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H O N O L U L U

Weekly

Volume 5, Number 48, November 29, 1995

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Great Expectations

Curt Sanburn

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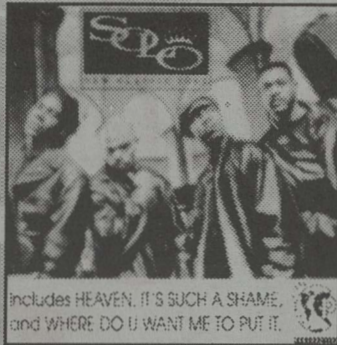


Kapolei, Oahu's "second city," promises everything — but can it deliver?

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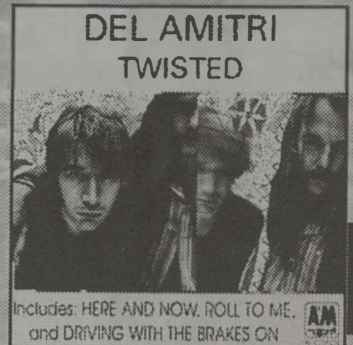
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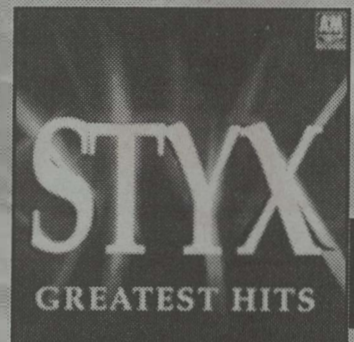
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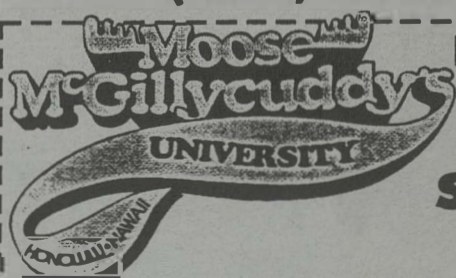
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The real world, take two

Patricia Kim Park's response ("Letters," *HW*, 11/15) to Noel Jacob Kent's "Screwed Once Again" (*HW*, 10/18) came across as a "real world" spin on "Thumbs Up Hawaii," only we are being scolded because of Kent's insightful political commentary rather than our "negative" attitudes.

What I find hard to swallow is Park's contention that Cayetano is an innocent who was saddled with the current "fiscal crisis." Cayetano was second in command of the very machine that brought us to the brink of financial disaster. Oh sure, Cayetano did not personally create it, and he's not sugarcoating it (in fact, he may be doing the opposite), but how could he possibly duck it? One of his first acts in office was to point the finger at his former boss, Waihee (even if the shoe does fit).

The "party" Park refers to as being "over" would be wasteful and unnecessary spending, but unfortunately this is not so. What the "fiscal crisis" calls for is radical surgery, but Cayetano is essentially preserving the status quo for the powers that be and spreading the cuts across the board. This has resulted in the lowly state worker getting laid off, while UH students and faculty appear ready for a mob lynching. I suggest it takes

real political courage to change the system itself. This is the letdown I sensed in Kent's article. Cayetano has the opportunity to historically make the biggest impact ever seen in state government. Instead we are getting more (or should I say less?) of the same.

All I can say to Park is, Get real, babe. Cayetano is on the verge of being Hawaii's first one-term governor. All his pre-election rhetoric about "preserving a warm-body policy" will not be forgotten by those laid-off state workers who helped get him into office.

Paul Kaheleopua

Islands on line

Just a line concerning Michael Feeney's letter (*HW*, 11/15) responding to the "Cyber-luau" story ("Honolulu Diary," *HW*, 11/8). Not to impugn the Internet C@fe's attempts to bring live Hawaiian music to the Web, but the illustrious Scott Williams is a) not Hawaiian, b) not from Hawaii and c) left the Islands to "make it big" in San Francisco. Mr. Churchill's claims (if misstated) are a result of a genuine love of slack-key guitar music and Hawaii in general, which can only be a good thing after years of local indifference to this unique music form. I think any interest in any kind of Hawaiian art form can only benefit the Islands as a whole, regardless of "who did it first."

"Grandfaddah" Miller

Credit due

Aloha to Stuart Coleman for his fine review ("Longboard Legend," *HW*, 11/15) and aloha to the *Honolulu Weekly* for the Fall Book Issue. My co-author, Greg Ambrose, and I were touched that *Memories of Duke: The Legend Comes to Life* was the featured cover story. As a result, the petition to portray Duke on a U.S. postage stamp has picked up steam. Only 3,900 more signatures are needed to meet our goal.

One person who knew Duke very well was *MidWeek* columnist Eddie Sherman. He wrote some of the most eloquent prose penned about Duke. It was unfortunate that Eddie's beautiful tribute, quoted in the second-to-last paragraph in the review, was misattributed.

Sandy Hall

The Weekly regrets the error.

Pocketbook protest

Regarding "Miri's Story" (*HW*, 11/22), there is something local people can do for Tahitians: boycott French products.

Chanel, Baccarat, Guerlain, Lancome, Bordeaux, Dior, Cartier: These are only a few of many respected names that signify high-quality, luxury products French companies sell to Americans. The campaign to underscore concerns about nuclear testing by boycotting French imports is not intended to harm the French people but to pressure French companies to influence the French government to halt the testing. In France, as in the United States, money talks, and big business can affect government policies.

Polls indicate that a majority of French citizens want Chirac to call off these nuclear tests. The French people believe that information derived from the tests cannot be worth possible damage to the Pacific Ocean environment. The impact of these tests is unpredictable; that's why the French want to set off actual explo-

sions rather than run simulations. Americans still do not know all the impacts of our own nuclear testing programs. Who can say what each additional French test does to our air, water, geology, volcanic activity?

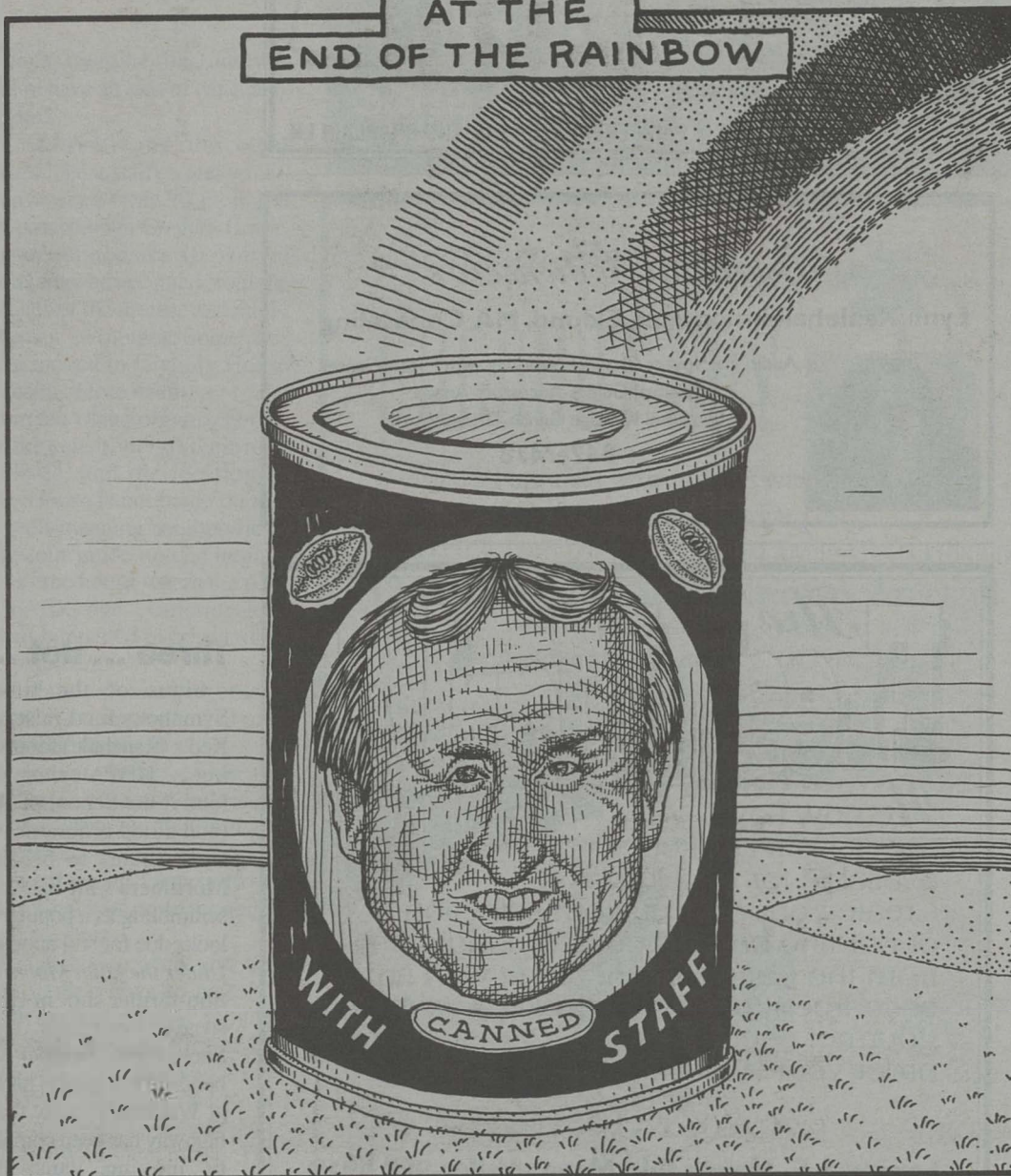
No one is asking that you give up French wines, cosmetics and perfumes forever; the protestors ask only that you postpone purchases of French products for a few weeks or months. Why not try a local wine or a Hawaiian fragrance for a change? You'd be helping to diminish our trade deficit as well as protesting against nuclear irresponsibility.

Nan Sumner-Mack

Oops

"A Conspicuous Absence" (*HW*, 11/15) incorrectly identified DeFalco Pacific Advertising as the company that produced the Hawaiian Sovereignty Elections Council television commercials. DeFalco was awarded the contract to produce and promote a 30-minute infomercial; however, the services were not carried out due to state budget cuts. The Elections Council, in conjunction with KITV, produced the commercials in question. *The Weekly* regrets the error.

Honolulu Weekly welcomes your letters. Write to Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI 96817, or you can e-mail us at 71632.30@compuserve.com. You must include your name, address and telephone number (only your name will be printed). Letters may be edited for length or clarity.



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HONOLULU
Weekly

Vol. 5, No. 48
November 29, 1995

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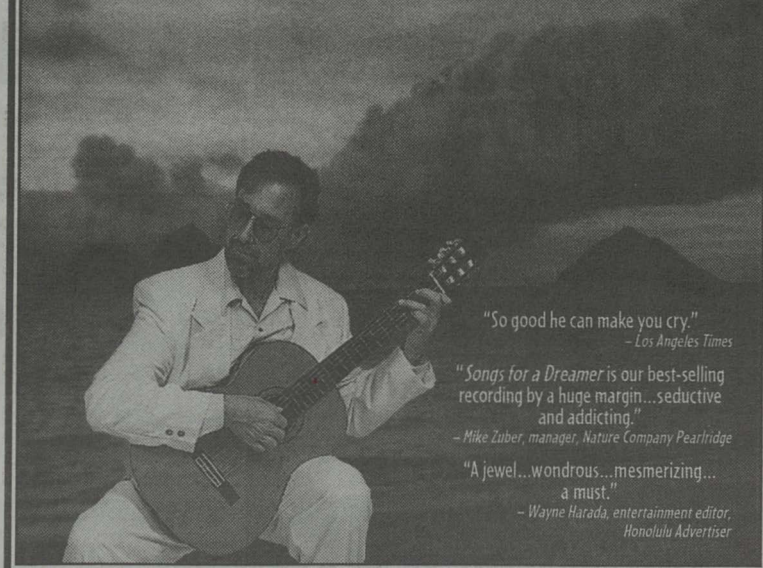
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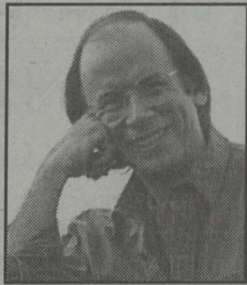
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HONO LULU DIARY

Three ... dot ... city

Signs of the times: Hawaii Symphony fund-raisers huddling at Keo's (Kapaehulu) for a strategy meeting ... UHPA execs worrying out loud if the School of Public Health (and allied programs) will make it — it seems to be first on Prez Mortimer's hit list. ... employees scrambling as a popular radio station looks due for still another buy out ... *Under the Hula Moon*, that troubled film-thriller shot in Hawaii, finally sneaked into release ... stalled North Shore traffic, bumper-to-bumper for hours on big-swell Thanksgiving Day at Waimea — now that the access highway has been completed ... plenty moving vans as the Life Foundation moves from Waikiki to downtown ... "Asia Now," that public broadcasting show with Leslie Wilcox, turning into a Mainland hit ... that \$107,000 bus-stop shelter at UH Manoa completed ... ditto the Buddhist Studies Center ...

Unguarded ocean

High-tech pork barreling — that's what Michael Bailey of Greenpeace Hawaii calls ATOC, the Acoustic Thermometry of Ocean Climate study by the Scripps Institute. By measuring the speed of sound waves generated at two underwater locations (one off the coast of California and the second proposed for the north shore of Kauai), the project aims to determine the effect of global warming on the temperature of the ocean.

According to Bailey, ATOC has already received \$38 million in public funding, yet the study is completely unnecessary. "No one's heard of a thermometer?" he asks ironically.

ATOC made headlines recently when three dead humpback whales appeared in the vicinity of the California sound generator. An admission followed that ATOC had violated a legal agreement by turning on the sound generator prior to the official start date and without supervision of marine biologists.

Bailey says Hawaii residents should be wary of the cavalier attitude of the ATOC scientists.

Locally, the state Board of Land & Natural Resources recently denied — until the board meets again in January — ATOC's request for a permit to use the power cable the project needs to continue setting up the Kauai sound box. Bailey says allowing ATOC to operate off Kauai may harm not only fish but many islanders who depend on the ocean to make a

living: "The first rule of fishing is not to scare the fish."

Gaters' remorse

Is the state trying to punish tax-paying, law-abiding property owners? Such was the opinion of homeowners who testified passionately at a Nov. 17 hearing before the state Board of Land & Natural Resources. At issue was the demand of homeowners in the private, gated subdivision of Waialae Iki V to require hikers to sign waivers of liability before allowing them access to the Wiliwilinui Trail in the Koolaus. The subdivision abuts conservation land, and hikers must enter the private neighborhood to reach the start of the trail. The homeowners claim that without the waivers they would be vulnerable to lawsuits that they perceive as inevitable.

"We are not trying to discourage hikers," said Randy Brooks, the lawyer representing the Waialae Iki V homeowners, at the hearing. "We are just trying to protect ourselves from accidents that will occur."

Too bad the homeowners were not aware that the public's interest in the Wiliwilinui Trail predates the subdivision. In fact, Gentry Homes initially proposed a subdivision that would be open to the public. However, midway through the project, the developer decided to maintain private ownership of the streets and create a gated community.

Without any input from the public, the state granted Gentry Homes permission to go ahead but with the stipulation that public access be maintained. Public access to a gated community? Shouldn't this have set off some alarm bells? Gentry Homes said no problem and moved the project forward. Homeowners bought into it.

For most of the last 15 years, the point of public access was moot: Construction of the subdivision kept the public away from the trail. However, growing protest from hikers and hunters brought the issue to the attention of the Department of Land & Natural Resources.

After lengthy testimony at the Nov. 17 hearing, the Land Board decided the threat to homeowners was not great enough to warrant liability waivers. (Board member Christopher Yuen remarked that such waivers are regularly defeated in court.)

The board's decision on that and others issues concerning parking and hours of access gave a formidable

group of hikers reason to celebrate. The homeowners, on the other hand, left the courtroom in shock. "This issue is not dead at all," said Brooks. "We feel very strongly about not being sued."

The homeowners will wait for word from the district attorney on the extent of their liability and then possibly file a lawsuit (in the name of preventing other lawsuits) against the state.

Women warriors

It was a coincidence that Tahitian anti-nuclear activist Odile Tinirau arrived in Hawaii on the same day last week that France reached the halfway point in its current round of underground nuclear tests (the fourth out of a promised eight). The timing gave added urgency to Tinirau's message.

"We would like to see Hawaii become the first American state to advocate a boycott of French products," Tinirau told the *Weekly* through an interpreter. She noted that several European countries are boycotting French products, but calls for a boycott in the U.S. have met a lukewarm response.

With help from the Hawaii Coalition Against Nuclear Testing, Tinirau gave several informal talks to anti-nuclear groups during her week-long stay on Oahu. She also met with some sympathetic city council members and took part in a demonstration in front of the French Consulate the day after her arrival. HCANT has staged the protests following each test. "It was very emotional," Tinirau says. "We didn't know there was such a big movement here."

Tinirau is a co-founder of *Vahine To'a*, a group of Tahitian women opposed to the tests. Formed just prior to the first test in September, *Vahine To'a* has organized several protests in Tahiti, but it has been hampered by a shortage of money and communications equipment. Kilali Alailima, an HCANT founder, says it can be prohibitively expensive (\$10-\$15 per page) just to send a fax from Tahiti.

Tinirau took back more to Tahiti than the knowledge that people in Hawaii are working to halt the nuclear tests. Alailima personally donated a computer so that *Vahine To'a* can access e-mail and maintain closer ties with other anti-nuclear groups in the Pacific.

Health

Gregory House, a residence for people with AIDS/HIV, is alive with food for the body, mind and soul.

The House That Hope Built

CHRISTINE FLANAGAN

The fact is, no one knows where to start with AIDS. ... It comes like a slowly dawning horror. At first you are equipped with a hundred different amulets to keep it far away. Then someone you know goes into the hospital, and suddenly you are at high noon in full battle gear. They have neglected to tell you that you will be issued no weapons of any sort. ...

A century after Socrates, Pythias was condemned to death in Syracuse but wished to go home and settle his affairs. Damon, his friend, took his place in jail, agreeing to be executed if Pythias didn't return. Of course he returned, and the tyrant who'd condemned him was so moved by the friendship that he released them both. This is not a myth. —Paul Monette, *Borrowed Time*

There is a perceptible relief from neighborhood street noise as you descend the stairs alongside the elegiac garden, lush with angels' trumpets in full bloom — a flower as sweet smelling as it is poisonous. This is the site of the Gregory House Memorial Garden, where a wall of engraved tiles ("I wanted to live deep," one tile reads) marks the passing of its residents.

Gregory House is just one program developed by Ho'omana'olana ("building hope"), a nonprofit corporation that provides statewide housing assistance to men and women with HIV/AIDS. "We wanted to prevent homelessness," explains Jerry Ford, Gregory House manager until late 1994, now the coordinator for Shelter Plus Care, a project offering combined resources of housing, rent subsidy funds and medical care. "With Gregory House we knew that a certain portion of the population could benefit from group living."

In 1988, Richard Smart, an heir to Parker Ranch, learned that although Ho'omana'olana was looking for property, they didn't have the funds to set their housing project into action. "Smart was a remarkable man," says Michael Burnett, executive director of Ho'omana'olana. Smart provided \$1 million to purchase and renovate the Gregory House properties. The first residents moved in at the end of 1988.

The housing units were named in honor of Charles Gregory, a land-

and-seascape painter and Smart's longtime friend.

When Ford became involved with Ho'omana'olana, Burnett remembers that he immediately appreciated Ford's extensive experience, knowledge and compassion for people with HIV/AIDS. (Previously, Ford had worked for the AIDS care unit at San Francisco General Hospital and was also involved with the Shanti Project, a San Francisco Bay Area support organization for people with AIDS/HIV.) "Jerry knows, specifically, what people need in terms of support," Burnett says. "He was instrumental in developing this program."

Ford's efforts didn't cease with the opening of Gregory House; he continued as house manager. "In this job you're not just managing a property," he says. "You check in with the residents every morning. Was there a crisis over the night? You observe the small things: Is their apartment a mess because they're not well? You become intimately involved in the lives of 10 people, their family, their friends and their

physicians. Imagine that, and you can start to have an idea of what daily life is like."

Ford, Burnett and the other Ho'omana'olana staffers and volunteers have seen over 90 men and women pass through Gregory House, which accommodates 10 people. Residents may be accepted from the early stages of the disease and might only stay for 24 months. Some people have moved to Gregory House mere weeks before death.

Ho'omana'olana organizers recognize the sensitivity of their residents' lives, and the location of Gregory House is not made public.

One well-meaning neighborhood walking-tour guide noted Gregory House as "the house where the people with AIDS live." Unfortunately, a resident happened to be standing outside just then.

"They didn't mean to be cruel," Ford says, "but suddenly this man found himself on display."

Such inadvertent acts of insensitivity, however, are rare: While many housing facilities on the Mainland have experienced violence, picketing and even burning, Gregory House remains a source of pride for neighborhood residents.

Ford is quick to point out that Gregory House is not a hospice. It is alive with tropical gardens, food for the body, mind and soul. Artwork has been donated to the main activities room; a video library was started by one of the residents; an upright piano stands ready with sheet music. This is a place for the living.

And yet AIDS has long been synonymous with death.

"The greatest challenges have to do with the disease and death," Ford says. "When you're with someone through the dying process, holding their hand, you realize how small you are, how powerless. Yet those are some of the most real moments for me."

"There are many things we cannot offer," Ford concedes. "We cannot offer a cure, but we can offer a place to live. We can offer hope." ■

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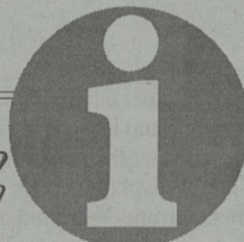


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Hawaii State AIDS Statistics



(Cumulative cases reported 1983 to Sept. 30, 1995)

Total number of cases: 1,725
Male: 1,643 (95 percent of total cases)
Female: 82 (5 percent)
88 percent of all cases fall in the 20 - 49 age range.

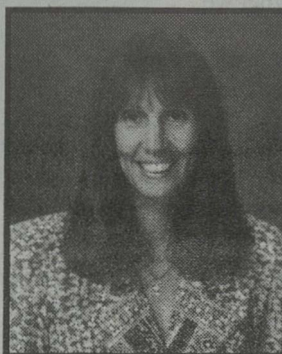
Total number of deaths: 1,127 (65 percent of reported cases)

National AIDS Statistics

(Cumulative cases reported through June 30, 1995)

Total number of cases: 476,899
Total number of deaths: 295,473

Sources: Hawaii Department of Health, Centers for Disease Control



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The Villages of Kapolei is ground zero for Oahu's future, for the island's hopes of easing its housing and traffic crunches by creating Oahu's long-awaited second city in the hard red earth of Ewa. As several villages near completion, Curt Sanburn asked Kapolei residents to share their feelings about joining the new community.

Story by Curt Sanburn
Photos by Dale MacDiarmid

W eekend house hunters must negotiate the A'eloa sales office and its well-oiled sales force before and after they enter the subdivision's gated display of pink stucco model homes. Arranged around a landscaped cul-de-sac are seven look-alike models including the three-bedroom, two-bath "Genoa" model (\$275,000 to \$284,000); the four-bedroom, 2 1/2-bath "Capri" (\$342,000 to \$360,000); and the four-bedroom, 2 1/2-bath "Lisbon" (\$390,000 to \$405,000). The A'eloa subdivision is one of the eight planned residential "Villages of Kapolei" sprouting on an 890-acre tract of former sugar cane land in the heart of the Ewa Plain.

Passing through the sales office, a sales agent hands me a business card. She tells me "A'eloa" means "trade wind." She points out that A'eloa's developer, Watt Homes, is a Mainland developer and that I will find exactly the same homes, exactly the same quality, in Southern California, Arizona and Nevada.

"Who cares about the commute if you have a nice house to come home to?" a Mrs. Pimental remarks as she bustles her two grown daughters and soon-to-be son-in-law through the plush, three-bedroom, 2 1/2-bath "Portofino" model home (\$290,000 to \$305,000).

The extended Pimental family wanders past the model home's oversize rattan furniture in the spacious TV room, across velvety carpets, past the sports-oriented artwork on the walls and upstairs, into the luxurious master bedroom, the high-tech computer office set up in the second bedroom and the charming if tiny nursery.

In their distracted window-shopping, the family perhaps didn't notice a hot-colored Fila sports bag propped casually on the floor of the master bedroom — meant to suggest, it seems, the promise of an active, sports-oriented life in Kapolei. The model home is as sleek and deliberate as a TV commercial, promising everything.

Outside in the parking lot, Mrs. Pimental and her family pause by their car to talk. Her daughter, Carol, and Carol's fiancé, Kimo, are the two members of her party actually in the housing market. They both work in food service at a Waikiki hotel.

"We had no idea of prices, down payments and that. We're just trying to get an idea of what we have to work for," Carol says about their expedition to Kapolei. "Last week we talked to a loan officer to figure out what we could afford, based on our salaries. He said our best bet was in the low \$200,000 range, which would get us a small town home like you find in Kulana Knolls in Kunia or Villages on the Green in Waikale."

"Of course, we would prefer a single-family home for more privacy, to have a dog and a basketball hoop on the garage. At our price range, it looks like we have to start in a town home."

In the thinking, Carol and Kimo have resolved that the hour-long Kapolei-to-Waikiki commute is not a factor. "We thought about it and decided that if we

owned our own home, the commute would be worth it."

The couple says they went to Las Vegas last year just to look at housing and job possibilities. "I saw a beautiful three-bedroom in Las Vegas," Carol says, "1,800 square feet, for only \$115,000. It looked like A'eloa — huge master bedrooms and walk-in closets."

Affordable Las Vegas or "affordable" Kapolei? A stark choice for growing numbers of young Oahu families: Whether to leave the island to buy a house or stay and buy virtually the same house for twice as much — in Ewa.

The Villages of Kapolei is ground zero for Oahu's future, for the island's hopes of easing its housing and traffic crunches by creating Oahu's long-awaited second city in the hard red earth of Ewa.

The first master plan was drawn up for 32,000 acres of Ewa sugar cane land owned by the Estate of James Campbell in 1955. Three years later the estate opened Campbell Industrial Park for business with its first tenant, a Standard Oil refinery. In 1970 the estate published a pamphlet trumpeting a bold new vision for the area: "The Campbell Estate proposes a new town for Ewa as a desirable alternative to the past sprawl of subdivisions across Oahu's hillsides and valleys." In 1971 the freeway was completed connecting Waianae to central Honolulu, replacing two-lane Farrington Highway. In 1988 the Honolulu City Council designated Kapolei as Oahu's second urban center. A year later ground was broken for the Villages.

Adjacent to the Villages of Kapolei, development has begun on an 890-acre office/retail campus called the City of Kapolei. This "urban nucleus" is planned to become the business, retail and cultural hub for the sprawling Ewa region. The Villages and City of Kapolei will be the area's master-planned keystone, unifying nearby Ko Olina resort, Barber's Point Harbor, Campbell Industrial Park, Barber's Point Naval Air Station (scheduled to shut down at an undetermined date), the planned Ewa Marina complex, the established towns of Ewa Beach and Ewa Plantation, and the residential subdivisions of Ewa Gentry, West Loch Estates, Makakilo and Kapolei.

The 57,000 people currently living on the Ewa Plain represent 6.5 percent of Oahu's population; by the year 2010 the area's projected 126,000 residents will compose 12.6 percent of the population. There are now about 6,000 permanent jobs in the region. If everything goes according to plan, in 15 years the Kapolei area will have 26,000 jobs (not including construction).

The second city is still a long way from reality. Some planners are skeptical that Oahu will ever see a true second city in Ewa. A state planning policy analyst says Kapolei is just another example of leapfrog urban sprawl, "a private real-estate scheme driving public policy" designed to liquidate a large land holding. He notes the substantial front-end public investment in infrastructure serving Kapolei and expects that the public will be left holding the bag if the second city doesn't pan out.

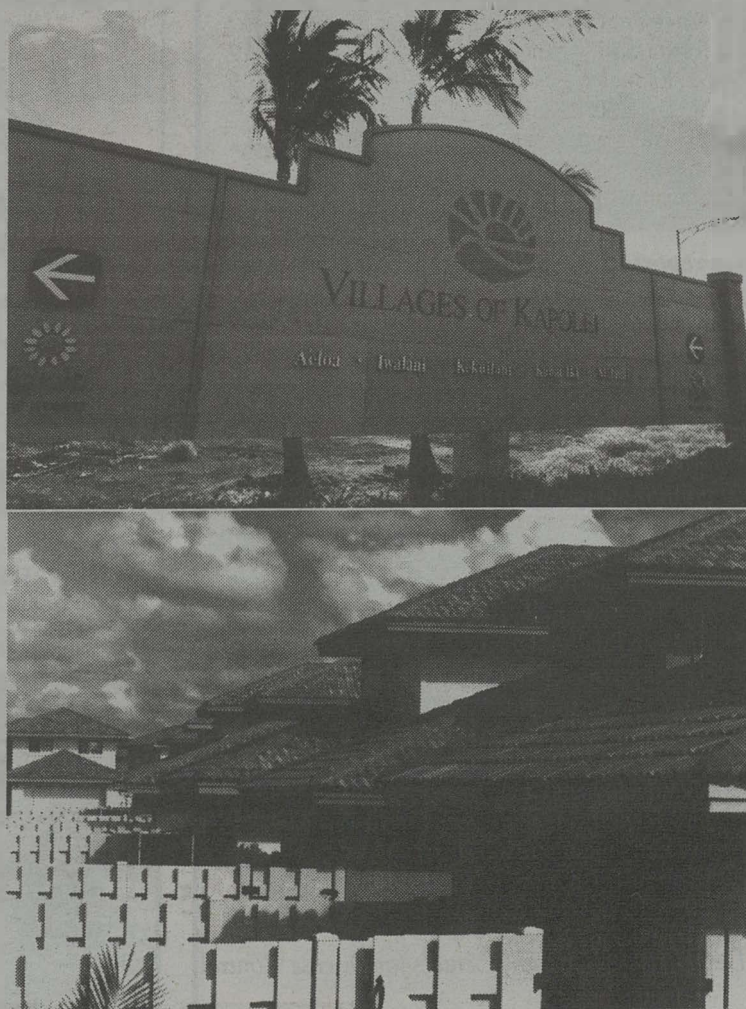
Campbell Estate, the master-planner of the entire region and developer of the City of Kapolei, is betting that a large residential population will eventually draw businesses to its city at Kapolei by offering a large and eager labor pool made up of people who, if they had the choice, would rather not commute to Honolulu. The effects of a successful, self-contained second city would be felt island-wide by reducing congestion in Honolulu.

"It's a chicken-and-egg thing," says planner John Whalen, former director of the city's Department of Land Utilization and now in private practice. "Do you create the employment base first or the employee base first?" Whalen grants that the Campbell Estate has a definite vision of building a second city, but says, "The early stuff going in there is more typically suburban ... the shopping center, the power center, the single-family subdivisions, the street plans."

And, as suburbs go, Whalen says, "No one is coming to Hawaii to look at good suburban design." He blames land costs, which force single-family homes onto smaller and smaller lots to the point where the single-family-home ideal is no longer viable; county standards, which demand wide, land-gobbling streets; and conservative developers, lenders and insurers, who shy away from the innovative, anti-sprawl, new-town concepts finally being taken seriously on the Mainland (see sidebar).

Right now the Villages of Kapolei and other subdivisions in Ewa are simply adding much-needed, relatively affordable, single-family suburban-housing stock to Oahu's working families; the ever-worsening commuter traffic in and out of Honolulu from the west would seem

Voices from Kapolei



to prove it.

The Villages were developed by the state's Housing Finance and Development Corp. after the state purchased the land from Campbell Estate. Infrastructure was put in by the state, and the improved land was then sold to the individual village developers with stipulations that the housing be 60 percent "affordable," available to qualified applicants, and that villages contain a mix of types of housing to accommodate a mix of income and demographic groups.

As several villages near completion, all attention is focused on the results: Are Kapolei homeowners happy? Is Hawaii's first large-scale experiment in new-town planning a success or a failure? Can a few corporate and state planners create a community — or a city, for that matter? Will families squeezed out of Honolulu's housing market be attracted to Kapolei? Or will they throw in the towel and move instead to Las Vegas?

The Village of Kekuilani is adjacent to A'eloia but strikingly different from it. A'eloia's sea of substantial desert "mansions" gives way to a denser array of gray, asphalt-shingled roofs and the jumbled walls of 645 one- and two-story houses. The houses' composite siding colors are cool: taupe, slate gray, olive green and tan, accented with the white trim of traditional porches, decorative brackets and other nostalgic architectural detailing. The overall effect is of an old American farm town shrunken to just its buildings: Virtually all the open space has been sucked out, down to a minimum of 10 feet between house walls.

Like most of Kapolei's villages, Kekuilani's houses are arranged two deep on the subdivision's spaghetti of wide streets and dead-end lanes. Interior-lot houses are accessed by common cement driveways shared by as many as six separate garages. The tiny garden entrances of the off-street houses also open onto the driveway's cement, which does triple duty as play area for the subdivision's inordinate number of kids.

One street-front house in Kekuilani already has its Christmas lights up in early November, with plywood cutouts of Santa, Snoopy, elves and a snowman decorating the front yard. Bikes and young kids create a kinetic blur in the open garage, the driveway, on the sidewalk and out into the street. A young athletic-looking mom surveys the street from the driveway, watching for speeding cars. Ann has been living in Kapolei for 18 months. As such, she is a relative old-timer in Kekuilani; when her family moved in, they were surrounded by unfinished and empty houses.

Raised in Kalihi, Ann is avid and tough (yes, she's Portuguese), a housewife and mother who has a preternatural ability to keep track of wandering kids while she talks. Ann, her Filipino husband, Greg, and their three young kids, previously renters, qualified to buy a state-subsidized "affordable," paying \$176,000 for the three-bedroom, two-bath house. Their monthly mortgage is about \$1,200.

I ask Ann about Kapolei's notorious community rules and regulations which the resi-

dents must abide by, which govern everything from landscaping to fences to house color to which household items may and may not be left in public sight.

"Oh, we have rules for everything!" she says exasperatedly. "We had a recliner on our front porch, and three different people reported us. We got a citation — 30 days to fix it — so we got rid of it. You're only supposed to have outdoor furniture outside. We had to get approval for our screen door. It had to be a neutral color — I guess they don't want a lot of purple screen doors around here." Ann wonders if it's "legal" to have Christmas lights up so early in the season.

"Plumeria trees, we can't plant them in this village. Every village has special trees."

She surveys her front porch, which, like many houses in Hawaii, has a *getabako*, a shoe box, full of shoes next to the front door. She says the shoe box has been the subject of some discussion in the neighborhood but no cita-

tions yet from the two covenant specialists, a.k.a. the "snoops," hired by the Villages of Kapolei Community Association to enforce the covenant agreements signed by all home buyers in Kapolei.

Ann's father, visiting from Kona, was merciless about Ann's new home, calling the neighborhood "a bunch of boxes too damn close together." He complained to Ann that he could hear her neighbors' toilets flushing.

Just around the corner from Ann, a woman sweeps dried mud out of her cluttered garage. The spectacular Oahu thunderstorms of Nov. 3 had dumped a few hours of heavy rain on the area, and the water, draining

from neighbors' barely higher yards, ponded in her narrow back yard, stripping her recent landscaping and topsoil as it drained into the garage through the slot under the side garage door. The pond lapped at the living room's sliding glass door, coming within a half-inch, she says, of flooding the house. She has heard of many Kapolei homeowners having drainage and flooding problems caused by the brief storm and asks, "What's gonna happen when it rains solid for two weeks in December?"

Across the street a man hefts big bags of topsoil, replacing his front garden, which got washed into the street by the same storm. His one-story house was not equipped with rain gutters (no houses in Kekuilani are), so the roof's angles collected the torrent of water and poured it directly on the garden, ruining it.

At a recent monthly meeting of the Villages of Kapolei Community Association's board of directors, several residents had complaints.

Some Kekuilani residents present were alarmed to learn that a 56-unit affordable rental complex is beginning construction on a big empty lot in the middle of the village. They claim they didn't know about it and are worried about its impact on the village, on crime and property values. Board chairman John Atchison patiently explains that the state-mandated Section 8 rental complex, developed by the Hawaii Housing Authority, has been planned for the site all along and should have been disclosed by the Kekuilani developer when homeowners bought their houses. "Take it up with your developer," he advises. Another



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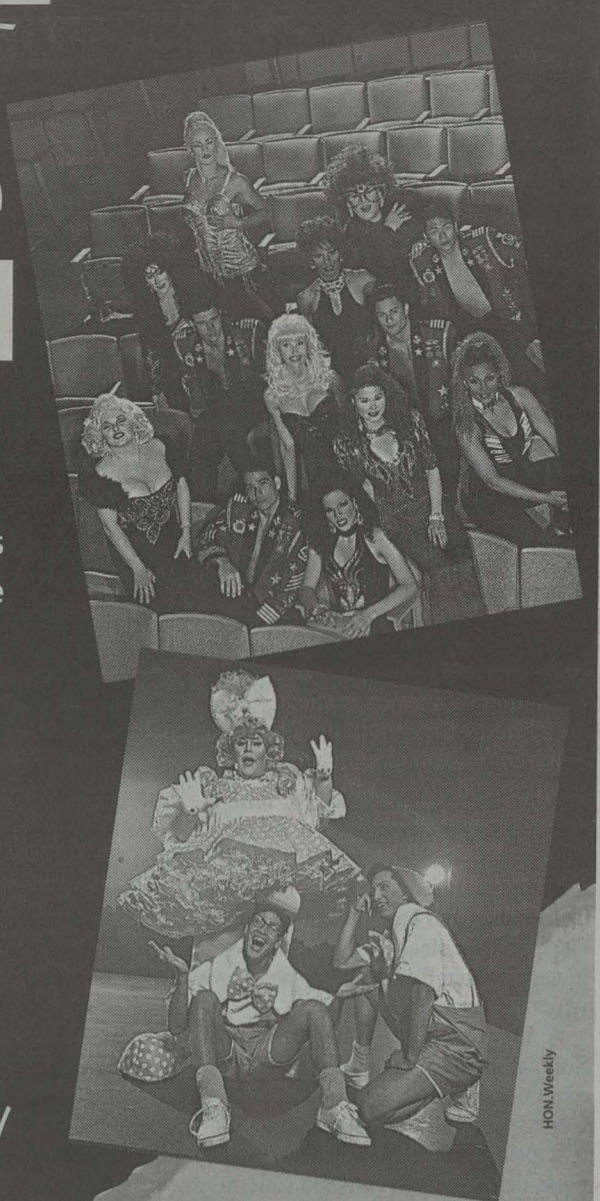
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Kapolei

board member tries to soothe the homeowners by telling them of his good experience with Section 8 tenants, how they were afraid to complain and how nice they were.

A large, agitated haole carpenter in a baseball cap identifies himself by his lot number and shakes a handful of paperwork at the board. The papers include a bill from the association for \$526 for having an unregistered car parked in his driveway for several months. The bill includes accumulated fines, mandated by the homeowners' covenant, and the association's legal-processing fees charged to the property owner. He says he had planned to get the car registered as soon as he had the money together, but he finally got rid of it because of the mounting fines.

Does he still owe the association the \$500? Yes, technically he does, but board chairman Atchison suggests the man prepare a written appeal, which the board will then consider "on the facts of the case." The man admits that he can't write very well. It's suggested that he make an appointment with association staff so that they can prepare the written appeal for him. He protests that he works all day and doesn't have the time. He clearly doesn't understand what an appeal is nor the board's implicit message to him that his fine will be reduced as soon as he files one, and he grows increasingly angry. "Who can help me?" he pleads. His terrified Vietnamese wife asks, in very broken English, why nobody will help them and why they have to pay \$500.

A teenage hitchhiker gets into my car. Rusty Sunnanonta, 15, is headed home to his family's apartment near Kapolei Elementary School. When I ask the Campbell High School student about Kapolei, he says it's boring. He's desperate for "them" to open the water park, planned by Fernandez Entertainment on a big lot near the Kapolei Shopping Center and called Hawaii's Wild Waters. The park, which is scheduled to open in two years — when Rusty will probably be too old and too cool — will be the first of its kind in Hawaii.

From the living room of a Kekuilani house on the edge of the private Kapolei golf course, the view is splendid. It takes in a neat back yard, vine-covered fence, the

expanse of green golf course with artificial lake and, on the horizon, the swelling Waianae and Koolau mountains with the heave of the Central Plain between them.

"This was the most reasonably priced golf-course home we could find," says the complacent owner of the view, Bill, a sergeant in the Honolulu Police Department. He rests his beefy, shirtless body in a swiveling rattan chair in his living room while his wife, Raynette, prepares dinner in the adjacent kitchen.

Bill and Raynette and their three young children have been in Kapolei for a year. They looked at Ewa Gentry, Waikele, Mililani Mauka and Maili in Waianae. They bought their three-bedroom, two-bath, golf-course Kekuilani home for \$320,000 and have an adjustable-rate mortgage which is now at about \$1,500 per month.

Bill is satisfied in his house and in Kapolei. "Yeah, we had a shakedown period with the house, but things that needed fixing were no problem. The developer was always there." The only problem, Bill says, is the midges that breed in the lake and swarm all over the back yard.

Every workday morning Bill leaves his house at 5 a.m. and usually arrives at police headquarters downtown by 5:25 a.m. "If you leave at 6," he says, "it takes a good hour and 15 minutes. I could never sit in that traffic."

Two of Bill's children attend Kapolei Elementary School, within walking/biking distance. He says that because of overcrowding, the school is planning to move into a year-round, multitrack program soon. A second elementary school is planned, along with an intermediate and high school. For now, older kids in Kapolei attend Iima Intermediate School and Campbell High School, both in Ewa Beach.

The number of young kids in Kapolei has the police sergeant in awe: "I can't imagine what this neighborhood's going to be like in 10 years when all these kids are teens," he says.

"It's going to be interesting to see if Kapolei develops in the right way or not."

At their request, some individuals' names have been changed to protect their privacy.

New Towns and Suburban Sprawl

Since well before 1958, when sociologist William Whyte first coined the term "urban sprawl" to describe Los Angeles' inexorable creep through the San Bernardino Valley to the desert, planners and urban theorists have been trying to devise viable alternatives to suburban-sprawl development.

Planners of Britain in the 1920s, recognizing London's creep into rural areas as well as the social and economic efficiency of English villages, built the first self-contained "new towns" outside London. English "new town" planning was adapted to America in the late 1960s with the development of Reston, Va., and Columbia, Md., two towns built on virgin land by private developers and featuring environmentally sensitive office buildings, pedestrian-oriented town centers, housing for thousands of residents and plentiful open space. Seaside, a late-'80s resort town in Florida designed by Andres Duany, heralded planners' new-found success in building compact communities that nostalgically remember the front porches, town squares and narrow streets of a simpler age, before the automobile.

Why this nostalgia? And what is wrong with typical California-style/Ewa-style suburban growth? A recent comparison study was cited in planning-guru Peter Calthorpe's book *The Next American Metropolis: Ecology, Community and the American Dream*. It studied 10-year-olds in a small town in Vermont and in Orange County,

Calif., and showed that the 10-year-olds in Vermont had three times the mobility (distances and places they could get to on their own) as the Orange County kids, while the Orange County kids watched four times as much television. ... Where would you want to raise your family?

What planners, urban theorists and sociologists are trying to do is get us out of our cars and reinvest suburban growth with the values of diversity, interdependence, ecology, conservation and community.

Developers and city governments are beginning to see the light. The growing city of Sacramento has incorporated state-of-the-art Transit Oriented Development (TOD) into its General Plan to limit sprawl; so has San Diego. In Oregon the environmental group 1,000 Friends of Oregon has proposed a legislative program to create a viable TOD alternative to sprawl development — and has developed the analytical tools to quantify the difference. The mix of housing types at Laguna West, an 800-acre new town in central California, includes custom homes on large lots, traditional suburban single-family houses, small-lot bungalows, town houses, in-law units and apartment buildings. At least 50 percent of the houses at Laguna West have front porches facing the narrow, tree-lined streets with garages at the rear on alleyways. Of the 1,000-acre High Desert project in Albuquerque, N.M., 400 acres will remain in open space as natural desert drainage.

Meanwhile the Ewa and Central plains of Oahu continue to be blanketed with '60s-style suburban sprawl. By the time new-town planning precepts reach Hawaii's landowners, developers, bankers and planners, will it be too late? —C.S.

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Calendar

November

S M T W T F S
 . . . 29 30 1 2
 3 4 5

Film	10
Concerts/The Scene	11
Theater and Dance	18
Galleries/Museums/ Learning	20
Kids/Hikes and Walks/ Whatevahs/ The Neighbors/Gay	21

PHOTO: KAREN PULFER FOCH



The Smokin' Joe Kubek Band Featuring Bnois King



The Philippine Kulintang Ensemble

Concerts

Where there's smoke ...

In the mood for something mellow? Steer clear of the Smokin' Joe Kubek Band. While other teenage guitarists were practicing "Stairway to Heaven," Kubek was in Dallas, sweating bullets trying to keep up in the rough-and-tumble Texas blues scene. Kubek pushed his own style, following in the footsteps of Texas guitar great Stevie Ray Vaughan.

Singer/guitarist Bnois King was known mainly in jazz circles before joining up with Kubek in 1990. The two hit it off perfectly and immediately began throwing off some musical sparks. Kubek's riffs and King's whiskey-smooth voice are backed up by bassist Bobby Chitwood and drummer Ralph Powers. The band's fifth and most recent album, *Cryin' for the Moon*, features some vintage pile-driving Kubek like "You're My Brand" in addition to some Chicago beats, slow blues and Texas shuffles.

Music reviewers call *Cryin'* a scorcher, Kubek a flame thrower on the guitar and the band one of the hottest around. So if you can't stand the heat, better stick to easy listening: Kubek and his band are gonna burn.

Anna Bannanas, 2440 S Beretania St.: Wed 11/29, 8:30 p.m. \$17 advance, \$19 door. 946-5190

Fast Eddie's, 52 Oneawa St, Kailua: Thu 11/30, 8:30 p.m. \$15 advance, \$18 door. 261-8561

Bang a gong

Filipino communities in Seattle, Los Angeles, New York and, of course, Honolulu have witnessed an American renaissance of their native culture during the past two decades. An

enduring symbol of Filipino culture, and one of its most deeply respected performing-arts traditions, is the music of the *kulintang* ensemble. Related to the Indonesian *gamelan*, *kulintang* is centered on the instrument of the same name, which consists of knobbed gongs suspended in a wooden frame. It produces a range of distinctive tones, from a deep hollow ring to a mellow, wind-chime-like hum. The combination of sounds is unforgettable.

The Philippine Kulintang Ensemble will undoubtedly evoke a few musical memories when they perform Sun 12/3 at the East-West Center. This ensemble, based in California, is noted for its dedication to authenticity and the superb quality of its performances. (The ensemble's director was awarded this year with a National Heritage Award, the United States' highest honor for folk arts.) This concert will also feature the Palabunyan Dance Group, with most of the performers alternating between roles as musicians and dancers.

Imin Center at Jefferson Hall, UH Manoa campus: Sun 11/3, 7 p.m. \$7; \$5 seniors, students. 944-7177

Whatevahs

Shared rights, shared responsibilities

According to the Centers for Disease Control and Prevention, one person in every 250 is infected with HIV. Since the beginning of the AIDS epidemic 15 years ago, the World Health Organization estimates that 8.5 million adults and more than 1.5 million children have been infected with HIV worldwide. Friday marks the eighth

annual observance of World AIDS Day, a day devoted to drawing public attention to the AIDS crisis. The year's theme is "Shared Rights, Shared Responsibilities," and the focus is to encourage public support for the development of programs that prevent the spread of HIV and to raise awareness of the issues surrounding HIV transmission and AIDS. The primary goal is to prevent new infections. But a further goal is to ensure that those who are already infected are treated with dignity and without discrimination.

A range of activities is planned across the state. Churches are being encouraged to acknowledge AIDS victims and the duration of the epidemic by ringing their bells 15 times (once for each year) at 1:50 p.m. (The lights of the White House will be dimmed for 15 minutes at 7:45 p.m.)

At the UH Manoa campus, panels from the *NAMES Project AIDS Memorial Quilt* (commemorating AIDS victims who have died) will be displayed at the Campus Center Ballroom alongside a local version, the *UH Manoa Remembrance Quilt*. Also look for panels from the NAMES quilt at Ala Moana Center and the State Office Tower.

A candlelight vigil begins at 7 p.m. at the downtown Honolulu YWCA. Marchers will walk down Beretania Street to the State Capitol, stopping for a final prayer at the statue of Father Damien. The vigil will also include speeches and a hula performance. Candlelight vigils will also be held on all the Neighbor Islands.

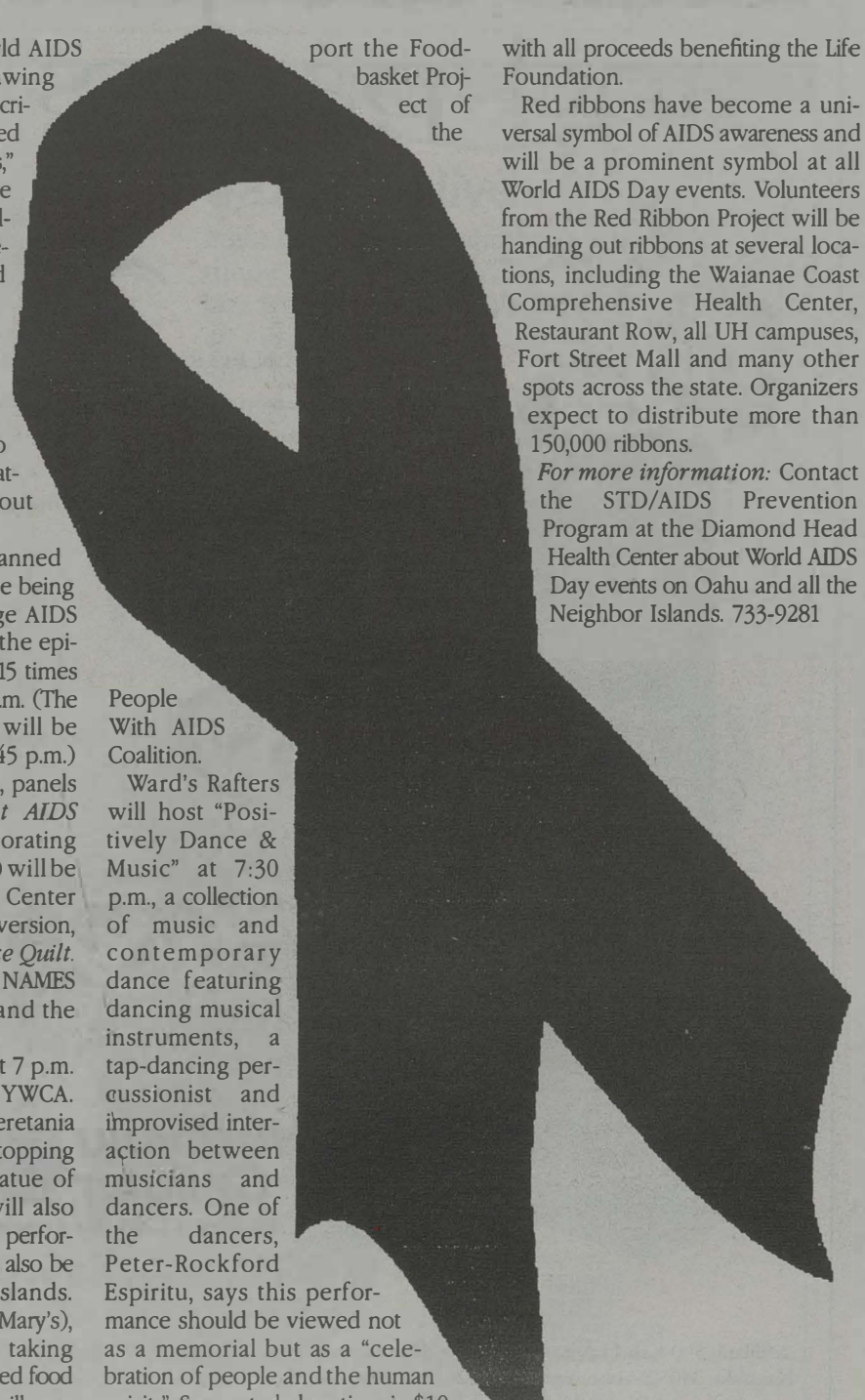
Trixx (formerly Hamburger Mary's), at 2139 Kuhio Ave., will be taking donations of money and canned food from 7 to 11 p.m. Donations will sup-

port the Food-basket Project of the

with all proceeds benefiting the Life Foundation.

Red ribbons have become a universal symbol of AIDS awareness and will be a prominent symbol at all World AIDS Day events. Volunteers from the Red Ribbon Project will be handing out ribbons at several locations, including the Waianae Coast Comprehensive Health Center, Restaurant Row, all UH campuses, Fort Street Mall and many other spots across the state. Organizers expect to distribute more than 150,000 ribbons.

For more information: Contact the STD/AIDS Prevention Program at the Diamond Head Health Center about World AIDS Day events on Oahu and all the Neighbor Islands. 733-9281



People With AIDS Coalition.

Ward's Rafters will host "Positively Dance & Music" at 7:30 p.m., a collection of music and contemporary dance featuring dancing musical instruments, a tap-dancing percussionist and improvised interaction between musicians and dancers. One of the dancers, Peter-Rockford Espiritu, says this performance should be viewed not as a memorial but as a "celebration of people and the human spirit." Suggested donation is \$10.

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, Laie Cinemas** ☼ **The American President** Michael Douglas plays the commander in chief, who woos a

high-powered lobbyist (Annette Bening) in this sweet romp to a movie world where even the president does a complex and clumsy dance called courtship. This film 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. —David K. Choo **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 (*Lethal Weapon*). **Kuhio 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. —D.K.C. **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**

☼ **Carrington** A love story, of eccentric sorts, about some members of the famous (or, if you like, infamous) Bloomsbury Group. An English collection of literary talents and personalities. Writer/director Christopher Hampton helms this story of the (platonic) love affair between writer/homosexualist Lytton Strachey (Johnathan Pryce) and painter Dora Carrington (Emma Thompson). Pryce won a special prize at the Cannes film fest for his performance here. Recommended. **Varsity Twins**

☼ **Casino** See review on Page 19. **Cinerama, Pearlridge West, Kapolei Megaplex, Milliani 5-Plex, Restaurant Row 9 Theatres, Enchanted Lake Cinemas**

Copycat Another serial-killer flick, this time with female leads (Holly Hunter, Sigourney Weaver) and the offbeat casting of Harry Connick Jr. as a nutty 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. **Kuhio Twins, Pearlridge West, Kapolei Megaplex, 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. **Kaplan, Pearlridge West**

☼ **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 West, Kapolei Megaplex, Kam Drive-In**

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. **Pearlridge West**

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 support-

ing 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, Kapolei Megaplex**

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**

Money Train Wesley Snipes and Woody Harrelson, together again for the first time in this \$60 million action-thriller (directed by Joe Rubion) about two subway guards who decide to pull an imaginative heist. The chemistry between the two stars seems genuine, the action nicely laid out. **Waikiki Theatres, Pearlridge West, Aikahi Twins, Kapolei Megaplex, Restaurant Row 9 Theatres, Enchanted Lake Cinemas, Nanakuli Cinemas**

Nick of Time Johnny Depp tries a grown-up action-hero role in this story of an accountant drawn into an assassination scheme, an attempt to kill the (woman) governor of California. This story takes place in "real time" as Depp's char-

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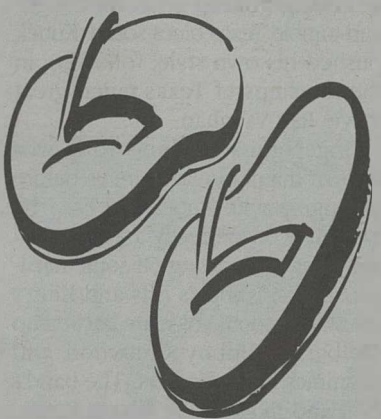
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CALENDAR

Greg Pal Trio, Hanatei Bistro 396-0777
Abe Weinstein & Friends, Hanohano Room 922-4422

Latin
Rolando Sanchez & Salsa Hawaii, Acqua 924-0123

Piano
Stewart Cunningham, South Seas Village 923-8484
Ernie Shea, Mabina Lounge 955-4811
Johnny Todd, Mabina Lounge 955-4811

Rock/R&B
Axis, Wave Waikiki 941-0424
Blue Burro, Snapper's Sports Pub 941-2577
Tommy D & The D Band, Mai Tai Lounge 923-7621

Bobby Dunne Band, Irish Rose Saloon 924-7711
Higher Ground, San Francisco Pizza 263-3287
North American Bush Band, The Pier Bar 536-2166

Cameron Rafael, Marina 471-2451
The Swinging Johnsons, Pepper's 926-4374
Shirley Walker Band, Coconut Willy's 923-9454

Zydeco
Bon Ton Roulé, Anna Bannanas 946-5190

3/Sunday

Band
Royal Hawaiian Band, Kapiolani Park Bandstand 523-4674

Christmas
Holy Family Catholic Academy Glee Club, Aloha Tower Marketplace 528-5700

Comedy
Lisa Gay Trembley & Peter Berman, Honolulu Comedy Club WACKY-98

Contemporary
Janine Marie Alfiche w/ Roger House, Royal Garden at Waikiki 943-0202
Arnold Keolanui, Mai Tai Lounge 923-7621
Leon Siu, Lobby Bar, Sheraton-Waikiki 922-4422

Stardust, Hanohano Room 922-4422

Folk
Beach Poets, Irish Rose Saloon 924-7711

Guitar
Shoji Ledward, A Cup of Joe 737-7445

Hawaiian
The Islanders, House Without a Key 923-2311
Kahalia, Lobby Bar, Hawaiian Regent 922-6611
Henry Kaponu, Duke's Canoe Club 923-0711
Moe Keale w/ Kaulana, Poolside, Sheraton-Waikiki 922-4422

Joanie Komatsu, The Captain's Table 922-2511
The Lili'oi Sisters, Duke's Canoe Club 923-0711
Haumea Warrington, Duke's Canoe Club 923-0711

Jazz
Bruce Hamada Trio, Ward's Rafter's 734-0397
Jam Session w/ Azure McCall, The Pier Bar 536-2166

Latin
La Dinamita Juarez & Brasas, Gussie L'Amour's 836-7883

Piano
Carol Atkinson, Mabina Lounge 955-4811
Carol Williams, Pieces of Eight 923-6646
Ruben Yap, Mabina Lounge 955-4811

Rock/R&B
Axis, Wave Waikiki 941-0424
IBM Express, Coconut Willy's 923-9454

4/Monday

Contemporary
Janine Marie Alfiche w/ Roger House, Royal Garden at Waikiki 943-0202
Arnold Keolanui, Mai Tai Lounge 923-7621
Stardust, Hanohano Room 922-4422

Folk
Beach Poets, Irish Rose Saloon 924-7711

Guitar
Chris Murphy, The Old Company 923-3373

Hawaiian
Tito Berinobis, Lobby Bar, Sheraton-Waikiki 922-4422
Jonah Cummings, Duke's Canoe Club 923-0711
Elua, Lobby Bar, Hawaiian Regent 922-6611
The Islanders, House Without a Key 923-2311
Kanilau w/ Fay, Poolside, Sheraton-Waikiki 922-4422

Joanie Komatsu, The Captain's Table 922-2511
The Lili'oi Sisters, Duke's Canoe Club 923-0711

Jazz
Bill Cox & Friends, Jaron's Kailua 262-6768
Jazz Hawaii Big Band, Coconuts, Ilikai 949-3811

Latin
La Dinamita Juarez & Brasas, Gussie L'Amour's 836-7883

Piano
Carol Atkinson, Mabina Lounge 955-4811
Ruben Yap, Mabina Lounge 955-4811

Rock/R&B
IBM Express, Coconut Willy's 923-9454

5/Tuesday

Comedy
Frank De Lima, Polynesian Palace 923-SHOW

Contemporary
Arnold Keolanui, Mai Tai Lounge 923-7621
Glenn Medeiros, Polynesian Palace 923-SHOW
Perfect Tommy, Gussie L'Amour's 836-7883
Stardust, Hanohano Room 922-4422

Hawaiian
Chris Andrews, Aloha Bar 922-5353
Jonah Cummings, Duke's Canoe Club 923-0711

Alan Gaylord, Duc's Bistro 531-6325
The Islanders, House Without a Key 923-2311
Kahalia, Lobby Bar, Hawaiian Regent 922-6611
Moe Keale w/ Kaulana, Poolside, Sheraton-Waikiki 922-4422

Joanie Komatsu, The Captain's Table 922-2511
The Lili'oi Sisters, Duke's Canoe Club 923-0711

B.B. Shawn & Friends, The Pier Bar 536-2166
Ryan Tang, Lobby Bar, Sheraton-Waikiki 922-4422

Jazz
Loretta Ables, Lewers Lounge 923-2311
Bill Cox & Friends, Jaron's Kailua 262-6768

Latin
Rolando Sanchez & Friends, Johnny's 536-2566

Continued on Page 18

Club Scene Into the night

My quest for jazz brings me to some unlikely places around town — not unlikely for jazz but unlikely for a slacker-looking guy like myself. I realize it's uncool to refer to oneself as a slacker these days, but the whole "slacker" phenomenon of the early '90s is an example of a perfectly useful term being ruined by fad. For those of you who do not know the story: A few years ago, after the Richard Linklater film *Slacker*, the word "slacker" enjoyed unprecedented prestige and became a favorite among savvy journalists and complete idiots alike. However, after the term's skyrocket to the top (slacker's salad days, you might say), the inevitable social backlash followed, caused primarily by the so-labeled slackers themselves. Thus, we who have need for the word find ourselves robbed of a useful term. For example, if I had a dollar for every time I have heard an authority figure scream, "Hey, Chittom! Come here, you slacker!" I doubt I would be writing this column because I would be much too wealthy to bother. But as anybody who has ever seen me in my lime-green minitruck knows, I'm a rebel, and I'm defying the constraints of faddish language usage by taking the word "slacker" back for the common man. You can all thank me later. But what do I care if slacker isn't cool — I'm only writing this column until the *Advertiser* offers me the "Generation X" column, anyway.

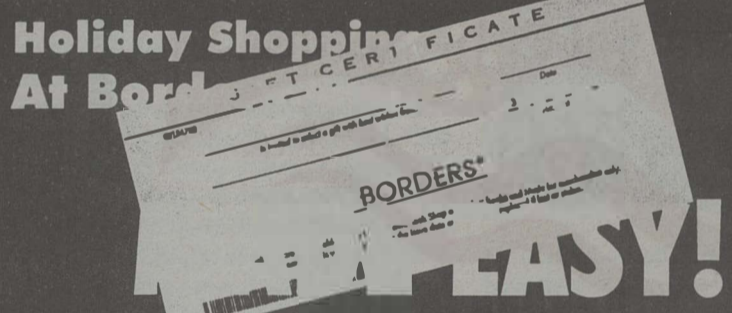
I seem to recall that I was about to write some words on the topic of jazz, but I got sidetracked with a little discourse on pop linguistics. But hey, the "Club Scene" has always been unpredictable, even in its early days when it was known as "The Freemason's Guide to Etiquette, Both Nude and Clothed." If you get confused, simply relax, breathe deeply, then jump up and down and scream, "Help me, help me, somebody, please help me!" That's what I do and it works fine. Anyway, jazz ... I'm finally getting around to my topic. My quest for jazz brings me to some unlikely locations around

town — not unlikely for jazz but unlikely for a guy like me to patronize.

Last Saturday night I went to see **Abe Weinstein & Friends** at the Hanohano Room at the top of the Sheraton-Waikiki. The music was fantastic, but the Hanohano Room was a little formal for my tastes. If it were a movie, the men in the place would have been wearing dinner jackets and drinking highballs. The maitre d' would have found an excuse not to seat me. It was real life, however, so I had no trouble getting a seat, but I still felt a little uneasy sitting in the midst of the candlelight and white tablecloths. Abe Weinstein and his talented friends were kicking out some powerful jazz. Whether he is on the stage or off, you can tell that Abe is the leader of the band. The reason I say "on the stage or off" is because a good portion of the time, Abe is not on the stage. He likes to walk around the club during songs. Sometimes he'll start a song on stage and, while the band is playing, he'll leave the stage and chat with some friends in the audience for a while, then start playing again from wherever he happens to be standing. But he pulls it off because it's his show, and when he plays, his clarinet almost catches fire.

For me, however, the star of the show was drummer **Noel Okimoto**, who pounded the skins with precise timing that would have made a Swiss clockmaker envious. If our culture was more percussion oriented, we might have better words for drumming, but we don't, so I'll have to make up my own. I think "drum-o-rama" should do. Honestly, I think everybody who played with Abe that night deserved their own new words, because they were all so astoundingly good. Abe Weinstein & Friends play every Saturday night from 11 p.m. to 1 a.m. at the Hanohano Room. You should check it out if you're into entertainment. That's all for this week — I've got to go make up some new words.

Mark Chittom



Holiday Shopping At Borders

Friday, December 1
7:00-8:00PM Holiday Blues. What more can we say about these guys? Mojo Hand gives us the blues again!
10:00-11:30PM Late Nite at Borders Presents: Those harp-playing angels are all around! Join us when Susi Hussong tones the Friday-night madness down a notch with her magic fingers on the harp.

Saturday, December 2
11:00AM Cat in the Hat Visits. Dr. Seuss' favorite character pays us a visit. Storytime and guest appearance by the Cat in the Hat.
1:00-2:00PM Hi-Lo-Hi-Lo! It's Off to Borders We Go! Donivee Martin Laird will sign her latest fairy-tale adaptation, *Hau Keo (Snow White) and the Seven Menehune*. Meet this writer and one of her many storybook creations, Sharky the Magic Shark (in person!).
3:00-4:00PM Pick Up This One! Honolulu Advertiser columnist Will Hoover's book contains more fascinating information than you ever knew existed about the humble rounded isosceles triangles: *Picks! The Colorful Saga of Vintage Celluloid Guitar Plectrums*.

5:00-7:00PM Bamboo Ridge Benefit Book Day. Don't miss the chance to see some of Hawaii's brightest literary stars at this group reading and signing! Eric Chock, Marie Hara, Juliet Kono, Darrell Lum, Wing Tek Lum, Rodney Morales, Gary Pak, Cathy Song, and Lois-Ann Manaka will converge for an unforgettable evening of poetry and prose. **A portion of the day's proceeds will go directly to the Bamboo Ridge Press.**

Sunday, December 3
1:00-2:00PM Melting-Pot Favorites. Local author Joan Clarke, food editor of the Honolulu Advertiser, will be here to sign her beautiful book, *Family Traditions in Hawaii*.
3:00-4:00PM Killer Beaz. Multi-Hoku Award winner Del Beazley brings us an afternoon of great Hawaiian music from his latest solo album, *World's Got To Choose*.

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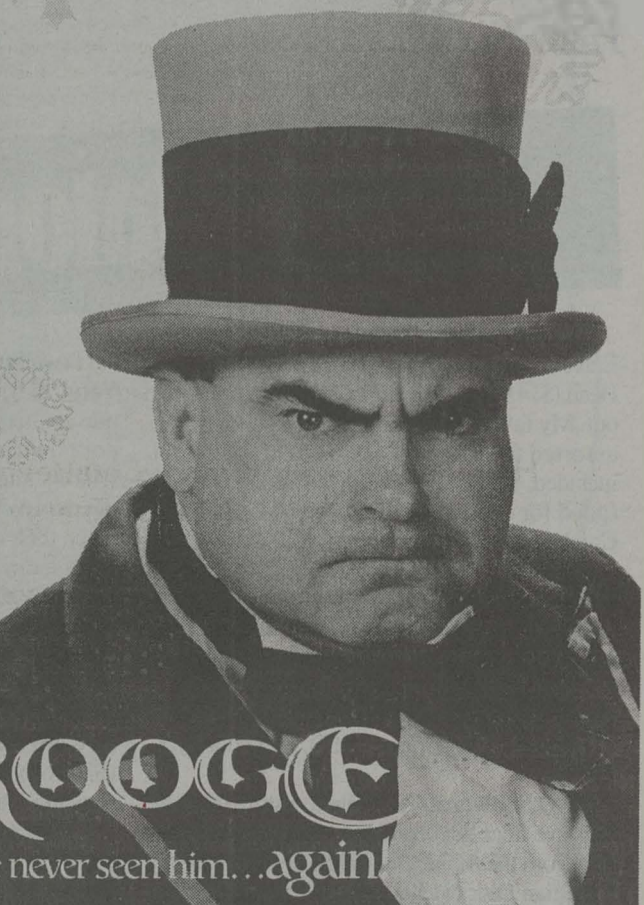
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Holiday Gift Guide

When I was 8, I wrote away for freebies: travel brochures, political newsletters, National Geographic wildlife cards and — the ultimate — catalogs. My mother pointed out the hunched, sallow postman and scolded me, but the waves of mail still came.

Payback time: Because I once ordered catalogs without restraint, I must now die by them.

I get 15 catalogs a week. I'm not joking.

Life gets better, though. I have you. It's Christmas. You're sick of fighting crowds, tourists. You hate malls.

You need these catalogs.

Merry Christmas. They're yours. (All catalogs are free and charge standard shipping to Hawaii unless noted.)



ART BY LINDA FONG

Cataloging

Archie McPhee Collector's Edition Catalog Eclectic treasures — like the Amazing Chia Head (\$14.95) — that no mortal should be without. My favorites: Finger Monsters Noir (eight assorted for \$5.95), Potato Gun (potato not included, \$2.95) and the Set of 144 Tiny Babies (good for decorating birthday cakes, \$12.95). Catalog, \$2. (206) 782-2344

The Daily Planet The most unusual assortment of clothing, jewelry and gifts I've ever seen in one catalog collection. When the Zen gardening kits (\$36) don't catch your mood, try Edvard Munch's now-inflatable masterpiece "The Scream" (\$11) or the spirited votive Our Lady of Junk Food (\$12). (800) DAILY-50

FAO Schwarz A favorite toy store. Get the massive floor keyboard that you play with your feet from the movie *Big* (\$42). From Barbie by Christian Dior (\$159) to a real, miniature ride-in car by Oldsmobile (\$2,495), this collection of pricy keiki gifts is sure to astound you. (800) 426-TOYS

Hawaiian Island Express "The Mail Order Catalog for Homesick Hawaiians." Order musubi makers (\$7), taro pancake mix (\$5.50), poi powder (\$7) and more for transplanted friends and family. This company is headquartered on the Mainland, so your gifts will reach their destination sooner than if you mail them from here. Gift certificates and phone cards available. (800) 475-2630

Hula Supply Center Hawaii Hula Supply has everything from authentic Tahitian bark skirts (\$27) to *toeres* (Tahitian log drum, \$395). Less expensive are the tapa (\$1.50/sq. ft.) and lau hala (\$30/roll). 941-5379 (locally), (800) 237-3347 (outside Hawaii)

LL Bean The original rugged clothing company, this year's catalog offers balsam fir Christmas wreaths and centerpieces fresh from the Maine woods (\$25 - 50). Orders must be received by Dec. 18 to ensure Xmas delivery. (800) 221-4221

MOMA Museum of Modern Art Holiday Catalog. The Waitzman, Unosawa and Glaberson 3-D Christmas cards (\$11 - 14) and holiday dessert sets by colorist Gene Meyer (\$30) illustrate the sensibility of MOMA's offerings: The products are utilitarian, yet they give pleasure to the body and soul. If you yearn for a life surrounded by art — whether furniture, paintings, jewelry or accessories — this is the catalog for you. (800) 447-MOMA

Real Goods "The 100 percent hemp American flag vest I'm wearing represents everything Real Goods stands for," blabs John Schaffer, president of Real Goods. "George Washington grew hemp, Betsy Ross crafted the first American flag out of hemp." He's got a point — and some products are pretty sophisticated (hemp portfolio, \$29; energy-saving fluorescent light bulbs, \$25 - 35). But some of these "earth-friendly" products are ridiculous. How environmentally conscious is it to package and mail recycled toilet paper (full case, \$65) or paper towels (full case, \$39 — plus \$10 additional freight charge for mailing to Hawaii)? (800) 762-7325

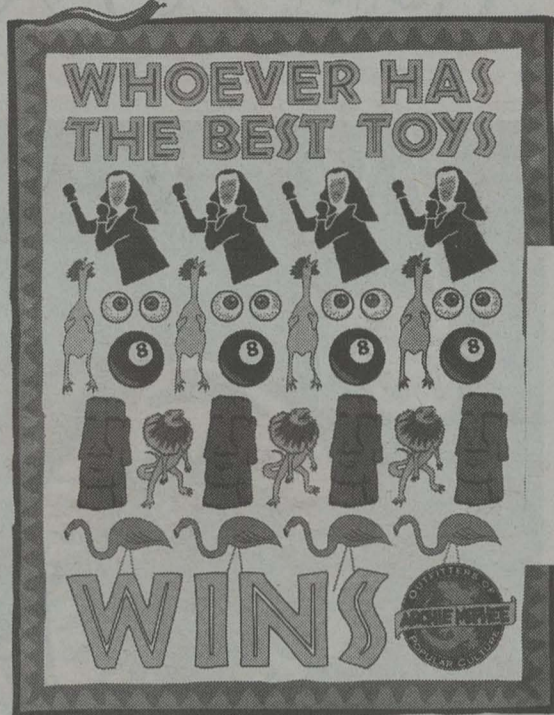
by Christine Flanagan

Pueblo to People This nonprofit organization benefits artisan and agricultural cooperatives in Latin America. I have it on authority that their cashews are the best (\$4.25/lb.). Other excellent gifts: maguey body cloths, more pliant than loofah (\$3.50/ea., \$19/set of six), and hand-loomed, hand-dyed *ikat* fabrics and clothing (various prices). (713) 956-1172

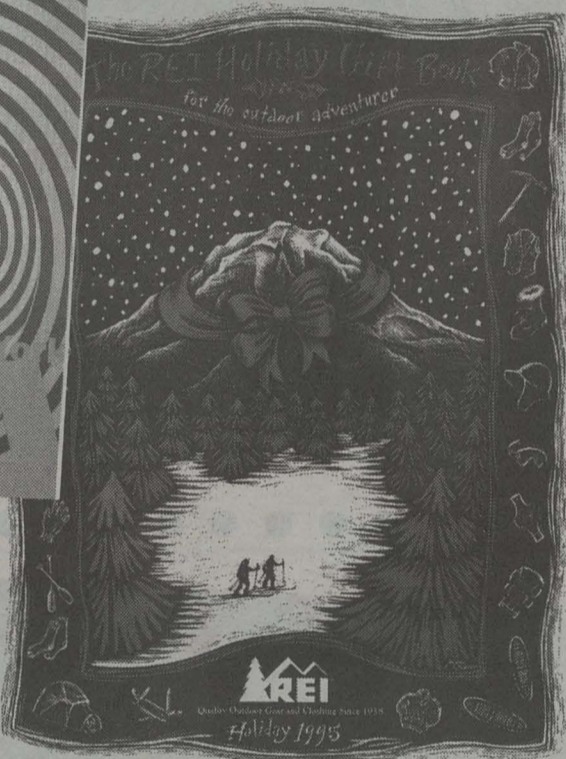
REI Holiday Gift Book "For the Outdoor Adventurer" — from Swiss Army knives (\$12 - 60) to camping equipment (two-person North Face tent, \$239; two-person REI tent, \$140). Cooking equipment, sleeping bags, Gore-Tex parkas — everything you could want for a weekend outside. Co-op memberships (available for a one-time fee of \$15) give you 8 - 10 percent dividend earnings on purchases. (800) 426-4840

Save the Children Holiday Catalog You can't pass up the colorful, distinctive wrapping papers or cards — all for an organization reaching out across the globe to aid disadvantaged children. The design of the Native American dreamcatcher earrings (\$18) is said to capture the nightmares of children. Save the Children is ranked in the top three most effective relief organizations in the United States. (800) 833-3154

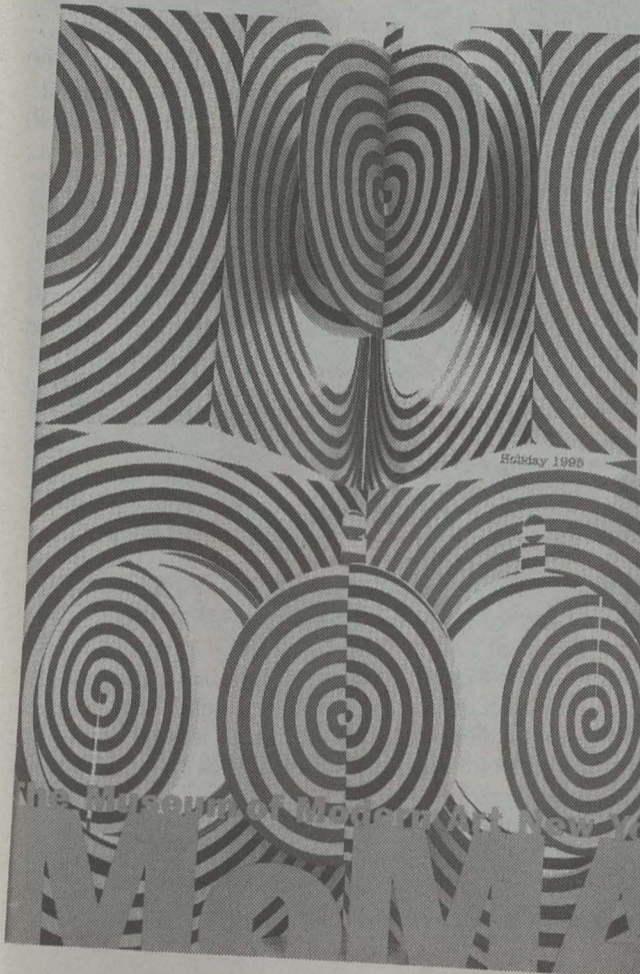
Science News Books This catalog will ignite your curiosity with learning toys and keiki books (201 *Awesome*,



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the ones who really make the trek to Nepal. You too can have the amazing Weather Station Watch (\$130), which tells you the temperature, altitude and weather forecasting, or a "Soft Safe" Transit Pouch (\$27), padded to protect treasures found in unknown parts. (800) 950-1600



Magical, Bizarre & Incredible Experiments, \$12.95; calendars, timepieces and building sets (Vectosphere, \$30); and adult reading that excites the hidden detective in us all (*Dead Men Do Tell Tales: The Strange and Fascinating Cases of a Forensic Anthropologist*, \$13). Order by Dec. 8 for holiday delivery. (800) 544-4565

Spam Catalog Hormel Foods, maker of Spam since 1937, has issued this catalog offering everything from sweatshirts and caps to the Spam Motion Watch, where a Spam can circles the perimeter of the watch as it ticks off seconds (\$37). It's Spam-tastic! (800) 686-SPAM.

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Holiday Craft Fairs

by
Christine Flanagan

What distinguishes this fair from the others? "We're the ones who started *weeknight* craft fairs," says Raymond Yamachika, an artisan and Original Holiday Faire organizer. "Weekends become busy for families. Thursday-night people can come directly after work."

This year's theme is "A Gathering of Angels" — all the artisans were asked to contribute angels of any form (fabric, metal, ceramics), and the angels will be displayed (and for sale) in a common area.

"What makes certain craft items special is that you can see the artist — a person — in the object, either in the workmanship or choice of colors," Colleen Kimura believes.

Expect a tight community of artisans at this fair. Arrive early — many items sell out in the first hour. If you can't make the Original Holiday Faire, don't despair. Try another. (All listed events have free admission.)

The Original Holiday Faire Screen-printed clothing and fabric, jewelry, sculpture and more. Japanese Cultural Center, 2454 S. Beretania St.: Thu 12/7, 5 - 9 p.m.

There's no predicting who will show up at a craft fair. Colleen Kimura, owner of Tutuvi Designs (*tutuvi* is a Fijian word meaning "to wrap yourself up"), believes that handcrafted items excite those shopping for the unique. "But I can't use the 'handcrafted' as a selling point," she notes. "What makes a product distinctive — whether handmade or mass-produced — is a combination of unique design and quality craftsmanship."

Kimura's silkscreen fabrics (like the squid-design pareaus) are just some of the crafts that will appear at this year's Original Holiday Faire, held Thursday evening, Dec. 7 at the Japanese Cultural Center. Over 80 vendors will sell handcrafted clothing, jewelry, ornaments and more.

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200% Page 1

Holiday Gift Guide



Hawaii Potters' Guild Christmas Pot Sale Raku, ceramic, stoneware. Kuhio Elementary School, 2759 S. King St.: Fri 12/1, 6 - 10 p.m. & Sat 12/2, 9 a.m. - 1 p.m. 941-8108

Open House at Tutuvi Screen-printed clothing and fabric, ceramic sculpture. 2850 S. King St.: Sat 12/2 - 30, 9 a.m. - 1 p.m. Tutuvi Designs also at the Original Holiday Faire (see above). 947-5950

Folk Art Bazaar at Honolulu Academy of Arts Handmade traditional crafts, baskets, masks, wood carvings, folk art, toys, handmade ceramics textiles, more.

Sponsored by Pacific Handcrafters' Guild. Thomas Square Park: Sat 12/2 & Sun 12/3, 9 a.m. - 4 p.m. 254-6788

Unity Church Craft Fair Hawaiian crafts (gourds, lau hala, koa jewelry), baskets, jewelry, hand-painted apparel, Native American crafts, stained glass and more. 3608 Diamond Head Circle: Mon 12/3, 8:30 a.m. - 1 p.m.

Cesta Folk Art Private folk-art show includes jewelry and clothing from Bali, Sat 12/16 & Sun 12/17. To attend, call 946-7367 and ask to be added to mailing list.

Validated parking at the Art Center at Linekona. 900 S. Beretania St.: Tue - Sat, 10:30 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. through 12/10. 532-8712

21st Annual Pacific Handcrafters' Guild Christmas Fair Over 150 Island craftspeople (juried) and their handicrafts (ceramics, wood, jewelry, clothing), ethnic food and entertainment.

Frugal Fashion

I'm coming clean.

I am a designer-fashion addict, but I refuse to be its victim. For many of us, Liberty House — or, as it is so hiply called now, LH — is the first and last stop in finding quality clothes. And yet I'm left with the feeling that there must be something more out there.

What's to be done? It's either LH or the third floor of Ala Moana.

I'm here to tell you there are bargains out there. You just have to know where and how to look.

Let's begin with the Holy Grail of bargains, Waikele. True story: I once found a beautiful Donna Karan skirt at the Ala Moana Liberty House. Four hundred smackaroos. The next day I went to the Waikele Donna Karan outlet store. Same skirt, 50 clams!

I bought that skirt faster than you can say *pret-a-porter*. Every time I wear it is another pat on the back.

I recommend the Donna Karan Company Store, Saks Fifth Avenue and McInemey's, all at Waikele. But beware: These stores are not completely without the outrageous price tag. That's where the game begins.

First, head straight for the sale or bargain racks. (Bypass the regularly priced items; you can always go back to them later.) Now pay attention: Just because that bright-pink Versace suit is \$15 doesn't mean it's a bargain. Be careful not to let the great price and name brand blind good taste. For some unexplained reason, designers are really into creating bright colors — heck, Lacroix built his fortune on it. Regard them as fashion misses and move on.

Second, take a look at the name of the brand. Sure, you're in Donna Karan's store, but remember, the line DKNY is far more affordable than Donna Karan. By that reasoning, the DKNY sales rack will be the most affordable.

Most designers have a line of — and I say this with a smirk — affordable clothes. Versace too expensive for you? Try Versus. Still too expensive? Istante is still the Versace line. If a line is mostly initials like CK or RLL, it is the less pricy line.

No designer brand is equivalent to regular cost. Remember, these are *designer* prices. Moschino's ads all say "cheap and chic by Moschino." I'd like to know: In what universe is a little cotton shirt for \$700 cheap?

Third, really inspect the items. Many are overstocked or discontinued items from other stores (the true bargains); however, some are put on sale for flaws. A stain may come out with dry cleaning. Ask yourself if you are willing to pay the money to try. If a hem is unsewn or a button off, buy it. Hems are a cinch to fix, and buttons can be found for as little as \$2 a pack.

Many times the fabric is uneven. The explanation that the "tiny inconsistencies in

the fabric add character" does not sit well. How chic would Audrey Hepburn's black Givenchy dress be if it had black "inconsistencies"? Uneven fabric cannot be fixed and has about as much character as Jean-Claude Van Damme.

Two Mainland chains have recently shown up on the island: Ross and Marshall's. Though the names conjure up a couple of good ol' boys sitting on a porch, these places are bargain city. Check for yourself. Marshall's is more expensive than Ross, but both are packed with good deals. Read: *packed*. My mother suggests you take an item away from its rack. This offers a better look since the packed racks can be visually cluttering. Here's a tip: Once in your size, run your hand along the rack, stopping only at the colors you would wear. This is quicker than taking each outfit out for a look.

by Therese Olival

Something I noticed early on was that people hide outfits. Prices drop as time continues. I admit to squirreling away a pair of Guess? shoes until they plummeted from \$154 to \$13. Shoes are easy. But the clothing hangers have little colored rings that indicate size: Large is red, small is blue and so on. Run a quick glance down the aisles that are not your size, and the "hidden" clothes hangers are instantly recognizable.

When looking for a specific item, these stores excel. Need a new pair of jeans? A whole rack of discounted designer jeans awaits. At first

glance it seems it will take hours to find a piece of clothing. Conveniently, the racks are labeled: shorts, jeans, dresses, vests, slacks, etc.

Designer bags, watches, hosiery, socks, fragrances, belts and homeware accessories are also packed in. Sometimes the homeware items are the real bargains. Need sheets and a comforter? Ralph Lauren's are on sale for less than the generic ones.

Christmas offers enough holiday bargains to make an elf blush. Not only are holiday dresses a steal, but holiday homeware pieces too. I found a stunning quilted Christmas stock-

ing for only a few dollars, as well as everything a holiday table needs: napkins, glasses, tablecloths and dishes, to name a few. Be creative. My friend Liz buys the birdhouses and adds her own flair for great gifts. I found an intricate Santa that needed just a bit of lace trim.

The bargains are there just waiting to be found. If these stores sold food, I could do all my shopping in one location. ■



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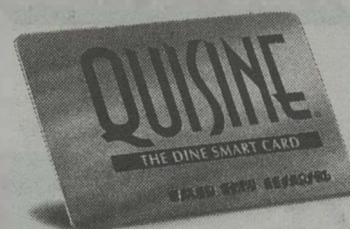
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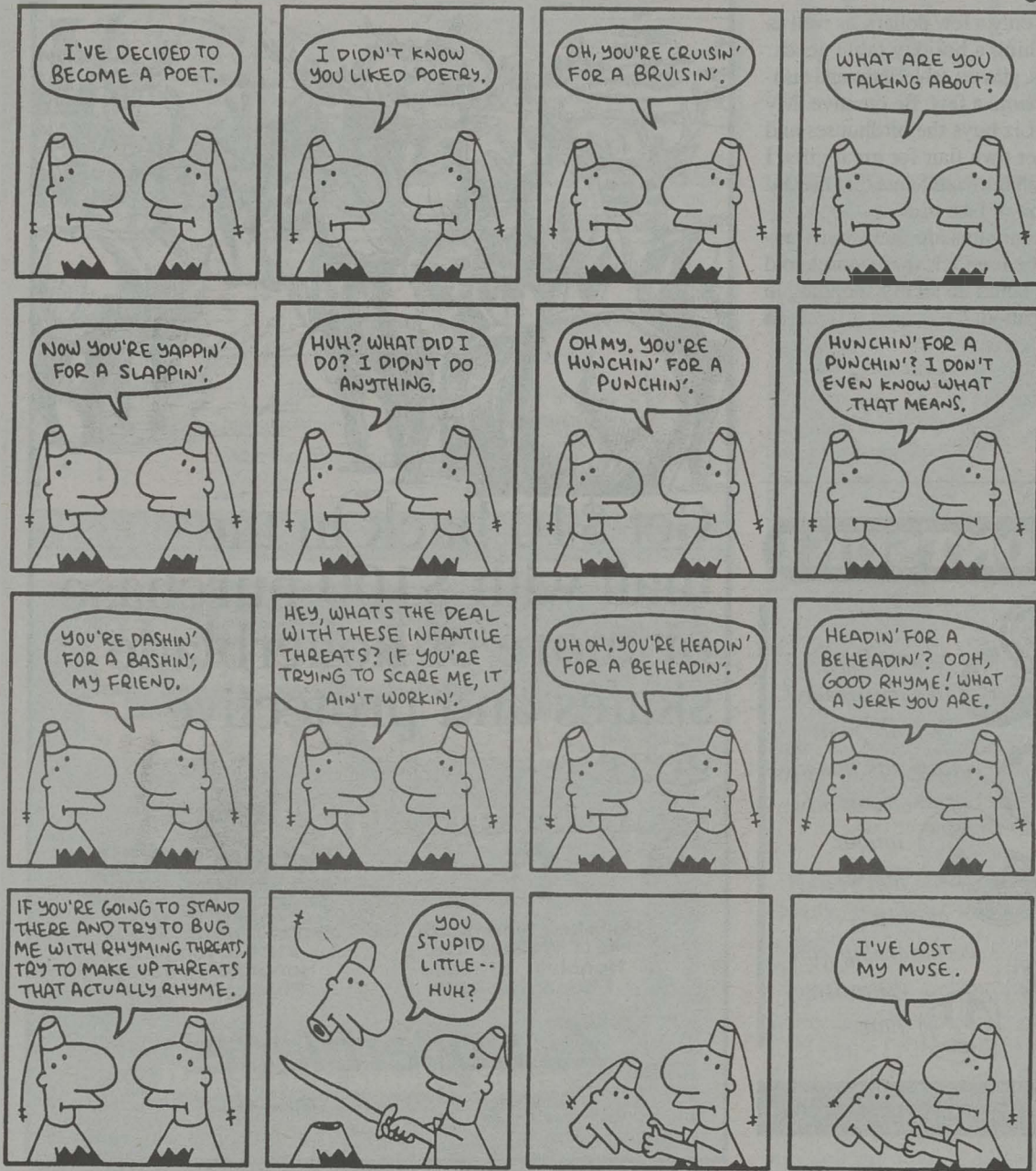


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CALENDAR

From Page 13

Piano
Carol Atkinson, *Mabina Lounge* 955-4811
Ruben Yap, *Mabina Lounge* 955-4811
Rock/R&B
Bobby Dunne Band, *Irish Rose Saloon* 924-7711
IBM Express, *Coconut Willy's* 923-9454
Wille K, *Wave Waikiki* 941-0424

Theater and Dance

Balinese Kecak, Gamelan and Topeng: Treasures of Bali UH Manoa's Department of Theatre and Dance presents a rare performance of Balinese *kecak*, a modern synthesis of ancient Balinese performance traditions. Two master

artists, I Wayan Dibia and Ida Bagus Nyoman Mas, were brought from Bali to teach the dancers and large chorus of chanters taking part in the performance. I Wayan Dibia will also perform two *topeng* (mask) dances, and the Music Department's new Balinese Gamelan Ensemble (a gift from the governor of Bali) will make its inaugural performance. Not to be missed. *Kennedy Theatre*, UH Manoa campus. Fri & Sat 12/1 - 12/9 & Thur 12/7, 8 p.m.; matinee Sun 12/10, 2 p.m. \$10 adults; \$8 students, seniors, military; \$3 UH Manoa students. 956-7655
El Cepillo de Dientes/The Toothbrush A man, a woman and a toothbrush. Who will win? An absurdist comedy about love, communication and hygiene, performed on some nights entirely in Spanish and on others entirely in English. Only their hairdressers know for sure when, though. *Ernst Lab Theatre*, UH Manoa campus. Fri & Sat 12/1 - 12/9, 10:45 p.m. \$5, \$3 UH Manoa students. 956-7655

Continued on Page 20

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Film

Casino, Martin Scorsese's amorality play, is an adrenaline junkie's dream — until Act Three.

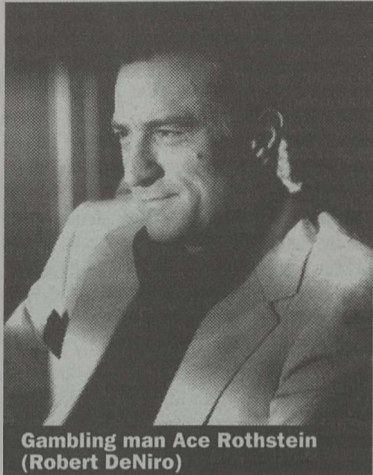
Paradise Lost

BOB GREEN

The opening music on the soundtrack of *Casino* is Bach's *St. Matthew's Passion*; the reigning image is of a cheap, venal gangster being blown out of his expensive car in a fiery, rigged explosion. And so begins director Martin Scorsese's odd, dazzling, pea-brained, anthropological study of Las Vegas in the '70s (and its '80s vestiges), a technical tour de force that fatally tries to convince us that it's a drama about how wiseguys with tragic flaws catalyzed the takeover of Vegas by junk-bond money and creeping corporationism. But no matter how these supremely talented moviemakers try to convince us of the high drama here, it's still a story about how murderous, thieving losers lost big. This isn't Shakespearean tragedy, it's much ado about nothing.

The schematics of the first two hours of this nearly three-hour movie are brilliant, ideal for a documentary but finally self-defeating for drama. This big, grandly executed movie has the most curdled, tiny ending of a hugely ambitious movie since *Apocalypse Now*.

What the first two-thirds of this movie (which are terrific) apparently want to do is to get us high, to show us the wild, relentless, amoral joy we can get from gambling. Robert Richardson's camera work is lightning fast and as good as it was in John Sayles' *City of Hope*, a much better drama which Scorsese must



Gambling man Ace Rothstein (Robert DeNiro)

have seen. Thelma Schoonmaker's editing is brilliant, superb. The movie charges along as if it was snorting coke, high on itself, rarely pausing — and then only to give us bare-bones plot exposition. Dante Ferretti's supremely gaudy, vulgar sets are the real thing squared.

Why mention these craftsmen in a review of *Casino*? Because this movie, a co-dependent that needs Vegas, is really about moviemaking — how sheer bravado technique can pump up an audience and get it high; the trick, of course, is to keep it high, which can't be done. When, in Act Three, the elliptical story — how boyhood friends Ace Rothstein (Robert DeNiro) and Nicky Sanboro (Joe Pesci), now Mafia hacks, destroy each other — takes over, the greatness of the movie (its technique) withers. The audience begins to laugh as the bloody bodies pile up and another tedious (beautifully acted) argument plays itself out. Who cares if these goons kill each other? (The

only thing that can alarm us here is how lovingly the moviemakers seem to linger over some of the beatings, as if the sight of all this blood could get us high again.)

By this time the audience (unless it's made up of film-school students with little life experience) is tired of appreciating this movie's relentless velocity, bravura acting (increasingly operatic) and dynamite visuals. When this movie is about how Vegas operated in the '70s, it's great; when it finally has to wind up its story (written by Scorsese and Nicholas Pileggi), it has to tell us what happened to a bunch of pipsqueaks, and we've already seen it before, shockingly so.

Almost without interruption, the dead-on music playing behind the action is cheap, pulsating lounge pop: Louis Prima, Sam the Sham & the Pharaohs, lesser Dinah Washington, Jerry Vale, et al., and it's appropriate for the story — maybe too appropriate. When the soundtrack to Jean-Luc Godard's film *Contempt* starts playing, film buffs just might be reminded of a better movie, a film about something more than movie technique.

When Scorsese made *Raging Bull* — the best American film of the '80s — or the terrific *Goodfellas*, he seemed to be trying to get at something about violence and what used to be called "the American dream." In *Casino*, Scorsese seems to be getting at speed and violence. Scorsese seems to need his half-human gangsters and coked-up killers. The corporations have taken the high out of Vegas (and have taken over Hollywood too) so that while you can always raise money for movies with plenty of violence, the characters usually become less and less human, and storytelling becomes technique in search of content. *Casino* is big and nearly as empty as Vegas itself, which, considering the talent involved, is too bad indeed. ■

PHOTO: PHIL CARUSO

PHOTO: THE WALT DISNEY CO.

This is something wholly new, sort of like a high-tech game of Tinker Toys.

Toys 'R' Them

DAVID K. CHOO

Much has been written about the computing horsepower that went into the making of *Toy Story*: supercomputers, giga-drives, etc. (apparently they had enough bytes to send up another space shuttle). But so what? I don't care how good the graphics are, without a little pizzazz storywise, this could have ended up a fancy screen saver of a movie. Remember *Tron*?

The other thing that's special about *Toy Story* — probably what will get adults excited — is a little bit of old-fashioned craftsmanship. The makers of *Toy Story* have taken what is familiar and mixed, matched and

reassembled something wholly new; it's sort of like a high-tech game of Tinker Toys. From a young boy's bedroom they have created a new world (populated by our familiar toys), with its own particular set of rules, that will make you laugh with its bizarre familiarity.

The principle character and de facto leader of this toyland is Woody (the voice of Tom Hanks), a low-tech cowboy doll with a string in his back and a primitive voice box somewhere



Playing for keeps: Buzz Lightyear

in his stomach. He's the favorite toy of the bunch, and he's taken it upon himself to organize the citizenry, which has a surprising hierarchy to it: the favorite toys on top of the bed, the lesser ones under it. Some of the funniest bits in the film are early on

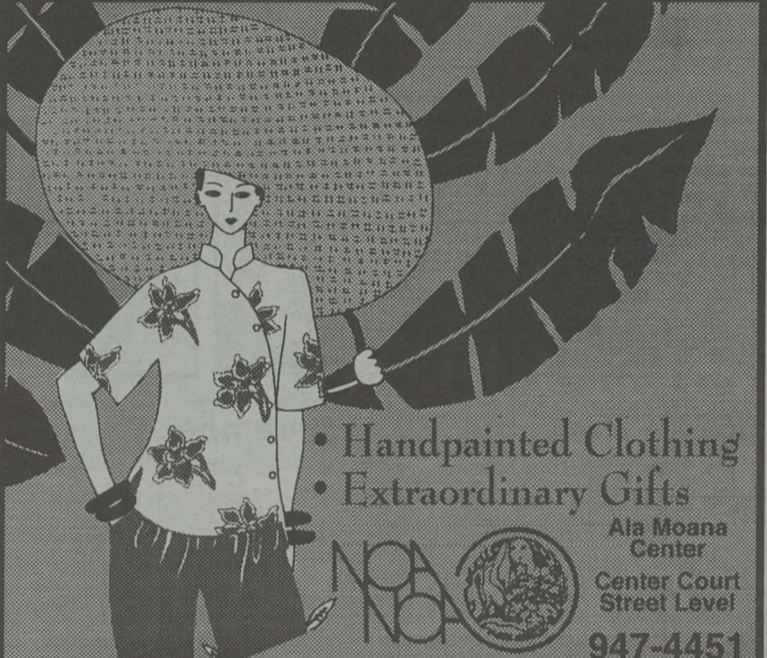
when Woody calls an emergency meeting about an imminent birthday party and presides over the assembly as if it were a gathering of local Rotarians. There's another brilliant sequence when a squadron of toy soldiers does a reconnaissance mission outside of the bedroom.

Soon Woody's orderly little world is shattered when the ensuing birthday party brings a new toy to the collection, Buzz Lightyear (Tim Allen), a fancy space ranger "action figure" with a lot of gadgets and a gung-ho attitude. Buzz, unaware that he's a toy and not an actual space ranger, unseats Woody as top toy, setting off a clumsy power struggle that ends up in the dark and sinister bedroom world of Sid, a boy who lives next door and likes to mutilate and reassemble his toys. Will the two disparate heroes eventually understand each other? Will they escape the evil Sid and avoid being torn apart or torched? Will they be reunited with the rest of the toys and the human family, which has moved to another neighborhood? Well, this is a Disney movie. However, you might be surprised at how smoothly everything moves along to the inevitable conclusion. And after the film you probably won't think about your old toys in quite the same way. ■

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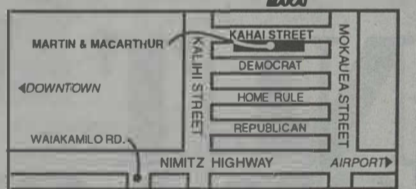
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Music

UH music students offer a tribute to their department and to good music.

The Sounds of Students



faculty), classical guitarist Lisa Smith (also Music Department faculty), ki ho'alu (Hawaiian slack-key guitar) player Ozzie Kotani (Continuing Ed faculty), vocalists from the Opera Workshop, hot and

funky local jazz combo the Vibe (includes Music Department alumni and faculty), a cappella vocal sextet Cool Reign (UH music students), Frogchild (UH music students), members of the UH Guitarists and many more. Ethnic music will include Chinese zither performance, koto, shakuhachi and Indonesian music. Many UH music students will also perform pieces that they are working on in their individual curricula.

The concert will have two parts: the first, from 5:30 until 9:45 p.m., located in Orvis Auditorium, emphasizing acoustic music of all varieties; the second, beginning at 10 p.m. and continuing for several hours, featuring amplified music in the Music Department Courtyard, just outside the walls of Orvis.

The "Concert for Education in Music" is the brainchild of UH Music Department students, who have organized it with support from the fac-

ulty and chairman as well as Honolulu's local community of musicians. "We students in the Music Department are undergoing our training because we love music, and there is a great commitment and richness to be found in the work of students here," says Robert Tindall, classical guitarist and one of the main forces behind the concert. "This concert is our way of introducing ourselves to the community and saying, 'Look, this is what's happening! This is a place where you and your children can go to enjoy good music.'"

Music students fear the ultimate demise of the Music Department or, even worse, maintaining only the semblance of a tradition of musical achievement where in fact there is no vitality and no opportunity for higher learning and study of the discipline of music. A Music Department faculty member expressed similar concerns: "I hope the budget cuts would not jeopardize the graduate program, which is the only certified one in the state. What is the future of graduate study? One would hate to see someone have to leave the state to study [music]." Tindall echoed the sentiment: "We fear the Music Department will continue to function but without the diversity of teaching it presently has. It could lose its heart, and then serious students of music will have to go to the Mainland to study."

Such dire predictions notwithstanding, music students see the concert as a celebration — of music and of their department. ■

Concert for Education in Music
 Orvis Auditorium
 UH Manoa campus
 Sat 12/2, 5:30 p.m.
 Music Department Courtyard
 UH Manoa campus
 Sat 12/2, 10 p.m.
 Free
 95-MUSIC

COLIN REINHARDT

Up in arms — or, rather, instruments — over proposed cuts to their curriculum, UH music students recently protested with a march across campus. This Saturday their activism will take a more artistic bent with the "Concert for Education in Music," which aims to draw attention to the value of their department and the threats it faces. With fewer class sections, fewer courses in specialized subjects, less practice time available because of a lack of practice-room monitors and reduced hours of Sinclair Library's music section, students fear the quality of their department may suffer irreparable damage.

Performers who have donated their time in support of this event include jazz pianist Betty Loo Taylor, jazz vocalist Rachel Gonzales, bassist Byron Yasui (UH Music Department

For those who dread sitting through the fingernails-on-blackboard sounds of typical student orchestras, be assured: These youngsters can play.

Conducted Keikis

SETH MARKOW

Imagine Hawaii with an orchestra that has no labor disputes, an orchestra whose players are all from Hawaii and who rehearse and perform simply for the love of the music and learning — who don't even get paid, in fact.

Well, the Hawaii Youth Symphony Association has seven such orchestras, and the top four will perform at the Blaisdell Concert Hall this Sunday afternoon.

Sponsored by Central Pacific Bank, HYSA's "Annual Winter Concert" will feature the Youth Symphony I, conducted by local legend Henry Miyamura, performing the first movement of Mozart's *Symphony No. 35* ("Haffner"), six "Courtly Dances" from Britten's *Gloriana* and — with dancers Adealani Gerkewicz and

Bryan Skates of Hawaii State Ballet — the "Pas de Deux" from Tchaikovsky's *Nutcracker Suite*. The Youth Symphony II — conducted by Michael Nakasone, recently honored as "Teacher of the Year" by the state Department of Education — will perform Glinka's *Ruslan and Ludmilla Overture*, "Spring" from Vivaldi's *Four Seasons*, Rossini's *Semiramide Overture* and the first and fourth movements of Beethoven's *Symphony No. 5*. Also performing will be HYSA's Concert Orchestra and Concert Strings.

With 450 students from 99 public, private and home schools on Maui, the Big Island, Kauai and Oahu, HYSA is obviously a cause worth supporting: With only two schools statewide offering instruction in string instruments, HYSA's weekly rehearsals and required private lessons provide opportunities for learning and participation, a gen-

tle discipline and a measure of sophistication for a significant number of our children.

For those who dread sitting through the fingernails-on-blackboard sounds of typical student orchestras, be assured: These youngsters can play. Bring the kids — seeing and hearing their talented peers will make classical music less intimidating — and enjoy. ■

Hawaii Youth Symphony Association Annual Winter Concert
 Blaisdell Concert Hall
 777 Ward Ave.
 Sun 12/3, 4 p.m.
 \$10; \$5 students, seniors
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PHOTO: DALE MACDIARMID

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Q

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A

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CALENDAR

From Page 20

Kids

Daring Decomposers Hunt for, explore and even taste the unsung heroes of the forest, those daring decomposers. For kids 3 to 5. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Sun 12/3, 9:30 - 11 a.m. \$5, \$3 members. 955-0100

The Hawaii Youth Symphony See story on Page 21.

Scrooge Learns to Share The Keiki Kani Choir debuts their fall concert. *The Ward Warehouse*, 1050 Ala Moana: Sat 12/2, 4 p.m. Free. 487-2275

3 Tomie dePaola Strega Nona Stories Three Tomie dePaola stories about Strega Nona, the old woman who makes magic in an Italian village. Recommended for ages 7 and up. *Imin International Conference Center, Jefferson Hall, East-West Center*, UH Manoa campus: Sat 12/2, 4:30 & 7:30 p.m. \$9; \$7.50 teens; \$5 youths, seniors. 839-9885

What About AIDS? See listing under Museums on Page 20.

Hikes and Walks

Manoa Cliffs Trail This Makiki-Tantalus trail has many vistas and a surprising diversity of native plants. A good hike for the family. Four miles, four hours. Reservations required. Call for meeting time and place: Sat 12/2, \$5, \$3 Hawaii Nature Center members. 955-0100

Tropical Plant Nature Walk A guided garden walk full of tropical plants and majestic views of the Ko'olau. Walking shoes required, insect repellent and rain gear recommended. Call for times and reservations. *Hō'omalūbia Botanical Gardens*, 45-680 Luluku Rd.: Sat 12/2 & Sun 12/3. Free. 233-7323

Whatevahs

Akawaaba Africa Night — Kwanza Special Choreographer and dancer Halifu Osumare, female a cappella vocals by Baraka, live drumming by Kola & Riddumology, African fashion by Patali Creations and a screening of the video *Djembejola*. *Art Building Auditorium, Rm. 205*, UH Manoa campus: Fri 12/1, 7 - 10 p.m. \$5 advance, \$8 door. 946-3403

14th Annual Folk Art Bazaar Buy (er, that is, discover) the cultures of the world at the Honolulu Academy of Arts' 14th annual bazaar. *Honolulu Academy of Arts*, 900 S. Beretania St.: Through Sun 12/10. Free. 532-8704

Dr. Birute Galikas The world's leading expert on the orangutan is featured speaker at the Honolulu Zoological Society's "Distinguished Lecture Series." *The Honolulu Zoo (use Monsarrat Gate entrance)*: Mon 12/4, 5:30 p.m. \$10, \$7.50 students, \$5 Zoological Society members.

Group Reading and Signing Nine writers from Bamboo Ridge Press give a group reading and signing session. Scheduled are Eric Chock, Marie Hara, Juliet Kono, Darrell Lum, Wing Tek Lum, Rodney Morales. Gary Pak, Cathy Song and Lois-Ann Yamanaka. Fifteen percent of Borders proceeds on this day will go directly to Bamboo Ridge. *Borders Books & Music*, Ward Centre: Sat 12/2, 5 - 7 p.m. Free. 591-8996

Hawaiian Islands Humpback Whale National Marine Sanctuary Hearings An opportunity to give up to three minutes of verbal testimony on the Draft Environmental Impact Statement/Management Plan of the Hawaiian Islands Humpback Whale National Marine Sanctuary. *Tokai University Auditorium*, 2241 Kapiolani Blvd.: Thu 11/30, 7 p.m. Free. 541-3184

Hey, You on the In-Line Skates! An informal meeting to discuss possibilities for amending the present ordinance that makes it illegal to skate anywhere in Waikiki or on any public roadway on Oahu. *City Council Committee Room, 2nd floor*, Honolulu Hale: Tue 12/5, 2:30 - 4:30 p.m. 921-2878

Honolulu Men's Chorus Garage Sale A garage sale to benefit the Honolulu Men's Chorus, with items including clothing, curios, baked goods and more. *1058-A Green St.*: Sat 12/2 & Sun 12/3, 10 a.m. - 5 p.m. 941-4908

The Peripatetic Book-Cellar Reading Look up "peripatetic" for yourself, lazybones. A reading by fiction writers Wendy Miyake and Samrat Upadhyay. *Kuykendall Hall 410*, UH Manoa campus: Thu 11/30, 7 p.m. Free. 396-8813

The Neighbors

Christmas at Hulihe'e Palace The annual fund-raiser for the Palace restoration and the scholarship fund of UH-West, Hawaii School of Culinary Arts. Food and wine tastings from 15 wineries and chefs from various hotels, as well as silent and live auctions. Call for times. *Hulihe'e Palace*, Kailua-Kona, Big Island: Sat 12/2. (808) 329-1877

Rendez-vous Rendez-vous, a jazz quintet from France currently on an "around the world in 80 days tour," makes a stop on Maui (in case you missed them last Tuesday on Oahu). The group takes popular French songs from the last 50 years and performs them in jazz style. *The Maui Arts and Cultural Center*, Lahaina, Maui: Thu 11/30, 7:30 p.m. \$12.50 5938980

Gay

Honolulu Men's Chorus Garage Sale See listing under Whatevahs, this page.

NakanakaholoMua NakanakaholoMua (The FrontRunners) is a running/walking club for gay men, lesbians and anyone who enjoys running and walking in a friendly, supportive and noncompetitive atmosphere. Beginners welcome. Meet at Kapiolani Park Bandstand snack bar. Thursdays, 5:30 p.m. & Saturdays, 8:30 a.m. Free. 922-5223

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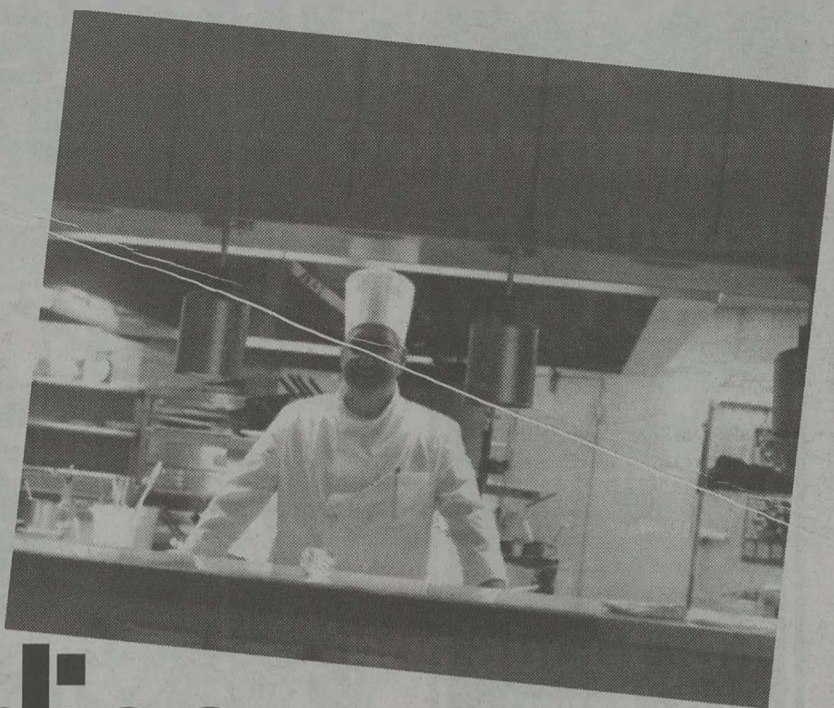
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Food

PHOTO: ALISON FRANK

If you haven't ventured out for dinner in Waikiki lately, you might want to give it some thought.

The Paradiso Perspective



Villa Paradiso's kitchen looms into view.

JOLYN OKIMOTO

I can't remember the last time I had dinner in Waikiki on a Saturday night. And like most local people, I don't dine there very often. So a friend and I decided to make an evening of it: dinner at Villa Paradiso in the Royal Hawaiian Shopping Center followed by the new James Bond movie.

We were cordially greeted at the restaurant's entrance and led past an impressive collection of wines. The muted pastel decor is simple yet classy. On one side of the restaurant, white curtains frame arched windows, the curtain's smooth lines reminiscent of seashells.

As I admired the interior, my friend discovered several former classmates among the wait staff. They seemed genuinely warm and friendly, talking and shaking our hands. Their enthusiasm surprised us as they frequently stopped at our table. (I have a theory about that — which I'll explain later.)

We started with Insalata Di Tonno, seared ahi with vegetables (\$8.25). The vinaigrette dressing was light, and the greens were fresh and well tossed. The ahi was tasty although not quite as firm as I would have liked, possibly because it had been sliced too thin. The bread delivered to our table was pleasantly warm and crisp on the outside but otherwise lacked distinction; it was simply bread.

I ordered Risotto Alla Pescatora (\$17.50), while my friend chose Linguine Alla Pescatore Rosso (\$17.50). Other than the fact that mine was a rice dish and my friend's pasta, our entrees were basically the same. The risotto's sauce was flavorful, although after several mouthfuls I began to find it somewhat salty. But after some quick cross-table sampling, we agreed that the risotto's

sauce was the better of the two, the mix of spices mellower, more harmonious.

Both entrees included squid, shrimp, clams and mussels, which were tender, fresh and aesthetically arranged. While I initially thought the portions were small, I found that I was able to finish only about half of the risotto.

I was not yet finished when I made a surprising observation: My friend and I appeared to be the only non-tourist guests in our section of the diningroom. That wasn't a fluke, as Villa Paradiso's manager, Benny Choi, confirmed that "about 90 percent" of the restaurant's customers are visitors to the Islands, the majority of whom hail from Japan.

The wait staff appeared to be bilingual, something I hadn't noticed when we'd arrived. To the staff's vast credit, my friend and I hadn't been mistaken for Japanese tourists — one of my pet peeves. Which brings me to my theory: I believe we were especially well received by the staff not simply because my friend had gone to high school with several of them but also because we were locals. The relaxed, almost chatty manner that they exhibited toward us was significantly different from the smiling yet formal manner with which they served the Japanese. My feeling is that the servers, local themselves, were probably happy — if not relieved — to see familiar faces in a predominately foreign environment.

It's not surprising that Villa Paradiso appeals to Japanese tourists, given the upscale interior and the fact that executive chef Tetsuyuki Terada is from Japan. Trained in Italy as well as Tokyo, Terada contends that the light, slightly French-influenced Northern Italian cuisine of Villa Paradiso has a special appeal to the Japanese, particularly the special dinner sets that include salad, appetiz-

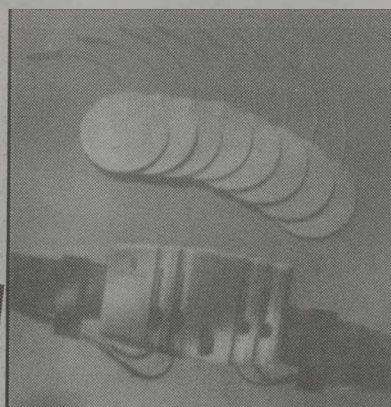
er, entree, dessert and coffee. This kind of "set ordering" is popular in Japan, especially in stylish restaurants where patrons want to enjoy a complete meal without having to bother with the menu.

Unfortunately, the experience of dining with hip Japanese isn't reason enough to check out Villa Paradiso. In particular, dinner prices are rather high. While Choi welcomes more local patronage, even good food and service will not overcome the feeling among locals that food in Waikiki — and at Villa Paradiso — is overpriced. Going for lunch, instead of dinner, would be a less expensive alternative.

We finished our meal with an order of Strawberry Sorbet (\$4.75), which — like everything we had seen or ordered that night — was artistically presented. I appreciated the arrangement of fresh fruits that accompanied the dark and dense sorbet, but the sorbet itself was difficult to scoop off the plate. I would have preferred it in a dish.

All things considered — even what I viewed as "tourist prices" — dinner at Villa Paradiso exceeded my expectations for dining in Waikiki. Moreover, it has given me a glimpse into life in Hawaii from a different perspective. If you haven't ventured out to Waikiki in a while, you might give it some thought. It could turn out to be an adventure. ■

Villa Paradiso
Royal Hawaiian Shopping Center
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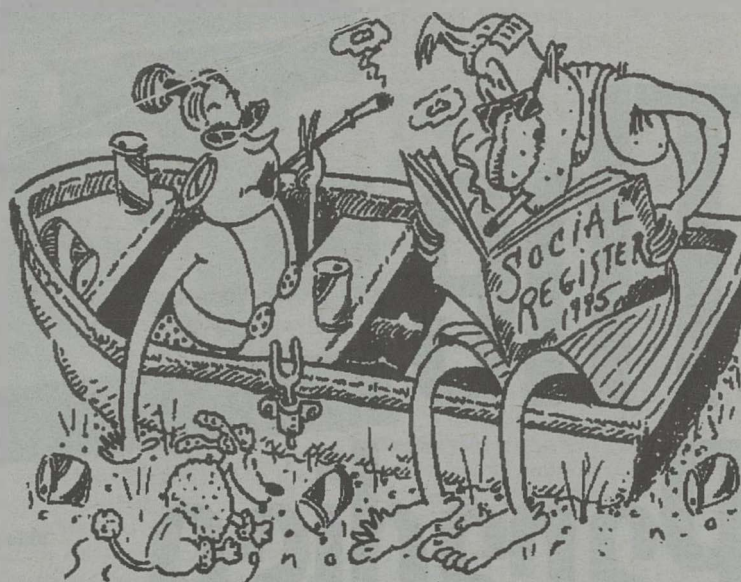


ILLUSTRATION: SUE SINGHORN

How does a person get listed in the Social Register? Obviously, genetics must be a factor, along with piles of money. But many people with both appear to be excluded, while others lacking one or the other are listed. Who decides, anyway? And why does such a silly institution continue in the first place? —Fania, Washington, D.C.

They leave you out again, kid? I told you they wouldn't be impressed by that bowling trophy. Although the Social Register folks declined to be specific, I gather it's like the Masons: You have to be invited. There's an anonymous admissions committee, and if you can get several people who are already in the book to nominate you or, even better, if you can get married to a listee, you've got a chance. If that doesn't work, your best bet is to get yourself elected president of the United States: He always gets in, whether he deserves it or not.

The concept behind the Social Register takes a while to grasp. Here we have the 30,000 snootiest families in the country, and they consent to put their addresses and phone numbers in a book available in the public library. Think of the junk mail these guys must get. On the other hand, in a society full of climbers and frauds, I suppose there's a need for a quick-and-dirty way of distinguishing the quality from the shubs. Screening ensures that the people who make it in aren't merely rich, they're "our sort" — no guarantee that a listee isn't a huckster, but at least he's discreet.

The Social Register takes pride in not explaining itself. We know that it was first published in 1887 in New York and that there were separate editions in major cities until 1977, when everything was consolidated into one national book. Two editions are published annually, the main one in November and a summer supplement in May.

The rest you've got to piece together for yourself, which isn't easy. Much of the book is written in some sort of Venusian Morse code. In the 1991 edition, for example, after the entry for Charles Norton Adams (no relation), we find the following: *Unn.Nrr.Srb.BtP.Evg.Myf.Ht.Cw*. Goodness, you think, next time they ask the man for information, they

should untie the gag. But the letters are abbreviations for Charles's clubs. If we refer to the front of the book, we learn that *Nrr* is the Newport Reading Room, *Srb* is the Spouting Rock Beach club, and *Unn* is either a typo or some place so exclusive that you have to ask about it is proof that you don't belong there. Norton isn't listed in the 1994 book, possibly on account of being *Dd.As.A.Doornl*.

In addition to the main listing, there are various special sections such as births, deaths and marriages. (One longs in publications of this type for a section called "indictments," but no such luck.) Some sections are completely mysterious. In the front of the summer edition, for example, is something called "Dilatory Domiciles." "Dilatory" in my book means "tending toward procrastination," which doesn't shed much light. One supposes that some editorial type was taking aim at "Temporary Residences" and missed. Equally puzzling, at least initially, is a section called "Married Maidens," a title I guessed was used in preference to "Former Virgins." On inspection, it turned out to be a cross-reference of women's married and maiden names.

There's much in the Social Register to remind you that this isn't a book meant for thee and me. In the summer edition, for instance, we find the following note: "A listing of Yachts and Their Owners is included for the convenience of subscribers." I have a hard time imagining a social milieu in which I would need to have regular reference to the length, tonnage and builder of my friends' yachts. That said, there's something charming in knowing that Lawrence H. Mott's "Ellen" (home port Charlotte, Vt.) is 15 feet long with a beam of 4 1/2 feet. Would that the same honesty had been applied to summer residences, all of which seem to have names like "The Pines." Come on, doesn't anybody live at "The Dump"? ■

Cecil Adams

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SAGITTARIUS

(Nov. 22 - Dec. 21):

Recently I predicted this fall would be the most Sagittarian time on earth since 1983 and solicited readers' thoughts on "How to Be a Sagittarius." Here are a few gems: "Know how to have fun even when life sucks." —Mandy O. via the Internet. "Embrace optimism for both its beauty and its tactical advantages." —Sam Austin, Staten Island, N.Y. "Paint a self-portrait with your nipples." —Marsha Coupe, Carmel, Calif. "Be a pompous ass, then laugh at yourself for being a pompous ass." —Peter Yates-Hodshon and Mare Hodshon-Yates, Tucson, Ariz. "Give names like 'Stinky' and 'Cubby' to your fears." —Joanne Helfrid, Upper Darby, Pa. "The best way to be like me is not try to be like me at all but to be true to yourself." —Catherine King, Greenfield, Mass.

CAPRICORN

(Dec. 22 - Jan. 19):

According to ancient tradition, every year around this time, you like to scare the hell (and the heaven) out of yourself. As a side effect (or fringe benefit?), you usually manage to make the people around you dance like electrified puppets. What can we expect this year? A field trip to the local crack house? A frolic in a snake pit? As you gear up to give the third degree to everything you hold dear, please remember the difference between walking on the wild side and crawling on the grungy side.

AQUARIUS

(Jan. 20 - Feb. 18):

I've been asked, along with Sylvester Stallone, the Dalai Lama and 97 others, to offer nominations for a new version of the "Seven Wonders of the World." I'm still mulling, but here are some early ideas: 1) lucid dreams, one of the most virgin sources of bliss and gnosis on the planet; 2) the Nova Dreamer, a little machine that helps you induce lucid dreams; 3) Jane Siberry's CD *When I Was a Boy*, the most sensual and spiritual music I've heard in years; 4) the charming riot that Aquarian folk everywhere are stirring up these days

Real Astrology

BY ROB BREZSNY

revolutionary yet considerate, mischievous yet kind, demanding yet cute.

PISCES

(Feb. 19 - March 20):

All your life you've had to put up with propaganda about how Pisceans are impractical dreamers. No more, my friend: *Forbes* magazine, mouthpiece for greedy capitalists, recently delivered the astonishing news that there are more Pisceans among the super-rich than any other sign. Why? According to authors Natasha Bacigalupo and Caroline Waxler: "Pisces are idea people. They are creative and imaginative. They have sharp instincts, yet are sometimes rash, and experience booms and busts. They are also good market players who like risky ventures." I would add that because Saturn is currently disciplining your extravagance while Jupiter is expanding your authority, you're perfectly configured for a boom, not a bust.

ARIES

(March 21 - April 19):

One Aries I know hasn't come out of her house in three days. She just sits there poring over old *National Geographic*s. Another Aries friend has retreated full time to her studio, where she endlessly paints pictures of escalators ascending out of swamps. An Aries relative I haven't seen in years called me last night at 2 a.m. and begged me to tell him colorful stories of my exciting life. The evidence is beginning to accumulate, in

other words, that you rams are close to blowing it. Rather than trekking out to the frontier and taking the cosmos up on its recent dare, you're being bought off and distracted by *simulated* adventures. There's still time — just barely — to get off your ass and rise to the challenge.

TAURUS

(April 20 - May 20):

The Grail is an ancient symbol of divine nourishment and blessing. In Christian myth it's the chalice Christ used at the last supper. Pagan legends often describe it as a horn of plenty or magical healing cauldron. In the stories of both traditions, the Grail is invariably lost or hidden and becomes the object of a daunting quest. To have any chance of finding the priceless treasure, questers must rededicate their lives to the noblest purpose they can imagine. I'm bringing this up, Taurus, because you'll soon receive a vivid reminder that the Grail is missing, and will be given a clue about where it might be.

GEMINI

(May 21 - June 20):

Cougars are now prowling the suburbs of Northern California. Coyotes have been seen on the streets of New York. And you yourself are experiencing an incursion of wolflike energy into the normally civilized realm of your ego. How's it feel? Kinda scary but kinda exciting too? Or are you doing your best to pretend that it's not there? My advice is to strike a bal-

ance between locking the wolf away and letting it tear the place up. A little wild and primitive action would do you a lot of good — as long as it doesn't result in a big mess your civilized ego has to clean up.

CANCER

(June 21 - July 22):

It'll be a good week to have a pillow fight but a bad week to hang out at the front lines of a venomous clash. It'll be a fine time to sit quietly in the candle-lit living room after dinner and listen to the wild winds scour away all of summer's illusions. But it'll be a terrible time to interrupt the above scene by turning on the TV to "Melrose Place." Be gentle and reverent in communing with your dicey, spicy emotions, and the cosmos will be gentle and reverent with you.

LEO

(July 23 - Aug. 22):

Have you heard of the yogis who can levitate, influence the weather and project their astral bodies to distant locations? A higher percentage of these characters are Leos than any other sign. If by chance you're one of them, your power to pull off wonders and marvels like those is now at a peak. But even if you're just a plain old non-yogi, I'm happy to say that you too may have something like supernatural talents this week. This will especially be true if you *believe* it is. At the very least, you'll be able to pull off a prodigious feat you've considered impossible.

VIRGO

(Aug. 23 - Sept. 22):

Whenever I close my eyes and meditate on you these days, I see you spinning in spirals. Not like a cat chasing its own tail or a drunk running away from his own shadow or a broken top whirling erratically. No, the way I imagine you twirling is more like how a ballet dancer does it: simultaneously composed and dazzlingly intense. Her secret — like yours? — is focusing her vision on a fixed point once in every turn so as to keep from becoming dizzy.

LIBRA

(Sept. 23 - Oct. 22):

From the perspective of your astrological needs, this would be an excellent time to attend the Klingon Language Camp in Red Lake Falls, Minn. (Unfortunately, it's not in session right now.) My point being that you could really use a boost in your efforts to express yourself more forcefully. Learning Klingon, with its aggressive gutturals and vigorous body language, might reprogram your subconscious mind in just the right way. Imagine how persuasive you'd be with a new streak of nerved verve added to your congenial clarity.

SCORPIO

(Oct. 23 - Nov. 21):

Are you aware of how a few woodpeckers poked so many holes in the space shuttle last May that the flight had to be postponed? Have you ever read Jonathan Swift's 18th-century satire, *Gulliver's Travels*, in which a team of 6-inch-tall people manage to lash the hero to the ground with hundreds of tiny ropes? If so, you've got all the metaphors you need to defend yourself against the piddling, trivial, almost-beneath-your-notice enemy this week.

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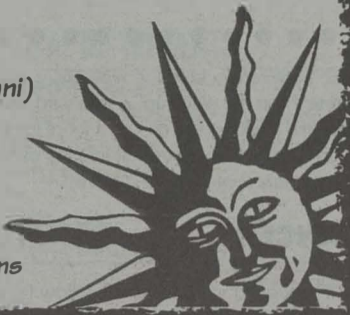
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Give Hope for the Holidays!



On December 1, World AIDS Day, ARTLINES will donate 10% of all sales to Ho'omana'olana, Hawaii's AIDS Housing Program.

Celebrate the Holidays by giving Joy and Hope with a unique gift from

ARTLINES

ACCESSORIES FROM ANCIENT
ETHNIC & CONTEMPORARY CULTURES
Ala Moana Center 941-1445

START FRESH, START RIGHT.

For a deliciously wonderful evening, just one stop at Star Market takes care of everything. The price is always right, and the food - from honey maple ham and savory chicken to crisp produce and bounteous seafood - is always fresh and delectable. For ready-to-serve treats, choose from our special assortment of party platters. Whatever your occasion, Star Markets has the recipe for entertaining with style.

Star
markets