided, unjust, violent. Faces may

change, but a political system built upon bundles of corporate money, entrenched old-boy connections and gigantic egos is self-perpetuating. It mass-produces Waihees, Cayetanos and Fasis ad nauseam.

Overtaking such a structure will require armies of citizens actively building grass-roots democracy. Perhaps many will come from those among us who find themselves being screwed by yet another administration. ■

*"Mauka to Makai" offers an opportunity for community members to express opinions on topics of note to our town.*

*Faces may change, but a political system built upon bundles of corporate money, entrenched old-boy connections and gigantic egos is self-perpetuating.*

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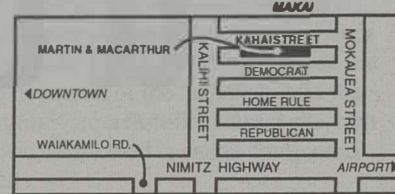
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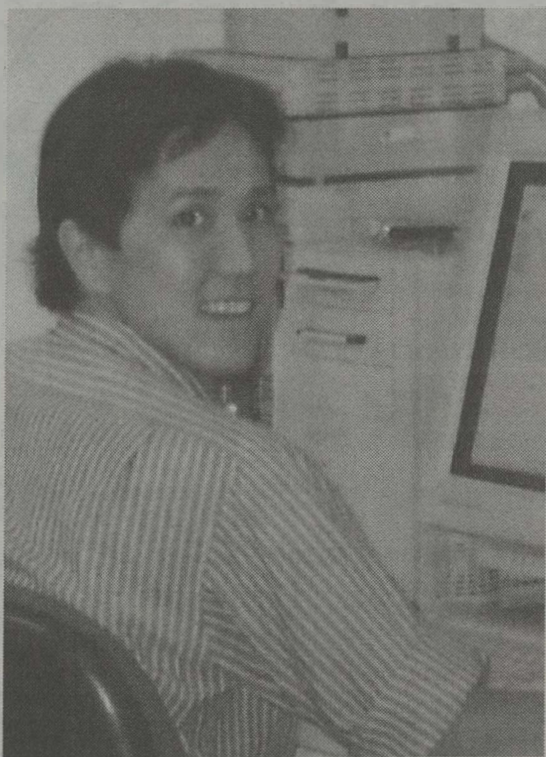
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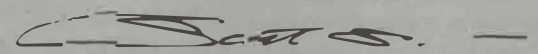
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# Updates on Hawaii's religious right, STARS at Kauai's Pacific Missile Range and pot policy



## QUIET ON THE RIGHT

In the year since Derek Ferrar's article "God on Their Side" (7/13/94), the whirlpool of political activity by local religious conservatives has become more of a standing puddle. Several candidates who had aligned themselves with the religious right — such as gubernatorial wannabe Frank Fasi, candidates for lieutenant governor Stan Koki and Fred Hemmings, and state Senate candidate Leinaala Drummond of Maui — lost elections that November.

Robert Stauffer of the Madison Society of Hawaii, an organization that counters activities by religious-right organizations, believes the defeat of so many Christian-right candidates will mean fewer religious-conservative candidates in the future. "Frank Fasi painted himself as a born-again Christian and, some say, pandered to the Christian right. Pat Saiki, a traditional liberal, came out against gay rights," says Stauffer, referring to the race for governor. "Cayetano said, 'Let's give [homosexuals] equal rights.' Politicians are not dumb, they add up the votes. That's how they stay on the job."

The announcement last week that state House Minority Leader Gene Ward, who co-chaired Pat Robertson's 1988 presidential campaign, would now co-chair (with state Senate Minority Leader Mike Liu) the Dole for President campaign seems to reflect the shift of former religious-right associates to more moderate ground.

In addition, the departure from local politics of the religious right's most colorful supporters (such as Koki and former Maui senator Rick Reed), says Stauffer, means that the conservative religious agenda no longer grabs headlines or the attention of the state Legislature.

"Those subjects don't come up anymore," says Jane Tatibouet, chairwoman of the local GOP. According to her, the amount of activity from the Christian Coalition leveled off after Pat Robertson's 1988 campaign, and, in fact, many religious conservatives who flooded the Republican Party during that time have since "disappeared." (Letters to many were returned unopened, she says.) A vacancy at the top of the local Christian Coalition might explain its recent political inactivity. The organization has been in a state of limbo since the top job of executive director was vacated last July; Gayle Gardner, the organization's state chairman, continues to search for a someone willing to fill the partially paid position.

Nevertheless, Stauffer predicts that the Governor's Commission on Sexual Orientation and the Law will become the focus of "religious wars." The religious-conservative Rutherford Institute has received "heightened visibility" recently with the appointment of two of its lawyers to the commission. However, the conservative attorneys may find they are in the minority on the panel of seven. "Supporters of a wider religious vision hold a clear majority," says Stauffer, who is also a member of the commission.

"I don't understand why people are saying that the right is sabotaging [the commission] when the committee is overloaded with people on the left," says Steve Aden, an attorney who works for the Rutherford Institute as volunteer coordinator for the Hawaii-Pacific region. The Rutherford Institute, which was founded to defend the right of religious expression as framed in the Constitution, is decidedly pro-life and anti-homosexual. Despite the conservative presence, Aden believes the commission will find in favor of some form of gay marriage.

Waning political activities by the religious right in Hawaii can be traced to lack of political leadership. In general, Stauffer believes that members of Christian-right organizations are powered by a religious agenda, not a political one. "They generally don't like government and don't like hearings. They are not sophisticated enough to take advantage of the system," he says. "Members of the religious right prefer to work in their own communities, churches and schools."

Recent activities of the local Christian Coalition fit this mold. On the issue of same-sex marriage, state chairman Gardner is turning to other grass-roots organizations, like Stop Promoting Homosexuality, to represent its viewpoint. "I do not try to be the leader of the band on every issue. I don't want a dictatorship from the right or the left," says Gardner. This frees the organization to focus on its top concerns: education and restoring the traditional family.

The Rutherford Institute — Aden in particular — is watching Christian student groups at the University of Hawaii. The school requires all recognized student organizations to sign a contract saying that they will not discriminate on the basis of gender or sexual orientation. Aden says that members of groups such as the Campus Crusade for Christ and Youth for Christ are assured the rules will not be enforced, but signing the contract requires students to go against their conscience. Most hold strong convictions against homosexuality, and some believe in strictly male leadership, he says. "The contract is an infringement on their right to freedom of association." A university official countered that all discrimination complaints would be investigated.

Does increased political activity lie in the future of Hawaii's religious conservatives? Those interviewed, both liberal and conservative, all agree: no. "I don't think the Hawaii Legislature has been too concerned with issues that concern us," says Aden. An exception, he adds, would be the introduction of a bill requiring parental notification if a minor seeks an abortion. In the meantime, religious conservatives find they have plenty of work (albeit less public) to do at the community level.

## SUNSET FOR STARS?

Three and a half years after Stephen Magagnini described military plans for, and public opposition to, the "Son of Star Wars" (1/15/92), the future of the controversial Strategic Target System (STARS) at Kauai's Pacific Missile Range has dimmed.

An Army spokesman for the Ballistic Missile Defense Organization, which runs STARS, says a decision was made to fund the program through the current fiscal year but with only one firm launch scheduled for spring '96.

To date, three STARS missiles have been successfully launched from Kauai since the first one blasted off in February 1993. The U.S. Army had initially planned for up to four launches a year for 10 years, or 40 rocket launches in all.

The drastic reduction of STARS launches and funding follows a shift in national defense policy initiated by the end of the Cold War in 1993.

Peter McClaran, former public-affairs officer at PMRF, whose job has been scaled back along with the launches, says: "Priorities at the Pentagon have shifted away from long-range to short-range missiles.

"STARS is a long-range target system used for testing long-range ballistic missiles and has been left with only the bare bones keeping it alive."

While this comes as good news to the many local activists opposing STARS, the military is not yet ready to let the program go. With the emphasis now on regional conflicts, militarists are studying defense systems against short-range missiles of the kind used in the Gulf War, which can be launched and targeted in the same region.

These so-called theater missile defense systems would protect U.S. armed forces and allies deployed overseas. A report earlier this year by the U.S. General Accounting Office to Congress highlights a long-range plan for STARS, which could use the Kauai facility to develop theater missile defense (TMD) systems.

Ed Vaughn at the Army Strategic Defense Command, which oversees the launch program, says that following completion of the spring '96 launch, STARS would be evaluated as a potential vehicle for launching targets to test future TMD. He expects the evaluation to take between eight and 10 months.

Vaughn says there are currently eight potential launches through the year 2000. (Potential launches refer to launches that are

not yet funded but STARS capable.)

The evaluation rests on such factors as the cost to maintain STARS and whether TMD systems violate the Anti-Ballistic Missile Treaty.

The 1972 ABM Treaty allows development of TMD systems as long as they are not so efficient as to intercept strategic missiles. Since the treaty does not make clear how to determine this capability, the United States and Russia are trying to define permitted TMD systems. These negotiations are currently deadlocked.

Fierce opposition to the STARS program has come from Kauai residents, Hawaiian groups, environmentalists and scientists.

Hawaiians consider Nohili dunes — which lie within the missile range widely known as Barking Sands — to be sacred burial grounds sheltering the bones of their ancestors. The Rev. Kaleo Patterson, an outspoken opponent of the launches, said the Nohili dunes are a historical burial site, rich in history, where the Hawaiian community gathered.

"We rejoice about the launch program being cut back, but the military have destroyed the integrity of the dunes," he said.

Patterson, who heads the Hawaii Ecumenical Coalition, a church-based organization supporting justice for Native Hawaiians, links the STARS program to recent French nuclear testing in the South Pacific: "Every Hawaiian group is opposed to the STARS tests," says Patterson. "This is a self-determining issue for us just as it is for the Pacific Islanders; we are both being run over by a nation state.

"Every time we turn around, millions of dollars have been poured into the range," says Patterson. "If just \$1 million was to go to the Hawaiian community, it would do so much for their education and economic development."

According to the GAO report, STARS will cost at least \$22.5 million this fiscal year. Of that, \$15 million will go just to maintain launch capability. The remaining \$7.5 million is the projected cost of the upcoming MSX launch next spring. It is worth noting that only \$2.5 million goes to support the Kauai test facility; \$12.5 million goes to Sandia National Laboratories at Albuquerque, N.M., a Department of Energy lab that handles the STARS infrastructure for the U.S. Army.

In the Defense Appropriations Bill currently navigating Congress, \$10 million is specified for the STARS program to continue preparation for future launches.

UH Physicist Michael Jones objects to STARS on economic, political and environmental grounds: "Using STARS for theater missile defense tests which simulate multiple warhead missiles undermines the Strategic Arms Reduction Treaties [START I & II]," says Jones.

"There is also the risk of an accident and the environmental degradation from successful launches," he says.

Jones, along with many other scientists, believes the most likely future attacks on U.S. territory will not be delivered by missiles but terrorists, as demonstrated by the bombings of the World Trade Center in New York and the Federal Building in Oklahoma City.

Jones says U.S. resources should focus on bringing weapon materials such as uranium and plutonium in the former Soviet republics under better control and providing funds to help the Russians dismantle their missiles.

# THE WEEKLY IN REVIEW



## PAKALOLO POLITICS

The three years since Jack Thompson, Derek Ferrar and Julia Steele's report from the marijuana front of the war on drugs, "Up in Smoke" (4/22/92), have been predictable. One prediction — contained in a 1989 report from the state attorney general — that pot smokers would switch to crack or "ice" if the state's marijuana crops were eradicated, appears to have come true. The federal Drug Enforcement Administration estimates that ice — crystal methamphetamine — use has soared by almost 20 percent in the past year alone.

Indeed, Operation Wipeout, the state's marijuana eradication program, has had some big scores. For example, during one four-day sweep of the Big Island, local police, with assistance from several federal agencies, destroyed more than 40,000 marijuana plants. The raids have had the intended effect of driving up the price and driving down the availability of pakalolo. The unintended effect has been an increase in the use of more dangerous but more readily available drugs like ice.

Donald Topping, director of the Social Science Research Institute at the University of Hawaii, isn't surprised. While he cautions that the switch from pot to ice can't be directly blamed on eradication efforts, there's considerable evidence pointing in that direction. "If you trace the history of drug use in America," Topping says, "invariably, the successful suppression of one drug leads to the introduction and increased use of another. And very often the other drug is more harmful."

There's other evidence to support that view, including studies by the federal government's own National Institute on Drug Abuse and the U.S. Department of Justice. In Hawaii it appears that a shortage of marijuana made an opening for well-organized entrepreneurs to shift the illicit drug economy toward ice and crack cocaine, both less bulky and more profitable than pot. Users interviewed for these studies frequently said they turned to ice when their drug of choice, marijuana, was either unavailable or unaffordable.

If, as these studies suggest, some people are determined to get a buzz one way or another, Topping advocates a "harm reduction" approach. Harm reduction acknowledges that some drug users are not motivated to enter treatment programs or stop using drugs. If they are determined to continue using drugs, harm reduction aims to reduce the harm those users will cause society and themselves. Needle exchange programs are a classic harm-reduction approach, as are condom-distribution programs that aim to stop the spread of AIDS. Decriminalization of marijuana, reducing

the penalty to a small fine, is one possible harm-reduction approach that might keep pot smokers from using more dangerous drugs like ice.

The 11 states that have decriminalized marijuana have not seen the explosion in use that opponents have predicted; some have even seen slight decreases. Unfortunately, few public officials are willing to touch the decriminalization issue, and the nation's current conservative political climate has effectively stopped any dialogue on the issue. With "I didn't inhale" ringing in its ears, the Clinton administration has shown no inclination to change national drug policy.

This "hands off" policy has also hampered research into possible medical uses for marijuana. Critics charge the federal government is only interested in funding research into marijuana's detrimental effects. In the Hawaii state Legislature, resolutions supporting further medical research are usually left to die in committee.

In April, AIDS researcher Dr. Donald Abrams told a Hawaii audience of drug policy researchers about his futile attempt to secure federal support. Noting that many of his AIDS patients were smoking marijuana to enhance their appetites and combat the AIDS "wasting syndrome," Abrams wanted to compare smoked marijuana with oral THC (marijuana's active ingredient) capsules. Despite FDA approval for his study and the endorsement of several medical organizations, Abrams request for a legal supply of marijuana was ignored by the National Institute on Drug Abuse for nine months. Two weeks after his speech in Honolulu, Abrams received a terse notice from the NIDA that his request was being denied.

Without further research, the evidence of medical benefits from marijuana remains largely anecdotal. "The anecdotes are impressive," Elaine Wilson says, "but we usually make public-health decisions based on available research, not speculation." Wilson heads the Alcohol and Drug Abuse Division of the state Department of Health. Wilson explains that marijuana was thought to alleviate nausea from chemotherapy but that other drugs are thought to be more effective. Marinol, a synthetic THC substitute, is available, and that availability makes research into smokable marijuana less of a priority.

Wilson says she would like to see more studies. "There are individuals in the private sector who are interested in sponsoring these studies, but to do controlled clinical studies is going to take some big bucks. Obviously, we don't have that kind of money in the state."

*Stephanie West Kohnen, Chris Oliver and Dale MacDiarmid contributed to this report.*

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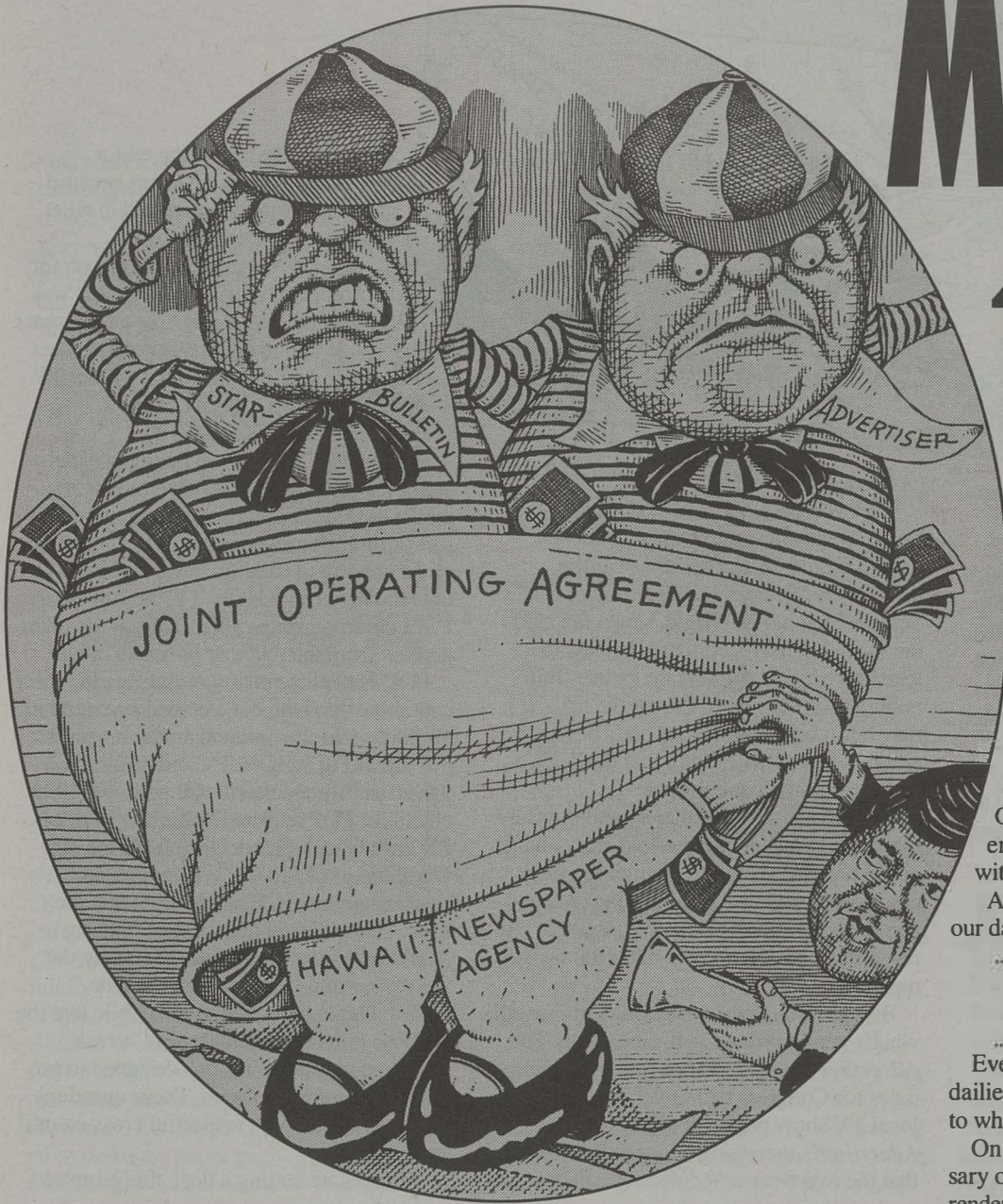
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# Making Up the News

Robert M. Rees

Is there hope for Hawaii's dailies? As long as Gannett's holding the purse strings, it's unlikely Honolulu will ever be home to a good paper, let alone a great one.



Last week we saw that the joint operating agreement between *The Honolulu Advertiser* and *Star-Bulletin*, one of 23 JOAs in America, provides our dailies with a legalized exemption from antitrust laws.

The resulting monopoly, the Hawaii Newspaper Agency, eliminates competition and serves as an incentive for our dailies not to be good newspapers. Gannett, with control of both papers, enjoys extraordinary return on investment with no need for reinvestment.

As a result, the primary characteristic of our daily newspapers is an absence of news.

## Sins of Omission and Comedies of Error

Even the most casual reader of Honolulu's dailies is struck by their apparent indifference to what is going on in the world.

On Aug. 15 of this year, the 50th anniversary of Japan's World War II decision to surrender, the *Advertiser* failed to mention on its

front page that the prime minister of Japan had issued the first apology ever from a leader of Japan. While *The New York Times* was carrying the story on its front page, the *Advertiser* was running the results of a survey showing that just over half of Hawaii's residents favor condoms in public schools.

The *Advertiser*, especially on Mondays or after a holiday, has no shame about what sort of lazy non-news it puts on its first page. It once ran a four-color photo of two shopping carts along with a story supplied by the Hawaii Food Industry Association on how the theft of shopping carts is the real culprit when it comes to high food costs.

The *Star-Bulletin* also eschews news in favor of public-relations releases and even self-promotion. In August of this year, the *Star-Bulletin* ran a story, "S-B staffers are honored for excellence." The article reported that 15 *Star-Bulletin* staff members had received Kilohana Awards. The article failed to mention that Kilohana Awards are given out by the *Star-Bulletin*.

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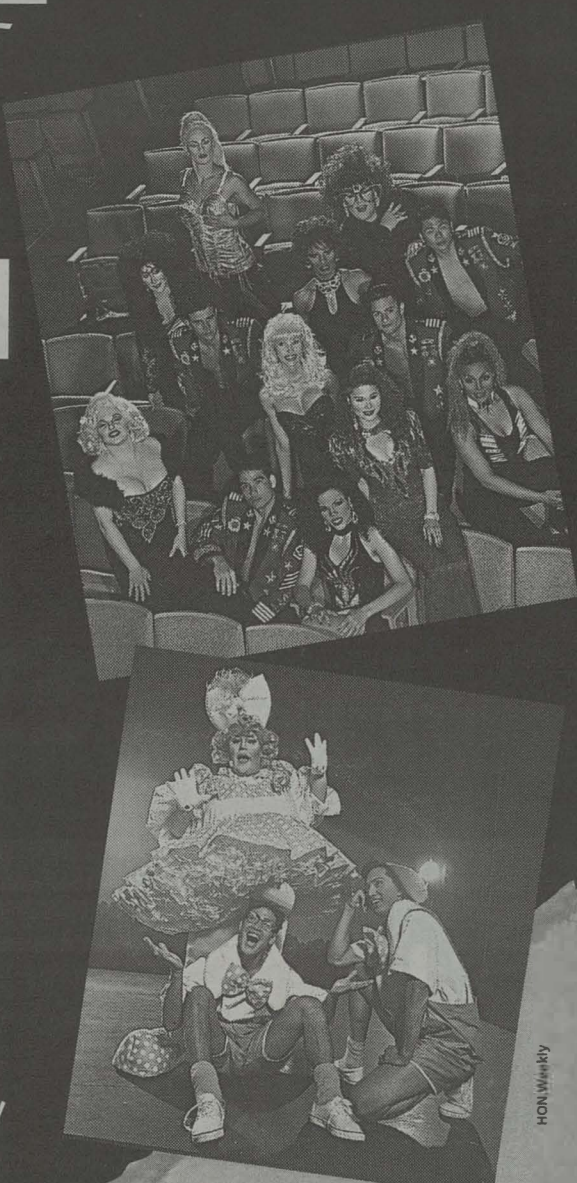
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# Making Up the News

public-relations releases retyped as news. For example, rather than actually report on Hawaii's most important industry, both papers are content to utilize PR releases from the Hawaii Visitors Bureau.

When the new president of the HVB was installed in July of this year, neither of the two dailies covered the tremendous and revealing infighting that preceded the final selection.

More recently, both dailies have gone along with the HVB's efforts to downplay that the HVB may have concealed a \$3 million overrun (\$1.6 million on the Mainland and \$1.4 million in Japan) during a time when the HVB was asking the Legislature for more money based on a promise of "accountability." Our dailies have reprinted the HVB spin-doctored legalism that the HVB "just learned the extent" of the overrun.

On one occasion the *Advertiser* picked up a nearly totally wrong Department of Land & Natural Resources press release designed to exonerate the state from any responsibility for the disappearance of a hiker who had been refused help. When the PR director at DLNR was asked about sending out a release so at odds with the available facts, she responded: "I know. It's ridiculous. The newspapers here print anything."

It's not just the close association with public relations and the absence of news that characterize our newspapers. There's also a question of accuracy.

When Daniel Ellsberg of Pentagon Papers fame protested against French nuclear testing at a Bastille Day rally in Honolulu, he uti-

lized the motto of the French Revolution, "Liberté, égalité, fraternité." The *Advertiser* quoted Ellsberg as saying, "You don't celebrate liberty, paternity or equality by setting off nuclear weapons."

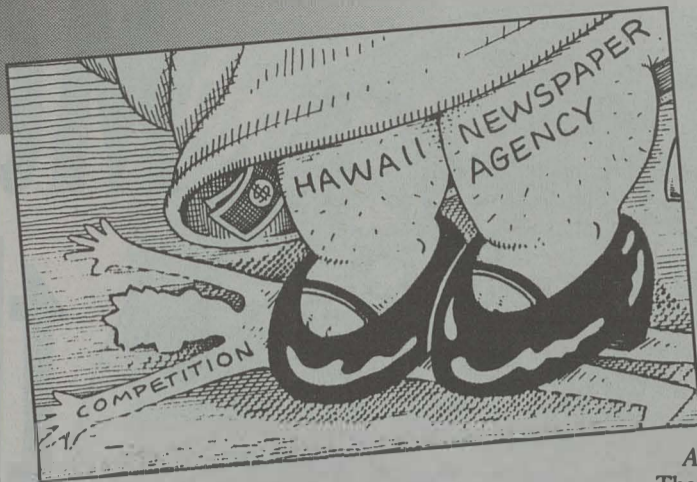
The same *Advertiser* reporter only three days before had informed us that the state Supreme Court had granted a new trial in a criminal case because the court had found the defendant's lawyers incompetent. Yet in the decision the judges had made it clear they hadn't considered this issue.

The *Advertiser* earlier this year reported what it thought it had heard when watching one of its sources, the 6 p.m. news, on television. Based solely on its viewing of a newscast, the paper erroneously cited a well-known attorney as having been arrested in a DUI case. The *Advertiser* actually had been on the phone with the wrongly cited attorney asking for input on another item at the very moment the egregiously inaccurate story was being filed.

Even former *Advertiser* publisher Thurston Twigg-Smith, in a recent letter to the *Advertiser's* editor concerning an inaccuracy in a simple story on his stamp collection, complained, "It's too bad someone didn't pick up the phone and call me."

## Making Up the News

Nobody is quite sure at either newspaper how something actually gets into the limited news hole. Internal conferences at the papers



on this topic are rare.

What is reported as news is sometimes based on Hawaii's unfortunate tendency toward cronyism. Earlier this year the *Advertiser's* attorney, Jeff Portnoy of Cades Schutte Fleming & Wright, sent a fax alerting the *Advertiser's* editor and others to a legislative bill exempting the police from public disclosure laws. Purred the fax, "If I may be so bold, perhaps an early news story and/or editorial will insure that this legislation faces significant obstacles."

The *Advertiser* immediately and dutifully ran a front-page above-the-fold story and an accompanying editorial. Neither the story nor the editorial disclosed that the idea had come from Portnoy or that Portnoy was representing the *Advertiser* in a lawsuit on the topic.

Besides cronyism, another determinant of what's newsworthy is self-promotion. The *Advertiser* once bemoaned that two candidates for Congress hadn't yet debated. A local TV show producer called the *Advertiser's* managing editor to inform her that the two were scheduled for a debate on

his show. The managing editor declined to cover the event because "We aren't much interested in what happens on television."

Only days later the real reason for the editor's apparent disinterest was revealed. The *Advertiser* on its front page touted that the two candidates were going to meet in a special TV debate put together by the *Advertiser* and KHON-TV.

The connection between our newspapers and TV is not unusual. To save money the media now share and pass around news in a sort of time-sharing arrangement. Indicative of the sharing of used-up news is the relationship between KHON-TV, the *Advertiser* and a citizens group called POP, an acronym derived from the *Price of Paradise* books.

POP, Hawaii's version of radical chic for a cautious establishment, decided to extend its vigilance into the political arena. It sought the support of KHON-TV and of the *Advertiser* for an effort leading up the 1994 elections. POP leaders like former Waihee PR guru Chuck Freedman and PR maven Doc Stryker of Stryker Weiner public relations discussed, as Freedman put it at the time, "the practical necessity of 'cutting a deal' and ... the importance of having the *Advertiser* and Channel 2 on our side."

POP had emphasized to the public that the purpose of its involvement was "to ask excellent questions in ways designed to produce meaningful answers. These questions will be pursued with respectful cross-examination."

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was abandoned. POP participants were instructed that the debates would be turned over to the media. Said a POP memo: "You may or may not get a chance to ask a follow-up question. Let [the media representatives] know if you want to do so but understand that it's their decision."

For its part, the *Advertiser* promoted the arrangement with a self-aggrandizing story on the front page of its "TV Week" insert.

The *Advertiser* on Sundays continues to rely on used-up news and even used-up filler by printing what the guests on a POP radio show plan to say that day. It may be redundant non-news, but it's cheap and it's easy.

### Hawaii's Black News Hole

When asked about the secret behind a great newspaper, Bill Kovach, the director of the Nieman Foundation for Journalism at Harvard University and a former editor at *The New York Times*, responds, "That's simple: It's up to the owners."

Media observer Ben Bagdikian notes that even under a JOA, a newspaper can improve. "It depends on the tradition of both papers," says Bagdikian. "In San Francisco the *Chronicle* got better because the De Young family [its owners] wanted it to."

Renowned *Washington Post* editor Ben Bradlee reveals in his new memoir, *A Good Life: Newspapering and Other Adventures*, that when he joined the *Post* in 1965, he and the owner, Katherine Graham, simply decided to make the paper great. The *Washington Post* became what some call "a dangerous

paper." Now that Bradlee has retired and Graham's oldest son has taken over, the paper is declining.

The importance of a willing and supportive owner and of a driving and dangerous editor means that as things currently stand there is no hope for Hawaii's dailies.

The controlling owner is Gannett, and Gannett has no interest in spending the money for a good paper, let alone a great one.

Compounding the problem, our newspaper editors have gone on pretending things are just fine.

When the Honolulu Community-Media Council, a watchdog group originally formed to protest Mayor Fasi's exclusion of a reporter from City Hall press conferences, critiqued our newspapers in 1991, the former editor of the *Advertiser*, Gerry Keir, protested the decision by resigning from the council. (Keir subsequently reconsidered and this August wrote to the council about "returning to the fold.") His reinstatement was unanimously approved just weeks prior to his acceptance of a PR job at First Hawaiian Bank.)

Keir in 1991 brushed off the council's critique as simplistic (the council's primary complaint was that the papers included too much advertising and not enough news). In an interview with *Editor & Publisher* magazine, he rejected the report because it "seems predicated on the idea that newspapers are exempt from the laws of economics." The JOA, of



course, is designed to do precisely that.

*Star-Bulletin* editor John Flanagan also criticized the report because "no effort was made to contact us before the report was publicized." (In fact, Flanagan had been contacted about the study but had refused to answer what he termed "hostile" questions.)

Our two dailies, then, seem to live in denial.

### Breaking Up the Monopoly

One corrective measure is to force our dailies to compete and to invest. The way to do this is to convince Congress to break up their monopoly. The newspaper financial disclosure law passed by our state Legislature in 1995 is designed to stimulate that breakup process by providing Congress with facts about HNA's inordinate profits.

JOA supporters are quick to note that if the monopoly is eliminated, the *Star-Bulletin* to survive will have to be refinanced and recapitalized. Therefore, this argument goes, withdrawing the JOA surely will result in a

one-newspaper town.

Says Jerry Burris, editorial page editor for the *Advertiser* and one of Honolulu's best reporters, "Given the economics, the option is one newspaper or two intermingled newspapers."

At a media gathering in Honolulu, former *Advertiser* editor George Chaplin rose to urge opponents of the JOA to consider the alternative. Better, Chaplin told the group, to have a two-newspaper joint operating agreement than a one-paper monopoly.

These JOA supporters don't tell us why we should have two Gannett papers when we can hardly stand the one we have.

They also fail to note that the *Star-Bulletin* eventually will be dumped by Gannett in the same fashion that the Hearst Corp. is trying to dump its half of the San Francisco JOA, the afternoon *Examiner*, in order to take over the morning *Chronicle*.

Further, a compelling argument can be made that elimination of the Hawaii Newspaper Agency, even if it results in the sudden demise of the *Star-Bulletin*, will provide breathing room for niche presses and newcomers more interested in journalism than is Gannett.

Whatever develops as a result of competition — competition recommended for virtually every other endeavor by *Advertiser* and *Star-Bulletin* editorials — can't be any worse than what we have now, a black news hole that deprives the community of vital daily news. ■

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## Film

### The China syndrome

Director Michael Apter has always managed to balance his fictive films (*Gorillas in the Mist*, *Coal Miner's Daughter*) with intriguing documentaries (*28 Up* and its prequels and sequels), and *Moving the Mountain*, which premiered in an earlier Hawaii Film Fest, is one of his best. It's a study of the "democracy movement" that rose in China and then, of course, was routed in Tiananmen Square in 1989. Apter brought together five of the "most wanted" student leaders of the movement for the film but focuses most on Li Lu, who recounts his family's "destruction" during the Cultural Revolution. (Lu, now an advanced law student at Columbia University, is especially candid.) Apter also uses "smuggled" footage of events in this quietly effective and, finally, haunting filmic portrayal of a youth movement up against an aged power structure for which repression always seems to be an answer. Strongly recommended.

Academy Theatre, 900 S. Beretania St.: Fri 10/20 & Sat 10/21, Mon 10/23 - Thur 10/26, 7:30 p.m.; matinees Sun 10/22, 4 p.m. & Thur 10/26, 1 p.m. \$4. 532-8768

## Concerts

### Hitting the right notes

It's always exciting to be in on a discovery, to catch a young artist on the threshold of a potentially brilliant career. We'll have a chance to discover the young piano virtuosa Karen Walwyn in recital at Orvis Auditorium, Thursday evening.

From what we hear, Walwyn has technique to burn, and she has chosen a challenging program that will certainly put her skills to the test. But digital dexterity alone is meaningless if it isn't

in service to the communication of a musical vision. Audiences in France, Austria and

throughout the United States have been discovering that Karen Walwyn not only strikes all the right notes, she has struck the right chord with them as well, going beyond the notes directly to the essence of the music itself.

Walwyn, currently an assistant professor in the Dance Department at the University of Michigan, is firmly grounded in the traditional piano repertoire — she would have to be to earn a doctorate in music in piano performance. But she has more recently earned some renown as a persuasive champion of contemporary piano music, especially the works of Adolphus Hailstork and other African-American composers. Unfortunately, her program here in Honolulu does not include any of this rich and grossly underplayed repertoire. Instead, she will be performing a 19th-century Romantic tour de force, opening with a couple of *Preludes* by Chopin, followed by his *Nocturne in D-flat*. The major work in an all-Chopin first half will be the *Piano Sonata No. 2 in B-flat*, the one with the famous "Funeral March." After intermission Walwyn will treat us to three of the *Transcendental Etudes* of Franz Liszt ("Evening Harmonies," "Snow-whirls" and "Mazeppa"), followed by three pieces by the first true American musical superstar, Louis Moreau Gottschalk, including *The Banjo*, a knuckle-buster in which the piano imitates the rapid-fire picking of that twangy instrument.

Thursday's performance by Karen Walwyn, presented in cooperation with the UH Music Department, is a benefit for the School of the Performing Arts, a local educational foundation that provides scholarships to enable talented young students to receive private music lessons that they would not otherwise be able to afford, as well as supplying music teachers to some private schools to enhance their music programs. For barely more than the price of a movie ticket, you can experience the excitement of live music, help a worthy organization further Hawaii's musical future and maybe even get the future bragging rights to say that you heard a "Who's Who" of the concert world when she was still a "Who?"  
Orvis Auditorium, UH Manoa campus: Thu 10/19, 7:30 p.m. \$10, \$6 students. 946-6151

## Theater

### Gender bender

"Queer Cabaret!" — a mishmash of performance pieces directed by MFA dance student David DeBileck (remember him from Iona Pear Dance Theatre?) — promises to explore gender issues further, longer and deeper

than anything at UH this year. Like, just where were you at National Coming Out Day last week? Out? In? Up? Down? If you find the questions of sexual identity to be a tad more complex than any mass-media event can possibly explore, this is the venue for you and yours. If, for example, you are gay in your politics, bi in bed and a eunuch to your mom, you might get off on this multidimensional, intelligent, often tongue-in-(cough)-cheek evening exploring sexual personality.

Perhaps the best reason to catch this late-night snack is to partake of the sumptuous divinity of Honolulu's own sultry Cocoa Chandelier. Mortals know this goddess of glam flabbergasts fags, shocks straight jocks and even devastates dykes with her lying eyes, her leaping lips and hypnotic thighs. She proves that allure is way more than gender, far deeper than foundation and beyond genitalia — but, rather, sex is a spell of intoxication whispered "Cocoa." Aply supported by her ladies-

in-waiting-to-be-ladies from the House of Chandelier, Cocoa's charm can suck your socks off, bay-bee.

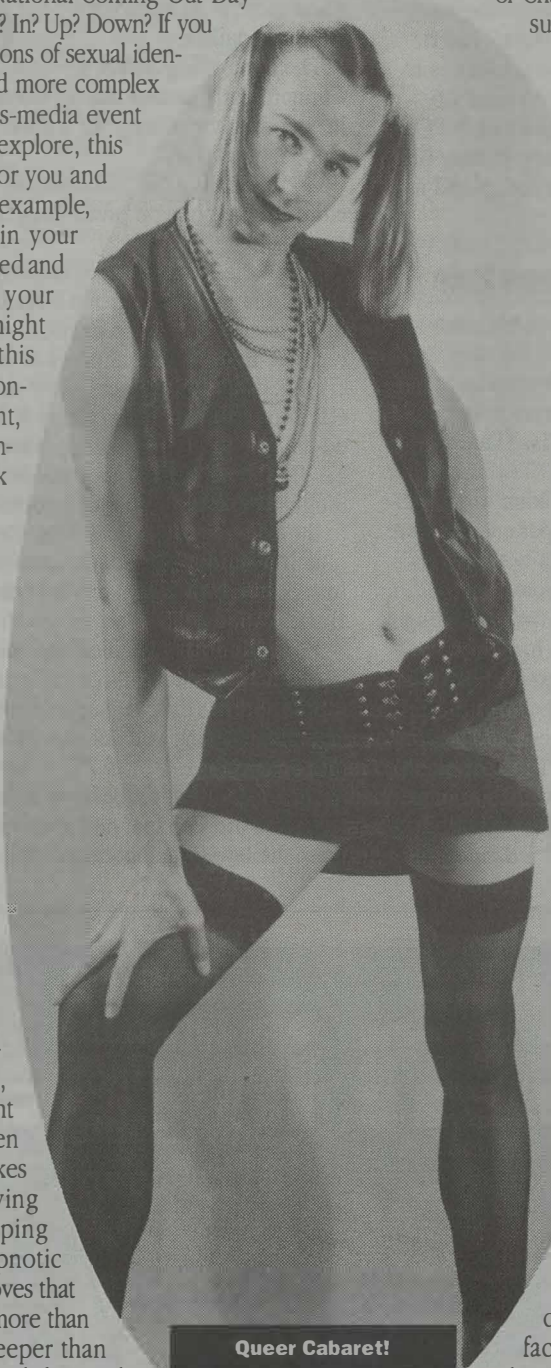
Really, even if the evening's issues don't prick your interest, Cocoa will.

Beyond she-who-must-be-worshiped, the press releases for this show are mysteriously terse.

Evidently, one of the skits confronts concerns of preference by assigning different proclivities to '70s TV stars, throwing them under the stage lights and poking something more than the truth out of them (who's the babe with the lasso? The three chicks with the hair-of-death? The aloha-shirted private dick?).

It may be late, it's probably bawdy, and it's bound to tickle some bone somewhere.

Kennedy Theatre, UH Manoa campus: Sat 10/21, Fri & Sat 10/27 - 11/4, 10:45 p.m. \$5; \$4 students, seniors, military, UH faculty and staff; \$3 UHM students. 956-7655



Queer Cabaret!

PHOTO: MARK RICE



Karen Walwyn



Moving the Mountain

# CALENDAR

"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.

**The Amazing Panda Adventure** Filmed in Tibet's Himalayas, this father-and-son bonding drama concerns itself with the two stumbling into an adventure featuring panda poachers. Directed by Chris Cain, stepfather of TV heartthrob Dean Cain. Good scenery. **Pearlridge West, Laie Cinemas**

**Assassins** Sly Stallone bounces back, if that is the phrase, from his last *Dredd*-ful flick to star (with Antonio Banderas, who steals his thunder) in this rollercoaster ride about one hit man out to do in another. Directed by Maui's Richard Donner (*Lethal Weapon*). **Waikiki No. 3, Pearlridge West, Alkali Twins, Koko Marina Twins, Kapolei Megaplex, Milliani 5-Plex, Kam Drive-In, Restaurant Row 9 Theatres**

**The Babysitters' Club** This one's billed as *Mystic Pizza* for teens. Melanie Mayron ("thirtysomething") puts on the director's hat in this film that chronicles a summer in the life of a group of 13-year-olds. **Laie Cinemas**

**Belle de Jour** Catherine Deneuve in the role of a lifetime in this sophisticated (and quietly wicked) film by the master Luis Buñuel. Once director Buñuel puts an idea in your head, it's likely to stay there. In this one a virginal newlywed (Deneuve) plies the world's oldest trade while puzzling her husband, who doesn't realize what she's up to. Most critics call this film "unsettling," and when you see it (as you should), you'll understand why. It skewers the hypocrite in all of us. Highly recommended. **Marina Twins**

**The Big Green** Steven Guttenberg returns to the screen (you missed him, now, didn't you?) in this Disney potboiler about misfit kid athletes learning how to win big. Uh-huh. **Kahala 8-Plex, Pearlridge West, Kapolei Megaplex, Milliani 5-Plex, Keolu Center Cinemas, Nanakuli Cinemas**

**The Blue Planet** Mother Earth fills the big screen in this IMAX film shot from space. The big blue never looked better or worse, depending on how close you look. **IMAX Theatre Waikiki**

**Dangerous Minds** Michelle Pfeiffer furthers her fecund career as an ex-Marine who ferrets out wheat from chaff in an inner-city high school, teaching profligates. Perfectly fraudulent. **Pearlridge 4-Plex, Kapolei Megaplex, Kuhio Twins**

**Dead Presidents** The film begins as a sweet *Coolie* High-ish story about first love, quickly becomes *Platoon*-ish with a 20-minute romp through the jungles of Vietnam, is briefly *Pantber*-ish with an interlude with revolutionaries, then ends sloppily with a *Thunderbolt and Lightfoot*-ish bank heist. It's not that a film has to be *one* thing, but this one tries to be everything and never settles down long enough in one of its clichéd minifilms to make any lasting impression on us. —David K. Choo

**Restaurant Row 9 Theatres, Kapolani, Pearlridge 4-Plex, Kapolei Megaplex, Enchanted Lake Cinemas**

**Devil in a Blue Dress** In an age in which our movie action heroes are largely mannequins on steroids, Denzel Washington has a secret weapon: sheer talent. In *Devil in a Blue Dress*, a 1940s *film noir* detective story, Washington moves us into the story as gracefully as anyone you've seen in years (since Bogart or Mitchum, I'd say). **Kahala 8-Plex, Kapolei Megaplex, Enchanted Lake Cinemas, Restaurant Row 9 Theatres, Kam Drive-In**

**Double Happiness** Asian dating-and-marriage angst, done as a comedy, with the spirit (if not content) of *The Wedding Banquet*. **Varsity Twins**

**Hackers** The makers of *Hackers* are smart people — even smarter than the keyboard geniuses they immortalize. They know that movie audiences love heroes who know what they're doing and do it well, and the high-school computer jockeys in *Hackers* are the hottest thing since *Apollo 13*'s aerospace engineers. These cyberpunks dress ultrahip, they in-line skate like bats out of hell, and they type about 120 words per minute. The film's lighter-than-air plot (a scheme to steal millions from a multinational) dissipates quickly, and soon, like a martial-arts movie, all that is left is the execution of good technique. For Bruce Lee it was the monkey, tiger and crane fighting styles; for hero Dade Murphy it is "phreaking" (exploring and exploiting the telephone lines) and "social engineering" (conning unsuspecting desk jockeys out of passwords and other proprietary information). —D.K.C. **Laie Cinemas**

**Halloween: The Curse of Michael Myers** Trying to squeeze the last drop of blood from the once-successful *Halloween* series, wherein an unstoppable maniacal killer makes hash of the kind of characters who venture into dark places alone, even though they know a murderer lurks. Bloody as all get-out — terrifying for children of all ages. Boo — in all senses of the word. **Pearlridge West, Kapolei Megaplex**

**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 Theatre Waikiki**

**How to Make an American Quilt** Whitney Otto's best-seller, a kind of round-eye *Joy Luck Club*, has been adapted to the screen as an ensemble piece. The subject is marriage, and the cast — with bankable Winona Ryder making this project possible — is full of old-timers who, one by one, get a chance to strut their stuff. With Maya Angelou (who started as an actress), Anne Bancroft, Jean Simmons, Ellen Burstyn and Alfre Woodard. **Kahala 8-Plex, Pearlridge West, Kapolei Megaplex, Milliani 5-Plex, Keolu Center Cinemas, Restaurant Row 9 Theatres**

**Jade** See review on Page 17. **Kahala 8-Plex, Pearlridge 4-Plex, Alkali Twins, Kapolei Megaplex, Restaurant Row 9 Theatres**

**Mortal Kombat** If it is true (as Marshall McLuhan said) that we enter the future looking into a rear-view mirror, in *Kombat* we have seen the future and it is the past, doomed to failure in the present. *Mortal Kombat* represents consumerism at its most rampant — and vulgar. Kids will dig it. It's pop nihilism you can dance to. **Kapolei Megaplex, Pearlridge West, Kuhio Twins**

**The Net** Computer nerd Sandra Bullock accesses info she shouldn't have, and she is chased all over the place. (The villain of the piece is made up to look like Bill Gates.) With HBO's Dennis Miller. Cautiously recommended. **Marina Twins**

**Operation Dumbo Drop** A Disney comedy, directed by Oz's (very good) Simon Wincer, about a group of U.S. soldiers in Vietnam who fly in a replacement elephant for devastated villagers. With Danny Glover, Ray Liotta and various animatronic (and real) elephants. Caution: Elephant bathroom jokes ahead. **Pearlridge West**

**The Prophecy** Renegade angels — y'know, the kind that can't stand all the regulations — return to earth to claim a lost soul. Chris Walken is the leader of said group. Elias Koteas and Virginia Madsen (*Candyman*) try to resist. So should you. **Kapolei Megaplex**

**Ring of Fire** The history of volcanoes and earthquakes in the Pacific Rim is told in this explosive documentary. The lava footage shot here in Hawaii nei is spectacular; some of the other sequences seem like a waste of this big and loud format. **IMAX Theatre Waikiki**

**The Scarlet Letter** The letter in this case is a C-. Tampering with the Hawthorne classic (no easy read, as you'll recall) is the production team assembled by Demi Moore (she plays Hester Prynne) to make the story "more accessible" to modern sensibilities. This includes, you understand, giving the story a more nearly upbeat ending. The cast includes Gary Oldman and Robert Duvall, and the spare prose of the book has been turned into sumptuous epic filmmaking largesse. Just for the record, the Lillian Gish silent-film adaptation was a hundred times better than this — in fact, was a great film. This one ain't. **Varsity Twins, Pearlridge West, Kapolei Megaplex, Restaurant Row 9 Theatres, Kailua Theatre**

**Seven** Brad Pitt — and wounded at that — stars with Morgan Freeman (guess who's about to retire and who's a veritable rookie?) in this murky saga of a serial killer's hang-ups with the seven deadly sins. **Waikiki Twins, Koko Marina Twins, Kapolei Megaplex, Milliani 5-Plex, Kam Drive-In, Pearlridge West, Keolu Center Cinemas, Restaurant Row 9 Theatres, Nanakuli Cinemas**

**Showgirls** One of the worst movies of the year is this *42nd St.*-ish tale about Nomi Malone, a lap dancer who "works" her way up to being a Vegas headliner. Its hostility toward women is matched only by its disturbing cynicism: What does it take for a good story? How about some T&A? Some girls kissing girls? How about rape? Rumor has it that the theaters are no longer charging admission; the ushers will just come around every 20 minutes or so and collect a dollar. —D.K.C. **Restaurant Row 9 Theatres, Pearlridge 4-Plex, Kapolei Megaplex, Kuhio Twins**

**Strange Days** See review on Page 17. **Restaurant Row 9 Theatres, Enchanted Lake Cinemas, Kapolei Megaplex, Milliani 5-Plex, Waikiki Twins, Pearlridge West**

**To Die For** Based on the real-life Pat Smart case, in which a teacher allegedly coerced one of her lovesick students into killing her husband, *To Die For* is a flawed piece of satire literally saved by Nicole Kidman's performance. But will audiences realize this is a comedy? This reviewer saw the movie twice — once with a matinee of Kahala Mall shoppers (who didn't laugh once) and once with a night-time audience of dinner-and-movie types (who laughed their heads off). *To Die For* is a fasci-

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nating movie, but if you think, as does heroine Suzanne, that if something's "really important, it's on TV," it's not necessarily a movie for you. **Kahala 8-Plex**

☞ **To Wong Foo, Thanks for Everything!** Julie Newmar Three drag queens hit the road and wind up in rural Nebraska, not usually known as a drag-queen mecca. But this is a fable (and a lucky thing too). As the world knows by now, the three queens are played by Patrick Swayze (eerily good), Wesley Snipes (as bemused Noxeema) and newcomer John Leguizamo. These good ladies have odd culture-clash adventures. This is no *Priscilla*, but it's a diverting "mainstream" version of that little Oz movie. Recommended for the effrontery. **Cinerama, Pearlridge West, Kapolei Megaplex, Enchanted Lake Cinemas, Nanakuli Cinemas**

☞ **Under Siege 2: Dark Territory** A psychotic genius and designer of a lethal military satellite plans to destroy the Pentagon with his deadly creation. Along with a crack team of terrorists, he seizes a train and turns it into a mobile, untraceable base of operations. But guess who's in the caboose? **Kam Drive-In**

☞ **Unstrung Heroes** Andie MacDowell and John Turturro star in this comedy with a big heart about a boy who takes refuge with two odd uncles when his mother falls ill. **Kahala 8-Plex**

☞ **Unzipped** There is one good reason to see *Unzipped*, a documentary about fashion designer Isaac Mizrahi, and it's not the paparazzi, the furtive glimpse at some of the fashion world's pompous divas nor even a shot of Kate Moss's skinny bare butt. The best reason to see the film is Isaac Mizrahi. The hyperactive and hyperbolic designer is probably the most honest character seen on the screen in some time. He's more forthcoming than William and Arthur of *Hoop Dreams* and more genuine than that girl from Alabama on the first "Real World." Mizrahi's life is an open book, a *Reader's Digest* condensed version of a trashy novel (with a lot of pictures) but a book nonetheless. — **D.K.C. Marina Twins**

☞ **The Usual Suspects** Told in shards of flashbacks, *Usual Suspects* concerns itself with five unregenerate criminals brought in — on trumped-up charges — to a holding room and lineup. After they meet and "bond," the bunch decide to do a job together — and then find they have entered the strange realm of a shadowy, perhaps mythological crime boss they all fear, the legendary Keyser Soze, an international killer with slippery identities. Is this just another foray into Tarantino-land? Well, yes and no. Without *Pulp Fiction*, *Usual Suspects* couldn't have gotten made, but this one has its own resonance — and it handles its violence almost exemplarily. It's like a really good carnival roller-coaster ride: You don't really go anywhere — but while you're being buffeted about, it seems like a real trip. **Kahala 8-Plex, Keolu Center Cinemas**

☞ **Waterworld** Things go swimmingly for a while, but evidence of post-production tampering sinks this sci-fi tale of mutated ocean future folk trying to find dry land — and an excuse for cost overruns. Filmed you-know-where and starring you-know-who. **Malina Twins**

## Short Run & Revivals

☞ **Halloween** (1978) Financed by Libyan money, this little American independent film struck paydirt and spawned a gaggle of sequels. A psychotic killer returns on guess-what-holiday and does in everyone (mostly screaming female stereotypes) right and left. It's scary, all right. With Jamie Lee Curtis and the late Donald Pleasance. Directed (and with music) by John Carpenter (*The Village of the Damned* recent remake). **Movie Museum**

☞ **I Can't Sleep** (1995) From Claire Denis, the director of *Chocolat*, comes this haunting (not to say disturbing) film about the "granny killers" (a gayish couple who killed Parisian elderlies) of the '80s. This one will stay with you. Recommended for sophisticated viewers for a bevy of reasons. **Academy Theatre**

☞ **The Man Between** (1953) Sir Carol Reed (*The Third Man*) directed this moody thriller (about black marketeering between East and West Germany, among other places) starring a terrific cast: James Mason, Claire Bloom and Hildegard Neff. **Movie Museum**

☞ **Moving the Mountain** (1995) See *Film Pick on Page 12*.

☞ **The Old Dark House** (1932) Based on J.B. Priestley's *Benighted*, this tongue-in-cheek horror film, directed by the great James Whale (*The Bride of Frankenstein*) is funny and scary, with a great cast assembled to play characters spending a spooky (and eccentric) time in ... well, in an old dark house. With Boris Karloff, Charles Laughton and Eva Moore. A must for horror buffs. **Movie Museum**

## Concerts

☞ **15th Annual Holomua ka No'eau** Halau Mohala 'Ilima, directed by Kumu Hula Mapuana deSilva, celebrates its 20th year with a fundraising concert featuring performances by Kawai Cockett and members of the halau. Spam musubi, desserts, juice, soda and halau T-shirts will also be available. **Lanikubonua Estate, (Next to Ihilani Resort): Sun 10/22, 11 a.m. - 3 p.m. \$5. 261-0689**

☞ **Friday Night Live** Jazz it up with the Azure McCall Trio in an open-air concert. Drinks and pupus are also available for purchase in the Academy's Garden Cafe. **Honolulu Academy of Arts, 900 S. Beretania St.: Fri 10/20, 5:30 - 8:30 p.m. \$5, \$3 members. 532-8701**

☞ **Great Singers, Great Songs** Hawaii Opera Theatre and the University of Hawaii Music Department team up in this benefit for the Music Department and the HOT Education Guild. Works to be presented include arias from *Tosca, Rigoletto, La Nozze di Figaro, La Boheme, The Medium, Candide* and more. **Orvis Auditorium, UH Manoa Campus: Sun 10/22, 4 p.m. \$10; \$6 students, senior citizens. 956-8742**

☞ **Martin Nievera and the Hawaii Symphony Orchestra** Martin Nievera, "Concert King" of the Philippines and host of two shows on Oceanic Cable's new Filipino channel, performs a collection of Broadway medleys with the Hawaii Symphony Orchestra. **Waikiki Shell, Kapiolani Park: Sat 10/21, 7:30 p.m. \$8 - \$40. 536-8942**

☞ **The Saturday Night Romantics** An evening of the most famous American love songs of the '40s through the '80s with the vocal group Saturday Night Romantics. Material covers everything from Leonard Bernstein to Lionel Richie (eek!). **Ward's Rafters, 3810 Maunaloa Ave.: Sat 10/21, 7:30 p.m. \$10 suggested donation. 734-0397**

☞ **Trombone Recital** Michael Becker, bass trombonist with the Hawaii Symphony Orchestra, performs Schumann lieder and other vocal transcriptions for the trombone. Also included will be works of Wilder and Mahler. **Orvis Auditorium, UH Manoa campus: Mon 10/23, 8 p.m. \$5; \$3 students, senior citizens. 956-8742**

☞ **Violin Recital** LaVar Krantz, faculty member in UH Manoa's Music Department, performs works by Haydn, Veracini, Schubert, Wieniawski, Chaminade and Svendsen. Pianist Beebe Frietas accompanies. **Orvis Auditorium, UH Manoa Campus: Fri 10/20, 8 p.m. \$5; \$3 students, senior citizens. 956-8742**

☞ **Cathi Walkup's Swing Thing** Direct from San Francisco, and featuring some fine local talent as well, it's a jazz thing. Walkup "ranges freely between swing, bop and romantic balladry" sung in her "clean alto voice," and her backup band can't be beat: pianist Bob Albanese, guitarist Danny Otholt, bassist Steve Jones and Paul Lindberg on sax and flute. **Ward's Rafters, 3810 Maunaloa Ave.: Sun 10/22, 4 - 7 p.m. \$10 suggested donation. 734-0397**

## The Scene

### 18/Wednesday

#### Blues

☞ **Blues Jam, Sand Island R&B 847-5001**

#### Comedy

☞ **Jan Barrett, Honolulu Comedy Club WACKY-98**

☞ **John Fox, Honolulu Comedy Club WACKY-98**

☞ **Mark Woodhouse, Honolulu Comedy Club WACKY-98**

#### Contemporary

☞ **Aura, Nick's Fishmarket 955-6333**

☞ **Tito Berinobis, Lobby Bar, Sheraton-Waikiki 922-4422**

☞ **Kimberlei Bradford w/ John Goodwin, Pier 7524-2233**

☞ **Dean & Dean, Chart House 941-6669**

☞ **Shari Lynn & Fascinat'n' Rhythm, The Warrior's Lounge, Hale Koa 955-0555**

☞ **Mango 3, Banditos 488-8888**

☞ **New Heights, Nicholas Nickolas 955-4466**

☞ **Kit Samson's Sound Advice w/ Rolando Sanchez, The Captain's Table 922-2511**

☞ **Andrea Young & Les Peetz, Michel's 923-6552**

#### Country/Folk

☞ **Full Circle, The Pier Bar 536-2166**

#### Guitar

☞ **Chris Murphy, The Old Company 923-3373**

☞ **Butch O'Sullivan, W.C. Peacock 922-3111**

#### Harp

☞ **Pumehana Davis, The Banyan Veranda 922-3111**

#### Hawaiian

☞ **Tito Berinobis, Lobby Bar, Sheraton-Waikiki 922-4422**

☞ **The Brothers Cazimero, Bishop Museum 847-3511**

☞ **Jonah Cummings, Duke's Canoe Club 923-0711**

☞ **Keith & Carmen Haugon, Mai Tai Lounge 923-7621**

☞ **Island Rhythms, Sloppy Joe's 528-0007**

☞ **Harold Kama, Sloppy Joe's 528-0007**

☞ **Kapona, Ocean Terrace 922-6611**

☞ **Maika'i Trio w/ Aloha, Poolside, Sheraton-Waikiki 922-4422**

☞ **Vene Marie, Pikake Terrace, Sheraton Princess Kaiulani 922-5811**

☞ **Hiram Olsen, House Without a Key 923-2311**

#### Jazz

☞ **Loretta Ables, Lewers Lounge 923-2311**

☞ **Jay Marion, Andrew's 591-8677**

☞ **Azure McCall w/ Bob Albanese, Duc's Bistro 531-6325**

#### Piano

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

☞ **Ed Moody, Lewers Street Fish Co. 971-1000**

☞ **Ernie Shea, Mabina Lounge 955-4811**

☞ **Ginny Tiu, The Banyan Veranda 922-3111**

#### Rock/R&B

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

☞ **Gioni, Moose McGilgycuddy's, University 944-5525**

☞ **Red Tang & the Volcanoes, Rock Cellar 923-9952**

#### Zydeco

☞ **Bon Ton Roulé, Gordon Biersch 599-4877**

## 19/Thursday

#### Comedy

☞ **Jan Barrett, Honolulu Comedy Club WACKY-98**

☞ **John Fox, Honolulu Comedy Club WACKY-98**

☞ **Mark Woodhouse, Honolulu Comedy Club WACKY-98**

#### Contemporary

☞ **Aura, Nick's Fishmarket 955-6333**

☞ **Kimberlei Bradford w/ John Goodwin, Angelica's 537-6619**

☞ **Dean & Dean, Chart House 941-6669**

☞ **Rachel Gonzalez & Les Peetz, Michel's 923-6552**

☞ **Shari Lynn, Windows 946-4442**

☞ **New Heights, Nicholas Nickolas 955-4466**

☞ **Kit Samson's Sound Advice, The Captain's Table 922-2511**

☞ **Sydetta & Night Watch, The Warrior's Lounge, Hale Koa 955-0555**

#### Country/Folk

☞ **Smother Party, Coffee Gallery 637-5571**

#### Guitar

☞ **Butch O'Sullivan, W.C. Peacock 922-3111**

#### Harp

☞ **Pumehana Davis, The Banyan Veranda 922-3111**

#### Hawaiian

☞ **Mahl Beamer, Andrew's 591-8677**

☞ **The Brothers Cazimero, Bishop Museum 847-3511**

☞ **Jonah Cummings, Duke's Canoe Club 923-0711**

☞ **The Islanders, House Without a Key 923-2311**

☞ **Kanilau w/ Noe, Poolside, Sheraton-Waikiki 922-4422**

☞ **Sam Kapu, Pikake Terrace, Sheraton Princess Kaiulani 922-5811**

☞ **Ki Ho'alu Kid, The Pier Bar 536-2166**

☞ **Blaine Kia, Lobby Bar, Sheraton-Waikiki 922-4422**

☞ **Joanie Komatsu, Lobby Bar, Miramar Waikiki 922-2077**

☞ **Malana, Mai Tai Lounge 923-7621**

☞ **Hiram Olsen, House Without a Key 923-2311**

#### Jazz

☞ **Loretta Ables, Lewers Lounge 923-2311**

☞ **Azure McCall w/ Bob Albanese, Duc's Bistro 531-6325**

#### Piano

☞ **Don Conover, Windows 946-4442**

☞ **Stewart Cunningham, South Seas Village 923-8484**

☞ **Ed Moody, Lewers Street Fish Co. 971-1000**

☞ **Ernie Shea, Mabina Lounge 955-4811**

☞ **Ginny Tiu, The Banyan Veranda 922-3111**

☞ **Johnny Todd, Mabina Lounge 955-4811**

☞ **Carol Williams, Pieces of Eight 923-6646**

#### Reggae

☞ **Red Session, Anna Bannanas 946-5190**

#### Rock/R&B

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

# CALENDAR

**Giomi**, Rock Cellar 923-9952  
**Willie K**, The Pier Bar 536-2166  
**Jonny Kamai**, Sloppy Joe's 528-0007  
**Tommy Miller**, The Pier Bar 536-2166  
**Smother Party**, Coffee Gallery 637-5571  
**The Swinging Johnsons**, Fast Eddie's 261-8561

## 20/Friday

**Band**  
**Royal Hawaiian Band**, Iolani Palace Bandstand 527-0566

**Blues**  
**Honolulu Blues Band**, Anna Bannanas 946-5190

**Classical**  
**Bach's Lunch**, St. Andrew's Cathedral 524-2822

**Comedy**  
**Jan Barrett**, Honolulu Comedy Club WACKY-98  
**John Fox**, Honolulu Comedy Club WACKY-98  
**Mark Woodhouse**, Honolulu Comedy Club WACKY-98

**Contemporary**  
**Aura**, Nick's Fishmarket 955-6333  
**Kimberlei Bradford w/ John Goodwin**, Angelica's Cafe 537-6619

**Dean & Dean**, Chart House 941-6669  
**Bonnie Gearheart**, Michel's 923-6552  
**Joanne Miles & Friends**, Roy's 396-7697  
**New Heights**, Nicholas Nickolas 955-4466  
**Kit Sanson's Sound Advice**, The Captain's Table 922-2511

**Simplicity**, Tamarind Park 527-5666  
**Sydetta & Night Watch**, The Warrior's Lounge, Hale Koa 955-0555

**Folk**  
**Bryan & Julie Huddy**, Banditos 488-8888

**Harp**  
**Pumehana Davis**, The Banyan Veranda 922-3111

**Hawaiian**  
**Aloha Friday**, Poolside, Sberaton-Waikiki 922-4422  
**Mahi Beamer**, Andrew's 591-8677  
**Ho'aloa**, The Pier Bar 536-2166  
**Hooihoi**, Waianae Bowl Bar 668-8778

**Ledward Kaapana & Ikona w/ Healani Young**, Duke's Canoe Club 923-0711  
**Kaleo 'O Kalani**, Leeward Bowl Bar 832-7171  
**Kapena**, Coconuts, Ilikai 949-3811  
**Henry Kapono**, The Pier Bar 536-2166  
**Blaine Kia**, Lobby Bar, Sberaton-Waikiki 922-4422

**Bobby King**, Pikake Terrace, Sberaton Princess Kaiulani 922-5811  
**Lilikoi Sisters**, Pikake Terrace, Sberaton Princess Kaiulani 922-5811

**Hiram Olsen**, House Without a Key 923-2311  
**Matt Swalinkovich**, Duke's Canoe Club 923-0711

**Jazz**  
**Loretta Ables**, Lewers Lounge 923-2311  
**Jimmy Borges & Betty Loo Taylor**, Cafe Picasso, Alana Waikiki 941-7275

**Stewart Cunningham Experimental Jazz Quartet**, South Seas Village 923-8484  
**Azure McCall w/ Bob Albanese**, Duc's Bistro 531-6325

**The Greg Pai Trio**, Hanatei Bistro 396-0777  
**Abe Weinstein**, Scott's Seafood 537-6800  
**The Abe Weinstein Trio**, Borders, Ward Centre 591-8995

**Abe Weinstein & Friends**, Hanobano Room 922-4422

**Piano**  
**Don Conover**, Windows 946-4442  
**Ernie Shea**, Mabina Lounge 955-4811

**Ginny Tiu**, The Banyan Veranda 922-3111  
**Johnny Todd**, Mabina Lounge 955-4811  
**Carol Williams**, Pieces of Eight 923-6646

**Rock/R&B**  
**Best Poets**, Sloppy Joe's 528-0007  
**Blue Burro**, Snapper's Sports Pub 941-2577  
**Sean Carillo**, Sloppy Joe's 528-0007

**Copycats**, Leslie's Place 845-5752  
**Bobby Dunne Band**, Irish Rose Saloon 924-7711  
**Higher Ground**, Beeman Center, Pearl Harbor 471-9309

**Nueva Vida**, Leslie's Place 845-5752  
**Phantom**, Fast Zone 536-1035  
**Pray 4 Sex**, Rock Cellar 923-9952  
**S.A.P.**, Rock Cellar 923-9952

**The Swinging Johnsons**, Gordon Biersch 599-4877  
**Xcursion**, Fast Zone 536-1035

**Continued on Page 18**

# MOVIEHOUSES

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

## Town

**Cinerama**  
 1550 S. King St. 973-6333  
*To Wong Foo, Thanks for Everything!*  
*Julie Newmar*

**Kapiolani**  
 1646 Kapiolani Blvd. 973-5633  
*Dead Presidents*

**Varsity Twins**  
 1106 University Ave. 973-5833  
*The Scarlet Letter, Double Happiness*

**Restaurant Row 9 Theatres**  
 Restaurant Row, 500 Ala Moana. 263-4171  
*Seven, Assassins, Dead Presidents, How to Make an American Quilt, Devil in a Blue Dress, Showgirls, The Scarlet Letter, Strange Days, Jade*

**East**  
**Kahala 8-Plex**  
 Kahala Mall, 4211 Waialae Ave. 733-6233  
*To Die For, How to Make an American Quilt, Unstrung Heroes, The Usual Suspects, The Big Green, Jade, Devil in a Blue Dress*

**Koko Marina Twins**  
 Koko Marina Shopping Center, 7192 Kalaniana'ole Hwy. 397-6133  
*Seven, Assassins*

**Central**  
**Kam Drive-In**  
 98-850 Moanalua Rd. 483-5533  
*Seven, Devil in a Blue Dress, Assassins, Under Siege 2: Dark Territory*

**Mililani 5-Plex**  
 Mililani Town Center, 95-1249 Meheula Pkwy. 625-3886  
*Assassins, Seven, How to Make an American Quilt, The Big Green, Strange Days*

**Pearlridge 4-Plex**  
 Pearlridge Center, 98-1005 Moanalua Rd. 483-5233  
*Showgirls, Dangerous Minds, Jade, Dead Presidents*

**Pearlridge West**  
 Pearlridge Center, 98-1005 Moanalua Rd. 483-5333  
*Operation Dumbo Drop, The Amazing Panda Adventure, How to Make an American Quilt, The Big Green, Seven, Assassins, To Wong Foo*

**Windward**  
**Aikahi Twins**  
 Aikahi Park Center, 25 Kaneohe Bay Dr. 254-1330  
*Jade, Assassins*

**Enchanted Lake Cinemas**  
 1060 Keolu Dr. 263-4171

*Strange Days; Dead Presidents; To Wong Foo: Thanks for Everything!*  
*Julie Newmar; Devil in a Blue Dress*

*The Scarlet Letter*

*Keolu Center Cinemas*  
 1090 Keolu Dr. 263-5657  
*The Big Green, Seven, How to Make an American Quilt, The Usual Suspects*

*East*  
**Kahala 8-Plex**  
 Kahala Mall, 4211 Waialae Ave. 733-6233  
*To Die For, How to Make an American Quilt, Unstrung Heroes, The Usual Suspects, The Big Green, Jade, Devil in a Blue Dress*

**Koko Marina Twins**  
 Koko Marina Shopping Center, 7192 Kalaniana'ole Hwy. 397-6133  
*Seven, Assassins*

**Central**  
**Kam Drive-In**  
 98-850 Moanalua Rd. 483-5533  
*Seven, Devil in a Blue Dress, Assassins, Under Siege 2: Dark Territory*

**Mililani 5-Plex**  
 Mililani Town Center, 95-1249 Meheula Pkwy. 625-3886  
*Assassins, Seven, How to Make an American Quilt, The Big Green, Strange Days*

**Pearlridge 4-Plex**  
 Pearlridge Center, 98-1005 Moanalua Rd. 483-5233  
*Showgirls, Dangerous Minds, Jade, Dead Presidents*

**Pearlridge West**  
 Pearlridge Center, 98-1005 Moanalua Rd. 483-5333  
*Operation Dumbo Drop; The Amazing Panda Adventure; How to Make an American Quilt; The Big Green; Seven; Assassins; To Wong Foo*

*Thanks for Everything! Julie Newmar; Strange Days; The Scarlet Letter; Halloween: The Curse of Michael Myers; Mortal Kombat*

## North Shore

**Lale Cinemas**  
 55-510 Kamehameha Hwy. 293-7516  
*Hackers, The Babysitters' Club, The Amazing Panda Adventure*

**Leeward**  
**Kapolei Megaplex**  
 890 Kamakamokila Blvd. 674-8033  
*Assassins; Jade; Showgirls; Dead Presidents; Dangerous Minds; Seven; Strange Days; How to Make an American Quilt; The Scarlet Letter; The Big Green; To Wong Foo, Thanks for Everything! Julie Newmar; Mortal Kombat; Devil in a Blue Dress; Halloween: The Curse of Michael Myers; The Prophecy*

**Nanaku Cinemas**  
 87-2070 Farrington Hwy. 668-8775  
*The Big Green; Seven; To Wong Foo: Thanks for Everything! Julie Newmar*

**Art & Revival Houses**  
**Academy Theatre**  
 Honolulu Academy of Arts, 900 S. Beretania St. \$4. 532-8768  
*I Can't Sleep* (1995) Wed 10/18, 7:30 p.m.; matinee Thu 10/19, 1 p.m.  
*Moving the Mountain* (1995) Fri 10/20, Sat 10/21 & Mon 10/23 - Thu 10/26, 7:30 p.m.; matinees Sun 10/22, 4 p.m. & Thu 10/26, 1 p.m.

**Movie Museum**  
 3566 Harding Ave. \$5. 735-8771  
*Halloween* (1978) Thu 10/19 & Fri 10/20, 8 p.m.; Sat 10/21, 3, 5:30 & 8 p.m.  
*The Old Dark House* (1932) Sun 10/22, 5:30 & 8 p.m.  
*The Man Between* (1953) Mon 10/23, 5:30 & 8 p.m.

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 1050 Ala Moana Blvd. 591-0114  
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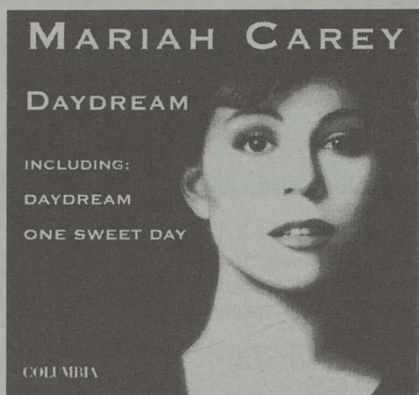
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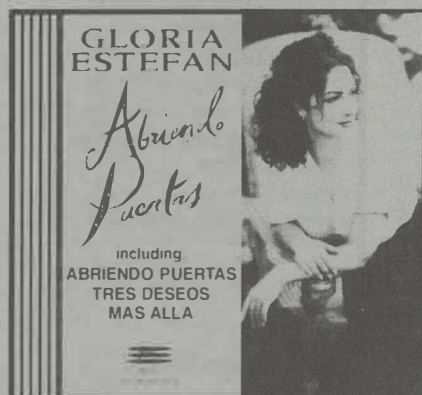
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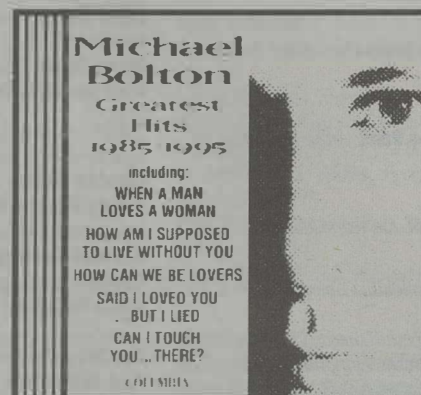
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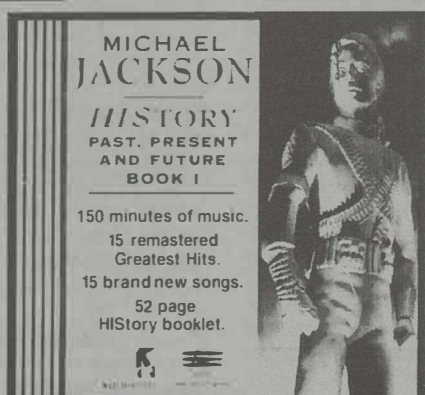


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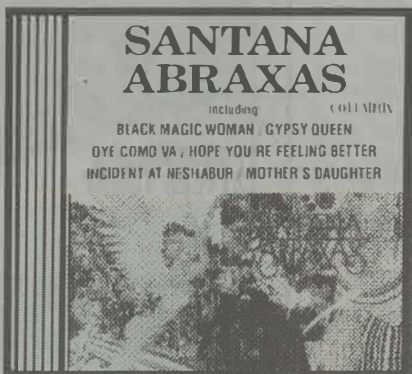
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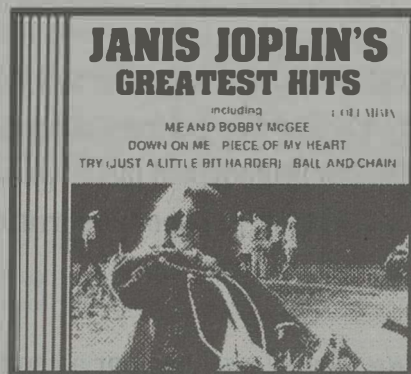
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MAUI: Ka'ahumanu Center, Kukul Mall, Maui Mall, Lahaina; KAUAI: Kukul Grove Center  
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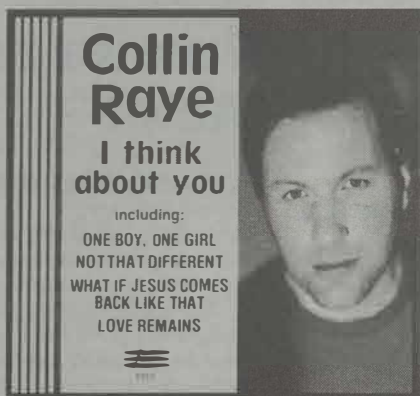
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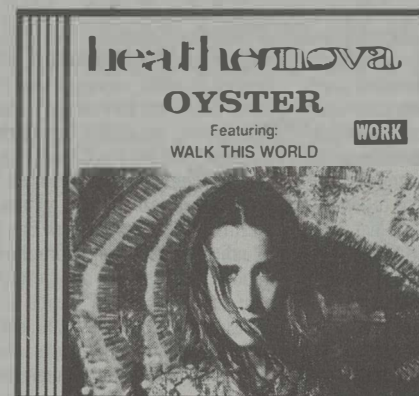
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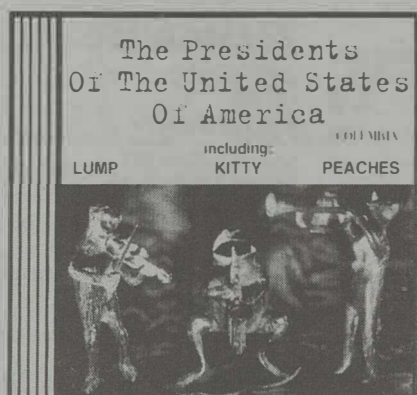
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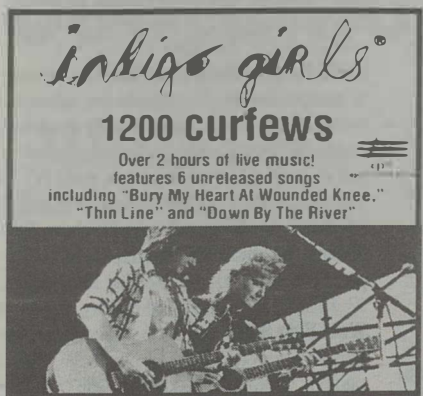


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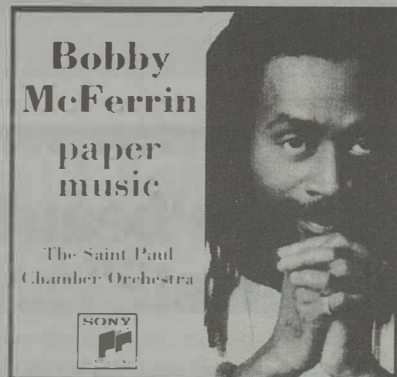
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# Club Scene

## Into the night

It seems like every shift in popular culture these days is deemed a "revolution." We have the Republican Revolution, the Internet Revolution, the Digital Revolution, even the little-known but well-documented "Shrubbery Revolution." It seems like if there ever is a genuine revolution in the political sense, we're not going to know what to call it because we have already overused our word for it. We will probably have to call it the Super Revolution or maybe the Hyper Revolution. I think I'll get those two names copyrighted soon so I can make a bundle of cash when the revolution comes.

The point of all this revolutionary musing is to bring me to my first topic, the so-labeled 'Zine Revolution. We are lucky here in the Big Pineapple to have a plethora of locally published 'zines. We are unlucky, however, because 90 percent of these li'l publications are put out by bored teenagers (or teenager-style adults) who should by law be forbidden to go within a hundred feet of a Xerox machine. A 'zine I came across this week that I enjoyed is called *Swallow*. I stole my copy from Coffee Manoa, and I highly recommend stealing one to anyone who desires a few minutes of entertainment. (Theft is a major means of circulation for 'zines.) *Swallow* is all about understated weirdness, which is refreshing in a 'zine community dominated by all-'tude and no-substance publications like *Fuddy Duddy* or *Myzine*, which could serve as propaganda for some sort of "Idiot Power" movement. The table of contents for *Swallow* contains stories like "What's New in Trees" and "The Truth Behind Bad Acting." The only drawback to *Swallow* is that there are no stories to go along with the titles. But, oh well, I did say it was understated.

Another 'zine I want to mention is *Ohtazine*, published by **Malia Martin** and *Weekly* artist **Deb Aoki** and inspired by the inimitable **Pat Ohta**. *Ohtazine* runs the gamut of Honolulu young folks' subcultural topics from fashion to concerts to maniacally rude bus drivers. The latest issue contains a story by yours truly which I am fairly certain is going to win me a Pulitzer Prize. And, finally, a commentary on

the Honolulu 'zine scene would be incomplete without a word or two about *The Fisheye*, published by **Kristien**, the only person in the entire Hawaiian archipelago who is thought to be more negative than people say I am. *The Fisheye* wins the most-improved award, the most recent issue displaying a world of improvement from the issue that featured articles directly reprinted out of *Honolulu Weekly*.

I'm sure there are some of you out there who have appointed yourselves to mentally scream, "Hey! 'Zines don't have nothin' to do with the 'Club Scene!'" Oh, but *contraire, mon frere*. Allow me to enlighten you with a little history. The "Club Scene" column formerly existed as an independent publication called *Club Magazine*, which was founded by some prominent German Freemasons. *Club Magazine* was sort of a *Guns and Ammo* for people who preferred doing their damage with a heavy blunted object commonly known as a "club." Do you get it now? *Club Magazine*, 'zine, "Club Scene." The connection should be obvious.

It's time now for Mark's Prop Korner. Who needs props this week? Imagine club music: *thump, thump, scratch, scratch, thump*. See in your mind's eye hiply dressed bodies writhing rhythmically. Picture **Valentino**, Waikiki's most famous Croatian, running around saying, "Oh, hello! Thank you for coming!" What else could I be talking about but the **Abstract Sound Kitchen**. The Abstract Sound Kitchen is the new addition to **Caffe Valentino**. Their grand opening was 10/5, and it featured DJs **Mark Ferina** and **Julius Bapp** of San Francisco's **Mushroom Jazz**. They tore the roof off the mother. That shit was dope, everybodeeeee. If you missed it, oh well, maybe fun is not your thing. If it's variety you want, every week the Abstract Sound Kitchen cooks up a big ol' stew of it. Entertainment is different every night of the week, and you can expect everything from jazz to blues to house to funk. I think next week they have even planned "Freemason Squaredancin': A Real Masonic Hoedown." That should be fun.

Mark Chittom

## Sheer Sensuality.

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Ala Moana Center, across from Sharper Image, 949-6588

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From Page 15

## 21/Saturday

### Alternative

**The Drag Ass Duo**, *Tri Espresso Cafe* 593-1664

### Blues

**Mojo Hand**, *San Francisco Pizza* 263-3287

### Comedy

**Jan Barrett**, *Honolulu Comedy Club* WACKY-98

**John Fox**, *Honolulu Comedy Club* WACKY-98

**Mark Woodhouse**, *Honolulu Comedy Club* WACKY-98

### Contemporary

**Aura**, *Nick's Fishmarket* 955-6333

**Kimberlei Bradford w/ John Goodwin**, *Pier* 7524-2233

**Shari Lynn & Les Peetz**, *Michel's* 923-6552

**New Heights**, *Nicholas Nickolas* 955-4466

**Kit Samson's Sound Advice**, *The Captain's Table* 922-2511

**Sydetto & Night Watch**, *The Warrior's Lounge*, *Hale Koa* 955-0555

### Guitar

**Winston Tan**, *Hanohano Room* 922-4422

### Harp

**Pumehana Davis**, *Banyan Veranda* 922-3111

### Hawaiian

**Mahi Beamer**, *Andrew's* 591-8677

**Brother Noland**, *Duke's Canoe Club* 923-0711

**Halau Hula o Maiki**, *Kubio Beach Banyan Tree Park* 527-5666

**Quintinn Holi**, *Lobby Bar, Sberaton-Waikiki* 922-4422

**Hooihoi**, *Waianae Bowl Bar* 668-8778

**Kaleo 'O Kalani**, *Leeward Bowl Bar* 832-7171

**Kanilau w/ Noe**, *Poolside, Sberaton-Waikiki* 922-4422

**Kapena**, *Coconuts, Ilikai* 949-3811

**Kona Winds**, *Pikake Terrace, Sberaton Princess Kaiulani* 922-5811

**La'akea**, *Borders, Waikale* 676-6699

**Malanai**, *Mai Tai Lounge* 923-7621

**Bobby Moderow & Mauraiua**, *Roy's* 396-7697

**Hiram Olsen**, *House Without a Key* 923-2311

**Haumea Warrington**, *Duke's Canoe Club* 923-0711

### Jazz

**Loretta Ables**, *Lewers Lounge* 923-2311

**Jimmy Borges & Betty Loo Taylor**, *Cafe Picasso, Alana Waikiki* 941-7275

**Stewart Cunningham's Experimental Jazz Quartet**, *South Seas Village* 923-8484

**Jay Marion**, *Andrew's* 591-8677

**Azure McCall w/ Bob Albanese**, *Duc's Bistro* 531-6325

**The Greg Pai Trio**, *Hanatei Bistro* 396-0777

**Abe Weinstein & Friends**, *Hanohano Room* 922-4422

### Piano

**Ernie Shea**, *Mabina Lounge* 955-4811

**Ginny Tiu**, *The Banyan Veranda* 922-3111

**Johnny Todd**, *Mabina Lounge* 955-4811

**Carol Williams**, *Pieces of Eight* 923-6646

### Rock/R&B

**Beat Poets**, *Sloppy Joe's* 528-0007

**Blue Burro**, *Snapper's Sports Pub* 941-2577

**Broken Man**, *Fast Zone* 536-1035

**Bubble Head**, *Rock Cellar* 923-9952

**Copycats**, *Leslie's Place* 845-5752

**De Force**, *Anna Bannanas* 946-5190

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

**Generic**, *Fast Zone* 536-1035

**Higher Ground**, *Hurricane Club, Schofield Barracks* 624-2453

**Nueva Vida's Big Thang**, *The Pier Bar* 536-2166

**Pray 4 Sex**, *Rock Cellar* 923-9952

**Puglist**, *Fast Zone* 536-1035

**Cameron Rafeail**, *Sloppy Joe's* 528-0007

**The Swinging Johnsons**, *Johnny's* 536-2566

**Unit 101**, *Fast Zone* 536-1035

### World

**Pleasant Peasant Band**, *Ward's Rafter's* 734-0397

### Zydeco

**Bon Ton Roulé**, *Sand Island R&B* 847-5001

## 22/Sunday

### Band

**Royal Hawaiian Band**, *Kapiolani Park Bandstand* 527-5666

**Classical**

**Charlene Ide & Grant Mack**, *Hanatei Bistro* 396-0777

### Comedy

**Jan Barrett**, *Honolulu Comedy Club* WACKY-98

# CALENDAR

**John Fox**, *Honolulu Comedy Club* WACKY-98  
**Mark Woodhouse**, *Honolulu Comedy Club* WACKY-98

### Contemporary

**Dean & Dean**, *Chart House* 941-6669

**Bonnie Gearheart & Les Peetz**, *Michel's* 923-6552

**Sydetto & Night Watch**, *The Warrior's Lounge*, *Hale Koa* 955-0555

### Guitar

**Shoji Ledward**, *A Cup of Joe* 737-7445

**Winston Tan**, *Hanohano Room* 922-4422

### Hawaiian

**The Brothers Cazimero**, *Bishop Museum* 847-3511

**Sonny Ching & Halau Na Mamo o Pu'uanahulu**, *Club Michelangelo* 961-0008

**Island Rhythms**, *Coconuts, Ilikai* 949-3811

**The Islanders**, *House Without a Key* 923-2311

**Henry Kapono**, *Duke's Canoe Club* 923-0711

**Moe Keale w/ Kaulana**, *Poolside, Sberaton-Waikiki* 922-4422

**Lohua Dance Company**, *Kubio Beach Banyan Tree Park* 527-5666

**Alan Naluai**, *Pikake Terrace, Sberaton Princess Kaiulani* 922-5811

**Ryan Tang**, *Lobby Bar, Sberaton-Waikiki* 922-4422

**Haumea Warrington**, *Duke's Canoe Club* 923-0711

### Jazz

**Jazz Jam Session**, *Cafe Sestina* 596-0061

**Jazz Jam Session w/ Azure McCall & Friends**, *The Pier Bar* 536-2166

**The Trio**, *Caffe Valentino* 926-2623

**Abe Weinstein**, *Scott's Seafood* 537-6800

### Piano

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

**Don Conover**, *Windows* 946-4442

**Joe Robeson**, *Marina Front Lounge, Hawaii Prince* 956-1111

**Carol Williams**, *Pieces of Eight* 923-6646

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

### Reggae

**Local Anesthesia**, *Sloppy Joe's* 528-0007

**Johnson & Johnson**, *Sloppy Joe's* 528-0007

**M-3**, *Rock Cellar* 923-9952

**Nueva Vida**, *The Jungle* 922-7808

## 23/Monday

### Blues

**Alex S.**, *A Cup of Joe* 737-7445

### Contemporary

**Sydetto & Night Watch**, *The Warrior's Lounge*, *Hale Koa* 955-0555

### Guitar

**Chris Murphy**, *The Old Company* 923-3373

### Hawaiian

**Tito Berinobis**, *Lobby Bar, Sberaton-Waikiki* 922-4422

**Jonah Cummings**, *Duke's Canoe Club* 923-0711

**The Islanders**, *House Without a Key* 923-2311

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

**Ku'uipo Kumukahi w/ Aloha**, *Poolside, Sberaton-Waikiki* 922-4422

**Vene Marie**, *Pikake Terrace, Sberaton Princess Kaiulani* 922-5811

### Jazz

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

**Jazz Hawaii Big Band**, *Coconuts, Ilikai* 949-3811

**Azure McCall**, *Duc's Bistro* 531-6325

### Piano

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

**Joe Robeson**, *Marina Front Lounge, Hawaii Prince* 956-1111

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

## 24/Tuesday

### Comedy

**Bruce Fye**, *Honolulu Comedy Club* WACKY-98

**Todd Yohn**, *Honolulu Comedy Club* WACKY-98

### Contemporary

**Kimberlei Bradford w/ John Goodwin**, *Pier* 7524-2233

**New Heights**, *Nicholas Nickolas* 955-4466

**Sydetto & Night Watch**, *Warrior Lounge, Hale Koa* 955-0555

### Guitar

**Rudy Molina**, *The Chowder House* 591-8681

**Chris Murphy**, *The Old Company* 923-3373

### Hawaiian

**Jonah Cummings**, *Duke's Canoe Club* 923-0711

**Keith & Carmen Haugen**, *Mai Tai Lounge* 923-7621

**The Islanders**, *House Without a Key* 923-2311

**Sam Kapu**, *Pikake Terrace, Sberaton Princess Kaiulani* 922-5811

**Moe Keale w/ Kaulana**, *Poolside, Sberaton-Waikiki* 922-4422

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

**B.B. Shawn**, *The Pier Bar* 536-2166

**Ryan Tang**, *Lobby Bar, Sberaton-Waikiki* 922-4422

### Jazz

**Loretta Ables**, *Lewers Lounge* 923-2311

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

**Bailey Matsuda**, *Coffee Manoa* 988-5113

**Azure McCall**, *Duc's Bistro* 531-6325

**The Trio**, *Caffe Valentino* 926-2623

### Piano

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

**Ed Moody**, *Lewers Street Fish Co.* 971-1000

**Ginny Tiu**, *The Banyan Veranda* 922-3111

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

### Rock/R&B

**Bulikoko**, *Sloppy Joe's* 528-0007

## Theater and Dance

### An Evening with Nixon, Elvis and Kennedy

A Kennedy news conference, the speech that took us to the moon; how a dog named Checkers helped save a dick named Nixon's vice presidency; how Kennedy discussed Water-gate, China and the Christmas Carol; and how the king of rock 'n' roll found himself in the office of the president. All presented by Richard MacPherson. *Ward's Rafter's*, 3810 Maunaloa Ave.: Fri 10/27, 7:30 p.m. \$10 suggested donation. 734-0397

**Queer Cabaret** A colorful collection of original performance art that explores alternative representations of sexuality and gender identity. *Kennedy Theatre*, UH Manoa campus:

Film

PHOTO: MERIE W. WALLACE

The schizophrenic, "visionary" *Strange Days* is high-concept but low-down execution.

# Play It As It L.A.s



Lean on me: Angela Bassett gets close to Ralph Fiennes

BOB GREEN

The techno-rape scene in Kathryn Bigelow's *Strange Days*, the near-future (L.A., 1999) thriller, is one of many violent set pieces in this long film intriguing in concept but finally formulaic. This means, as in most big-studio thrillers, that while it might waggle a moralistic index finger at the "decadence" of post-modern experience, it turns out to be little more than a symptom of that condition — and trying to figure out how to make a buck (well, more like \$100 million) off it.

The rape scene in question involves the violation of a prostitute by forcing her to wear an electronic device (ironically, now being researched in our corridors of wealth) that taps into the cerebral cortex so that one can experience, emotionally and tactilely, someone else's memories: In this case, the rape-death victim experi-

ences her own rape, the experience of her rapist, and can witness, with a few seconds delay, the spectacle of herself dying (again, through the perpetrator's sensory experience), all the while having her experience recorded for posterity, or what passes for it.

This is a terrific high-concept premise for a movie (the use of such an electronic device, not the almost obligatory rape scene of big-budget, studio "action" movies), but are you in the least surprised that this thing turns out to be little more than another chase film with an unusually implausible "happy" ending? (Doubtless, the rape-murder would have been even more graphic had the moviemakers not been afraid of receiving something more restrictive than an "R" rating.) The parallel here (spelled out for us in words of one syllable, again and again by characters invented for exposition) is the use of drugs — and (although the movie does not own up to this) other highly addictive practices that repetition dulls, like movie violence — and the relentless hustlerism of '90s American culture, if anyone honestly thinks that L.A. — in '95 or '99 — can represent anything but itself.

The story line, apparently cobbled together by a succession of "writers" who never met each other, is preposterous, but it certainly allows for maximum participation in the smarmy side of life (bad derivative rock music, L.A. hedonism, junkies of all stripes and too much hand-held camera work). Our hero is Lenny Nero (get it?), our heroine named Faith, and our director still trying to prove to Hollywood (even after her *Blue Steel* and *Point Break*) that she's not a "girl." (What she really proves in this movie-pummel is that she's finally

one of the boys.)

The movie brings together two of our best "new" screen actors, Ralph Fiennes (as an ex-L.A. vice-cop-turned-hustler of the new technology chips) and Angela Bassett (nicely buffed, but someone of her alleged character's substance would never go near Lenny, even if she did once "love" him as the movie keeps telling us over and over, as if to convince itself). The object of Lenny's "affection" is a rock tramp and ex-prostitute, played, of course, by Juliette Lewis. (If Juliette Lewis did not exist, she would have to be invented by a Hollywood computerist.) Fiennes tries to save Lewis, Bassett tries to save Fiennes, and I'm trying to save your movie money by suggesting you stay home with a good book — or at least, spend it on something like *To Die For* or *Babe*.

All of this might pass muster if *Strange Days* were just a wee bit strange, but it's not. Just for the record, here is what the movie, too long and with more false endings than *Out of Africa*, says: 1) Our culture is imperiled; 2) Some cops are criminals; 3) Promising technology can turn out to be just another vice; 4) L.A.'s mean streets are hell; 5) In the future, finding a good parking space will be even more difficult. (If you are surprised by anything on this list, then *Strange Days* will kill the time agreeably for you, if you don't mind the violence. I did and do — there, I've said it.)

As for the techno-cerebral-cortex plot device, this movie has not enough to say. In fact, rather than pointing a cautionary finger as they pretend, the makers of *Strange Days* seem just plain envious. They shouldn't be: The future is not that far off. ■

In *Jade* wit, style, intelligence and even common sense aren't necessary when there's a nymphomaniac with an armful of dildos in the house.

# Costume Jewelry

DAVID K. CHOO

If it looks like a mystery and sounds like a mystery, it must be a mystery, right? After seeing *Jade* and its limp conclusion, you'll probably be asking yourself the same question. Be warned: In this film about murder and oversexed women, you have entered the Eszterhas Zone, where men are men and women are receptacles — and many movie laws and expectations don't apply. In a conventional mystery, the proof is in the plotting — at film's end the red herrings are neatly collected and discarded, and the loose ends are tied up. However, in the E-Zone you don't need to bother with those little details. Wit, style, intelligence and even common sense aren't necessary when

there's a nymphomaniac with an armful of dildos in the house.

*Jade* opens as a prominent San Francisco businessman is murdered with a ceremonial ax, a recent acquisition to his substantial art collection. Assistant D.A. Carelli (David Caruso) is called to the scene and immediately makes some startling discoveries. It turns out that this pillar of the community had some kinky hobbies, which included a lot of sex toys, videotapes and still photographs. One of those photos features the governor of California.

Soon the focus of the investigation turns to a woman only known as Jade, the thoroughbred ("She takes it every way — and likes it!") in the dead man's stable of hookers. Find Jade and you'll find the killer. However, that's easier said than done, as everyone who's seen this mystery woman

shows up dead. As bits and pieces of Jade's description come in, Carelli begins to realize that Jade bears a striking resemblance to Trina (Linda Fiorentino), an old college sweetheart, now a prominent

psychologist. Is the well-to-do Trina the raunchy Jade? Did Jade do it, or was it one of the governor's creepy henchmen?

All the ingredients seem to be there for a good whodunit, including a great car chase through the streets of San Francisco (the best thing about the movie), but remember, we're in the E-Zone, where a dirty picture is worth 2,000 words.

It's strange that a film that relies so heavily on shock value finishes so tamely. *Jade* ends with its killer's whimpy confession, which is both unsatisfying and confusing, raising a host of unanswered questions. However, dirty pictures aside, one thing becomes quite clear at the end: Anyone can whip up a red herring, but it takes someone with a little talent to turn fish into sushi. ■

All the Good Ones Aren't Taken!



Cathy O. Lee, President

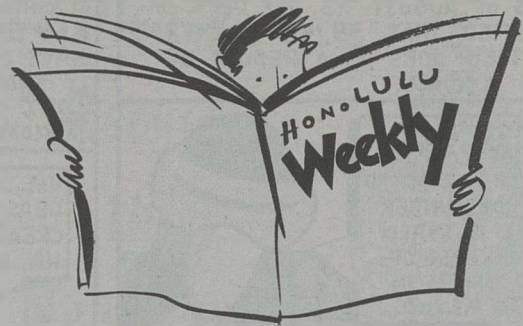
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## THIS MODERN WORLD

by TOM TOMORROW

IDEOLOGUES ALWAYS NEED **SCAPEGOATS**...WHICH IS WHY WE ARE CURRENTLY FACED WITH THE SAD SPECTACLE OF OVERFED **MILLIONAIRES** BLAMING OUR NATION'S PROBLEMS ON **WELFARE RECIPIENTS**...



ACCORDING TO POPULAR WISDOM, THE POOR ARE SIMPLY **LAZY** AND DON'T WANT TO WORK... THIS IN A COUNTRY IN WHICH THE FEDERAL RESERVE MANIPULATES INTEREST RATES IN ORDER TO **MAINTAIN** A SURPLUS OF AROUND **8 MILLION UNEMPLOYED WORKERS**--TO \*FORESTALL INFLATION...



ADDITIONALLY, AMERICAN MANUFACTURING JOBS ARE DISAPPEARING ABROAD IN RECORD NUMBERS...AS OF AUGUST '95, THE DEPT. OF LABOR CERTIFIED THAT **38,148** WORKERS HAVE LOST THEIR JOBS AS A RESULT OF THE **NAFTA** ACCORD...



FINALLY--TO KEEP THINGS IN PERSPECTIVE--CONSIDER THAT OUR COST-CONSCIOUS, WELFARE-SLASHING CONGRESS WILL BE SPENDING **\$1.4 BILLION** NEXT YEAR ON A SHIP THE NAVY DID NOT ASK FOR--TO BE BUILT, ODDLY ENOUGH, IN THE HOME STATE OF **TRENT LOTT**, CHAIR OF THE SENATE SHIPBUILDING SUBCOMMITTEE...



From Page 18

**Book Arts Exhibition** A juried exhibition of artists' books made using a variety of materials and techniques. Through 10/28. *Hawaii State Library*, 478 S. King St. 536-5507

**Colors of Hawaii** Photography by Kenny Williams. Through 11/24. *Ortego Design & Gallery*, 1160-A Nuuanu Ave. 531-1160

**Lynn Cook** Lithographs, serigraphs, drawings, collages and etchings by Lynn Cook. Through 10/20. *The Chamber of Commerce of Hawaii Lobby Gallery*, 1132 Bishop St. 545-3300

**Cutting the Rug** Mixed media by Joe Strausser. Through 10/31. *Marketplace Deli*, Manoa Marketplace. 988-3013

**Experimental Shapescapes** Mixed water media by Warren Stenberg. Through 10/30. *Little Bit of Saigon*, 1160 Maunakea St. 529-3663

**The Eyes of Easter Island, Enigma of the Pacific** Photographs by Rick Carroll. Through 11/24. *HPU Art Gallery*, Hawaii Pacific University Hawaii Loa campus. 233-3167

**Fishing Tails** *Gyotaku* (fish printing) by Derek Wada. Through 10/30. *Center Court*, 1088 Bishop St. 539-3115

**Flowers & Plants of Hawaii** Photographs by Franco Salmoiraghi. Through 11/1. *Borders Books & Music*, Ward Centre. 591-8996

**Furnished Boundaries** Sculptural furnishings by B. Aidan Lee. Through 10/20. *Commons Gallery*, Art Bldg., UH Manoa campus. 247-2356

**The Good Life** Mixed media by Tori Life. Through 11/11. *Paul Brown*, 1347 Kapiolani Blvd. 947-3971

**Grand Perspective** Acrylic on canvas by Colin Ushijima. Through 10/21. *Cafe Che Pasta*, 1001 Bishop St. 524-0004

**Hawaiian Themes** Watercolors by Mary Ann Cooper. Through 10/31. *Verbano Italiano Ristorante*, 1451 S. King St. 941-9168

**Hidden Impressions** Mixed media by Mike Nees. Through 10/30. *HonBlue*, 501 Summer St. 531-4611

**Kauai & Beyond** Mixed media by Jim Kay. Through 11/3. *Steven Michaels*, 3435 Waiialae Ave., Ste. 106. 737-6284

**Landing in Me** Watercolors by Rosemary Wick. Through 11/5. *Rain or Shine Coffee Co.*, 3394 Waiialae Ave. 739-0717

**LIFE As We Know It** Mixed media by Tori Life. Through 11/11. *Paul Brown*, 1347 Kapiolani Blvd. 947-3971

**Liminal** Multimedia works including ceramics, design, fiber, glass, photography, printmaking and sculpture by graduate art students UH Manoa. Through 11/9. *UH Art Gallery*, Art Building, UH Manoa campus. 956-6888

**Lucid Images** Mixed media by Jennifer Rothchild. Through 10/26. *The Village Espresso*, 1249 Wilder Ave. 523-2326

**Lyric Paintings** by Timothy P. Ojile. Through 10/25. *The Contemporary Museum Gallery at Alana Waikiki*, 1956 Ala Moana. 526-1322

**Mostra** A group show of two- and three-dimensional art. Through 11/11. *Bishop Square, Pauahi Tower*, 1000 Bishop St. 739-7748

**Nancy Drew Series** Prints by Laura Ruby. Through 10/27. *Ramsay Galleries*, 1128 Smith St. 537-2787

**Natural Travels** Photography by Stephanie Hoe. Through 10/31. *Catania Ristorante Italiano*, 2671-C S. King St. 949-3545

**Numerations** Works in concrete by Hans Ladislau. Through 11/29. *The Contemporary Museum's Honolulu Advertiser Gallery*, 605 Kapiolani Blvd. 526-1322

**Old Man of the Sea** Oil on canvas by James Fitt. Through 10/31. *Canoes at the Ilikai*, 1777 Ala Moana. 949-3811

**Recent Works** Oils and mixed media on canvas by Dexter Doi. Through 11/18. *3660 on the Rise*, 3660 Waiialae Ave. 737-1177

**Scenic Views** Photography by Kenny Williams. Through 11/3. *Paesano*, 2752 Woodlawn Dr. 988-5923

**Spirit of the Pueblo Peoples** Pots, painted gourds, beading and paintings by 12 traditional and contemporary Native American artists from Isleta, Taos, Hopi, Jemez, San Ildefonso, Nambe, San Felipe and Zia Pueblos. Through 11/22. *East-West Center Gallery*, 1777 East-West Rd. 944-7031

**Teenage Mutant Ninja Turtles -- Not!** An installation by Godzilla (the Asian American Art Network). Through 10/27. *Koa Gallery*, Kapiolani Community College, Diamond Head campus. 734-9375

**33rd Annual Open Exhibition** The annual exhibition by the Hawaii Watercolor Society. Through 10/20. *Amfac Exhibition Center*, 745 Fort St. 949-5531

**Two Paintings and Related Studies** Works by Mary Mitsuda. Through 10/27. *Art a la Carte*, Ward Centre. 597-8034

**Visual Words** Recent acrylic paintings by Gary Kato. Through 10/30. *Arts of Paradise*, International Market Place. 924-2787

## Museums

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

**Journey by Starlight** A two-part planetarium program that looks at the history of Polynesian explorations and how the sky may have been used by ancient navigators to explore the Pacific.

**Science in Toyland** An exhibition on how toys and play can introduce children to science. It features 13 play areas. Through 1/7/96.

Continued on Page 22

## TIDES - October 18 to October 24



Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

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**Film**

Warrior Lanling, the Chinese film destined to be a Film Fest favorite, has its roots deep in Hawaii.

# Out of Manoa



Director Hu: from an Oahu stage to the wilds of China

**BOB GREEN**

In case you haven't checked the movie box-office receipts in China lately, here's the latest: For the last several weeks, one of the three top films playing in that huge country is *The Emperor Lanling* (to be called in the film fest here *Warrior Lanling*), a production conceived and nurtured on the stage of Kennedy Theatre at UH Manoa — directed by and starring University of Hawaii graduate students. Based on a thousand-year-old Chinese legend, *Lanling*, which won several awards in its stage incarnation, is the brainchild of collaborators Sherwood Hu, a Ph.D. in drama from UH; executive producer Lisa Lu, a UH alumna and actress (*The Joy Luck Club*); and starring, as did the stage play, UH grad student Lorenzo Callender. Hu, making his film directing debut, and Callender, in his first major-film lead, went to China to film this, the most expensive film ever shot there, to work with some of China's best actors and most celebrated film technicians, among them Zhang Yinou's director of photography, Gu Changwei (*Ju Dou*). The result is an epic film that *Los Angeles Times* film critic Peter Rainier called "a brilliant display of visual dexterity... a poetic and outrageous work of art."

Part of the emerging phenomenon of international films (financing was secured from the United States, China and Hong Kong), *Warrior Lanling* has received rave reviews from the Cannes and Montreal film festivals and was called by Chen Kaige, director of *Farewell, My Concubine*, a "brilliant and inventive" film. When it premiered in Honolulu in September, members of the Hawaii International Film Festival Ohana were almost unanimous in their praise. Accepting the audience's applause, director Hu said that having a film in the Fest was a dream of his since he first attended Fest films here over a decade ago. A Radford High honors graduate and now a graduate student

in international finance, Callender, who plans an acting career after his degree program is completed, indicated that the experience of working in China was both "an honor and a scary proposition." *Lanling* is an allegorical legend about the Phoenix tribe's prince, who, in donning a magic mask, achieves additional power in battling the troops of the invading Black Hawk tribe, but the story has other resonances: He finds that he cannot remove the mask, which seems to be changing his character and personality. It is also a story, as are many Chinese legends, of parental devotion and a search for a balance between freedom and responsibility.

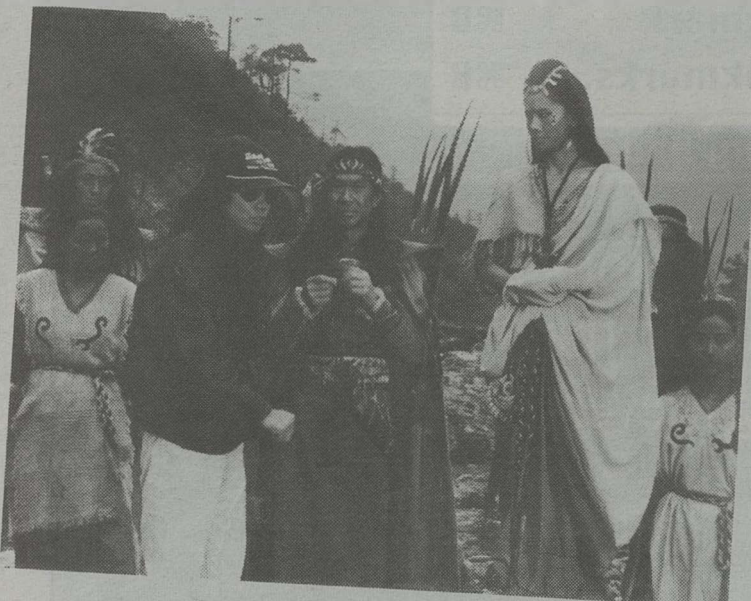
Audiences expecting only an action film will be surprised; the story is equally focused on the psychology of love, duty, and war-

riorship. Co-written by Hu and Chinese screenwriter Wang Peigong, it explores these themes fully.

Does an ancient Chinese legend — replete with history, mythology and semiology of a remote region — translate into a film admittedly designed for a world audience? Director Hu thinks so, remarking that he designed the story to be understood with "modern" insight into human psychology, particularly the ironies of power. And would language be a problem? The problem was solved, at least partially, by the filmmakers "inventing" a primitive language (and gestures) for the story, which can be almost completely understood visually — what contemporary critics call an "international" film. "It's a striking and beautiful movie," one HIFF Ohana member said after the September screening, "but it is an experience for a discriminating filmgoer, dedicated to getting telling glimpses into other cultures."

*Warrior Lanling has received rave reviews from the Cannes and Montreal film festivals and was called by Chen Kaige, director of Farewell, My Concubine, a "brilliant and inventive" film.*

Oahu from Nov. 3 to 10 and then moves to its Neighbor Island venues the following week.



Hu: dealing with a thousand-year-old legend and modern psychology

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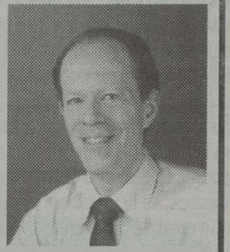
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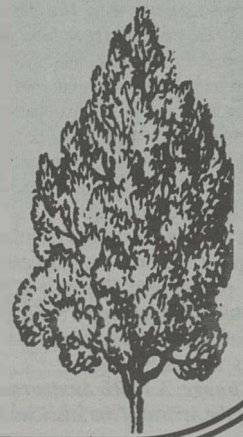
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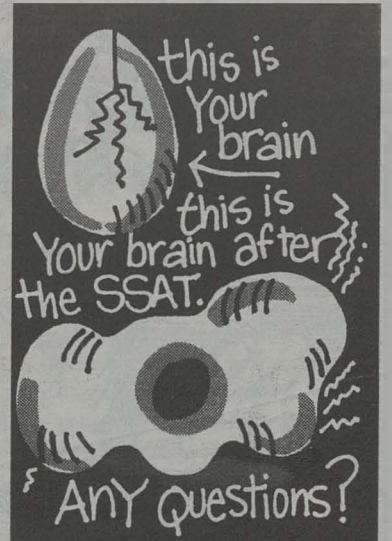
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# CALENDAR

From Page 20

**Zero-G Whiz: Adventures in Weightlessness** A new planetarium show that explores what it's like to live and play in a world without gravity. Through 1/7/96. Daily, 11 a.m. & 2 p.m.; Fridays & Saturdays, 7 p.m. \$3.50.

**The Contemporary Museum** 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5 (third Thursday of each month free). 526-1322

**History and Memory: Paintings by Christopher Brown** The exhibit is the first museum survey of the work of this San Francisco Bay artist, who is considered one of the finest contemporary American figurative painters. But his oeuvre encompasses a far greater range of styles than the mere figurative, and his subject matter is gleaned from an eclectic array of sources. As he explores issues of memory and universal knowledge, he draws on works of past artists and his historical photographs, which he reconfigures in various ways to provoke the viewer into fresh interpretations. Through 11/5.

—Nikki Ty-Tomkins

**Honolulu Academy of Arts** 900 S. Beretania St. Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. \$5 adults; \$3 students, seniors. 532-8700

**A Cultural Blend: Japan and America** Works by the second generation of modern painters in Japan, from the late 19th and early 20th centuries. Through 11/30.

**The Giant Who Swallowed the Moon: Indonesian Children's Art from Java and Bali** Paintings and drawings by children age 5 - 15, reflecting a unique cultural mind set. An instinctive and candid record of communal aspirations and concerns. Through 10/22.

**Hawaii and Its People** Paintings, works on paper and decorative arts reflecting the pictorial heritage of Hawaii. Through 12/31.

**Prints from the Old Masters** Western artworks on paper dating from the 15th century through the present day. Through 11/12.

**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

**Agents of Change: A 175th Anniversary Exhibition of the Arrival of the Missionaries**

Artifacts and images remembering the first company of American Protestant missionaries to land in the Hawaiian Islands.

**Evolution of a Museum: A 75th Anniversary Exhibit** Artifacts and images chronicling the evolution of the Mission Houses Museum. 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

**Chord Approach to Piano** Learn to play any pop tune (and at least one Christmas carol) with both hands in a single session. Workshop open to anyone 18 and older. Preregistration required. **Moihili Community Center**, 2535 S. King St. Sat 10/21, 9 a.m. - noon. \$27, \$25 members. 955-1555

**Coconut Frond Baskets for Multiple Uses** I'm going to use mine as a bikini and a hat! Libert O'Sullivan shows how to weave a round basket or a fishing basket that can also be used for carrying or storing items or turned into a tropical centerpiece for your dinner table. Preregistration and a sharp knife are required. **Lyon Arboretum**, 3860 Manoa Rd.: Sat 10/21, 8:30 - 11:30 a.m. \$15.50, \$11 members. 988-7378

**Cognitive Behavioral Therapy for Children with ADHD** The monthly support group/workshop for parents of children with Attention Deficit Hyperactivity Disorder, sponsored by Learning Disabilities Association of Hawaii. Guest speaker Caryln DeCaires-Tamura, M.A., speaks on problem solving and self-behavior management. **Honolulu Central Seventh-day Adventist Church**, 2313 Nuuanu Ave.: Thu 10/19, 7 - 9 p.m. Free. 536-9684

**How to Communicate** Nick "Mr. Communications" Carter, the man credited with launching the career of Peter Falk, presents a 2 1/2-hour

program designed to help with effective communication skills. **Executive Center Conference Room**, 1088 Bishop St.: Thu 10/19, 9 a.m.; 1, 4:30 & 7:30 p.m. \$35. 521-7075

**The Internet for Lolo** Hands-on demonstrations in the art of Internetting. Call for reservations. **The Internet @ Cafe**, 759 Kapahulu Ave.: Sat 10/21, 11 a.m. - 1 p.m. \$10. 735-5282

**Internet Introduction** Sterling Kryslar of Kryslar Consulting presents a second workshop on the Internet, focusing on real-world (what? never heard of it!) applications for the Net and how it is changing the face of corporate marketing and advertising. **Borders Books & Music**, Ward Centre, 1200 Ala Moana: Tue 10/24, 7 - 8 p.m. Free. 591-8996

**Laser Barcoding** Oh, the title has you drooling already, now doesn't it? Laser Barcoding Solutions Inc., designers and developers of hardware and software solutions for automatic identification and bar code projects, presents a seminar on OCR and bar coding. Bring a date, bring the kids, bring the dog, bar code them all for easy identification (or something like that). **Borders Books & Music**, Ward Centre, 1200 Ala Moana: Wed 10/18, 7 - 8 p.m. Free. 591-8996

**Literature Discussion Group** The charter meeting of a classic and modern literature discussion group. The group will select its first book for discussion at next month's meeting. **Borders Books & Music**, Ward Centre, 1200 Ala Moana: Wed 10/18, 7 p.m. Free. 591-8996

**The Overthrow of the Hawaiian Kingdom and Annexation** Rich Budnick, author of the book *Stolen Kingdom: An American Conspiracy*, teaches a workshop on the overthrow and annexation. Preregistration required. **Windward Community College**: Sat 10/21, 9 a.m. - noon \$20. 235-7433

**Precious Works: Gold, Silver, Ivory and Jade.** The second in a series of three Tuesday minicourses created especially for senior citizens. This session covers objects made of precious materials which were created for use in religious ceremony and ritual, as funerary objects, for decorative and utilitarian purposes and as

articles of prestige and personal adornment. Preregistration required. **Honolulu Academy of Arts**, 900 S. Beretania St.: Through Tue 10/31, 9 - 10:30 a.m. \$15. 532-8701

**Talking Story with John Reynolds Gardiner** The Society of Children's Book Writers and Illustrators Hawaii presents a seminar with popular children's author John Reynolds Gardiner, who will discuss his writing experiences and share writing tips. Preregistration required. **Ala Moana Hotel, Ilima Room**, 410 Atkinson Dr.: Tue 10/24, 6 - 9 p.m. \$35, \$25 SCBWI members. 254-1433

**Vegetarian Pâté** French lesson: *Pâté* merely means "paste," which means you don't have to serve animal fats to the ones you love. Learn several varieties of vegetarian pâté, just in time for the holidays. Preregistration required. **Lyon Arboretum**, 3860 Manoa Rd.: Sat 10/21, 9:30 - 11:45 a.m. \$20.50, \$17 members. 988-7378

## Kids

**Breakfast with the Animals** Celebrate United Nations Day by seeing what animals from around the world eat. Somehow that seems appropriate. Make an animal breakfast mug to take home. Reservations required. **Hawaii Nature Center**, 2131 Makiki Heights Dr.: Sun 10/22, 9 - 11 a.m. \$5, \$3 members (plus \$5 materials fee). 955-0100

**Gyotaku (Fish Printing) Workshop** Create prints, holiday ornaments and designer T-shirts and learn about the body designs and lifestyles of Hawaiian reef fishes. Minimum age 8 years, with accompanying adult. Preregistration required. **Waikiki Aquarium**, 2777 Kalakaua Ave.: Sun 10/22, 9 a.m. - noon. \$14, \$12 members. 923-9741

**House of Ancient Horrors** The Kaneohe Jaycees present a haunted house of horrors as a benefit for United Cerebral Palsy. Parental discretion advised. **Windward Mall**: Fri 10/20 & 27, 6:30 - 10 p.m.; Sat 10/21 & 28, noon - 10

p.m.; Sun 10/22 & 29, noon - 5 p.m.; Mon 10/30 & Tue 10/31, 6:30 - 10 p.m. \$4. 576-6668

**Please Teach Me How to Fly** As you should already know, defecation is the act of throwing one through a glass window — which, as you should also already have guessed, is not what this is all about. Playwright Lisa Matsumoto and artist Michael Furuya, creators of the children's book *How the B-52 Cockroach Learned to Fly*, talk about Kimo, a brave young cockroach on Oahu who dreams of a better life for all roaches. You go, Kimo! **Borders Books & Music**, Waikale Center: Sat 10/21, 11:45 a.m. - 12:45 p.m. Free. 676-6699


**What About AIDS?** To date, more than 1,000 people have died in Hawaii as a direct result of AIDS. At this moment there are an estimated 3,000 to 5,000 people infected with HIV. The Bishop Museum presents an exhibit designed to educate people of all ages, but particularly youths and teens age 10 to 17, through hands-on displays, interactive videos and compelling personal stories of people infected with the virus. **Bishop Museum**, 1525 Bernice St.: Through Tue 1/2. 848-4187

## Hikes and Walks

**Hawai'i Loa Trail** A brushy ascent to the top of the Koolau Range providing spectacular views and a look at sandalwood and other rare native flora. Strenuous, 4 miles/six hours. Reservations required. *Call for meeting time & place.* Sat 10/21. \$5, \$3 Hawaii Nature Center members. 955-0100

**Ka Mo'olelo o ka Pa Ko Konane ... Tales of a Moonlit Night** An excursion to discover Waianae's history, culture and mystery with the help of cultural resource specialist Keone Nunes and storyteller Glen Grant. Includes a hula kahiko performance and informal Hawaiian-style dinner. Reservations required. *Call for meeting place.* Sat 10/21, 3 - 10:30 p.m. \$45. 943-0371

Continued on Page 24



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**Music**

Greg Forman reviews the unbelievable and the unpronounceable.

# Jazzman, Beach Boy and TMWUTBP

GREG FORMAN

**John Coltrane *The Heavyweight Champion: The Complete Atlantic Recordings***

(Rhino/Atlantic) (★★★)

It's damn near impossible to give this eight-plus-hour seven-CD set, collecting the recordings Coltrane made for Atlantic Records between 1959 and 1961, the attention it demands (but doesn't necessarily deserve).



If Ornette Coleman's contemporaneous Atlantic recordings were ground breaking — inventing free jazz, doing amazing (and odd) things with pitch, rhythm and soloing — these recordings are merely transitional: from Miles Davis band member to important individual artist, from the roadrunner chord changes of the *Giant Steps* album to the modal approach of *My Favorite Things*, from rotating musicians to the addition of pianist McCoy Tyner and drummer Elvin Jones, who would work with him on the essential *Impulse!* albums to come (most especially *Live at the Village Vanguard* and *A Love Supreme*).

Many of these recordings don't suit Coltrane's talents. The collaboration with Modern Jazz Quartet vibraphonist Milt Jackson finds Jackson's too-polite approach to soloing reigning in Coltrane's exploratory exuberance. And the *Coltrane Jazz* and *Coltrane Plays the Blues* material suffers in comparison to material recorded at nearly the same time. It's not coincidence that nearly all of the famous Coltrane compositions from this period — "Giant Steps," "Cousin Mary," "Naima" and "Mr. P.C." — appear on his first album; Coltrane was simply recording too much material to achieve a uniform standard of excellence.

Two albums from this period remain essential. *Giant Steps* (1960) finds Coltrane taking the increasingly complex high-speed soloing

and tricky chord changes (a path Charlie Parker had begun when he invented bebop) to a musical and logical dead end that remained exciting and melodic. No one could play faster or change chords more frequently, which is maybe why Ornette Coleman gave up on chord changes completely.

*My Favorite Things*, Coltrane's first modal album, found him playing jazz standards in a relaxed mode, with a first hint of the lengthy, exploratory solos he would increasingly favor (and perfect). These two albums remain essential and are so superior to the remaining Atlantic recordings that only completists, scholars and Coltrane fanatics will find this set appealing.

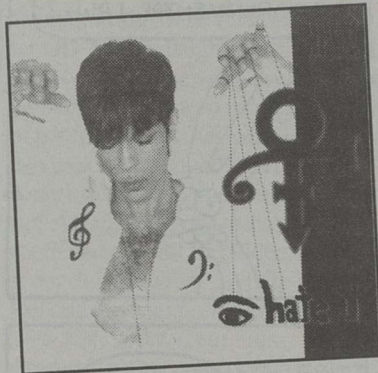
**Brian Wilson *I Just Wasn't Made for These Times*** (MCA) (★★)

Boy, is that title accurate: Whether its drugs, the *Smile* debacle, an abusive dad or an overbearing psychiatrist, Wilson's a complete flake. This soundtrack to Don Was' documentary (under a half-hour in length — just like the old Beach Boys albums) is the aural equivalent of Wilson goofing in the sandbox, covering Beach Boys hits with a bunch of famous Los Angeles session men. While the performances aren't bad, there's little reason to prefer them over the originals. Wilson's production techniques, which made the Beach Boys the cutting edge of mid-'60s pop music, are absent. Is this merely Wilson's way of getting a piece of the Beach Boy nostalgia action? Oddly, the most infectious track is a rollicking version of "Do It Again" featuring daughters Carnie and Wendy (late of Wilson Phillips) on harmonies. When genius is elevated by insipidness, genius has fallen mighty far. If he wants to be back in the limelight, why doesn't the man simply release *Smile*?

**O+ -> (a.k.a. Prince) *The Gold Experience*** (Warner Brothers) (★★)

The man who used to be Prince (TMWUTBP) releases his first album under his unpronounceable name. Pop music critic Jim Walsh, who contributes an essay explaining the name change, claims that this was a way for Prince to rid himself of the burdens and expectations of his past, but anyone familiar with Prince could I.D. this music within fifteen seconds.

The clear antecedent is *Diamonds and Pearls*, an album in which Prince



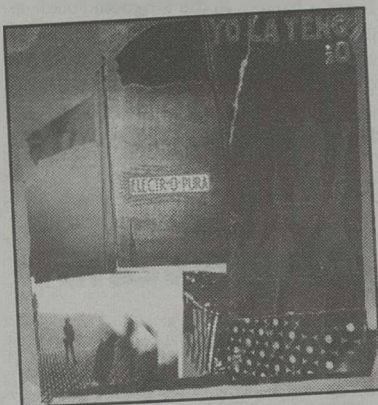
jettisoned his complexity for simple pop moves, proving that he still had commercial vitality. Like that album, *Gold Experience* is frequently catchy — but at a cost of diminished artistic vitality. Exploring all of Prince's usual themes (sex, spirituality and brotherhood) with an unnecessary between-song corny computer-program fetish theme designed to provide a semblance of unity, this album contains a number of aural highlights.

Opening with "P-Control," a frankly filthy hardcore jam, and closing with "Gold," a "Purple Rain"-like anthem, TMWUTBP and his New Power Generation play melodically appealing rhythm and blues with more panache than most contemporary soul singers. But, while this isn't bad, it's not an album that would make anyone care if they don't already.

Only "The Most Beautiful Girl in the World," with celestial harps, group harmonies and a fragile lead falsetto, represents something new for TMWUTBP, as he's never tackled a straight AI Green-like love song before; if it's a bit lightweight, it's also very charming (a phrase that could describe the whole album).

With 1999, *Dirty Mind* and *Sign of the Times* all available and all masterworks, TMWUTBP is going to have to do a more radical reinvention if he wants to appear important again.

**Yo La Tengo *Electro-pura*** (Matador) (★★★)



It takes a while to get used to the sound ex-rock critic Ira Kaplan, his wife and friend are making. Sounding like Sonic Youth played at low volume and slightly slowed down, this is low-energy guitar noise: electric purring (and whirling and blurring). Nothing pure about it either. Ambitious in its unambitiousness, melodic but rarely catchy, this is the sort of music only a rock critic could make (and, possibly, only a rock critic could love). The Sonic Youth fans I've played it for enjoyed it a great deal; others will probably find it dull and noisy.

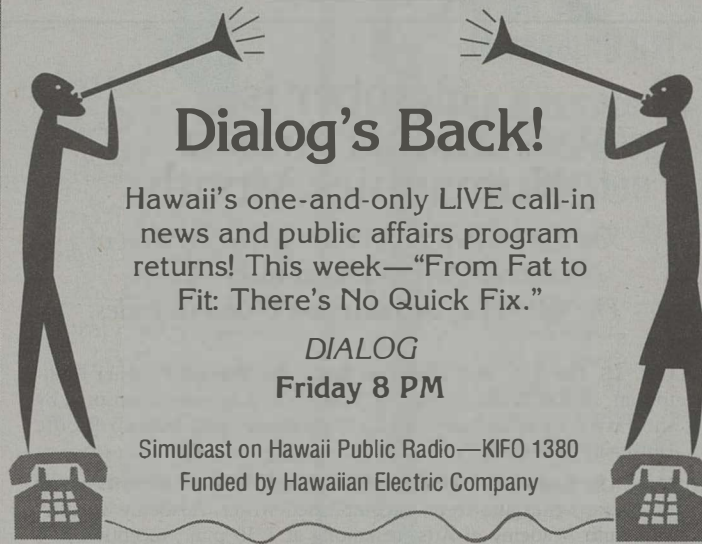
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## October is National Arts & Humanities Month

You are invited to join in the celebration of National Arts & Humanities Month. The variety of activities on O'ahu includes:

Oct. 18 **The Life and Times of Rosie the Riveter**, Warner Auditorium, Hawaii Pacific University, noon-1:30 p.m., free, sponsored by the Hawai'i Committee for the Humanities and Hawaii Pacific University, 544-0206.

Oct. 19 **Cades Awards for Literature**, annual awards to an emerging writer and to an accomplished writer, Academy Theatre, Honolulu Academy of Arts, ceremony at 7:30 p.m., reception at 6 p.m., cosponsored by the Hawai'i Literary Arts Council, 532-8700.

Oct. 19-24 **Urban Design Exhibit**, Honolulu Hale Courtyard, Monday-Friday, 8 a.m.-4:30 p.m., free, City & County Department of Planning and Mayor's Office of Culture and the Arts, 523-4674.

Oct. 20 **An Evening with Nixon, Elvis & Kennedy**, Richard MacPherson, 7:30 p.m., 6:30 p.m. for picnickers, donations, sponsored by Hawai'i Chamber Orchestra Society, 734-0397.

Oct. 20 **Bishop Museum Conservation Clinics**, Bishop Museum, 9 a.m.-3 p.m., free, appointments required, sponsored by the State Foundation on Culture and the Arts, 848-4112.

Oct. 21 **Turning the Page**, Book Arts Hawai'i, special one-hour tour, Hawai'i State Library, main lobby, 9 a.m., free but reservations required, sponsored by Honolulu Printmakers, 536-5507.

Oct. 21 **Pleasant Peasant Band**, folk dance party, Ward's Rafters, 7:30 p.m., 6:30 p.m. for picnickers, donations, sponsored by Hawai'i Chamber Orchestra Society, 734-0397.

### The Arts & Humanities



There's something in it for you.

Oct. 21 **The Giant Who Swallowed the Moon**, Indonesian children's puppet show, Keiki-Parent Activity Tour, Honolulu Academy of Arts, 9:45 a.m. at Beretania St. entrance; children ages 6-10, must be accompanied by an adult, free, sponsored by the Honolulu Academy of Arts, 532-8700.

Oct. 22 **Cathi Walkup**, jazz singer from San Francisco, 3-6 p.m., donations, sponsored by Hawai'i Chamber Orchestra Society, 734-0397.

Oct. 23 **Concert by Candlelight**, the Honolulu Brass, Lutheran Church of Honolulu, 7:30 p.m., adult-\$15, senior-\$13, student-\$10, sponsored by Chamber Music Hawaii, 947-1975.

Oct. 25 **The Wilmar 8: A Film about Working Women**, Warner Auditorium, Hawaii Pacific University, noon-1:30 p.m., free, sponsored by the Hawai'i Committee for the Humanities and Hawaii Pacific University, 544-0206.

Oct. 26 **Les Ballet Jazz de Montreal**, Leeward Community College, 8 p.m., adult-\$17.50, senior, student-\$15, information 455-0385.

Oct. 26 **Barber Shop Bonanza, An Evening at Honolulu Hale**, Honolulu Hale Courtyard, 7-9 p.m., free, Mayor's Office of Culture and the Arts, 527-5666.

Oct. 27 **Latin Night, An Evening at Honolulu Hale**, Honolulu Hale Courtyard, 7-9 p.m., free, Mayor's Office of Culture and the Arts, 527-5666.

Oct. 28 & 29 **The Hungry Ghosts** with Barbara Wong, 7:30 p.m., 6:30 p.m. for picnickers, donations, sponsored by Hawai'i Chamber Orchestra Society, 734-0397.

Oct. 29 **Artists of Hawaii Juror Lecture**: Ray K. Yoshida, Frank Harrold Sellers Professor at the School of the Art Institute of Chicago, Academy Theatre, Honolulu Academy of Arts, 2 p.m., 532-8700.

Oct. 29-31 **Hawaii Craftsmen Annual Statewide Juried Exhibition**, Academy Art Center Gallery, Academy Art Center at Linekona, 532-8741.

Oct. 29 **The Vibes**, jazz group, Ward Kafer's, 3-6 p.m., donations, sponsored by Hawai'i Chamber Orchestra Society, 734-0397.

Oct. 29 **Turning the Page**, Book Arts Hawai'i, special one-hour tour, Hamilton Library, UH-Manoa, 2 p.m., free but reservations required, sponsored by Honolulu Printmakers, 536-5507.

Oct. 31 **Chinese Ghost Stories** with Barbara Wong, Academy Theatre, Honolulu Academy of Arts, 7:30 p.m., \$10, 532-8700.

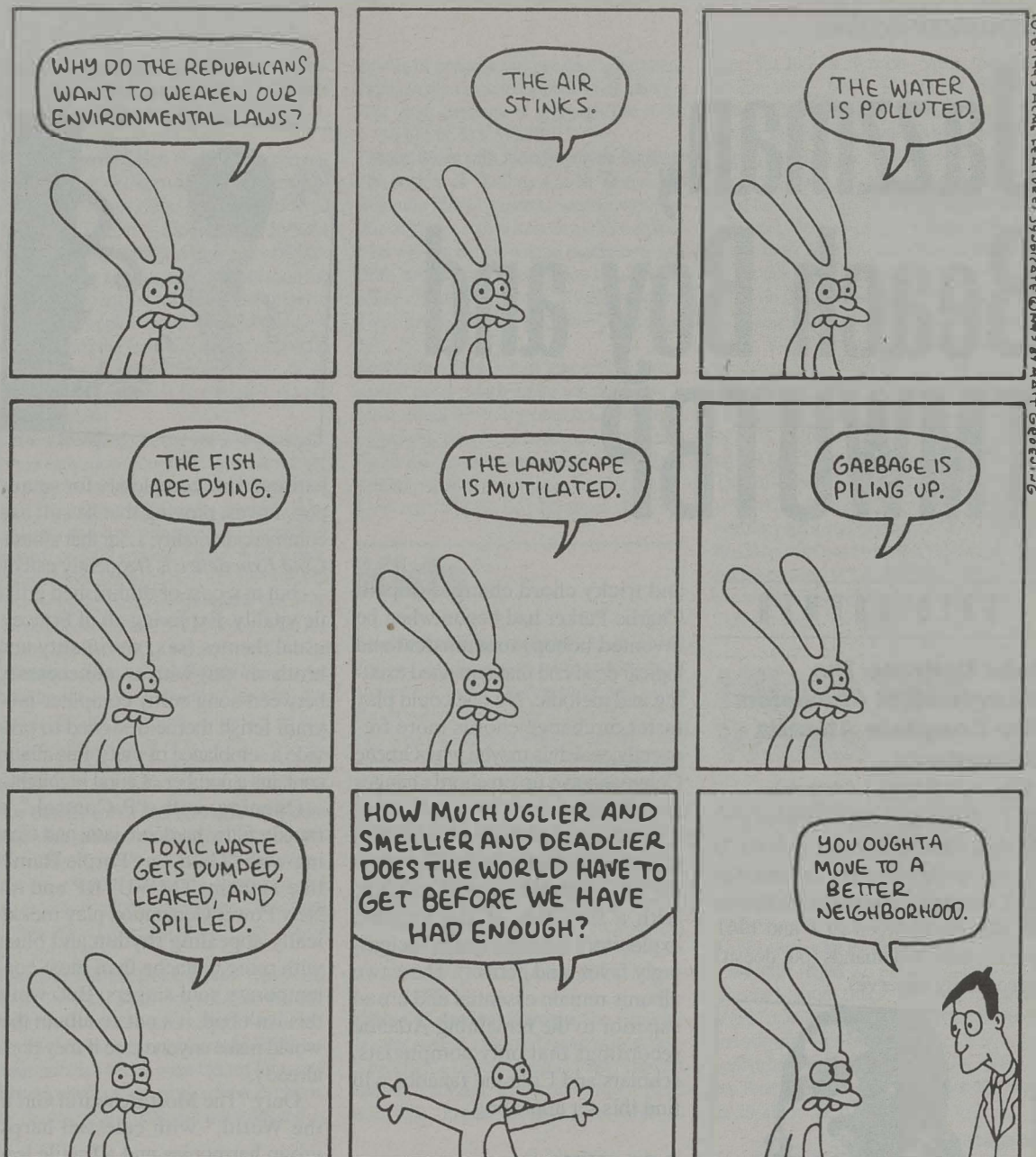
Thru Nov. 5 **The Impact of Manjiro and Heco on America and Japan**, interpretive exhibit of two castaways in Hawai'i before the immigration of Japanese laborers, The Gallery, ground floor, Japanese Cultural Center of Hawai'i, free, sponsored by the JCCH, Joseph Heco Society of Hawai'i and the Hawai'i Committee for the Humanities, 945-7633.

Thru Jan. 28 **Hawai'i and Its People**, works from 1799 to beginning of 20th century, Gallery 3, Honolulu Academy of Arts, admission, 532-8700.

THIS CALENDAR OF EVENTS IS PRESENTED BY:

State Foundation on Culture and the Arts  
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## LIFE IN HELL



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## CALENDAR

From Page 22

**The Magic of Waikiki** Anne Peterson guides a tour through the history and charm of Waikiki. Reservations required. *Call for meeting place:* Tue 10/24, 6-8 p.m. \$5 adults; \$4 students, seniors; \$2 children. 734-9245

**Mystical Chinatown** Storyteller Barbara Wong reveals the magic of moon-cake mysteries and dragons to be found in the oldest Chinese community in the United States. Reservations required. *Call for meeting place:* Sat 10/21, 9-10:30 a.m. \$8. 943-0371

**There's Trouble in the Kingdom** Follow in the footsteps of 19-century kings, queens and adventurers. Catch the stories of the riotous election for a ruler, smooth-talking malahinis and other pupus of Hawaiian history. Reservations required. *Call for meeting place:* Thu 10/19, 1:30-3:30 p.m. \$5 adults; \$4 students, seniors; \$2 children. 734-9245

## Whatevahs

**Contra Dancing** One would be tempted to make Ollie North jokes... What it is: A fun and social time, dancing to live music. No partner required. *Church of the Crossroads*, 1212 University Ave.: Sat 10/21, 7-10:30 p.m. \$5. 988-5477

**Educational Mystical Fair** A hands-on (hey!) exploratory fair to learn about astrology, auras, chakras, dowsing, I Ching, runes, Tarot, pendulum, Huna, hypnosis, psychometry and telepathy. Something new every hour. *Kailua Chamber of Commerce meeting room*, 146 Hekili St.: Sat 10/21, 10 a.m.-5 p.m. \$10. 261-0070

**Ghosts of Hawaii** Storyteller Glen Grant draws on his 25-year collection of firsthand accounts in Hawaii of various hauntings and apparitions for a night of chicken-skin stories. *Call for reservations.* *Waikiki Heritage Theater*, International Market Place: Fri 10/20, 7:30-10 p.m. \$8. 943-0371

**Hawaii's History As Told Through Hula** Cultural specialist and *kumu hula* Keone Nunes shares his perspectives on Hawaiian history through storytelling, chant and dance. An opportunity to discover the deeper meanings of hula.

*Call for reservations.* *Waikiki Heritage Theater*, International Market Place: Thu 10/19, 7:30-9 p.m. \$8. 943-0371

**The Inside Scoop** Fred "Chico" Lager, former CEO of Ben & Jerry's Homemade Ice Cream Inc., promotes his new book *The Inside Scoop*, which "tells how two counterculture guys parlayed a \$12,000 investment in a homemade ice cream parlor into a \$150 million publicly held company that is nationally recognized as one of the most innovative, progressive, and socially responsible businesses in the world." *Borders Books & Music*, Ward Centre, 1200 Ala Moana: Tue 10/24, 6 p.m. Free. 591-8996

**International Folk Dancing** Bulgarian, Greek, Rumanian, Israeli and other international folk dances (remember, lambada is still the forbidden dance). Everyone is welcome (with the possible exception of Electric Sliders — and if you don't know what we're talking about, consider yourself lucky). No partners needed. *Call for meeting place:* Sun 10/22, 7-9:15 p.m. Donation. 923-0362

**It's Poetry to My Ears** Shawn Westfall introduces the anti-modern poets in this discussion of their work and their contributions to modern literature. *Borders Books & Music*, Waikale Center: Mon 10/23, 7-8 p.m. Free. 676-6699

**SOEST Open House** The University of Hawaii's School of Ocean and Earth Science and Technology holds its biannual open house. A chance to visit SOEST facilities: talk with faculty, students and staff about their research and teaching programs; and see a variety of demonstrations of ongoing research about volcanoes, meteorology, planetary geology, marine biology, tsunamis, oceanography, ocean engineering and more. *Marine Sciences Bldg.*, UH Manoa campus: Fri 10/20, 8:30 a.m.-5:30 p.m.; Sat 10/21, 10:30 a.m.-2:30 p.m. Free. 956-8837

**TEMARI 16** TEMARI. Center for Asian and Pacific Arts marks its 16th anniversary with a "fun-raiser." Highlights include a "not-so-silent" auction, arts, crafts, food and "The Magic of Carlos da Silva II." *Pier 11*, Aloha Tower Marketplace: Fri 10/20, 5:30-8 p.m. \$25. 735-1860

**Tours for Book Lovers** Arlene Ching, head of the Children's Section, and Joyce Miyamoto,

head of the Hawaii and Pacific sections at the Hawaii State Library, lead a tour through these sections and their treasures, including unusual and old children's books; contemporary, hard-to-find art books; and Hawaiiana. Limited space, call for reservations. *Hawaii State Library, main lobby*, 478 S. King St.: Sat 10/21, 9 a.m. Free. 536-5507

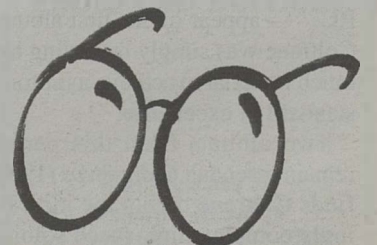
## The Neighbors

**6th Annual Hula o na Keiki Competition** A solo-hula festival celebrating Hawaii's talented youth. Part of Maui's Aloha Festivals. *Kaanapali Beach Hotel*, Kaanapali, Maui: Sat 10/21. (808) 661-0011

**Les Ballets Jazz de Montreal** Canada's cultural ambassadors electrify audiences with their classical ballet and modern dance fusions. Versatility and energy are the hallmarks of this remarkable company. *Castle Theater*, Maui Arts & Cultural Center: Sun 10/22, 7:30 p.m. *Call for ticket prices.* (808) 242-7469

## Gay

**Honolulu Men's Chorus** The Honolulu Men's Chorus, a gay nonprofit chorus ensemble, is seeking new members. Rehearsals are held Wednesday evenings. *Call for meeting place:* Wed 10/18, 7-9 p.m. Free. 261-6495



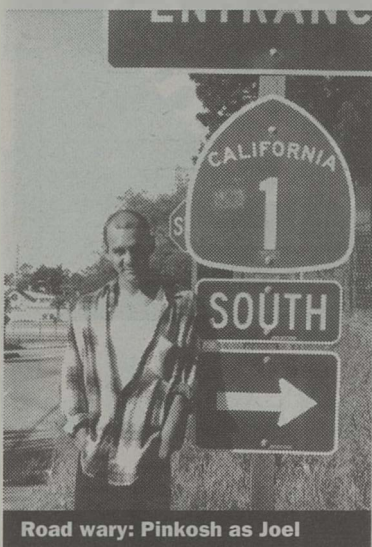


Theater

PHOTO: PENELOPE TYLER

Starving Artists drives the point home with their latest work.

# Best Trip this Fall



Road wary: Pinkosh as Joel

LERROY THOMSON

Even if you've never seen a play before, see this. It's been two long years since Starving Artists Theater Company, arguably the finest theatrical group to come from our shores, returned to their Hawaiian nest. We can forgive: They come bearing gifts. For three performances only, Starving Artists offers their latest, perhaps their best, certainly their most celebrated work, *Road Movie*, at Manoa Valley Theatre this Sunday to Tuesday at 8 p.m. In the world of theater, an off-Broadway

hit is greatness; however, when a play sets Britain, the goddess of theater, on her ear, it's history. *Road Movie* won the Fringe First Award for outstanding new production as well as the *Stage* (Britain's *Variety* — perhaps the most prestigious theatrical journal in Europe) Outstanding Actor Award.

As in the hit *Sleeping with You*, Kailua boy Mark Pinkosh stretches the definition of one-man theater to create a universe of characters before us with bewildering complexity and magic only possible from the pen of his talented partner, Godfrey Hamilton. In *Road Movie*, Joel, a successful Type-A New York executive, meets Scott, a mellow San Francisco houseboat-sitter as a one-night stand when Joel is in California. He returns to his yuppie heaven only to impulsively dump his life in New York, jump in his car and roll across the continent back to Scott. The trip and its end prove more than Joel could ever have anticipated. Along the way he meets three women (all brilliantly portrayed by the rubber-souled Pinkosh), each of whom are living through loss — surviving the death of someone they loved — with creativity and individual beauty. From the British reviews, the audience favorite seems to be the Georgia housewife who passes out condoms to the gay men who frequent the bushes under interstate overpasses. You

see, her dearest son was destroyed by AIDS and now she ... well, that would be telling. And there's a woman in the desert whose daughter OD'd. The daughter's diaries led the woman to a new-aging California woman who wears an earring for each of her friends who has died. Joel faces two unacknowledged plagues on the American people, the Vietnam War and AIDS, both of which stole our youth and are still forbidden subjects at our dinner tables. So here you see Joel and the unexpected effects of his love for Scott (fear, lust, anger, romance), his encounters with remarkable women and even the transforming effect of the grandeur of the American landscape. Until you reach the end of the trip, and God drops both Joel and the audience to ... well, that would be telling.

Hamilton is quick to point out that this is not a play about AIDS, or even mere loss, but about our human ability to be transformed by grief. In his own words: "I realized that after the anger and screaming, there comes a point where you sit down and have a damned good laugh.... There's a need for romance and humor and comedy, even in the face of the terrible things we're confronting." British reviewers (both theatrical and literary), notoriously intolerant of American sentimentality, praised this "Hawaiian Theater's" comic grace.

Starving Artists' genius lies in a subtle yet thrilling balance between Hamilton's lyrical control over language and Pinkosh's magical ability to own it, sing it and live it. It is a rare treat when Hawaii is offered world-class theater, but it's magnificent when that theater is ours

Leap-spin-mambo-twist, run-leap-freeze. Wow.

# Date Magic



A quiet moment: Harriell and Greer as Maria and Tony

This Livent production of the great 1957 musical *West Side Story* defines the term "classic." Everything you love about the show is here for you: a wonderful love story set to majestic music with stupendous dancing, and fine performances by some of the best performers ever to hit the road. If you love big musicals in general, and certainly if you love *West Side Story* in particular, you won't be disappointed. Unfortunately, if you don't particularly like musicals, there's nothing here to change your mind: The char-

acters are thin, the dancing is often unmotivated by the plot, and sentimentality robs the drama of poignancy. So what? The dancing is amazing, and a couple of the performers give performances better than the original play and much better than the movie. Above all, this show's a real joy for the burgeoning population of glitz addicts in Honolulu.

*West Side Story* dances a war between jazz and Latin that these dancers pull off with brilliance and sweat. Did you ever stare at the dancers when they freeze at the end of a wildly athletic number, hoping to catch a glimpse of pain, exhaustion or some private disappointment? Forget it. This chorus stomps through a workout that would kill Jane Fonda, and no one even seems to breathe hard. Damn, they're good — like, leap-spin-mambo-twist, leap-run-freeze and smile. Wow.

Speaking of wow, certain performers here can blow you away. Above all, Marcy Harriell, the tiny little beauty who plays Maria, captures her character with a depth and charm you wouldn't have thought possible. Her Maria isn't sweet and naive but rather a powerful soul, a soaring presence just waiting for love to kiss her awake. Harriell's every moment on stage is

real, perfect and intoxicating. Nataschia A. Diaz may well be the finest dancer you've ever seen, but her Anita out-Rita Moreno's Rita Moreno — Diaz has the genius for making scripted lines seem as natural as Freudian slips. Finally, Jamie Gustis' Riff, the gang leader of the Jets, offers a muscular, tight, sweating reality to his flawless performance — like, forget it, he *owns* Riff. All the performers, dancers, singers are fine, but these three artists give you life.

And next to life everything less seems pale. H.E. Greer is serviceable as Tony — that is, he never drops the ball. But next to such a brilliant Maria, more than one man in the audience wanted to push him aside and steal this fascinating woman away to "Somewhere." And while I'm bitching, the orchestra takes much too long to warm up to Bernstein's challenging score (but the drummer, Chubby O'Brien, rules). The sets inspired a couple of oohs, but it's nothing we haven't seen before: however, the lighting for this show can soothe you onto clouds and shock the hell out of you.

Overall, you might find this production worth the price. By the way, guys, this show is the definition of a "chick" musical. Dress up, treat your date to a romantic dinner, fork out the bucks for orchestra seats, put your arm around her during the dance at the gym scene, and she'll melt — she'll be willing to sit through a year of Steven Segal movies for you. Be warned, guys: This story is so moving, you may need to steal her Kleenex before you go home.

—L.T.



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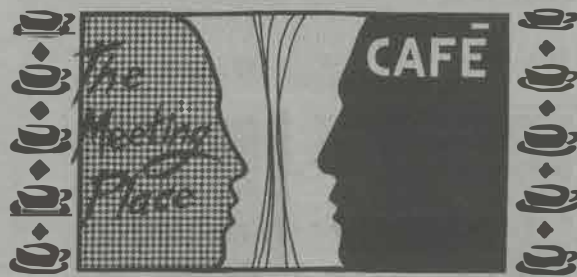
by Donna Aukai

A delightfully illustrated story for children, about a lovable turtle and his bullfrog friend. Fun family reading.

The Adventures of Theodore & Winston

\$11.45

Where Shall We Meet?



"Beyond Good"

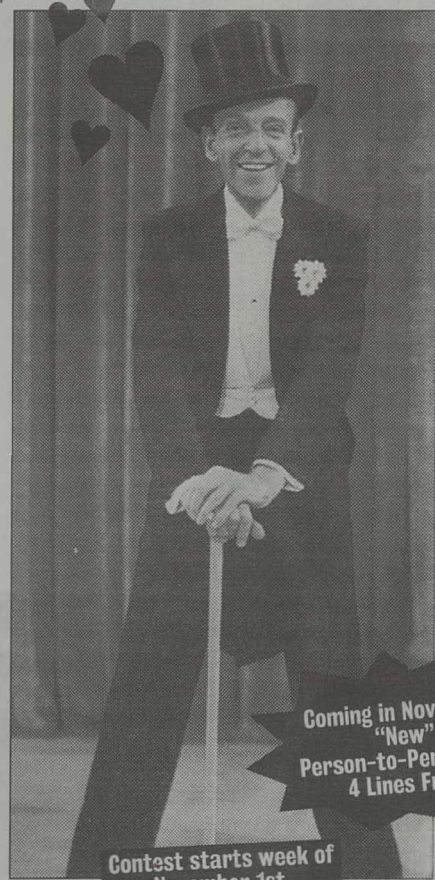


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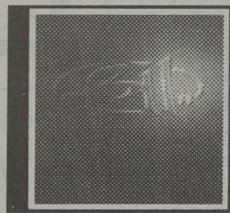
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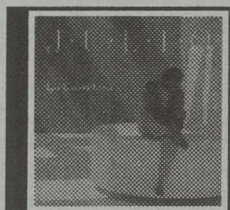
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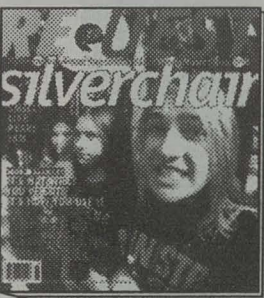
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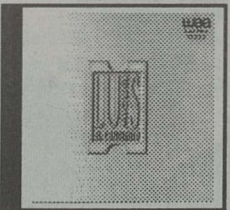
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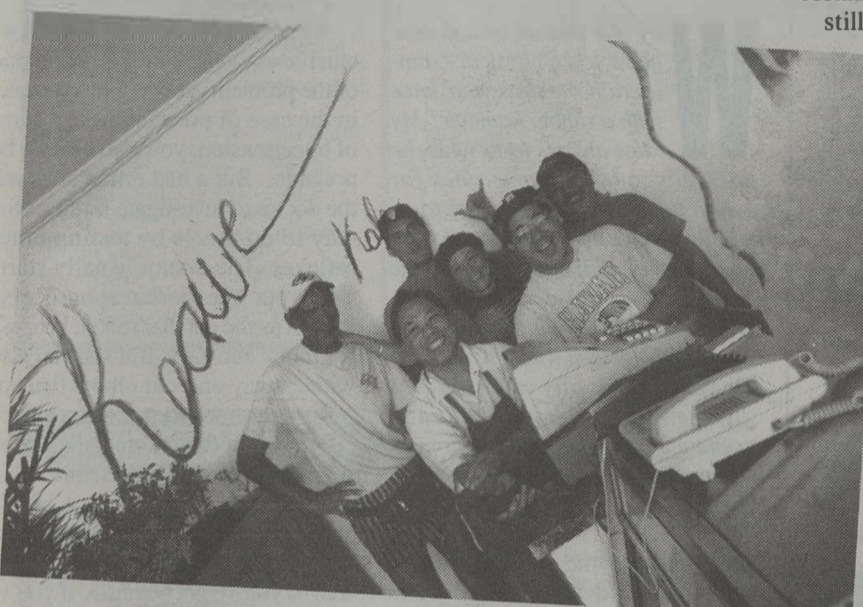
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**Food**

PHOTO: DALE MACDIARMID

Instead of a large soda to wash down that plate lunch, try a small espresso ... seriously.

# Katsu Latte



The cooking crew of Keawe Kafe

**JOLYN OKIMOTO**

If you're used to the straight and narrow, you may want to pass on the Keawe Kafe. However, if you're ready for something different, read on. Located in Kakaako, a couple of blocks Ewa of Ward Avenue, the Keawe Kafe merges the unlikely combination of espresso bar and takeout lunchroom.

While plate lunches as well as mocha lattes have been served at the Keawe Street location for over a year now, the place came to be called the Keawe Kafe only about two months ago. Formerly Flavors of Paradise (which it retains as a subtitle), "Keawe Kafe" is perhaps a clearer reflection of the nature of the place. Says owner Philip Richardson, "People used to ask if we served ice cream." He added that the former silver chairs with red vinyl tops didn't help displace the misconception that the establishment was an ice cream parlor.

Those red vinyl chairs are gone. In their place are round tables with more-mobile chairs, arranged around a partially converted storefront with what is likely to be the coolest green floor you have ever seen. What's going on?

Call it evolution. First of all, it involves an evolution in consciousness: Learn to order a cappuccino and a mahi plate with extra mac salad in the same breath. Believe it or not, it's possible at the Keawe Kafe.

While I wasn't quite that bold, I ordered Pink Lemonade (\$1.50), a

Mini Shoyu Chicken Plate (\$3.90) and a Somen Salad (\$3.90) to share. The lemonade was in one of those larger-than-life cans, which caught my eye. Unfortunately, it was too sweet, and there was too much of it. With a full coffee bar before me, I don't know what I'd been thinking. I for one will have to ease into the coffee/plate lunch idea.

Now, the plate lunch concept I'm used to. But even to this the folks at Keawe manage to add a slightly different twist: a choice of macaroni, potato or tossed salad, and the tossed-salad option gives you a choice of dressing and comes with sliced tomatoes. With plate lunch? Wow.

To be honest, the salad part of my plate lunch was what impressed me most. The greens and the tomatoes were fresh and seemed to me as important as the entree itself. Not that the shoyu chicken wasn't good. In fact, I enjoyed the chicken with its sweet (but not too sweet) sauce, tender meat and easily removed skin. What made the salad memorable was that it didn't seem like an add-on or an afterthought. Someone had clearly cared about its preparation.

I was happy to discover the same attention to detail in my somen salad. Not only did it include somen noodles and lettuce, neatly arranged, but it also was garnished with such things as green onions, pink-and-white kamaboko (fishcake) and even pieces of grilled chicken. Perhaps the best part of the salad was the dressing, which, in addition to tasting good, came in two containers. No more running the risk of being

called "high maintenance" by ordering your dressing on the side. And if you "over dress" you have only yourself to blame.

But let me get back to the idea of evolution. With a keen awareness of what he calls the "high mortality rate of restaurants" in today's economy, Richardson didn't want the Keawe Kafe to become just another statistic. So rather than plunging head first into a large-scale renovation of the property, the Kafe has taken gradual steps.

The first target was the most important part of any restaurant — the kitchen — followed by the counter and dining areas. When I visited, the current project was the painting of the wooden half of the restaurant's front (the other half is still metal and glass). Even this partial conversion is a big change. I was told that formerly there was just a single glass door to the Kafe. Now the front is open and, on a day with trade winds, airy. "You should see what it used to look like," said manager Moana Meyer with a smile. "We have before-and-after pictures."

I believe the Kafe benefits from Richardson's approach in that it seems to have a kind of unique energy — kind of like a work of art in progress. "Each time you come here, there's likely to be something different," he explained. Maybe it's that energy that has helped the Keawe Kafe make the transition from what Richardson calls a "service restaurant" for people in the area to a "destination."

Clearly, there's a lot going on at the Keawe Kafe. And I haven't even mentioned the specials. Primarily the work of "mastermind" Executive Chef Nelson Higa, formerly of the Royal Cafe in Kalihi, the Kafe features a daily theme plate such as the Thai or Greek Plate, with a Hawaiian Plate Lunch every Friday. Then there's the burger special — among them the Teriyaki Shiitake Mushroom Burger — as well as other specials. Please note that these vary daily, so it's best to call first, especially if you're in a hurry. They'll even fax you their menu upon request. One hint if you're planning to stop in: It's best to order off the hand-written menu board, as the printed menu is confusing.

In the past my biggest complaint (if you can call it that) about plate lunches is that I always feel incredibly sleepy after eating one. At the Keawe Kafe that criticism has been answered. An espresso after the mixed plate? Better make that a double.

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# The Straight Dope



Why is it that when a doctor gives you a physical examination, he taps your knee with a rubber hammer? My knee always jerks when he does this, and the same goes for everyone I have ever spoken to — which makes me wonder if anyone has ever failed it, and what became of them. Does the medical community just go on looking, looking, hoping to find a person who fails the test? Or is there actually some hideous disease that has as one of its early symptoms that your knees do not jerk when struck? —Bill Kinnersley, via the Internet

A faulty reflex in itself is not conclusive evidence that you have one of the problems above. For example, in the case of preeclampsia, a form of hypertension, you also have to be pregnant. But a bad reflex does tell the doctor to investigate further. One way to do this is by testing other reflexes. The doctor usually starts with your knee-jerk response, also known as the patellar reflex, because it's quick and easy. But she can also whale away on your elbow (triceps reflex), crook of your arm (biceps reflex), wrist (brachioradialis reflex) or back of your ankle (Achilles tendon reflex). If you've got feeble reflexes all over plus muscle weakness and blurred and double vision, maybe you've got botulism. If you've got hyperactive reflexes on only one side of the body, that's a sign of brain tumor or stroke. If your patellar reflexes eat but your triceps reflexes are OK, that may mean you've got a lesion (injury) between your second lumbar vertebra and your — ah, hell, only your doctor needs to know the details. Just be thankful, next time you cast a jaundiced eye on that little hammer, that she knows.

### JUST GREAT

Why is Great Britain called "great"? I always thought the island was called Great Britain to distinguish it from Brittany ("Little Britain") on the mainland. In French these places are called Bretagne and Grand Bretagne, and the Celtic people from both places are called Bretons. —Michael Arcsott, Montreal, Quebec

The term "Britain," used in Roman times, was resurrected in the 16th century as the name for the projected union of England, Scotland and Wales. Fascinating but, when you get right down to it, totally irrelevant. The reason they called it Great Britain and not just Britain was to distinguish it from Brittany, a.k.a. *Britannia minor*, lesser Britain, the French peninsula that had been settled in the fifth and sixth centuries by Celtic immigrants from the British Isles.

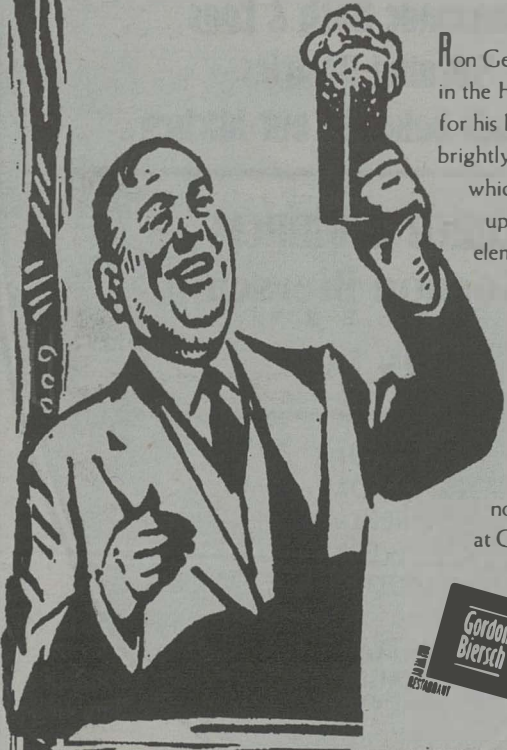
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WILLIE K  
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9:30PM - 12:00 AM

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Ala Moana - Share 2 bd/1 bath, ocean vw, across from park w/N/S prof. male. Avail 11/1. \$455/mo. 591-3143 or 593-0818 eves.

Alewa Hts. - 1 rm in 3 bdrm house. Newly remodeled, D/W, W/D, spectacular view, lg yd & cov'd lanai. Prof. prof/student \$525 incl util 595-8429

Blackpoint - Artist seeks cottage/rm in Blackpoint. Will consider doing light house work/yard work in partial exchange for rent. 530-1329

Diamond Hd. Goldcoast - Mstr bdrm for M, N/S in 2 bdrm/1 bath, ocean vw, 35' open lanai, W/D, cbl. Util incl \$550 + dep. Avail now. 924-8004

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Downtown - Share nice apt w/W/D, AC, \$450 + dep, share bath. Lg rm w/own bath, pkg. \$600 share util. Prof. Male pref. 531-2007

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Kailua - Pvt. rm in lg. quiet home. Pool, kitch priv. W/D, pkg, nr. Castle Hospital. Quiet, resp. N/S, male, prof, student OK. \$500 incl util. 261-6495

KAILUA - Unfurn rm. in large 3/1 newer home. Lg fenced yd, W/D, tile flrs, high ceilings. Pets/Smokers OK. \$400 + dep. incl. util & cbl. 263-7708

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Kaimuki - 1 rm w/pvt. entry avail in big 3/2 house. Great view of Diamond Head, W/D, 1 cat. Prof. N/S prof. \$400 + dep + util. 527-6500 msg.

Kaneohe - 1 unfurn rm. in lg 3 bdrm & 1.5 bath, bay view home. Resp. Fem pref. \$500 util incl + dep. 247-9714 ref. required

Kuliouou Valley - 1 bd in 3 bd townhouse for grad stud./teacher/nurse/prof. Quiet. \$500 + util + dep. Pool, nr bus, kitch. laundry. 395-8721

Makiki - Own rm & bath in 2 bdrm/2 bath condo. Nice view, W/D, pool, nr. bus, cov'd pkg. \$550/mo + dep. all util incl. Avail 10/15. 528-2084

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Pauoa Valley - 1 bdrm in lg 2 bdrm house. Cool, nice city view, garden, nr. bus to UH/downtown. Must like pets. \$575 incl cable & util. 545-4699

Punchbowl - 2 bdrms avail in large home. Near town/bus. \$350 & \$500, utilities included. 839-2561

Punchbowl - Wonderful, lg, 30's hillside hm. City views, vaulted ceilings, old trees, lanai, redwood kitch, W/D 3bd/2ba, pets OK. \$550. 599-1653

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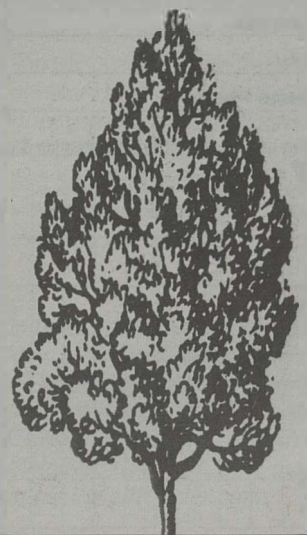
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## ARIES

(March 21 - April 19):

I predicted the mainstream media wouldn't spend a dime investigating the militia movement until a spectacle bigger than the Superbowl gave them a chance to make a killing in the ratings. I predicted that little girls wearing makeup, jewelry and high heels in department store catalogs would never galvanize the public about the sexual exploitation of children like Calvin Klein would. My track record for prophecy, in other words, is pretty damn good. So you should listen when I predict that you will soon tune in to the ways your life is being shaped by invisible forces and hidden information. "Telepathy" might be too mild a word.

## TAURUS

(April 20 - May 20):

You'd be crazy to ignore the nagging question that's making your brain itch so bad. Fact is, you can't graduate to the next chapter of your life story until you get better answers to that question. So take time out now to formulate exactly what you want to ask the oracle. Write it on a piece of paper and tape it to the wall behind your pillow. Sleep on it for two nights. Dream on it. Then follow these instructions: Go to a library or bookstore. Wander up and down the aisles. When the itch in your brain acts up, stop and grab the first book you see that's on the shelf second from the bottom. Open the book two-thirds of the way through. Find a sentence three-fourths of the way down the right-hand page. It will be a crucial clue to your inquiry.

## GEMINI

(May 21 - June 20):

How we gonna get you to listen full time to your heart? It has so much to tell you about amour, and you seem to be only half-tuned in. I desperately want you to get *all*, not just some, of the benefits of this astrologically favorable time for romance. Here's one idea: Shut down the noise of the world outside by stuffing earplugs in your ears. Then start grooving on the sounds of your big love muscle. Try to detect a message or a mantra emerging from the swirling, swishing throb. And don't be surprised if it's something like "Love what you cannot control."

# Real Astrology

BY ROB BREZSNY

## CANCER

(June 21 - July 22):

Don't spoil your appetite, honey. You know what they say about between-meal snacks. A delicious feast will be ready in a little while, and it would be a damn shame to prematurely satisfy your hunger with junk food. In fact, I'll go so far as to say that it's never been more important for you to postpone your gratification till later. Stay cool, calm and collected for now, and you'll get to be hot, lathered and insouciant later.

## LEO

(July 23 - Aug. 22):

I'm not going to work tomorrow. I've decided to wake up late, eat a leisurely breakfast and take a long walk in the autumn woods. When I find a spot that fills me with a wild sense of peace, I'll proceed to contemplate your navel. (I've already contemplated the hell out of my own navel.) I can already sense what secrets your navel will divulge. I bet it'll say you should call in sick tomorrow, wake up late, eat a leisurely breakfast and take a long walk by your favorite body of water.

## VIRGO

(Aug. 23 - Sept. 22):

Here's the dramatic announcement you've all been waiting for: You're almost home. You've been inching closer and closer all year long, and now you're nearly there. I don't know exactly what the details are. Maybe it means you're

about to arrive at the place on earth where your dormant potentials will detonate. Or maybe it means you're finally making peace with your family of birth or have located your tribe or have tuned in to your spiritual calling. Whatever it is, the next few weeks are the climax. Begin your big push now.

## LIBRA

(Sept. 23 - Oct. 22):

Dear Doctor Brez\$ny: A year ago I was broke and miserable. My unemployment check\$ had run out and my car had been repo\$\$\$ed. My only e\$cape was daytime talk show\$ — until my TV broke and I didn't have the buck\$ to fix it. Then one day in a cafeteria where I'd gone to \$cam left-behind food, I found "Real A\$trology" in a new\$paper. A month later I bought a new Lexu\$ and took a Caribbean cruise. Now I am building a home on Puget \$ound with a private pool and gorgeou\$ view of the water. How can I ever repay you? — \$taggeringly Grateful." Dear \$taggeringly: Your te\$timonial i\$ ample thank\$. Maybe it'll convince my Libra reader\$ to heed my \$ubliminal financial clue\$ in the coming week\$\$\$.

## SCORPIO

(Oct. 23 - Nov. 21):

Can you recall how you felt when something you'd been angry about for a long time finally lost its hold on you? Have you ever dreamed of plunging off a cliff and falling forever only to land as softly as a feather near a waterfall that

seemed to be singing your name? Did you ever glide through crowded streets after an earthquake and sense the heightened awareness exuding from people overwhelmed with how much they love being alive? Those are some of the experiences with which I can compare the week ahead of you.

## SAGITTARIUS

(Nov. 22 - Dec. 21):

This is not a red-alert situation, but it may be a pink alert. I'm not saying there's physical danger, I'm saying it's likely that unforeshadowed plot twists will require you to deliver lines and take actions you've never rehearsed. So peer out of the corners of your eyes twice as hard as usual. Know where the exits are. Have a Swiss army knife — or its psychic equivalent — with you at all times. And never underestimate the power of humor to jiminy you out of a jam.

## CAPRICORN

(Dec. 22 - Jan. 19):

Change your password. Pick a different lucky number. Give yourself a new nickname. Tinker with your story about how you got to where you are now. Make it a bit harder for everyone to have you pegged. Admit that one of your opinions is wrong, and dump it. Scrupulously avoid the stock answer you give when asked "How ya doin'?" Do one of your grooming rituals backwards; for instance, begin your shower by soaping up the part of your body you usually do last. Start prac-

ting for Halloween by performing all your household chores and erotic adventures in your costume.

## AQUARIUS

(Jan. 20 - Feb. 18):

Survey any of those Worst-Dressed Lists, and you're likely to see three or four Aquarians among the top 10. It's not so much that you folks like ugly clothes as much as that your concept of beauty is — how shall I describe it? — *all over the map*. Being an honorary Aquarius myself, I'm not about to advise you to abandon your experimental ways. It's just that in the next six weeks, you'll be making tons of first impressions and meeting scads of new people. You wouldn't want to scare off future allies simply because you couldn't resist an urge to wear your cowboy vest, gypsy shirt and Martian pants, right? I never thought I'd hear myself say this, but hunt down some fashion tips, please.

## PISCES

(Feb. 19 - March 20):

Here's your thought for the week, the year and the century, courtesy of Carl Jung: "Whatever is rejected from the self, appears in the world as an event." In other words, if you disown a part of your personality, it'll mysteriously materialize as an unexpected adventure. Say, for instance, that you ruthlessly repress the part of you that would love to attach a sail to a skateboard and go winging downtown dressed in full medieval garb. The likelihood is that you will, sooner than you think, run into a blast from the past that extends a seductive invitation to try out a new mode of travel.

Pop quiz: 1) What image or symbol represents the absolute of your desires? 2) Tell a good lie. 3) Describe the circumstances when you were most dangerously alive. Box 150247, San Rafael, CA 94915.

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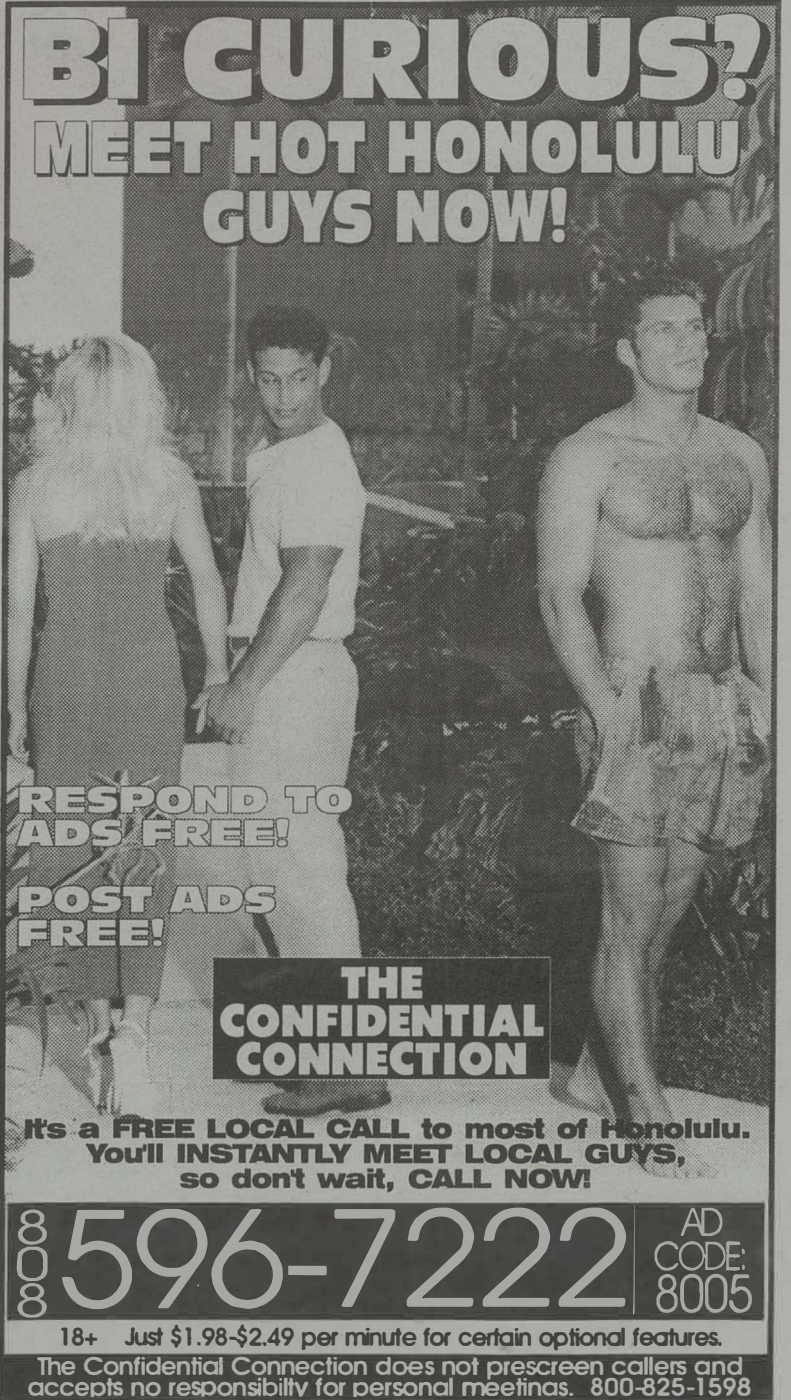
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