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H O N O L U L U

Weekly

Reasons to Be Grateful **23**

Volume 5, Number 47, November 22, 1995

FREE

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Are our oceans in peril? Patricia Tummons takes a look at how we're managing our commercial fisheries.

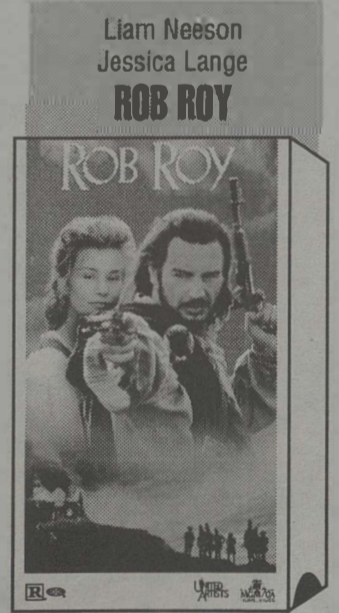
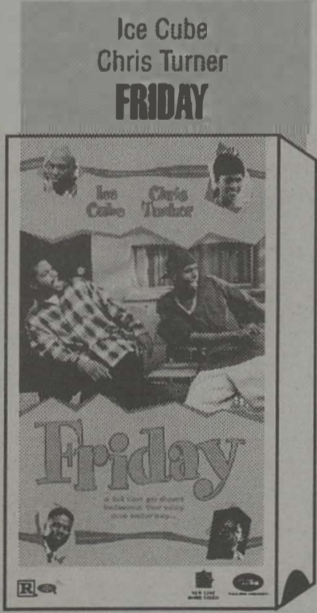
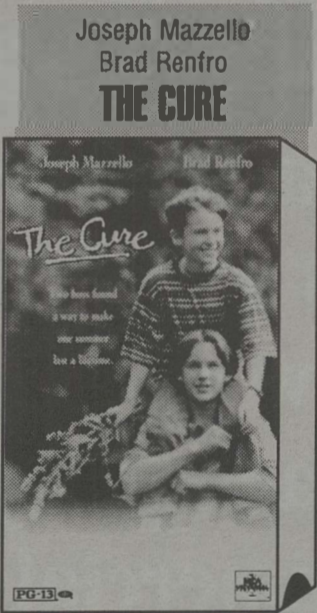
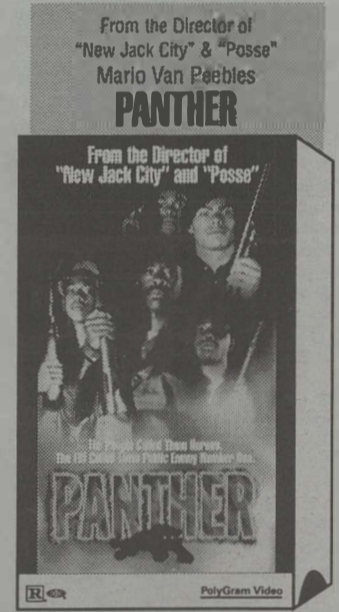
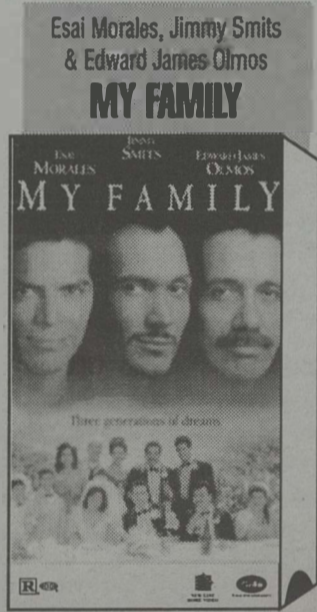
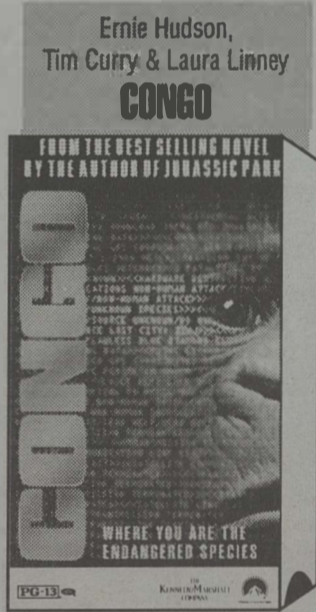
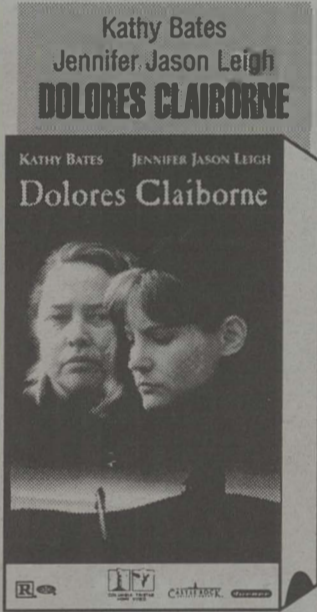
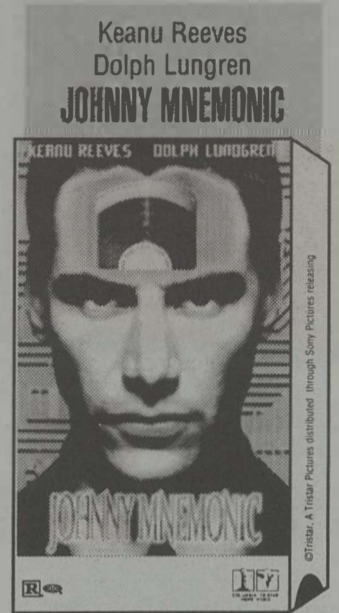
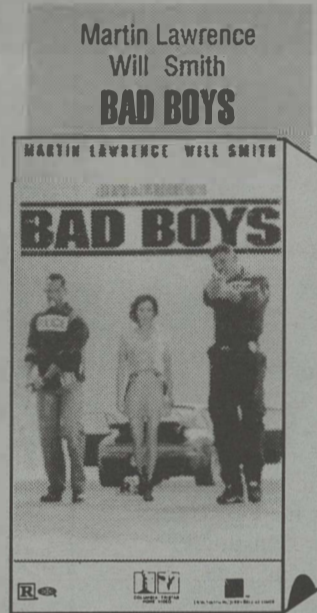
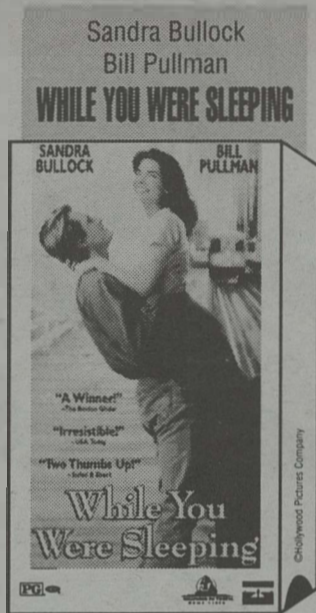
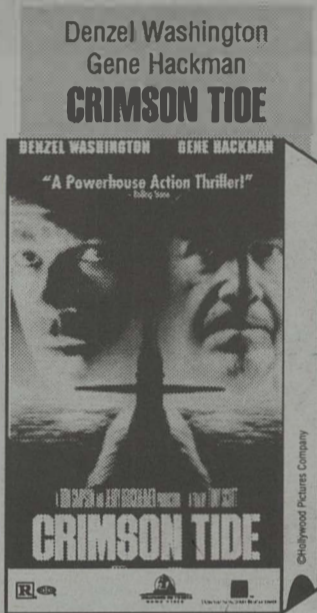
Net Losses

Page 8

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Preservation values

Your article by Glenn Mason, "Tearing Down the Past" (HW, 11/8) was excellent. Preservation is seemingly innocent and gentle, but it is clear that the task to conserve historical remnants in Hawaii is charged with political and financial implications. The article is a diplomatic and thoughtful discussion that solicits a discussion of intangible, qualitative "values" beyond traditional new development assessments.

In addition to cultural distinctions and natural scenery, Honolulu is defined by its urban imagery. Our city's eroding historical fabric and memory suggest that Honolulu is accepting with little question generic, sterile development approaches that desensitize us to the visual and sensual dynamics of our place. Furthermore, as we market Hawaii's "uniqueness" abroad, perhaps our leadership will realize that the existing historical built environment has always had tremendous visitor appeal. Once the critical mass of such resources is destroyed, artificial replacements are poor substitutes for the authentic essence.

Thank you again for a wonderful and intelligent article. We appreciate

your courage in addressing Hawaii's many complex and tough issues.

Gerald T. Takano, AIA
Hawaii advisor to U.S. National Trust for Historic Preservation

Getting real

I would like to thank John Wythe White for taking the time to write the clear, logical, articulate and comprehensible analysis of the "Thumbs Up" campaign being fostered these days ("Question Thumb Thing," HW, 11/8). He very adequately describes the feeling and thoughts of many people. May I be so bold as to state the taxpayer?

It would be interesting to see Mr. Dods and Mr. Johnson get by on \$40,000 a year in Hawaii while their "real" cost-of-living expenses were up 10 percent and their "real" wage increases were 2 - 3 percent annually for about 10 years. "Get real" is right.

During this month we celebrate Veterans Day and Thanksgiving Day. As I reflect on these national observances, I find the one sentence that truly strikes home is one regarding "fairness" of the ratio between the CEO and the worker. It appears that the principles of our Constitution, Bill of Rights and what America stands for are being buried in rhetoric. The ideas of equality, fairness and justice for all were codes to live by in my grandfather's and father's generations. These principles appear to be prostituted to the almighty bottom line in this day and age.

May I also extend my "mahalos" to the *Honolulu Weekly* for providing the space in your paper for open opinion.

Dianne Liebes

Amusing tales

Thank you for Stuart Coleman's article "Duke's World" (HW, 11/15) on the great and obviously fascinating Duke Kahanamoku. I am sure that I am not the only kamaaina who knows very little about the most famous and historically important sports figure to emerge from Hawaii, ever. As Mr. Coleman points out, Duke is more commonly (perhaps exclusively) known for his surfing accolades. The selected anecdotes in the article truly exemplified a much more personal picture of the legend. I look forward to reading *Memories of Duke: The Legend Comes to Life*, simply to enjoy more amusing tales ... and by way understand the person.

Kalbert K. Young

Good find

We thoroughly enjoy your reviews of eating places and, based on comments from friends who read *Honolulu Weekly*, it is a popular feature in your fine paper.

Thanks for your review of the Meeting Place Cafe ("Congregating in Kakaako," HW, 9/6), one of the brightest new spots in Kakaako. It is a smoke-free place too, which is an added attraction.

Keith Haugen

Human priorities

There is something terribly wrong in Hawaii state government these days. The current administration appears to have set budget priorities above human priorities. Many program and personnel cuts this year

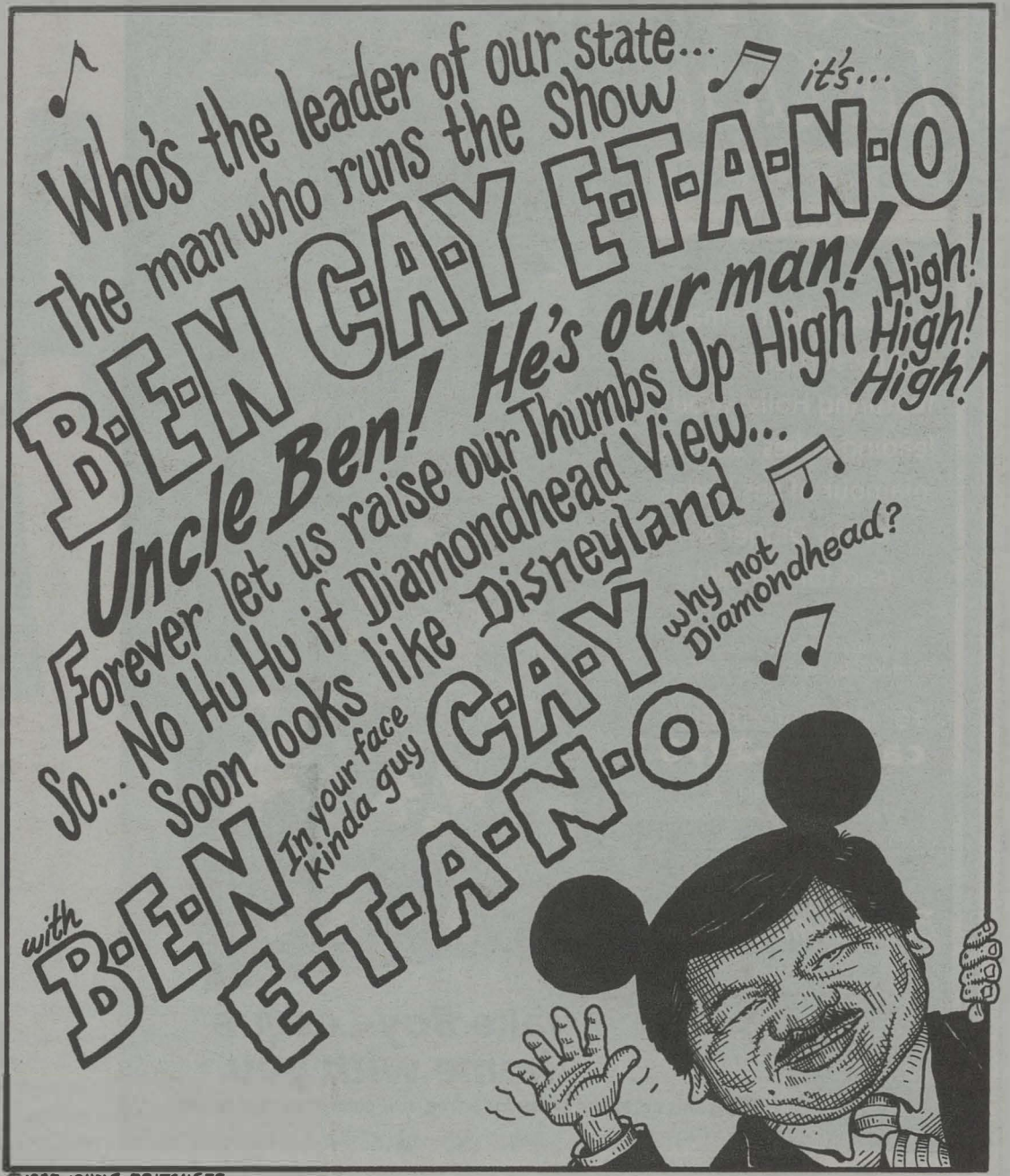
have been carried out without enough thought about the human consequences of these decisions. For every high-profile story of people affected by the decisions, there are hundreds of other stories that have gone untold.

If someone races a car on our streets with a reckless disregard for human consequences, we all agree that this behavior is legally and morally wrong. But when the same behavior prevails in government's decision making, as administrators race to find numbers that add up, we must stop and ask if this is what we want for Hawaii. Traditionally, Hawaii has been a place where people care for each other and where our leaders have paid more than lip service to the spirit of aloha. Has this changed?

If we want government to be a business, to be driven by a vision of the "bottom line" rather than a vision of service, to ignore both the short-term and long-term needs of the people of Hawaii, then this administration is doing a fine job. If we want government to be something else, let's speak up and hold government accountable.

Michael Little

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Arts & Calendar:
Editor: Dale MacDiarmid
Assistant: Stu Dawrs
Art Critic: Nikki Ty-Tomkins
Film Critic: Bob Green
Theater Critic: Leroy Thomson
Contributing Writers
Cecil Adams, Rob Breznsny, Gary Culver, Seth Markow, Patricia Tumunons, Michael Zangari
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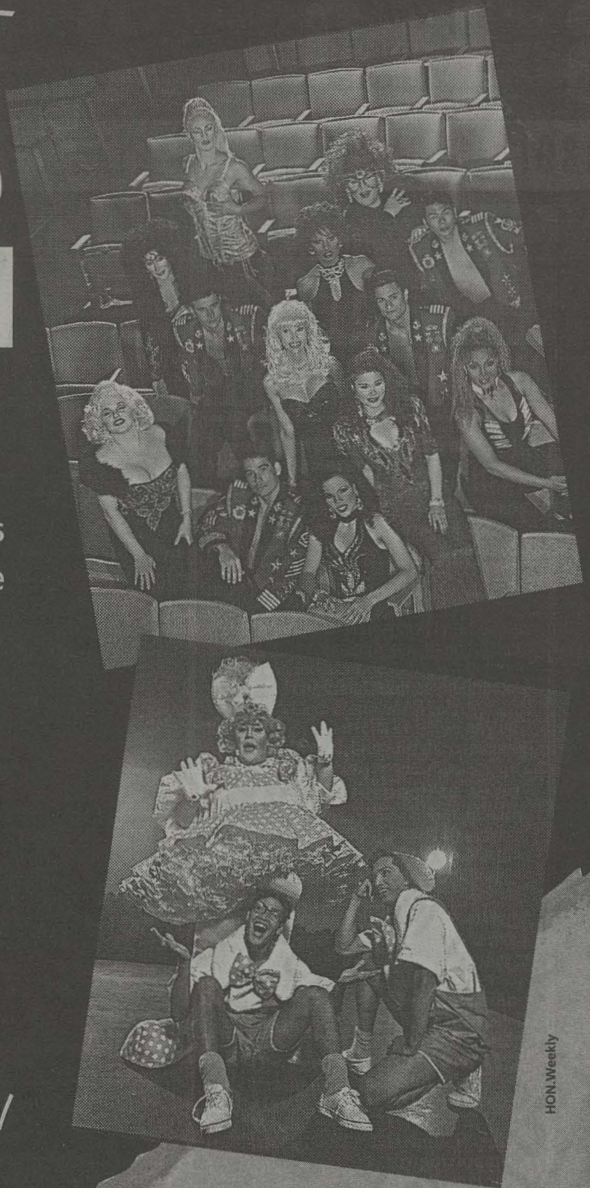
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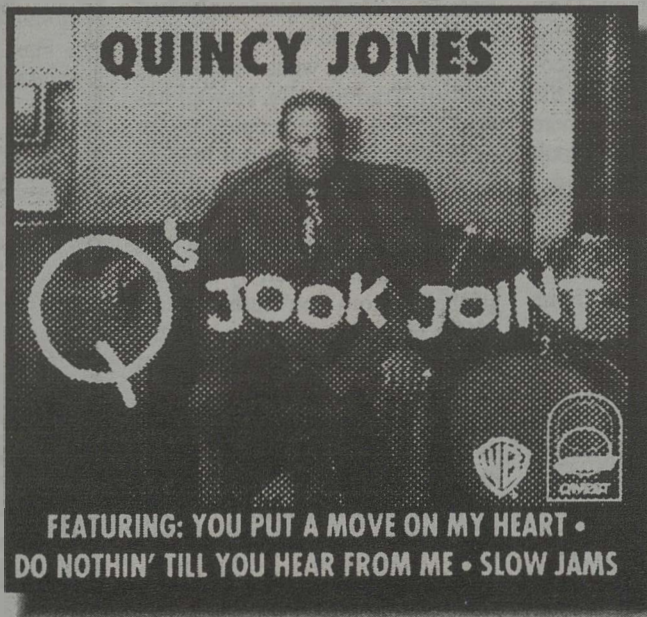
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Honolulu Diary

Three ... dot ... city ...

Calabash: Rena Owen (*Once Were Warriors*) plans to teach acting at next summer's film and video institute at UH Manoa. ... Wonder how much that newly vacated position as senior VP of marketing at HVP pays? \$140,000 ... the Esalen Institute quietly looking at offering some programs in the Big Pineapple ... some Wai'iki residents hopping mad: After weeks of disruption by underground pipes being replaced in streets, the new pipes leaked, and the whole thing had to be torn up and redone. ... first inductees for the Hawaii Surfing Hall of Fame? Duke Kahanamoku, Wally Froiseth and George Downing ... Now that *Picture Bride* is out on home video, the video company has insisted on near nudity on the video box cover. ... National AIDS Day (Dec. 1) will see a record number of private fundraisers in Honolulu. ... "CBS Evening News" in town to shoot a story on the two Marines who refused to give samples of their DNA ...

Manoa divided

Efforts are under way to preserve Manoa valley's character by designating it a historic district. But not everyone in Manoa thinks that's such a great idea. Malama o Manoa, the group of residents behind the preservation movement, have word that there are strong objections to their plans, but their opposition, a small but vocal group, refuses to meet face to face.

Over the past 16 months, MOM has held eight public meetings and workshops aimed at educating residents on the proposed ordinance. Yet MOM member Nancie Caraway says that although opponents continue to voice their grievances, no one ever attended the meetings. MOM even offered to send a representative to them. Still no takers. Most recently, Ann Kobayashi, executive assistant to Mayor Jeremy Harris, acted as mediator between the two sides. She arranged a meeting for Nov. 3, and

again the elusive opponents declined to attend.

Opponents claim designating Manoa a historic district will destroy property values and tie the hands of property owners who want to make changes to their homes or landscaping. MOM mailed copies of the ordinance to 5,500 households in the district, highlighting specific points. For example, owners will not be prevented from demolishing their homes simply because they have historic value. The ordinance does set limits for the scale of new homes and height of front yard fences (to prevent Kahala-style monster mansions from invading the neighborhood, one MOM member says).

MOM plans to wait until after the neighborhood board meeting at Noelani School on Dec. 6 to submit the ordinance to the Department of Land Utilization.

The DLU has 60 days to decide whether to initiate the proposal. If they vote yes, the proposal is forwarded to the Planning Commission, and a public hearing will be held within 45 days.

Uneasy truce

Yet another round of internal cross fire at the Office of Hawaiian Affairs became a cease-fire with the payment of \$30,000 to former administrator Dante Carpenter in settlement of his suit brought against five trustees who voted for his dismissal. Of the six trustees voting to can Carpenter, only OHA chair Clayton Hee was not named individually in the complaint filed on Carpenter's behalf by attorney Eric Seitz — who had told *Honolulu Weekly* that it would be cheaper for the board just to settle rather than hire five attorneys to defend the trustees his client claimed had defamed him.

And it might have been — except that their defense would not have cost anything. True, after the board attorney refused to represent the five trustees named in the complaint, the potential defendants appropriated \$150,000 to retain legal counsel. That move prompted trustee Sam Kealoha

to complain to the state Ethics Commission that the five did not have the requisite blood quantum to qualify as Native Hawaiians and therefore could not dip into trust funds for their legal fees. No need for the appropriation though because Attorney General Margery Bronster appointed her first deputy, Steven Michaels, to represent the trustees, and he showed up at the board's Nov. 7 meeting to offer his services. "Determined to give Mr. Carpenter \$30,000 over and above the \$21,000 he already received in moving expenses, vacation time and severance pay, Chairman Hee, in classic dictatorial style, refused to allow Mr. Michaels the chance to speak and railroaded a settlement vote through at the very start of the meeting," trustee Rowena Akana says.

As for Trustee Kealoha — apparently unconcerned with Carpenter's blood quantum, which also falls short legally — he voted with the Hee bloc in favor of the payment. "No word yet on whether Kealoha has filed a complaint with the Ethics Commission against himself for spending trust funds on a non-native Hawaiian," says Akana. Cease-fire, did we say?

Net notes

The *Washington Post* and *New York Times* published the crazy rantings of the Unabomber. Now you can see the entire Unabomber manifesto on the Web at <http://www.hotwired.com/special/unabom>. *Dead People Server* lists more than 100 past and present celebs, mostly bios on who's dead and why (like John Candy or Kurt Cobain) and offers reports on the "questionable" ones, like Elvis (<http://web.syr.edu/rsholmes/dead/index.html>). Want more? *Cyberhound* (Visible Ink Press, \$25, 800-776-6265) lists 800 cool Net sites you may not know about, describes the quality of the site and tells you how to get there. All this technology, and we're still going back to paper and ink. ... ■

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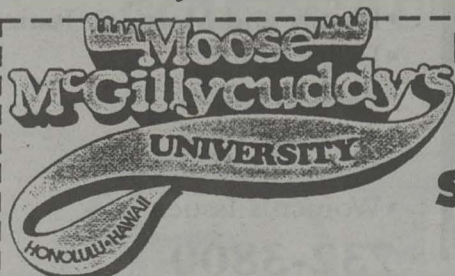
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Emergency Measures

MICHAEL ZANGARI

The ambulance siren wails for the fourth time in an hour and a half. There's only one ambulance in Waianae, and it just salts a conversation that has been simmering all night. It doesn't take much to open up 100-year-old wounds here, and the latest news is that state funding for the Waianae Coast Comprehensive Health Center has been slashed by \$572,784. There is talk of closing the emergency room between the hours of midnight and 8 a.m. because of the cuts.

I had talked with Joyce O'Brien, the associate administrator at the Comprehensive Health Center, earlier in the day. She had given me a packet of statistics and facts about the emergency room and the impact of its closing. She'd stopped in the middle of reading me a list of numbers to tell me what it is like to be pregnant and bleeding and have nowhere to go for help. That's what happened to her — back before community activists succeeded in getting a community-run health center up and going.

It is now evening. I am sitting in the beerless beer garden of a little Hawaiian café called Arno's. A small group of community activists and friends, mostly women, come here once a week to eat healthy, share stories and have a good time. All work as health care service providers to the Waianae community. All are community activists with impressive personal histories.

The waitress is working for tips. She is another concerned community member and community health care worker, here because she likes the atmosphere and the anonymity. She is introducing herself to customers as Ms. Momi Lomi Lomi; the rest of us know she's Paula-Ann Burgess. She sets the plates on the table. She puts her opinions there too. She's not shy. "The person who lives in a home cannot determine what kind of health care the person who lives in a car or tent gets," she says. There is grim agreement around the table.

"What little we have people try to take away," Ho'oipo DeCambra says.

She is the vice chair of the Waianae Coast Comprehensive Health Center's board of directors.

"The health center was set up to serve people regardless of their ability to pay. We know the community is poor. That's not the problem. With nothing we have had to do plenty over the years. The health center was built on the backs of the many kupuna working before us. It was started a quarter of a century ago — with one doctor, one nurse. No matter what happens, we will survive and do what is necessary," she says. "Closing the emergency room is unacceptable."

August Padeken has come here to tell stories. He is impatient, waiting for the political talk to end. In previous weeks he has heard powerfully told stories by these women. He tells us that he will be the storyteller in his family when his grandmother dies. He wants to spin some tales of his own.

He takes advantage in the lapse in conversation to begin his tales.

The politics can wait.

Padeken's stories are interrupted by more loud sirens. As the howling fades, I catch the tail end of his story.

A couple of summers back, his cousins found a large shark, 5, maybe 6 feet long, lying across the highway up near Yokohama Bay. They stopped their truck and got out. The shark looked dead.

They speculated about how it got in the road, a good 150 feet from the water. There were no marks on it. They silently agreed to pick it up and carry it over the rocks to the ocean. They heaved it in. "The thing started swimming when it hit the water," he said.

I am thinking of the shark and survival later in the evening as I go through the statistics of emergency-room usage. The emergency room at the Comprehensive is the fourth busiest in the state. I have been in

the emergency room as a patient myself three times in the last five years — twice after midnight, once in a life-threatening situation. I am not alone. A significant amount of cases happen after midnight. I am thinking that the misery index on the Waianae coast is about to go up another notch. People are going to die. Richard Bettini, administrator for the Comprehensive, has said in a letter to Lawrence Miike, the director of health, that "there is no way we can absorb the financial impact of a subsidy reduction." All evening I have been listening to stories of what it was like to care for children and elderly parents in an environment where there was no emergency service. I have been listening to trauma stories all week from community members who lost family members before the health center opened — a condition that again might be a reality for people who live on the Waianae coast.

I am privileged: I have a car. A significant number of people in Waianae, many young mothers with small children, only have the bus for transportation. It takes me about 40 minutes, going the speed limit most of the way, to get to the emergency room of Saint Francis West. It is the closest ER after the Comprehensive. I am counting seconds and remembering what it is like to be afraid as I drive there. I am trying to connect with the reality of the closing.

I am hoping that I will never be that afraid again for myself or someone I love, but I know I will be. Perfect health is as rare as a shark on the highway.

I am passed by an ambulance near the exit, and without thinking I do what my mom taught me to do when I was a kid: I say a prayer for the passenger, for a little added strength and speed.

I am thinking that the misery index on the Waianae coast is about to go up another notch.

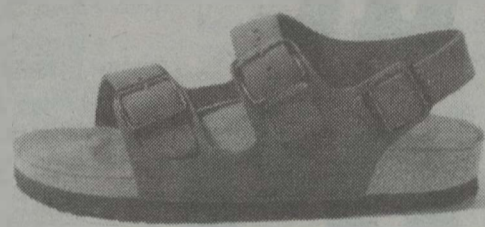


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Casualties at Sea

In the management of commercial fisheries, exploitation has superceded conservation. The future of our oceans may depend on switching from such shortsighted policies to long-range protections.



PHOTO: WAYNE LEVIN

**Patricia
Tummons**

vest of many formerly abundant species of fish. Nor does Hawaii stand apart from this trend.

In Hawaiian waters under federal jurisdiction, the swordfish catch of longline vessels dropped by nearly half in one year (from 13 million pounds in 1993 to 6.9 million pounds in 1994). The drop comes in a fishery that is probably younger than most fish in the catch.

Consider this: In 1987 the commercial catch of swordfish in Hawaii was nonexistent. By 1993, however, it peaked at 13.9 million pounds, while a year later the catch was below the volume caught in 1991. Some observers of the industry attribute this to the departure of many of the vessels in the swordfish fleet to bluer waters. The reduction in the number of boats fishing could account for a diminished haul of swordfish. Just as easily, however, smaller catches could have prompted the vessels to leave. This is suggested in the Western Pacific Regional Fishery Management Council's 1994 report on pelagic (open-water) fisheries, which states that among the reasons mentioned by vessel owners for leaving Hawaii were "poor swordfish catch rates." How could a fishery arise, peak and plummet in so short a time? The fact is that the swordfish fishery and practically all other important commercial fisheries have been managed in a fashion that gives the benefit of a doubt to exploitation rather than conservation. Precious little is known about the reproduction and health of almost all of the ocean fish species. However, the people who manage ocean fisheries

take the approach that, absent rock-solid evidence of fishery decline, the fishery is presumed to be in the pink of health. With the eight fishery management councils in the United States being dominated by commercial fishing interests, exploitation of fish stocks is invariably favored over conservation.

Fishing for Dollars

Even if conservation becomes an issue, it is almost always defined in economic terms — as conservation sufficient to allow the depleted stocks to recover to the point they can be commercially fished once more. Little or no attention is given to the impact of overfishing on the ecological health of the ocean itself.

This helps explain the fact that no attention is paid to the appalling rise in shark catch rates. Sharks are not species targeted by the commercial fishing industry. They are, rather, part of the industry's bycatch (fish that the fisherman does not intend to catch). Instead of the sharks being cut free from the lines and allowed to return unharmed to the ocean, fishing crews routinely slice off the sharks' dorsal fins — highly valued in the shark fin

As central as the ocean is to our environment in Hawaii, most of us tend to regard it — if we think of it at all — as a peripheral player, forgiving of abuse and able to tolerate endless insult. For years it was thought to be capable of receiving all the sewage, trash, toxic waste and runoff we put into it while, at the same time, its ability to serve up bountiful quantities of delectable, wholesome fish was thought to be practically infinite. Countless billions of dollars were saved over the years by the first practice, in the avoided costs of waste treatment and landfill and recycling expenses. In the latter case, fishermen and the whole range of businesses dependent on them pumped significant revenue into our economy, in addition to providing the world with its most important source of protein.

No more. Ocean fisheries worldwide are in trouble. In the United States alone, once-rich fishing banks from New England to the Gulf of Mexico are being closed or are closed already, the result of years of overfishing. In Alaska and farther down the Pacific coast, strict quotas have had to be placed on the har-

soup favored by some Asian cultures — and toss the doomed sharks back into the water.

With restrictions on the taking of sharks being put in place in Atlantic waters (precisely because of this practice), fishing fleets in the Pacific are finding a ready market for shark fins. Indeed, the dramatic rise in shark catches in Hawaii, beginning in 1992, coincides with the ban on the catch of sharks in the Atlantic.

No one has any idea what this means for the health of the oceans, where the shark, as a top predator, plays an essential role in maintaining the natural balance. Worse yet, few seem to care.

Observer Costs

Fish are free — to the fishermen. Taxpayers pick up the tab for managing and monitoring the stocks of commercially desirable fish, for enforcing fisheries regulations and for rescuing fishermen in trouble. Practically the entire budget of the National Marine Fisheries Service (NMFS) as well as the eight regional fishery management councils amounts to a federal subsidy for the commercial fishing industry.

By law, however, NMFS must ensure that fishermen do not inflict irreparable harm to federally protected species such as sea turtles, marine mammals and sea birds. To do this, NMFS must rely on the reports of interactions between fishing gear and protected species made either by paid, independent observers or by the fishermen themselves. Since the fishermen's catch reports have notoriously under-reported the interactions with protected species, NMFS has been forced to rely on observers — thereby adding another log to the subsidy fire that keeps U.S. fisheries cooking.

In the Republican-controlled Congress, NMFS is fighting for its very life. Budget cuts have left it unable to pay for the longline-observer program in Hawaii. As an alternative to forcing the longline fishery to close altogether, NMFS proposed a plan to have the fishermen pay most of the costs, which would come to about \$6,000 a year per boat.

The fishermen naturally opposed the plan,

with the support of the Western Pacific Regional Fishery Management Council.

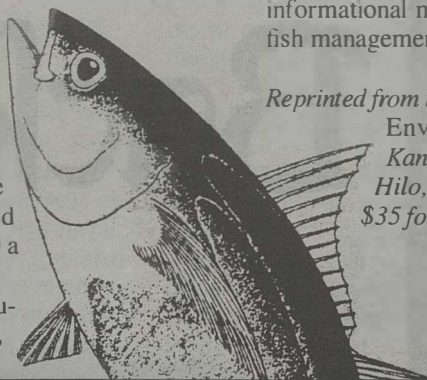
Few fishermen are wealthy. Still, it is time that the fishing industry began to pay the real costs of managing the resources it exploits. No less than mining companies that tear up federal lands for nominal fees, the fishing industry has made the American public pay not once but three times for the products it sells: Once every April 15, again at the point of sale and a third time in the loss in value of a precious natural resource. If there is some way of distributing the costs of the observer program so that not only the fishermen but the auction houses, fish wholesalers and chandlers pay a share, NMFS should try to find it.

Hawaii's Challenge

In Hawaii the most critically overfished species remain the onaga and other bottomfish within waters under the control of the state. Unless the Western Pacific Regional Fishery Management Council takes the unprecedented step of overriding the state and moving in with its own bottomfish management plan for state waters, resolving the crisis of overfished snappers in Hawaii will remain a matter for the state to address. This it is belatedly doing, with the formation of a bottomfish advisory task force. The task force's work remains unfinished, but the Department of Land & Natural Resources' Division of Aquatic Resources hopes to have a plan available to go out for public review by the end of the year. From early indications the favored plan for bottomfish management involves area closures (closing, say, 20 percent of the bottomfish grounds in waters off each county) as a means to help bottomfish stocks recover. The Division of Aquatic Resources plans to hold focus groups with fishermen in the next month to test its ideas.

Watch newspapers for notices of public informational meetings on the state bottomfish management plan.

Reprinted from the November 1995 edition of Environment Hawaii, at 200 Kanoelehuua Ave., Suite 103-325, Hilo, HI 96720. Subscriptions are \$35 for one year (12 issues).



Who's Making the Rules?

The Magnuson Fishery Conservation and Management Act of 1976 established U.S. jurisdiction over fisheries in federal waters and created eight quasi-federal regional councils to oversee fisheries in their respective areas. The councils manage waters from 3 to 200 nautical miles offshore; the near-shore waters are controlled by the states and territories.

The Western Pacific Regional Fishery Management Council manages fisheries around American Samoa, Guam, Hawaii, the Northern Mariana Islands and other U.S. possessions in the Pacific, an area of nearly 1.5 million square miles. Half of the 16 council members are designated territorial, state and federal officials with fishery management responsibilities. The others are appointed by the U.S. secretary of commerce to represent commercial and recreational fishing interests — those who are affected by regulations. The council operates on several principles, says council executive director Kitty Simonds, "one being to recognize the human dimensions of fisheries, especially the traditional practices of indigenous Pacific Islanders. Critics charge that the councils are dominated by commercial fishing interests; the Western Pacific Council notes that commercial fishing interests are only one part of the process of determining management policies, and other interests — including environmental and scientific — are represented in that process.

The council aims to protect fishery resources while maintaining opportunities for domestic commercial and recreational fishing at sustainable levels of effort and yield. To accomplish this it identifies aspects of fisheries that are in need of management. With the help of its member agencies, the council then analyzes the biological, environmental, economic and social factors affecting these fisheries and prepares and modifies fishery management plans and regulations for domestic and foreign fishing in the region. The regulations are enforced by the National Marine Fisheries Service, the state and the U.S. Coast Guard.

Continued on Page 10

FORGOT SOMEONE?

GREGORY, CINDY, RUSSELL, ... STMAN,
CAROLYN, UNCLE ... WENDY,
MARGIE, ... PHILLIP,
ADA ... MMY,
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Meet Author/Artist Mary Koski! Local children's author Mary Koski will be here to sign her latest picture book, *The Stowaway Fairy: A Hawaii Volcano Adventure*.

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From Page 9

Making the rules

"The council takes a precautionary approach to management," says Simonds, "the theory being that in the absence of scientific information about fish stock or fisheries, it's best to err on the conservative side when making management decisions."

"Some of our biggest issues are economic and social issues rather than biological issues," says Simonds. "That's a lot of what fisheries is: people management, not fish management." One incident requiring such "people management" occurred a few years ago, when small-boat fishermen in Hawaii felt threatened by dramatic growth in longlining. Although there was no evidence that longliners were catching fish that might normally be available to small boats, the council decided to establish buffer zones where longliners weren't permitted for the small-boat fishermen.

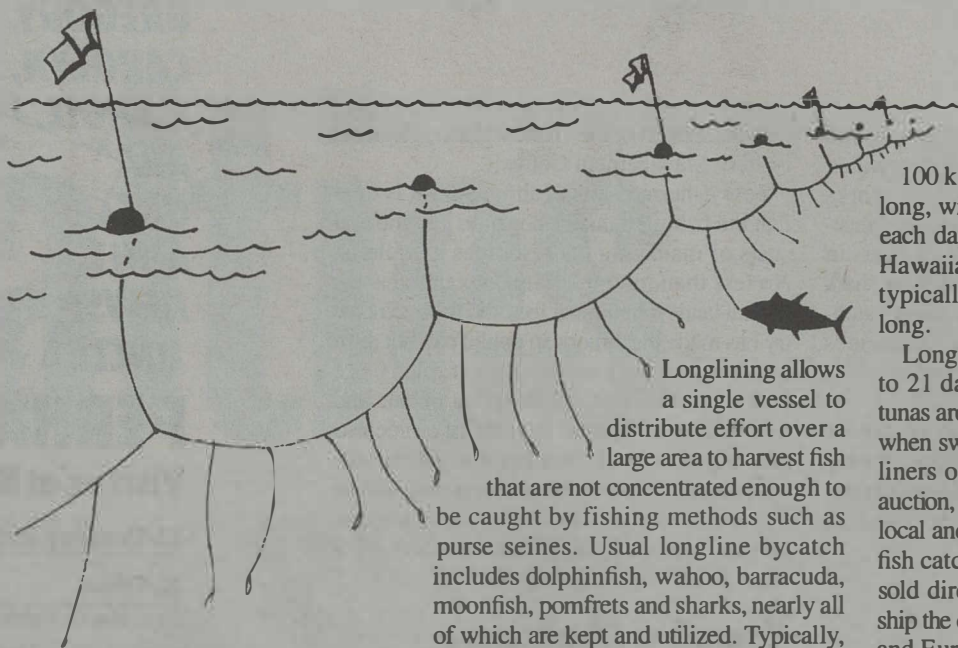
"Fisheries are dynamic. As conditions change, management also needs to be able to change quickly," Simonds says.

Simonds and the other six full-time staff members at the council's Honolulu office work with about 120 people — including scientists, fishermen, government personnel and environmental groups — who also are directly involved in the council's activities.

In spite of the dramatic increase in the council's workload in recent years, there haven't been funds for additional staff. And the situation is only getting worse. At *Honolulu Weekly* press time, as a result of the federal budget crisis, the council expected to be shut down Nov. 20, at least through Thanksgiving and possibly until December. The council also anticipated having to put at least one staff member on leave without pay.

While the council's office would be closed, federal fishing laws would continue to be enforced.

The council's next meeting (open to the public) is scheduled for Dec. 6 to 8 but may be canceled due to the shutdown. Call the council at 522-8220 for more information. —Christine Whalen



Longlining

Modern tuna longlining evolved from techniques developed in Japan several hundred years ago as a relatively simple method to harvest yellowfin tuna and albacore. This technique is preferred for harvesting large tunas for sashimi markets and swordfish. Longline gear consists of a mainline that is set horizontally near the surface, to which branch lines (gangions) are clipped at regular intervals, each with a single baited hook. One set of longline gear can consist of thousands of hooks clipped to a single mainline extending across several miles of ocean, buoyed by plastic or glass floats.

Longline trips typically last about 14 to 21 days when yellowfin and bigeye tunas are targeted and about 30 to 45 days when swordfish are pursued. Hawaii longliners often sell their fresh tunas at the auction, where they are purchased by both local and export wholesalers. The swordfish catch, on the other hand, is typically sold directly to export wholesalers who ship the catch by air to the Mainland, Japan and Europe.

Longlining for swordfish in the North Pacific is a relatively new fishery for the United States, and the introduction of chemical light sticks in the late 1970s revolutionized the industry. In addition to using squid or other bait (mackerel, saury, etc.) on the hooks, these lights are attached by rubber bands or line clips to the branch lines about 2 meters (6 feet) above the hook. The light sticks produce a chemical luminescence for up to 24 hours. The lights are thought to attract either the bait upon which swordfish prey or the swordfish themselves. The light sticks are positively buoyant and of a shape and size that, if inadvertently lost from the branch line or discarded improperly, could create problems if ingested by marine mam-

als, sea birds or marine turtles. The mainline is typically 30 to 100 kilometers (18 - 60 nautical miles) long, with 400 to 2,000 baited hooks set each day (with an average of 800 in the Hawaiian fishery). The branch lines are typically 11 to 15 meters (35 - 50 feet) long.

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Hawaii's longline fishing fleet has between 100 and 120 active boats, more than half of them arriving in Hawaiian waters since January 1990. The vessels range in size from 50 to 100 feet and carry a crew of three to six. Honolulu is the home port for most, and many travel 500 to 1,800 miles in search of fish.

Excerpted from the Western Pacific Regional Fishery Management Council's "Pelagic Fishing Methods in the Pacific." The council has recently published two additional brochures on pelagic fisheries in the Pacific: "Important Pelagic Fishes of the Pacific" and "Hawai'i Seafood Market for Pelagic Fish." Copies may be obtained from the council office at 1164 Bishop Street, Suite 1405, Honolulu, HI 96813.

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Calendar

Film	15
Concerts/The Scene	16
Theater and Dance	17
Galleries/Museums	18
Learning/Kids	20
Hikes and Walks/ Whatevahs	21
Neighbors/Gay	20

November

S M T W T F S
 . . . 22 23 24 25
 26 27 28

PHOTO: ROY HASEGAWA



Someone Who'll Watch Over Me

PHOTO: JOSE VILLA



"Fiesta Navidad Noche en Puerto Rico"

Theater

Heroes and villains

Kudos to Kumu Kahua Theatre for having the guts to offer Honolulu a great but risky play. True to this theater's vision, *World War nllhau* is local (set on a Niihau ranch, the characters are Japanese, Hawaiian and haole) and about local concerns (our challenged loyalties after the Japanese attack on Pearl Harbor). But unlike other World War II dramas seen at Kumu, this story doesn't attempt to glorify locals as great Americans. This story glorifies human beings — who happen to be local and who happen to be Americans.

Based on the story of the Japanese pilot who crashed on Niihau during the Pearl Harbor attack, playwright Allan Sutterfield offers us the lives of ordinary people who were thrown into the madness of war. Certain facts will not go away: Yuki Ikeda, a beekeeper on the Gibson ranch, took up arms with the Japanese pilot against his neighbors and the United States government, believing that Japan would soon conquer the Islands; Ikeda's wife, Jean, would not speak against him after she was arrested; their actions fanned the flames of racism and the sudden hatred and fear of all things Japanese. The stresses against the Ikedas were inhuman; their decisions were superhuman. While this production doesn't forgive Ikeda, it doesn't label him a traitor either.

Superb acting reveals the intricate weave of this play's examination of loyalty. Ron Encarnacion delicately reveals Yuki, frazzled by his perception of duty until he finally acts in a desperate show of love for his family. Jean (elegantly realized by Michelle A. Kim) becomes the true hero of this drama by discovering a loyalty she never suspected she had. Darryl Tsutsui gives a fascinating performance as Lt. Asato, a man who discovers his prejudices. And Craig Howes' especially fine performance as Angus Gibson reveals

this powerful drama's true impact: People are defined by themselves, not by their nationalities.

This play challenges some cherished illusions. It doesn't repeat the popular belief that World War II simplified our sense of loyalty and united us. But this profound production will give an intelligent audience what it needs most: peace.

Kumu Kahua Theatre, 46 Merchant St.: Fri 11/24, Sat 11/25 & Thu 11/30, 8 p.m.; matinees Sun 11/26 - 12/10, 2 p.m. \$12; \$9 students, seniors, children (all tickets are \$9 Thu 11/30). 536-4222

Watch this

It's hard to call a play about three hostages — an American, an Irishman and an Englishman — staving off fear, boredom and madness in a stark concrete cell somewhere in Lebanon "entertaining." But to label Manoa Valley Theatre's *Someone Who'll Watch Over Me* as merely "engaging" or "moving" isn't enough. Something is happening here to audiences beyond sympathy and above compassion.

We're not prepared for this. First, this is no snuff drama. Horror holds court here, but passively, like a motionless buzzard staring at your belly. Like the prisoners, we wait and work to keep our imaginations clean.

Chained to

the walls, stripped of their street clothes, suspended without sunlight, three strangers become each other's salvation. As they babble, the characters unwittingly reveal their loves, fears and regrets to each other. In a very real way, their emotional nakedness becomes more threatening than death. We become riveted not by their suffering but by their confessions.

Without set changes, clever costumes, elaborate props or music to hold our attention, the actors must rise above their words. Each performer here manages to draw us in completely on the fragile lure of imagination. Mark Gilbert gives a nakedly brilliant acting job as he unwinds the macho intellectual bindings of Adam (the American), revealing a kind, angelic little boy. Bob Miller skillfully burns away Michael the Englishman's pedantic charm. The Irishman (Guy DeConte) binds the play together with an energetic lunacy. The sterling success of this production rests completely in these actors' talented hands — they give each word and image a private history and each history a life.

You may be left wondering if this show could possibly have been a finer experience — perhaps the prisoners were too perky, too lively, the direction too loose to reign in such instinctive actors. But as you banter with your friends on the ride home, you'll soon realize that however this show might be improved, it's one of the best dramas seen in years.

Manoa Valley Theatre, 2833 E. Manoa Rd.: Wed - Sat 11/22 - 12/2 (except Thu 11/23), 7:30 p.m.; matinees Sun 11/26 & 12/3, 4 p.m. \$22 (\$20 Sundays). 988-6131

Whatevahs

Puerto Rican party

"Kachi, kachi." That's how Hawaii's Asian population described Puerto Rican music when it was first introduced to the Islands almost 100 years ago. The *guiro*, an instrument made from a hollow gourd, produced the scratching "kachi" sound (kachi combos also include bongos, maracas and a small 12-string guitar called a *cuatro*). The name stuck and is now synonymous with a blend of Spanish folkloric music and indigenous Puerto Rican "mountain music."

"Puerto Ricans can make a song or dance out of anything," says Kathy Marzen, whose Grupo Ciriaco Folklorico Dancers will be dancing to kachi-kachi music at "Fiesta Navidad Noche en Puerto Rico," Sat 11/25 at the Waikiki Community Center. "The songs usually tell a story — often a love story — and the dance is made to follow," Marzen explains. "The dances are bright, fast and colorful."

This "Fiesta Navidad" — Hawaii's first — not only celebrates the holiday season, it also commemorates the 95th anniversary of the arrival of the first Puerto Rican immigrants in Hawaii. (Puerto Ricans now account for about one-third of Hawaii's 100,000 Hispanics.) Proceeds for the festival will benefit the Waikiki Community Center. *Waikiki Community Center*, 310 Paoakalani Ave.: Sat 11/25, 4 p.m. - 8 p.m. \$5. 923-1802

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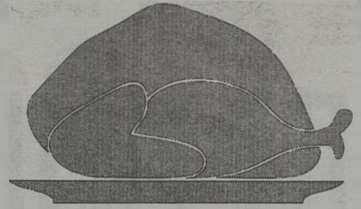


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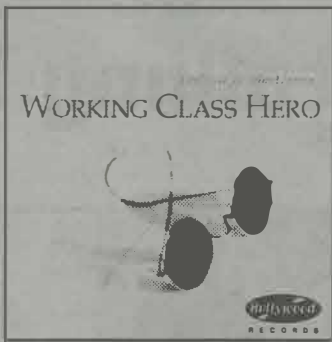
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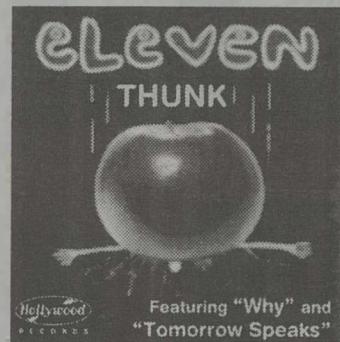
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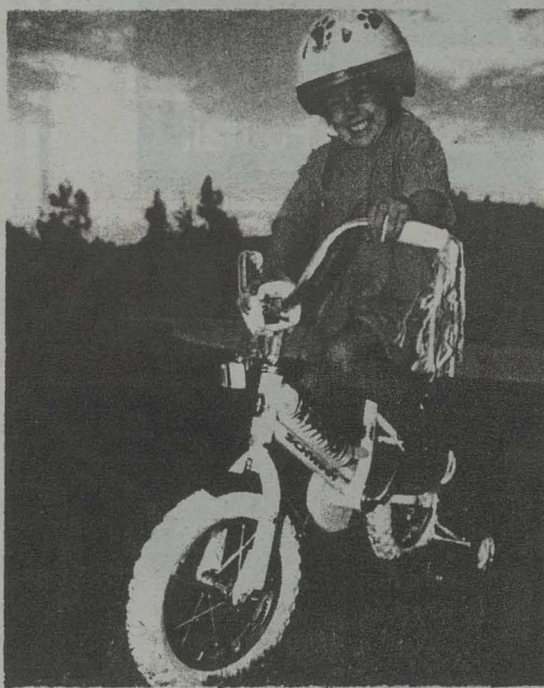
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CALENDAR

"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.

Ace Ventura 2: When Nature Calls Jim Carrey, the \$20 million man, returns to the role that made him the reigning superstar of American industrial movies, that of a detective of sorts. Carrey, of course, is a kind of living cartoon: Over the top is simply not a strong enough phrase to suggest his performance(s), which make Jerry Lewis seem like Laurence Olivier. This time Ventura is in Africa doing his animal sleuthing. Written and directed by Steve Oedekerk, writer of the first Ventura outing. **Waikiki Theatres, Kahala 8-Plex, Pearlridge West, Aikahi Twins, Koko Marina Twins, Kapolei Megaplex, Milliani 5-Plex, Kam Drive-In, Restaurant Row 9 Theatres, Enchanted Lake Cinemas, Nanakuli Cinemas, Lale Cinemas**

The American President A romantic comedy starring Michael Douglas and Annette Bening under the guidance of Rob Reiner. Douglas plays a widower president (liberal Democrat division), and Bening plays an environmentalist whom he woos. The villain of the piece is a conservative Republican, and so on. **Kahala 8-Plex, Pearlridge 4-Plex, Kapolei Megaplex, Restaurant Row 9 Theatres, Keolu Center Cinema**

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 roller-coaster ride about one hit man out to do in another. Directed by Maui's Richard Donner (*Letbal Weapon*). **Pearlridge West, Kuhlo Twins**

Batman Forever If Batman is supposed to be so complex a character, why does he continually get so little screen time? In *Batman Forever* this trend continues with the bat guy again taking a back seat to the villains. To the Joker, the Penguin and Catwoman add Harvey Two-Face and the Riddler. As in the previous two films, the audience is subjected to long, senseless and plot-stealing introductions. The film is essentially a carbon copy of the previous Batfilm: Two supervillains are bent on uncovering the identity of Batman and killing him, not necessarily in that order. —David K. **Choo Kam Drive-In**

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**

Blue in the Face Director Wayne Wang's coda companion piece to *Smoke*. We're back in the same Brooklyn cigar store managed by the philosophical Auggie (Harvey Keitel), whose eccentric, self-absorbed customers dispense their views of life and cheap advice. You'll either find this all channing or not. With Lou Reed, Roseanne, Lily Tomlin, RuPaul and Michael J. Fox. **Varsity Twins**

Copycat Another serial-killer flick, this time with female leads (Holly Hunter, Sigourney Weaver) and the offbeat casting of Harry Connick Jr. as a nutsy killer. A murderer (not Connick) begins copying the work of previous serial killers, and it is up to Hunter to find him — or her. Weaver plays an agoraphobic criminal psychologist. **Waikiki Theatres, Pearlridge West, Kapolei Megaplex, Restaurant Row 9 Theatres, Keolu Center Cinema**

Fair Game An example of the relatively new Hollywood shoot-'em-up contest between a tough-talking American cop and a slick Eurotrash terrorist. As the story goes, William

Baldwin mows through foreign henchmen like so many Belgian endives until he meets the head terrorist in a battle royal. Cindy Crawford — a supermodel but a lousy actress — plays a divorce attorney who screams a lot and looks great in a tight tank top. —D.K.C. **Cinerama, Pearlridge West, Kapolei Megaplex, Restaurant Row 9 Theatres, Nanakuli Cinemas**

Get Shorty John Travolta plays Chili Palmer, a loan shark with Hollywood aspirations, in this blackish comedy about how some movies get made. With Gene Hackman, Danny DeVito, Rene Russo and an uncredited Bette Midler. **Kahala 8-Plex, Pearlridge 4-Plex, Kapolei Megaplex, Enchanted Lake Cinemas, Restaurant Row 9 Theatres**

Gold Diggers: The Secret of Bear Mountain A buddy movie, with bonding overtones, starring Christina Ricci (late of *Casper*) and Anna Chumsky (*My Girl*). A good girl befriends a "bad" girl, and the two antsy chums embark on a full-fledged and dangerous treasure hunt. **Kahala 8-Plex, Pearlridge West, Kapolei Megaplex, Nanakuli Cinemas**

GoldenEye The newest entry in the James Bond franchise (the longest-running series in movie history), starring Pierce Brosnan as Bond. The title character is played by an evil satellite pointed at earth. **Waikiki Theatres, Pearlridge West, Koko Marina Twins, Kapolei Megaplex, Milliani 5-Plex, Kam Drive-In, Restaurant Row 9 Theatres, Kailua Theatre 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**

Home for the Holidays Jodie Foster's second directorial effort is not a typically warm-and-fuzzy holiday comedy. Holly Hunter endures Thanksgiving back home with her oddball relatives, feuding siblings and unwelcome reminders of her past. With its strong supporting cast, especially Charles Durning

and Anne Bancroft, this movie will resonate with anyone who approaches the holiday season with both anticipation and dread. —Dale **MacDiarmid Kahala 8-Plex, Aikahi Twins, Kapolei Megaplex, Restaurant Row 9 Theatres**

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. **Marina Twins**

It Takes Two TV's Olsen Twins ("Full House") star — as twins — in this comedy co-starring Steve Guttenberg and Kirstie Alley. The twins are matchmakers in this one. **Kahala 8-Plex, Kapolei Megaplex, Keolu Center Cinema**

Mighty Aphrodite Mira Sorvino delivers a brilliant performance as a foulmouthed hooker in this Woody Allen comedy. She also delivers some deeply funny lines and some of the best sex jokes screenwriter Woody has ever penned for the movies. Allen and Helena Bonham Carter play whiny, neurotic New Yorkers who adopt a son and are not-so-delightfully surprised when they discover the identity of his birth mother. **Varsity Twins**

Now and Then Many questions are left unanswered in this bastard child of *Stand by Me*. If the filmmakers had spent as much time on the story as they did on the nostalgia-laden soundtrack or the star-power casting, we might have gotten a watchable film. Instead, we are treated to a parade of clichéd scenes about first kisses, stuffed bras and not-so-profound lessons about love and understanding. —D.K.C. **Kahala 8-Plex, Pearlridge 4-Plex, Kapolei Megaplex**

Persuasion Based on the novel Jane Austen wrote shortly before her death. This love story (Austen's kind) takes place in 1814 England and deals with the troubled relationship between Anne Elliot and Frederick Wentworth.

Earlier in their lives, Anne had broken off their engagement. Years later Wentworth (now a rich and successful captain) returns to find Anne's family in deep trouble. **Marina Twins**

Powder The title character (Sean Patrick Flanery), an albinolike fellow raised in almost total isolation, moves out into the ordinary world — disadvantaged, but he does have telekinetic powers. Co-star Mary Steenburgen opines that this film is an allegory about being "different." Jeff Goldblum also co-stars. **Pearlridge 4-Plex, Kapolei Megaplex, Milliani 5-Plex, Kapiolani, Restaurant Row 9 Theatres, Keolu Center Cinema, Lale Cinemas**

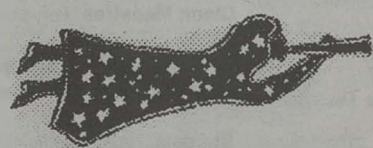
Ring of Fire The history of volcanoes and earthquakes in the Pacific Rim is told in this explosive documentary. The lava footage shot here in Hawaii nei is spectacular; some of the other sequences seem like a waste of this big and loud format. **IMAX Theatre Waikiki**

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. **Kapolei Megaplex, Pearlridge West, Kuhlo Twins**

Species *Species* is ... well, specious. Like most big-studio movies these days, this thing seems to have been sold on its (intriguing) high concept: Beings from another planet send us their DNA sequence, suggesting that we inject it into some of our ova ... well, ovum. And we do. The result is a Kmart's wet dream: a kid who outgrows her clothes every few weeks. If you're over the age of 14, you've seen this all before — despite its "contemporaneous" allusions. You'd do well to wait for \$1 day at the video store. **Kam Drive-In**

Three Wishes Martha Coolidge directed this "family film" about the extraordinary powers of a drifter (Patrick Swayze) befriended by a woman rearing two children alone in the '50s. **Pearlridge West, Kapolei Megaplex**

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 perfor-



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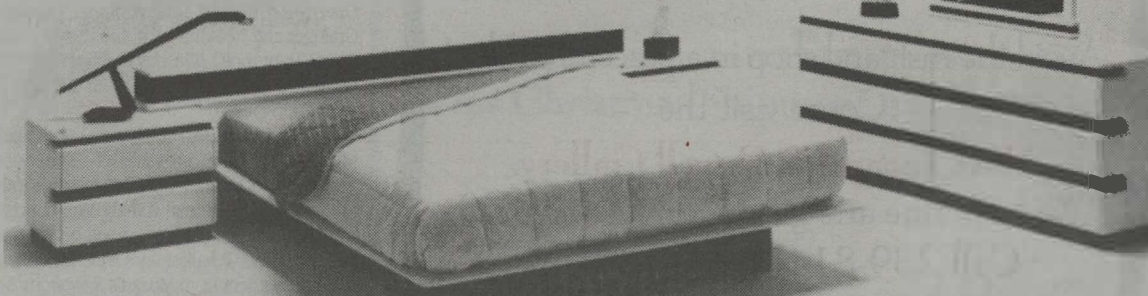
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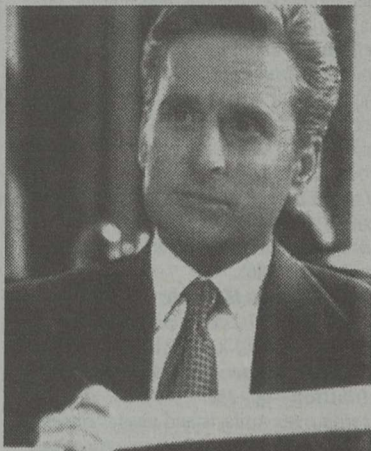
Film

A sweet romp to a movie world where propriety makes everyone, chief executive included, do a complex and clumsy dance called courtship.

Hail to the Chief

DAVID K. CHOO

Mr. Douglas has gone to Washington. The man who has personified the fear of feminism and the teeming multicultural herd is back, and he's on top. No more Mr. Doormat, beaten, battered and harassed. Now he's playing the president of the United States (a liberal, no less) wearing \$1,000 suits and boasting a really big GNP. Michael Douglas is Andrew Shepherd, the commander in chief who is cruising into the final year of his first term. A nonconfrontational tactician with virtual immunity from criticism by his Republican opponents, Shepherd is racking up the approval points as he wins battle after battle with Congress. But this pragmatic father of one is



The president (Michael Douglas) finds it lonely at the top.

lonely, and when he meets the fiery Sydney Ellen Wade (Annette Bening), a high-powered lobbyist for an environmental PAC, well, can you hum a few bars of "Stars and Stripes"?

The American President, the newest film by Rob Reiner (*When Harry Met Sally*), is a sweet romp to a movie world where propriety makes everyone, chief executive included, do a complex and clumsy dance called courtship. The film is at its best early, as Shepherd fumbles

through the protocol of dating while his staff, made up of a star-studded supporting cast (Martin Sheen, Michael J. Fox and David Paymer), collectively raise their eyebrows. "Do you think she likes me?" the president asks. "I don't know, but I'll slip her a note during recess," replies his aide. There is a dance at a White House ball and a kiss in the "dish room" that are just old-fashioned romantic — no coercion or humiliation, no men and women chasing each other around with cutlery.

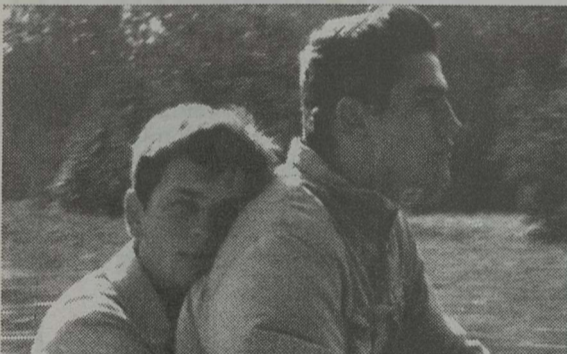
However, it is just at the moment that the movie develops into a full-blown romance — and Sydney moves from the West to the East Wing — that *The American President* loses a little of its luster. Yes, the president finds love, but it turns out to be a chink in his Teflon armor that has his opponents scurrying for any available television camera. This may be great stuff for "Face the Nation," but it doesn't make compelling drama. In the age of C-Span and CNN, all the resulting confrontations between the president and his chief rival (a grossly underused Richard Dreyfuss) are played out via sound bite and press release. The climax of the film, fittingly and boringly, is a press conference.

The American President is great for an hour and a little bit of a lame duck in its second half, but see it anyway and swoon. Remember, some of our greatest chief executives never completed two full terms. ■

PHOTO: FRANCOIS DUHAMEL

France's *Wild Reeds* is a classic coming-of-age film.

The Rights of Passage



Francois (Gael Morel) and Serge (Stephane Rideau) leave their adolescence behind

BOB GREEN

Fortified with an armload of prizes (four French Academy Awards including Best Picture), Andre Techine's *Wild Reeds* has now begun to play, sporadically, in the United States (this Honolulu showing is one of the first). Unlike many films that win critical praise, *Reeds* is neither theoretical nor obscure. Its strength and quiet beauty rest in its seeming simplicity and straightforwardness, the story of the confusions and friendships of adolescence as young people move from the world of schoolroom, schoolyard and sexual experimentation to the larger arenas of societal reality and politics, whose failure results in war and personal loss.

The gentle triumph of this story is that it is able to weave all of its char-

acters' stories into one common fabric, to dramatize (without melodramatics) the conflicts occurring when friendship is compromised by the need for finding one's way in the world, leaving behind what is necessary to leave.

It is Southwest France, 1962. In a provincial boarding school, two adolescent friends — François and Maite — have formed a strong, nonsexual intimacy based on books and movies, dances and long talks. (Maite is the daughter of François' teacher.) Entering into their lives are two other students — Serge, a handsome peasant boy who befriends François in order to buoy up his grades in composition, even as he does his friend's math homework for him; and an older student, Henri, an Algerian-born French national almost completely absorbed by the war in Algeria — and far more sophisticated than the other three.

Soon after the four begin to resonate around each other, the realities of adult life — a marriage of convenience, death in war, a teacher's nervous breakdown, unrequited love — begin to impinge on these lives, impatient with adolescence yet afraid of the mysterious adult world of respon-

sibility and political ambiguity. (Maite thinks herself a communist, Henri is a militant, François an aesthete/intellectual, Serge apolitical.) All of these stances are challenged as the four begin to experience the transition from curiosity to concrete experience. Serge and François have a sexual experience together, proving to François that he is gay, Serge not. And slowly Maite and Henri begin to move toward each other, like magnetized pieces of a jigsaw puzzle.

While *Wild Reeds* is his 14th film, director Techine has never before made a story that moved so "simply" and fluidly. It seems effortlessly made, casual — yet it is beautifully thought out in the smallest detail. It is only after it is seen that its careful structure and story line make their greatest impact; it's a film that covers its own tracks completely. Many of the scenes of "transition" to adulthood occur naturally in settings traditionally associated with childhood: Maite, for example, coming to a great truth about her life while on a playground swing.

By the time *Wild Reeds* has ended, we have seen a wedding, a funeral, three affairs of different sorts, and all our characters, each treated completely by the story, come to an understanding and accommodation to an uncertain future. Even as this small miracle of a movie says goodbye to childhood and adolescence, it manages to give them their due. It's a well-told story, beautifully realized on the screen. ■

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FILMS

Wild Reeds

The lives of three French students are changed when an Algerian-born youth enrolls in their boarding school. Maite finds herself attracted to the stranger despite their very different political views. Meanwhile François discovers he is sexually attracted to him and turns to Maite for advice. Time Magazine called it "one of the year's best."



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Hau'ula Loop Trail Pine forests, valley views and natural-history insights with guide Nani Baker. Easy hike for the whole family, 3 miles/three hours. Reservations required. *Call for meeting time and place.* Sat 11/25. \$5, \$3 Hawaii Nature Center members. 955-0100

The Magic of Waikiki Is there such a thing? Find out for yourself as guide Anne Peterson helps you relive the history and charm of Wacky-wacky. Reservations required. *Call for meeting place.* Tue 11/28, 6 - 8 p.m. \$5 adults, \$4 students, \$2 children. 734-9245

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Whatevahs

The 11th Annual Wyland Galleries Hawaiian Pro & the 25th Annual Chimsee Women's Masters Well, like it or not, the North Shore is full o' pros again. If you can't beat 'em (please don't), you might as well join 'em and see some of the world's best male and female athletes in the world's best surf. This is the first phase of what should

prove to be a special season as Sunny Garcia attempts to bring the world championship home to the West side. That is, as Sunny *does* bring it home. You go, boy! *Ali'i Beach Park, Haleiwa:* Through Sun 11/26, 8 a.m. daily Free. 325-7400

14th Annual Folk Art Bazaar Buy (er, that is *discover*) the cultures of the world at the Honolulu Academy of Arts 14th Annual Bazaar. Items for sale include handmade traditional crafts and textiles, baskets, masks, wood carvings, folk art, toys, handmade ceramics, decorative accessories for the home and more. *Honolulu Academy of Arts, 900 S. Beretania St.:* Sat 11/25 - Sun 12/10. Free. 532-8704

Holiday Fair A benefit for the UCC Transition House for the survivors of domestic violence. Kitchenware, clothes, books, baskets, baked goods, keawe chicken, sushi, plants, children's games, that sort of thing. *Church of the Crossroads, 1212 University Ave.:* Sat 11/25, 8:30 a.m. - 1 p.m. Free. 949-2220

A Night of Country Western Dancing Well ... it's a night of country-western dancing — what else do you want to know? Oh yes, it's a benefit for the Aloha Tennis Open Tournament to be held next year. Two-step lessons from Art Wong start at 6 p.m. *Church of the Crossroads, 1212 University Ave.:* Sat 11/25, 6 - 10 p.m. \$6. 536-8835

Poetry Night Ahem: "Watching the Black Crows on MTV and she says: 'That man looks like the smell of urine!'" Thank you, thank you. It's an evening of original poetry. *Java Java Cafe, 760 Kapahulu Ave.:* Fri 11/24, 8 p.m. Free. 732-2670

Taro Patch Party All the fun of mud-bogging without the monster trucks. Discuss the importance of taro to the ancient peoples of Hawaii, muck in the mud and use your hands and feet to farm taro like it used to be. *Hawaii Nature Center, 2131 Makiki Heights Dr.:* Sun 11/26, 1:30 - 3:30 p.m. \$5, \$3 members. 955-0100

White Elephant Sale A benefit for the Variety School of Hawaii, featuring clothing, toys,

Continued on Page 24

LIFE IN HELL

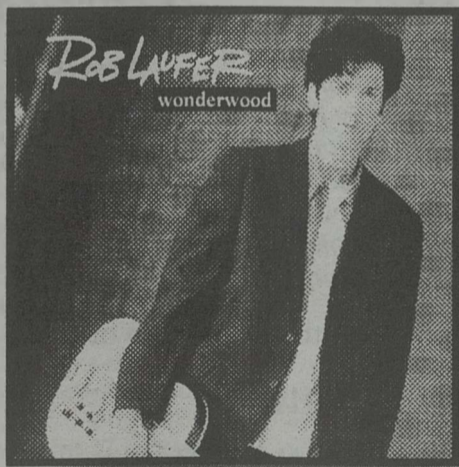
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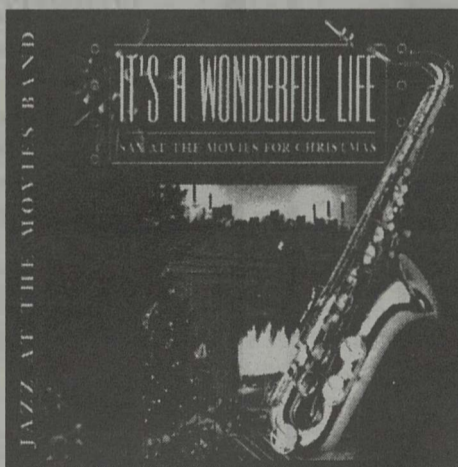


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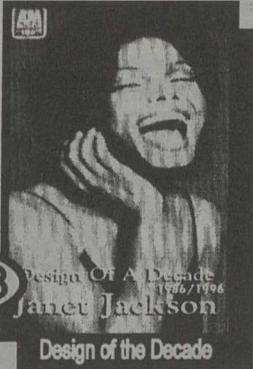
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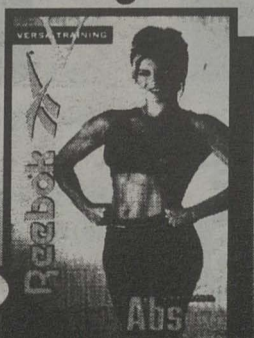
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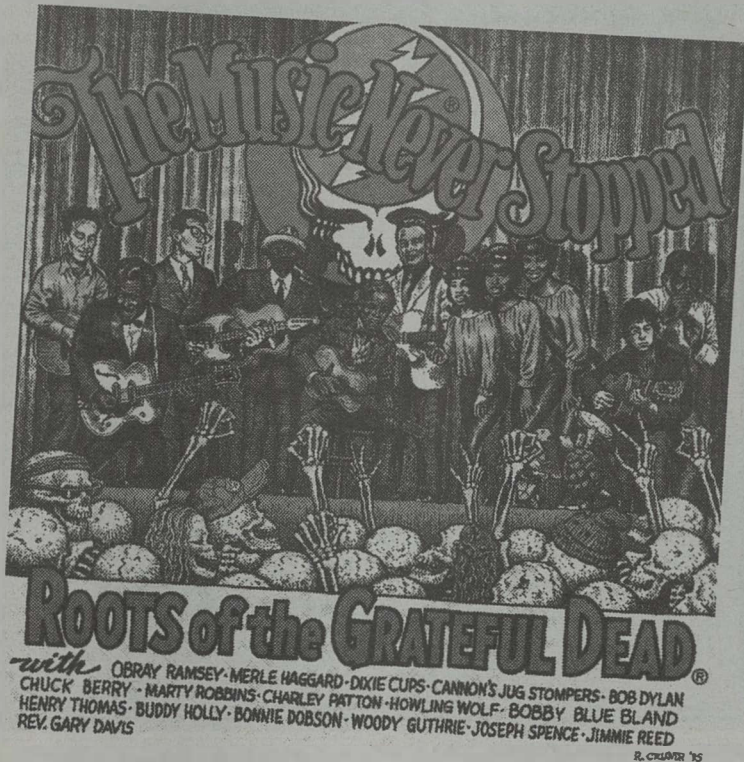
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Music

The Music Never Stopped is a tribute not only to the Grateful Dead but to Jerry Garcia, whose versatility and interpretive skills gave these songs new life.

The Dead's Blue Genes



SETH MARKOW

The Grateful Dead have been America's greatest traveling circus since the days of P.T. Barnum. Part acid test, part shamanistic ritual, a Dead concert has always presented diverse, well-crafted music in a way that is danceable, loose, improvisational, engrossing and chancy. What's often overlooked is that the Dead have managed through the years to perpetuate many of the great songs of American traditional folk, blues and country music.

As two prominent "Dead heads" who are also aficionados of the sources of the Dead's cover songs, David Gans, host of radio's "The Grateful Dead Hour," and guitarist Henry Kaiser have compiled and produced *The Music Never Stopped — Roots of the Grateful Dead* (Shanachie). These 17 songs run the gamut from Delta blues, modern folk music and Bahamian a cappella to classic rock 'n' roll and R&B.

The project's enthusiastic main consultant was Jerry Garcia (who died as R. Crumb's time-warp cover art was en route to him). It stands now as a tribute not only to the Grateful Dead but to Garcia, who, despite his unasked-for role as Captain Trips, was a genuinely accomplished musician (pedal steel guitar, banjo, acoustic and electric guitar). He brought most of these tunes into the Dead's repertoire; his versatility and interpretive skills gave them new life.

The album opens with Obay Ramsey's "Rain and Snow," a haunting song of failed love rendered in an unaffected Appalachian tenor accompanied by clawhammer banjo.

Performed by the Dead since they began, it's often used as a concert opener.

"Mama Tried" by Merle Haggard, one of Garcia's seminal influences, follows. Haggard uses all the clichés of the old-fashioned country song — sin, regret, trains, prison, Mama — and weaves a compelling, mostly true story delivered in his untwangy baritone and accompanied perfectly by his band, the Strangers. How did he pack so much into less than 2 1/4 minutes?

The great gospel-blues master Rev. Gary Davis' "Samson and Delilah" is as fun as listening to a Bible story gets. Davis' style of combining tricky leads and chugging rhythm on his acoustic guitar is unmatched. The Dead's Bob Weir later learned the tune from Davis himself but adapted it considerably for the group.

Another masterful story-song is here, 1959's "El Paso" by Marty Robbins, a beautifully written updating of the "border ballad" style. It's surprising that this hasn't become a made-for-TV movie; there's 90 minutes of screenplay built into its 4 1/2 minutes.

"Spoonful" is best known as sung — slowly, harrowingly — by Howlin' Wolf, the gravel-voiced bluesman from Memphis who did so much to define Chicago blues; the Dead's version is based on his. Here though is an earlier (1929) incarnation by Charlie Patton, the original Delta blues star. Played as an eight-bar rag and sung in his trademark half-talking style (Patton could sound like two men trading lines), it's a masterpiece. After the first line of the song, Patton never again sings the word "spoonful," letting his guitar play it instead. When he sings, "Would you kill a

man — you know I would — about a ...," you believe him.

Next up is the Wolf himself with "The Red Rooster." Willie Dixon wrote this as a barnyard song, but ever since Wolf wrapped his randy voice around it, the song has been taken as sexual. A throbbing beat and razor-sharp slide guitar help draw the dirty picture. Like "Spoonful," it became a Dead tune in the '80s.

The Dead have sporadically performed Henry Thomas' "Don't Ease Me In," from the late '20s. It's a prison blues with a lighthearted, easy-going sound and has been performed by the Dead since their days as Mother McCree's Uptown Jug Champions and the Warlocks.

Bobby "Blue" Bland's "Turn On Your Love Light" is a classic R&B song, with the drums borrowing heavily from Latin music, the horns borrowing from Las Vegas and the exhorting vocal borrowing from the sanctified church. It's exciting stuff, its 2 1/2 minutes over in a flash. The Dead, with Pigpen singing, used to stretch this one out for a half-hour or more as a show closer.

Contrasting with the preceding blues and R&B gems, Bonnie Dobson sings her post-apocalyptic "Morning Dew" in a strong vibrato-laden, Joan Baez-style soprano. One of the longest-used Dead songs, in recent years they have made it one of their most dramatic.

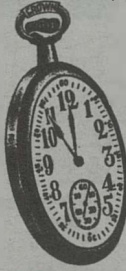
"Not Fade Away" follows — good Buddy Holly with a great drumbeat and a fine chord-style guitar solo from the always sincere Holly. His lyrics of undying love acquire cosmic implications when the Dead perform the tune, covered by the Rolling Stones about 30 years ago.

Woody Guthrie, one of America's greatest songsters, then sings "Goin' Down This Road Feelin' Bad," an already-old song that was popular among Dust Bowl refugees — including Guthrie's family — in the '30s. He's helped out by Sonny Terry's whooping and harmonica playing on this paradoxically feel-good "I feel bad" tune, which Garcia brought into the band in 1970.

The last track on the album is perhaps the most beautiful, "I Bid You Good Night" by Bahamians the Pindar Family with an assist from the great Joseph Spence. Beginning simply and then gaining in complexity and momentum, three unaccompanied voices weave into this lullaby a wonderful texture thick with rhythm, timbre and meaning. The Dead, who rarely performed the song, recorded it for their classic *Live Dead*. This is the original, and — along with any one or two or 16 other songs here — it's worth the price of the album. (Also included are the Dixie Cups' "Iko Iko," Cannon's Jug Stompers' "Big Railroad Blues," Jimmy Reed's "Big Boss Man," Chuck Berry's "The Promised Land" and Bob Dylan's "It's All Over Now, Baby Blue.")

If the Dead do decide to call it quits, when they look back they can be proud of many things — among them that the songs contained on this terrific album were preserved, modernized and enjoyed by millions. With *The Music Never Stopped*, these expressive stories and the artists themselves will be heard by legions of the Dead's fans — as well as those who are hungry for a slice of authentic American pie. ■

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CALENDAR

From Page 21

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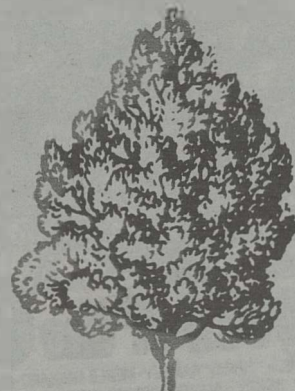
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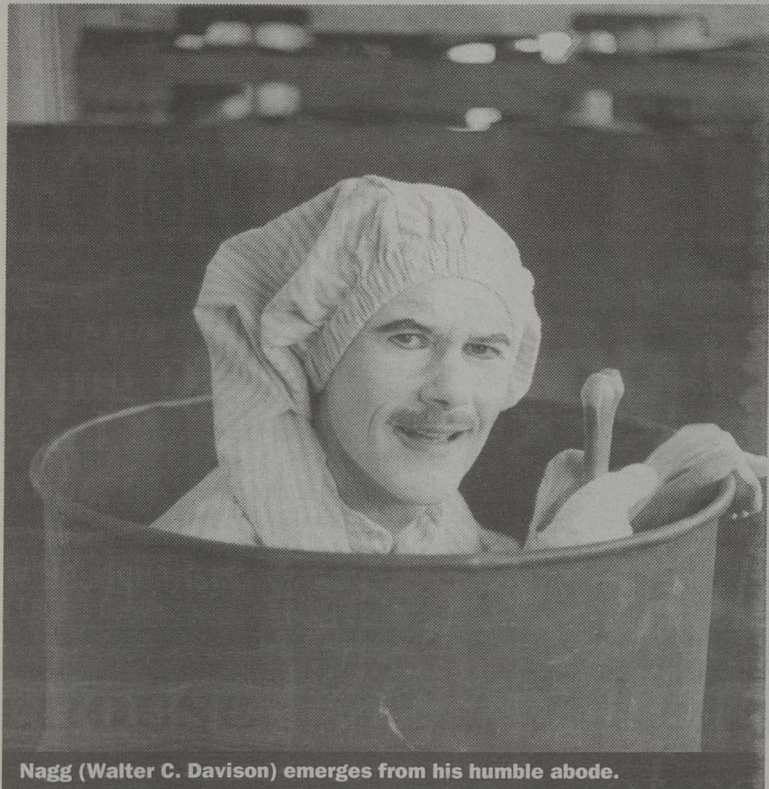
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Theater

There's a new theater on the horizon, dedicated to the proposition that community theater is not just a classy place to catch a nap.

Two Birds for the Absurd



Nagg (Walter C. Davison) emerges from his humble abode.

LEROY THOMSON

What do Honolulu's actors do? Usually they move away. Face it: Theaters here are few and addicted to musicals. Maybe once a year an actor will land a part in a play worth doing by a theater worth supporting. That leaves a lot of lonely hours reciting Chekhov in the mirror while your spouse sighs and turns up the stereo. Once in a great while, however, one or two of the better talents living in our city snap. They go crazy. Suddenly, there's a new theater on the horizon dedicated to the proposition that community theater is not an extension of high-school potboilers or a classy place to catch a nap but a place to explore the spirit, broaden the mind and maybe, just maybe, employ your friends. That describes Solange & Associates, a new theater company beefing up the bland fare of Honolulu's 1995 theater season with the promise of meaty entertainment. Nothing prepared me for my meeting with its founders, David and Loren Farmer. David's been in a few noteworthy plays, most recently as the lost pedant in UH Manoa's production of David Mamet's *Oleana*. He seemed to have a quiet nobility on stage — clear, focused, mature and striking. I imagined his wife must be equally elegant, two birds of a feather. Perhaps I was thinking they'd be like Offstage Actors Group: smart, dedicated revolutionaries. But when I sat down in a vinyl booth with these two bouncing yahoos battling one-liners off one another like the road company of *The Jerky Boys*. I quietly set my notebook aside and just watched.

Loren, sporting a floppy corduroy cap and an intense maniacal stare, confessed her vision for entering the theater: "I wanted to keep track of my husband." David laughed, rubbing his burred hair like he was starting a fire. "Really," Loren continued, "I came to the point where I knew he'd never give up the theater. So, I could leave or be his boss. I like being his boss."

I guessed she was joking, but she was gnawing at some kernel of truth. "She's a great director," David says with a slap on the table. "She'll spend hours with you discovering the text, creating the background, questioning your interpretations — then you do it her way." Why name the company "Solange"? Loren looks as if she'll punch my teeth out. "It's a pretty name!" Again they both crack up with all the abandon of a cafeteria food fight.

I was lost. Here was one of the most disciplined actors in Honolulu (a lawyer too) and his wife, a businesswoman from a respected family in the Philippines (her father survived the Bataan Death March), hooting at me like a scary Monty Python sketch. And what play did these jokers choose for their premiere? The finest masterpiece of absurdism in the 20th century, Samuel Beckett's *Endgame*. It's not a typical farce.

But (now that I've dry-cleaned my trousers and had time to think) that's the secret of the Farmers' success with this ambiguous play. Beckett wrote from vaudeville — he just happened to have been really, really smart. *Endgame* features two clowns, an aging son and a crippled father living with the father's parents, tucked into trash cans. There's nothing to do, so that's what they do: hoping

something will happen to make it all end. Whatever you interpret as the cause of their desolation (some suggested nuclear holocaust), this work is a theatrical poem, an image of the unrelenting meaninglessness of existence. Nothing explains their situation, and their own communications are cyclical and futile. These characters (like us) desperately yearn for meaning, for something to make their boredom and aimlessness worthwhile. But, like real life, the games they invent to keep going are pretty stupid and, also like real life, ultimately rather pathetic.

My greatest surprise from this production was the audience reaction. I expected polite confusion. You know, that kind of smiling silence you give your grandmother when she starts raving about the cost of cheese. But the audience attached itself immediately to this weird play. Maybe Beckett's sensibility has become too familiar in the vacant meaningless wasteland of the latter half of this century. But the audience roared with laughter at the stupid jokes and the heartless one-liners yet mysteriously mourned with the characters when they fell silent.

The credit goes to the actors. Lauren Fitzhugh's Hamm, the decrepit old whiner, carries a thoroughly elegant mix of self-loathing and self-absorption. His brilliant veneer of over-practiced suffering is the definitive interpretation of this quizzical role. David Farmer's Clove carries a rare, sad confusion to his goofiness. Walter C. Davison's Nagg, the betrayed grandfather, began rather flat but astounded everyone when he came to his monologue by sealing us all in a bubble of universal imagination and drifting us into despair so tangible several people wept. Nell, played by Jill Cosh, is delightful, such a brilliant clown that her eventual disappearance is ineffably sad. Together these actors take language that turns on itself, refers to universal meaninglessness, and make it hypnotizingly beautiful. A rare production.

As Loren and David guffawed their way through breakfast, I felt grateful. It's phenomenal that these brilliant, talented people see humor in the pain of living and then work their butts off to share it with us. They spoke of their hopes to gain space at Manoa Valley Theatre on off nights, their hopes to do *Uncle Vanya* in the spring and Loren's dream of producing plays important to Filipinos. What wasn't said — what didn't need to be said — was how much they love their work. That silence won my respect. That and the fact that they picked up the check. ■

Endgame

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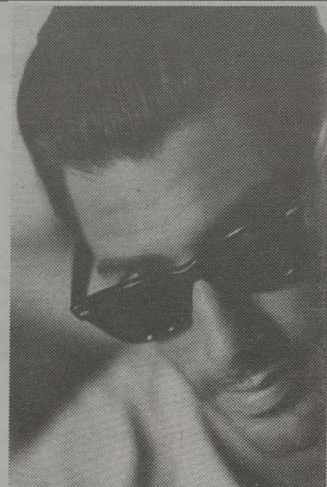
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Learning

Miri Vidal's not an academic or an expert in nuclear weapons, she's just a woman who lost a brother.



Miri Vidal at Chaminade University

Miri's Story

DALE MACDIARMID

She begins slowly. "I grew up in Tahiti," she says quietly, almost inaudibly. Holding the microphone close to her chest, she pauses frequently, choosing her words carefully. "My brother worked in Mururoa," she continues. Miri Vidal isn't a polished public speaker, but what she lacks in polish she makes up in sincerity. Her informal speeches, this one to a group of Chaminade University students and faculty, are about the French nuclear-weapons testing in the South Pacific. Vidal's not an academic or an expert in nuclear weapons, she's just a woman who lost a brother. Miri believes the French nuclear tests killed her brother.

Vidal's brother went to Mururoa atoll in 1975 looking for work. By then almost 50 nuclear blasts had already been detonated on the tiny arc of coral. And it wasn't until 1974 that the French government began testing the bombs underneath the lagoon. Until the early '80s, most of the debris from those tests was stored on the north side of the atoll. But a series of violent tropical storms in the early '80s damaged the storage area, spreading nuclear waste across the atoll and into the ocean. Vidal's brother left Mururoa in 1981.

"The workers were not told of the dangers right there in their own living area," Vidal says. Because her brother wasn't working at the test site itself, she explains, he assumed he was safe. For the workers the

sparingly populated atoll offered few diversions during their time off from work. "There's nothing else to do but go fish, go swim, go play," Vidal says. "My brother found a pile of lead that was brought up on the shore and used it for dumbbells. He thought it was great for exercising." As Vidal has become more familiar with the mechanics of the French nuclear tests, she has come to believe the lead her brother found was part of the barriers used to contain the nuclear blasts, thus highly contaminated with radiation.

It was Miri's uncle who alerted her to the possibility that her brother had been exposed to radiation. "He saw some of the medical records that said they should not have been released and should have been sent directly to France," Vidal says. The French government stopped publishing health statistics for French Polynesia in 1966. Despite reports of increased cancer rates in the region, France has steadfastly refused to publish comprehensive health statistics for the area.

"When we went to the hospital and were told he was dead, all his personal stuff was gone, including his letters to his family," she says. Vidal admits that she doesn't know the actual cause of her brother's death. "I have to be precise," she says. "I don't know [what caused his death], that's why I have to make sure that I say I don't know. His records are unavailable. That I know for sure."

Vidal, 42, came into her new role accidentally. In August she attended the International Cross-Cultural

Black Women's Studies Summer Institute in Waikiki, a conference addressing global women's issues and a sort of prelude to the United Nations Women's Conference in Beijing. Some women headed to the conference from Pacific Island nations were detained in Australia en route to Hawaii. Marion Kelly, an associate professor in the Ethnic Studies program at the University of Hawaii-Manoa, realized that Vidal was from Tahiti and asked her if she would participate in a panel discussion, taking the place of one of the absent women. One of the conference organizers, Lynette Cruz, says Vidal "came as an interested party and got angry."

Since the conference Vidal has educated herself about the French nuclear-testing program and its effects on the environment. Working with the Hawaii Coalition Against Nuclear Testing, she has become a sought-after speaker.

But Vidal's search for more information about her brother has had another unintended effect on her life. "My father is opposed to any kind of research [concerning her brother] or even saying 'What is this, can you explain it to us?'" Vidal's uncle was prevented further access to the records because French military authorities would only release medical information to the immediate family. Her father has provided an excuse for the records to remain sealed. There's a possibility that he has seen his son's records, but Vidal is unable to confirm it. "When I tried to get the information, I was told that my father got it, but he says he didn't," she says, crossing her pointed fingers in opposite directions. Whether or not he has seen the records, the result of Vidal's insistence has been her total estrangement from her father. "We don't talk," she says.

Vidal says that her father's attitude mirrors that of many Tahitians who are resigned to Tahiti's status as a French colony. "They say, 'Oh, don't talk about this.' They don't want to hear about it."

Vidal hopes that her speeches will "open doors and build roads" for the younger generation to get involved with these issues. "Young people have to take a hold of their world and find out what's going on," she says.

"I put my brother on the plane with a big lei and a big smile," Vidal told the crowd at Chaminade. "I didn't know what was going on. It was supposed to be a good place to make money for a little while and then come back and build a home, have a family and — just like everybody else — dream. But it didn't happen that way."

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A Japanese tycoon brings the style and flavors of the Mediterranean to Hawaii.

European Vacation



Cascada's terrace: white marble and a waterfall

GARY CULVER

I had no idea what to expect as I headed for Cascada. Maybe a small, trendy Italian bistro specializing in a highly original (yet not necessarily appealing) variety of brick-oven-baked pizzas with dubiously creative toppings like squid ink and shiitake mushrooms.

I was surprised to find Cascada inside the Royal Garden at Waikiki (the brainchild of Japanese real-estate tycoon Eiji Sato, who is possibly the richest man in the world). Three years ago Sato had the Pleasant Hawaiian Holiday hotel gutted and replaced it with this gracious and imposing edifice, which includes more marble than you're likely to see anywhere else in Hawaii. We're talking serious class and style here.

The elegant lobby features huge white-marble columns supporting a faux latticework ceiling and crystal chandeliers. Gilt-edged mirrors and impressionist paintings adorn the walls. Comfortable-looking sofas and chairs invite you to sit down and enjoy the sounds of a gleaming black player piano — dispensing poignant renditions of "Tea for Two" and "Maria" — or enjoy a drink from the baronial bar dominated by a handsome Old World espresso machine. If

you're dressed in baggy surfer shorts and slippahs, you might regret that outfit as you're passing through the lobby on your way to the restaurant.

But Cascada is not a haven for snobs. The simplicity of the tile mosaics and hand-painted artwork on the ceiling, the breeziness of the outdoor terrace — complete with a cascading waterfall — and the friendly waiters combine to provide a quiet, intimate atmosphere.

We started with two superb appetizers: Chicken and sun-dried tomato Spring Rolls served with a spicy

peanut sauce (\$8) and Tofu Dumplings stuffed with crab and shrimp and laced with a light oyster sauce (\$7.75). The dumplings were light and delicate, almost like a soufflé, with ginger threaded into the oyster sauce. The spring rolls were even better, with just a hint of coconut providing an excellent complement to the sun-dried tomatoes. Accompanied by lightly sautéed julienne strips of yellow, red and green pepper, the rolls were a light and refreshing prelude to our meal.

For a main course, the Ricotta and Spinach Gnocchi (\$13) was a triumph. It's served over game hen bolognese sauce and Parmesan cheese shavings then drizzled with fresh basil and pomegranate. The ground game hen blends perfectly with the tomato/basil sauce. The gnocchi consists of ricotta cheese, spinach (chef

Nick Sayada loves spinach) and a little flour. It was a delicious example of perfection in simplicity.

The meal's *coup de grâce* was the grilled Mongolian Lamb Chops (\$29). Picture this: two thick, juicy char-broiled lamb chops drizzled with pomegranate oil and red-wine sauce — the meat so tender it could be cut with a butter knife — all of this nestled in a huge dollop of mashed Norwegian purple potatoes with *ratatouille* on the side. This is a dish that requires you to toss any notions of etiquette aside, pick up the bones and gnaw off every last bit of meat. The flavor is that compelling.

For dessert the Peach Melba (\$6) and the Cheesecake (\$6), served with caramelized apples, were absolutely top-notch.

Chef Sayada's résumé includes stints in the kitchens of the Black Orchid, Duc's Bistro and Tulips. The cooking staff here, many of whom were trained at New York's famous Culinary Institute, clearly appreciate that the aesthetic appearance of the food can enhance the flavor. That appreciation is made obvious by the staff's thoughtful and impressive presentations.

Our waiter told us that Eiji Sato was inspired to create Cascada after vacationing in the south of France. He wanted to bring its style and flavors to his hotel in Hawaii — and he has.

Cascada

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The Straight Dope



ILLUSTRATION: SLUIS SHINGORNO

My understanding is that Michael Jackson slyly acquired the copyrights to the entire Beatles library, much to the dismay of his ex-friend Paul McCartney. I also hear that despite much pleading, Jackson refuses to sell any of them back. Does this mean that he can overdub the masters with his own voice? Are we liable to see copies of Abbey Road with five people crossing the street and mysterious falsettos throughout? —Saddened fan from Oregon

You think an overdubbed Beatles tune could be any weirder than a new Beatles song with John Lennon? Then again, "I Want to Hold Your Hand" overdubbed by a guy with his hand on his crotch and his hair on fire would be pretty hard to top. But don't worry, it won't happen, or anyway it won't happen as a result of Jackson owning the Beatles library.

What Michael Jackson bought for \$47.5 million in 1985 was the publishing rights to 159 or 251 Beatles songs, depending on who's counting. To maybe oversimplify an unbelievably complicated business, publishing rights are basically the sheet-music rights. When Paul McCartney wanted to print the lyrics to "Eleanor Rigby" and other Beatles classics in the program for his 1989 world tour, he discovered he'd have to pay Jackson a fee. The owner of the publishing rights (hereinafter the publisher) also gets a royalty when someone plays a Beatles song on a jukebox or the radio or does a cover version of a Fab Four tune. This can earn the publisher some serious cash, particularly in the case of elevator music — to which, let's be frank, a lot of Beatles tunes are well suited.

But there are a couple things the publisher can't do. The first is to mess with or license the use of Beatles recordings. Jackson agreed to license the words and music of "Revolution" to Nike for a 1987 shoe commercial, but he had to persuade Capitol Records, owner of the tune's North American recording rights, to allow the actual recording to be used. Most likely, he'd have to do the same to overdub said recording with his own voice, though he might get away with including a snippet in a musical collage — which even John Lennon did — something that's become impossible to control.

Another thing the publisher can't do (in the United States at least) is prevent somebody from recording a cover version of a song the publisher owns. Usually the would-be cover artist and the publisher work out a deal on royalties. However, if negotiations fail, U.S. law allows the cover artist to make and market the recording anyway, provided he pays a stipulated (and fairly stiff) royalty to the publisher.

The point is, being a publisher doesn't give you all that much control over the songs you own; mainly it gives you the right to the profits they earn. You don't even get to keep all of that; typically you have to give 50 percent to each song's composer(s) — one reason not to feel too sorry for Paul McCartney and the estate of John Lennon. Another reason is that McCartney, despite having got skunked out of his own songs, somehow contrived to buy the rights to 3,000 others, including the Buddy Holly catalog, and reportedly is worth \$600 million. Not that he's happy, of course. He's mad at Jackson not merely because he lost control of the Beatles library but also because Jackson won't discuss giving McCartney a higher composer's royalty for the old tunes.

The last reason not to feel sorry for Paul is that if he got skunked it's his own fault. To avoid confiscatory British taxes in the late '60s, he and Lennon turned their publishing rights over to newly organized Northern Songs, a publicly held company in which they owned sizable but apparently not controlling blocks of stock. In 1969 music mogul Lew Grade launched a takeover bid for Northern Songs, offering seven times the stock's original offering price. Lennon and McCartney, feuding as usual, were unable to organize an effective defense, and the company was sold out from under them. This made them even more fabulously wealthy than they already were, since their stock was now worth seven times as much. However, they were still pissed on account of, you know, the principle of the thing. The teeming millions can surely sympathize. ■

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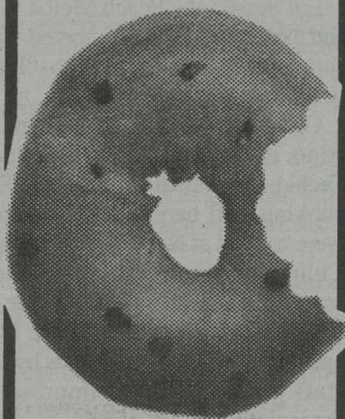
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ARIES

(March 21 - April 19):

Call the ninth house your House of Frontier Adventures. These days it happens to be jam-packed with planets. The last time there was a gathering this festive was 12 years ago. Do you recall what wild pilgrimage or sacred escape you risked in the fall of 1983? A quixotic quest to the ends of the earth? An out-of-pajama experience with a loony saint? Your first six-pack out behind the 7-Eleven? To calculate how the imminent knee-wobblin', endorphin-arousin' breakthrough will compare with the last time you surfed the primordial soup, multiply by a factor of three.

TAURUS

(April 20 - May 20):

Here are a few predictions in honor of the seven-planet conclave in your House of Secret Transformations: 1) One of your cute old hopes will have to wither in order for a gorgeous new hope to germinate. 2) You will, if you dare, feel the hair-raising presence — and help — of the dead. 3) Sphinx-like pleasures will mean more to you after they're ended than they will while you're in the middle of them. 4) You will experience what can only be described as a border crossing, and as a result you will never again understand marriage in quite the same way.

GEMINI

(May 21 - June 20):

I'd like you to muse on the possible similarities between what happened in your life in December 1994 and in the last half of October 1995. Is there any way you can think of those two times as chapters in the same epic-length story? Meditate especially on matters involving collaborations and relationships and downs kissing in a fountain. (I'm only half-kidding about that last one.)

I propose that December '94 and October '95 were related and that together they were the perfect foreplay for this week. For better or worse — depending on what you've sown through your own free will — you're about to reap a climactic turning point that'll shift the course of your passions for years.

Real Astrology

BY ROB BREZSNY

CANCER

(June 21 - July 22):

Calling all wage slaves, daily grinders and 9-to-5ers: The week ahead will deliver the punch line you've been working all year to earn. This pithy revelation should tie together every hint you've glimpsed about how to put more love in your labor and more labor in your love, every shred of inside dope that's made your dreams more realistic and your realism more dream inspired, and every connection that might improve your ability to create your ideal career for years to come.

LEO

(July 23 - Aug. 22):

Have you fallen in love this year? I mean fallen in love harder, deeper and sloppier than you have in eons? If not, I'd have to conclude that either you're not a full-fledged Leo or else that this astrology stuff is a bunch of bunk. By all the signs and omens, your romantic fantasies should have been in flagrant overdrive these past 11 months. Your charismatic talents should have been on outrageous display, attracting every sleek lover and crazy geek who's been even vaguely enamored of you. And by all the signs and omens, you will harvest the fruits of all this *amour fou* in the next few weeks.

VIRGO

(Aug. 23 - Sept. 22):

If you've been following this column for a while, you're at least subliminally aware that I've been pushing and shoving you

ever-so-politely toward your dream home. You know that I've been coaxing you to either rediscover your oldest roots or grow deep new ones, that I've been challenging you to build a foundation that'll last into the next millennium. Now your time for putting the finishing touches on all these quiet wonders is almost up. You've got four more weeks at the most, and this week will be very much like now or never, do or die.

LIBRA

(Sept. 23 - Oct. 22):

If you've been faithfully heeding the promptings of your secret self these last 11 months, 1995 will go down in the record books as the Year of Building Bridges. Fate has been begging you to reconcile elements that've always been at odds, to blend ingredients that've never been mixed and to connect places that've been separated by abysses.

Now, hopefully, your work as a master builder has arrived at its final phase. In these next few weeks, your job is to check and double-check your craftsmanship, to polish all the rough edges and to make sure every new link is ready for heavy traffic.

SCORPIO

(Oct. 23 - Nov. 21):

Let's hope your bank account has at least 20 percent more padding than it did at this time last year. Let's hope that you've been cashing in on all the financial help the cosmos has tried to shove in front of your face these last 11 months. And most

of all, let's hope that if you've been in any way lax in these matters, you drop everything and try to make up for lost time in the next few weeks. If you can't get richer quicker now, you might as well take a vow of poverty and retire to a monastery.

SAGITTARIUS

(Nov. 22 - Dec. 21):

This is it, the most clamorous throng of planets in Sagittarius in the 20th century! Let me hear you say hallelujah. Better yet, let me hear you shout, "I now have the power to recreate my world in the image of my smartest dream." There's only one catch: You have to know exactly what your smartest dream is. If there's any doubt in your mind, I'd recommend that you either find out fast or else forget the whole thing and fritter away the next few magical days playing the lottery, entering contests and getting laid.

CAPRICORN

(Dec. 22 - Jan. 19):

To be frank, Capricorn, my expectations for you this year haven't been very high — at least not as measured by normal Capricornian standards. When 1995 first got under way, I felt you'd be lucky just to hold your own and not slip back a rung or two on the ladder of success. My hopes lay primarily in what I saw as your growing motivation to purge the sludgy kanna that had been bogging down your ambitions in little ways for years. Now that you've finished much (but not

all) of this thankless janitorial work, I'm happy to predict that it should lead directly to some very Capricornian-style victories in 1996 — in the form of more money, influence and authority.

AQUARIUS

(Jan. 20 - Feb. 18):

First there was deep ecology. Then there was deep politics. And now — just in time for your best networking season in years — there's deep gossip. Deep gossip has little in common with the careless yammering that corrodes reputations and breeds cynicism. When you engage in deep gossip, you spread uplifting rumors, you call attention to people's talents and successes, and you conspire to activate everyone's dormant idealism. Deep gossip is a *holly* approach to yakking about the human zoo. It may not come as easy as the cheap-and-dirty kind, but it lasts longer, and it makes more of the kind of connections you *really* need.

PISCES

(Feb. 19 - March 20):

It's been a paradoxical year. On the one hand, grouchy old Grandpa Saturn has been hanging around, ragging on you nonstop to take more responsibility for your life. On the other hand, cheerful Uncle Jupiter has been out and around talking you up and trying to drum up just the kind of opportunities you like. More than once you've been too depressed by Saturn's morose presence to capitalize on the breaks that Jupiter's sent your way. During the next few weeks, though — and especially the week ahead — Jupiter's joy-luck stuff will have the upper hand on Saturn's stern, glum vibes. Seize the fucking time.

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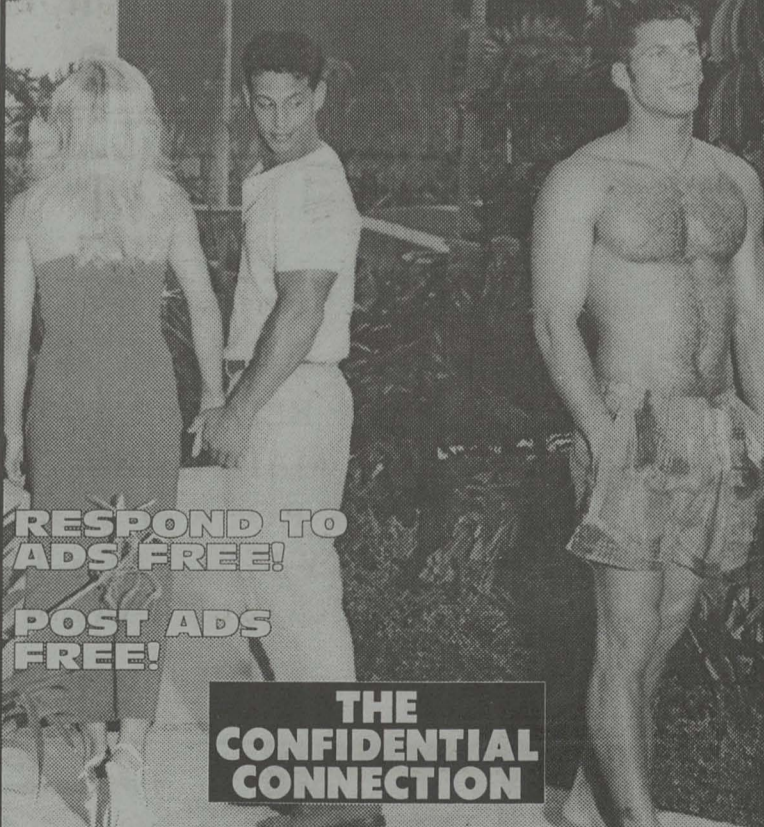
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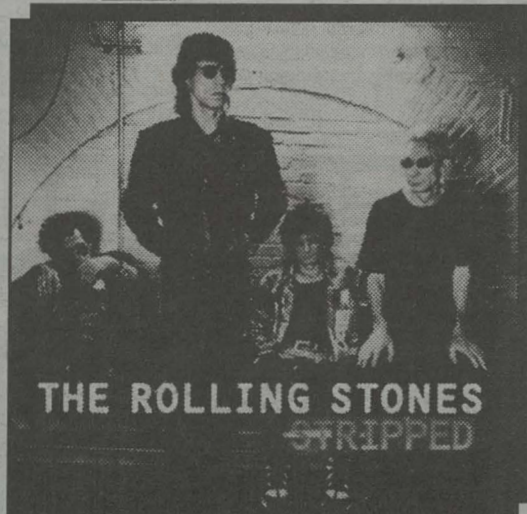
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