

The year's **10 Best Films**

9

Feliz Kalikimaka

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New Year**



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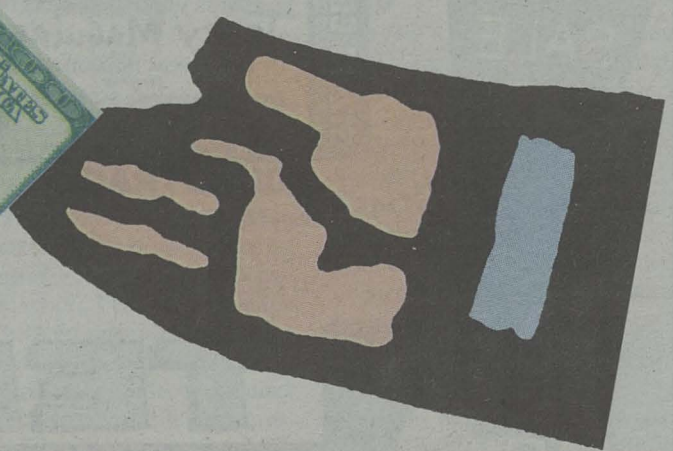
Weekly

Volume 6, Number 52, December 25 - 31, 1996
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FREE



*The
strategies,
motivations
and pitfalls
of charitable
fund-raising
in Hawaii*



GIVE and TAKE

Page 5

Shivani Manghani & Teresa Dawson



Chocolates for Breakfast

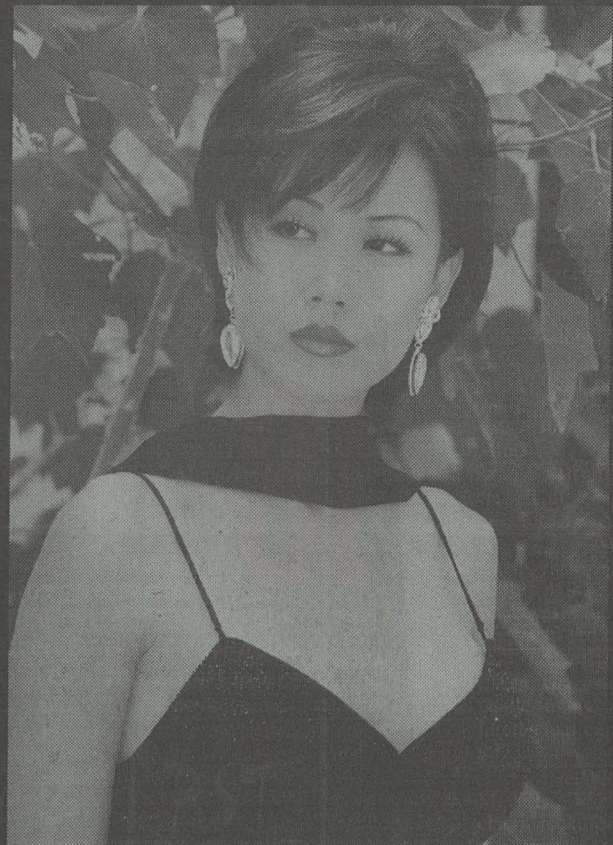


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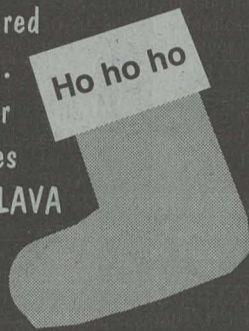
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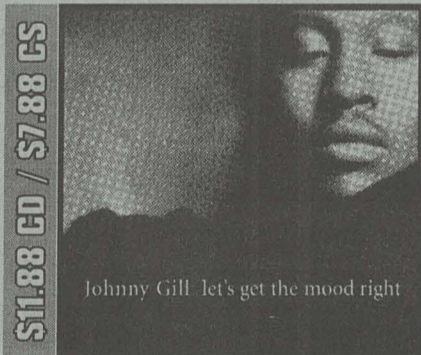
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Art on line

First Hawaiian Bank has set up on-line information regarding exhibits at First Hawaiian Center. The ongoing exhibit is "Artists/Hawaii." The Web site makes extensive use of *Artists/Hawaii*, the book that Kalani Chapman reviewed ("Approach Pattern," *HW*, 12/11).

The page is located at <http://www.fhb.com/fhc/gallery.htm>. The first page randomly brings up one of the works in the exhibit. If you like the piece, you can click on it for more information about the artist. If you wait, another image will be randomly selected and displayed on the screen. It's your own little art show. The "Contemporary Museum at First Hawaiian Center" site gives people an introduction to the exhibit and a nice feel for the contents of the book. It also showcases Hawaiian artist to art lovers around the world. Take a look.

Stephen Korow
Hardcore Software

Creole credentialism

What are Nancie Caraway's credentials with regard to local literature? What makes Lois-Ann Yamanaka an expert on anything written by other than Asian Americans? When W.E. Kaulia ("Pulp Friction," *HW*, 12/11) uses the term "local," is that meant to include all who are not white? And when you use the word "haole," do you mean only white writers, or are you referring to all who are "foreign," not Hawaiian? How can one be both "local" and haole (foreign)?

And who is an expert in Hawaii Creole English (HCE)?

Writers who know today's HCE probably are not experts when it comes to how the language was spoken when it was truly a pidgin language. The difference is like night and day; even the changes in the past 30 or 40 years have been dramatic. And since there is no standard form of writing HCE, it can and does vary considerably. Older kamaaina who look at such new books as *Pidgin to da Max* will tell you that. Younger writers need to remember that. If the time and setting for a story or poem is Hawaii of more than 30 years ago, and HCE is to be used, perhaps all writers — local or foreign, kamaaina or haole, Hawaiian or other — would do well to check with older folks who were around at that time and who spoke HCE.

Writer W.E. Kaulia might have been even broader in the description of "traditionally underrepresented literary groups such as Hawaiians, Filipinos and Portuguese." The list could include Norwegians, Puerto Ricans, Irish, Koreans, *a pela aku*.

Hans Christian Haugen
Poet

Budget bombast

As an Office of Hawaiian Affairs trustee, I want to emphasize that our Board has not accepted or approved the budget discussed in Bob Rees' Dec. 4 "Politics" column, "Odd Couples." Furthermore, to imply that this budget represents financial benefits for us is not just irresponsible but false and defamatory.

As I explained when Mr. Rees asked, the budget in question is purely a wish list from OHA's administration. I remember telling him that it was larded with fat and certainly would not be approved in its current form. Except for standard office tools — computers, printers and fax machines that work — we trustees have never asked for many of the items listed.

Scrutiny of the draft budget will continue, so no one should consider it a done deal. While Mr. Rees doesn't exactly say it is, he has still distorted the truth.

Rowena Akana
Trustee at Large
Office of Hawaiian Affairs

Rees responds:

Ms. Akana is mixing taro and breadfruit. She and I never talked about the administrative budget for trustees, a topic well covered by our daily newspapers. What we did discuss in detail is OHA's recent allocation of \$1 million for public relations designed to communicate, as she put it, "the need to see beyond the smoke being thrown by Cayetano."

In terms of the administrative budget, what I wrote was: "Adding life to the allegations that OHA trustees work hardest to obtain financial benefits for themselves, the trustees are considering increasing their own budgets by 70 percent." Ms. Akana says this is a distortion. But in fact, the new administrative budget already has passed through OHA's five-member Budget and Finance Committee. It will come up for a final vote once the certification of newly elected trustees takes place. Among other things, the proposal would provide each trustee with an annual commuter airline pass worth \$9,600, \$500 for dues and subscriptions, \$500 for books and reference materials, \$1,000 for conferences and \$1,000 for furniture. Pointing all

this out may be defamatory, but it's not false.

Wordsmith's wisdom

This is perhaps a bit late, but it is also a measure of the power that certain people can have with the words they write. I have a dogeared copy of your paper folded to a certain spot, and I read it often, so it occurred to me that I ought to tell you about it.

I just wanted to let everyone know how much I thoroughly enjoyed David K. Choo's review of *The Mirror Has Two Faces* in the Nov. 20 - 26 issue. Finding wisdom in a movie review is completely unexpected, but a pleasure once discovered. His skill with words is impressive, and his understanding of the human heart is exceptional.

Thank you for a consistently interesting paper and for allowing people like Mr. Choo to share unexpected treasures that can enrich us all.

Nancy R. Holmes

Dynamic duos?

Although we are hearing mixed comments about the Hawaii state Senate's recent dual-chair organization, I remain impressed and hopeful. Contemporary business long ago realized that the collaborative, quality-circle model of decision making is far more efficient and productive than the old top-down "iron-fisted" boss style of management. Several generations of legislators have literally grown up with mediation, arbitration and conflict management as the basic building blocks of the decision-making process. I view the Senate committee co-chair leadership plan as a natural evolution.

Likewise, women and most volunteer-oriented people serving on the

boards of community organizations both large and small have for some time realized that the best way to get something done is for everybody to take responsibility for a part of the job and then do it. If you can be relied upon to do your part, you gain respect. We arrive at solutions by talking things over with one or two trusted close associates and then presenting well-developed ideas to the entire group for consideration.

The two chairs will need to discuss their workload, decide how to best distribute it with the other committee members, and then be prepared to explain the committee's decisions to the entire Senate and to the public. I like this idea much better than a "bossman" chair who decides entirely by himself. Let's wish the Senate well and give them a cheer and a chance. Especially now, Hawaii needs a collaborative Legislature.

Marilyn Bornhorst
State Chair
Democratic Party of Hawaii

Toxic runoff

I enjoyed learning that heat — global warming — seems to bleach reefs, while reading about the "Year of the Reef" (*HW*, 12/4). I read somewhere else that dynamite fishing and silting helped damage reefs in the Philippines. Toxic marine effluent is another phrase for toxic runoff. I call sedimentation silting, because years ago I read in the paper that salmon species in clear-cut Pacific Northwest forests went extinct because of silting of their streams. One could call this toxic runoff.

As an armchair naturalist, I think more intense ultraviolet radiation, UVR, is an environmental co-factor in reef damage, turtle tumors and in the case of the deformed frogs. Toxic marine effluent in Hawaii and Florida

rose concomitantly in the 1980s with turtle tumors, yet, mysteriously, there is no direct, causal link between them.

It is interesting to read that very small amounts of toxins acting in synergistic concert act more powerfully than they ever could alone, or hypothetically do this. We are way behind the curve of our technology, and may as well watch from armchairs because there seems to be little that we can do.

Kevin V. Lauer

Department of Corrections

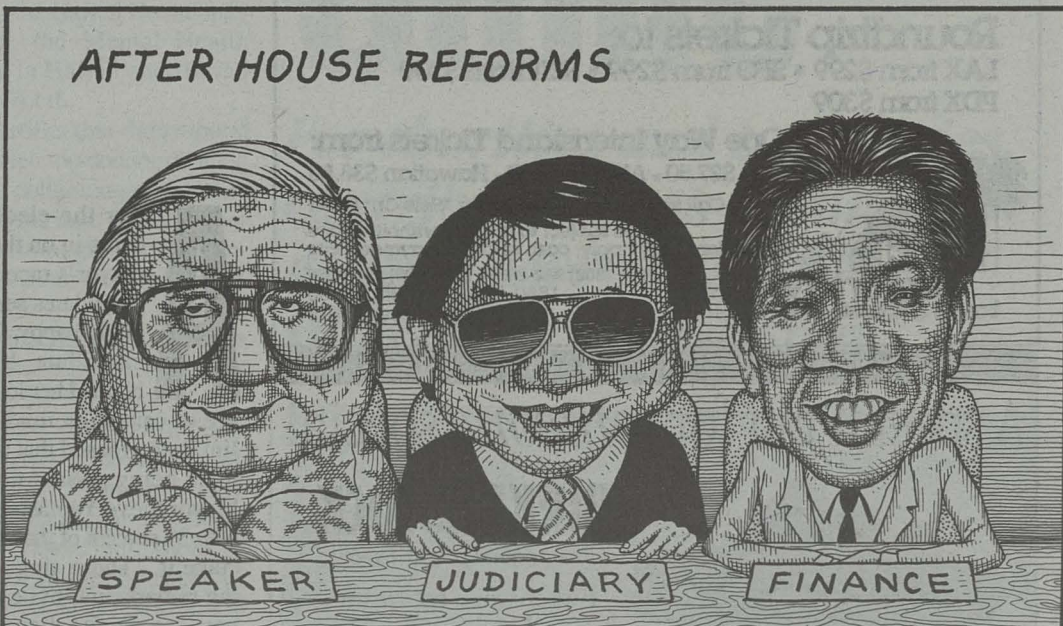
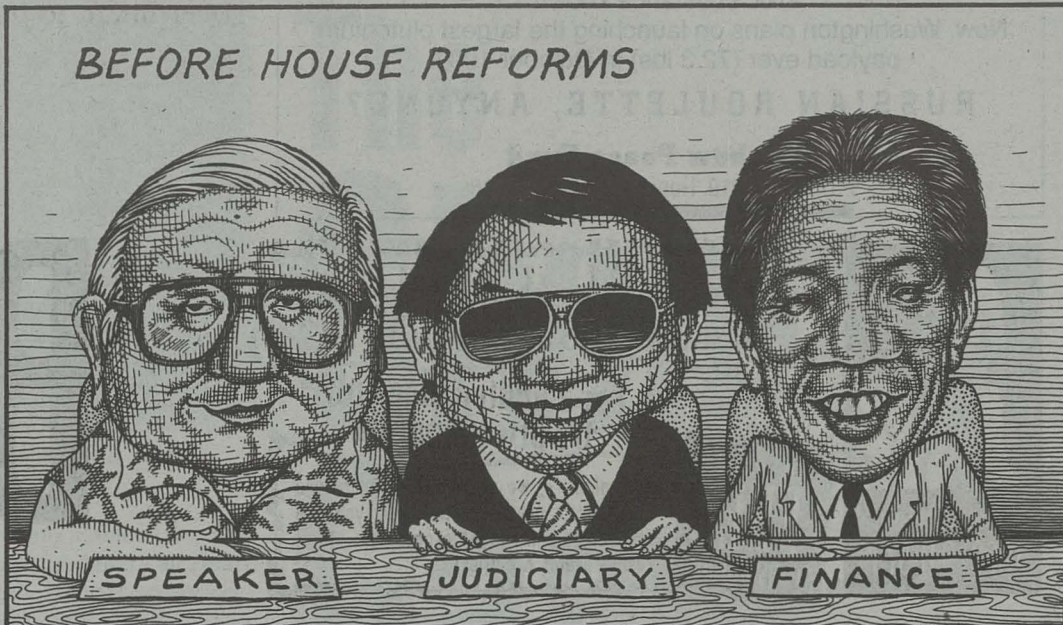
In a recent survey of sweets ("Bake Me Happy," *HW*, 12/4), we mistakenly thinned out the hours for Liliha Bakery. The bakery is closed Mondays and open 24 hours daily between Tuesdays at 6 a.m. and Sundays at 8 p.m.

Credit where credit's due

In *HW*'s Dec. 4 "Media" feature, "NBC: Image Is Everything," art provided for the piece by the organization Fairness and Accuracy in Reporting was the work of California's Robbie Conal.

The illustration for "Shopping Alphabet Street" in *HW*'s Dec. 11 "Holiday Gift Guide" was the work of local artist Russell Nakamura.

Letters are welcomed. Address them to Letters to the Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI 96817, or connect via our Web page at honoluluweekly.com. E-mail to editorial@honoluluweekly.com. Letters may be edited for length or clarity; please keep them brief.



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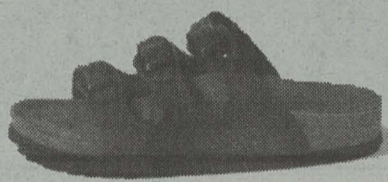
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Mauka to Makai

The latest election is evidence that Hawaiian voters want government to put people's business first.



BIG ISLAND Realism

RORY FLYNN

After the election results came in on the Big Island mayor's race, none of the candidates seemed particularly happy. Unsuccessful candidate Keiko Bonk blamed her loss on a shortage of campaign funds. Candidate Jim Rath grouched that the electorate liked being poor. And incumbent Mayor Steve Yamashiro, the victor with 39 percent of the vote, said he'd "take it." These singularly grudging remarks might be attributed to post-campaign fatigue, but the end results themselves call for a closer look.

The strong showing by Green Party candidate Keiko Bonk, coupled with the rather meager vote garnered by Republican Jim Rath, ought to be a wake-up call for Hawaii County government. Most voters on the Big Island want open government and reject red-carpet treatment for developers. This is not so much a reflection of anti-business attitudes as it is a mandate to put the people's business first. That, fundamentally, was the message encapsulated in the "Love Hawaii" symbolism of Rath's hugely painted van and Bonk's ubiquitous campaign slogan. The message, sadly, lacked articulation.

Green Party candidate Keiko Bonk campaigned on the theme of "true-cost development," a laudable environmental ethic that almost certainly failed to resonate with many voters. In its dogged emphasis on planning, it suggested a virtual moratorium on development of any sort. In an economy where 5,000 people have applied for jobs at Hilo's new Wal-Mart, Bonk's plan simply did not address the urgency of job creation. And it's doubtful that more campaign funds would have improved upon this message. Likewise, the pro-business rhetoric of Jim Rath was no substitute for a well-defined economic agenda.

Interestingly, Mayor Yamashiro's campaign themes of fiscal restraint and community partnerships — rural volunteer fire stations and junk-car removal are two examples — came closer to the mark. The mayor is a fiscal realist. Property tax receipts are stagnant. State and federal downsizing means less grants-in-aid. The mayor perceives, correctly, that the times call for a bootstraps effort.

Two emerging initiatives may point the way. One is the Hilo-Hamakua "heritage corridor" plan. The other is the newly reconstituted Hawaii Redevelopment Authority (HRA) for bay-front Hilo. Both efforts aim for a mix of commercial and environmental amenities to boost the local economy, with an eye on that most *au courant* spender, the eco-tourist.

North of Hilo, Highway 19 and its ribbon of old plantation towns beg for new signage and interpretative exhibits. For instance, a tasteful historical exhibit at Akaka Falls, no bigger than a bus shelter, could prove a shot in the arm for Honouliuli's already charming mix of refurbished storefronts and galleries. Similarly, a small museum exhibit celebrating the days of the Hilo Consolidated Railway could enliven Hilo's bay front. The changing agricultural landscape also merits attention: Some "teach in" signage describing new papaya orchards, hay-making operations, ginger and taro could expose visitors to the sophistication of our diversified agriculture.

A mix of modest funding and sweat equity could get these projects on track. But one additional ingredient is essential: public trust. The election results reflect a deeply fractionalized electorate, philosophically, ethnically and geographically. The mayor might have acknowledged these divisions in his victory statement. But, in typical laconic fashion, he appeared content with his shrinking base of voter support. Hopefully, more proactive overtures to the other 61 percent of the electorate are forthcoming. The appointment of a capable Green Party member would be a good start.

It will be hard for the mayor to pull folks together, even for the most worthy self-help efforts. But he should try. In his final term, the issue now is not electoral politics, it is the health of the body politic.

The HRA initiative is a case in point. There is at present a whispering campaign to the effect that the mayor's interest in reconvening the Redevelopment Authority is just a ruse to promote the development interests of campaign contributors. Lost in this rumor mongering is a grasp that Hilo truly needs help. HRA may well prove to be an exem-

plary venture in participatory planning. It should be given a chance.

Distrust, rumor and contempt all ran rampant in the last election. Nonetheless, Big Island voters delivered some powerful and astute messages this year. In a nutshell, people wanted to be heard. They wanted legislators to deliver on bread-and-butter issues like no-fault insurance reform. They exercised their option to convene a constitutional convention. And they didn't want government tied up in knots.

Voters extended the appropriations time frame for school construction. They lifted the silly resign-to-run requirement, thereby allowing elected officials running for other offices to serve out their full terms. In exchange, they wanted limits — term limits, specifically — setting a cap of four consecutive terms for members of the County Council.

Already, events signal that the voters are being heard. The newly elected County Council, where Democrats command a 5-4 majority, has extended two committee chairmanships to Republican minority members. That marks a departure from the winner-take-all politics of the recent past. Moreover, they conducted their organizational meeting in public. Senior Democrat James Arakaki acknowledged that past private organizational meetings had had "the taint of doing things behind closed doors."

Similar moves are under way in the Legislature. Members are challenging the power of committee chairs to single-handedly determine the fate of legislation. This year, expect to see more votes in committees.

So, it looks like this is the start of a healthy movement for a politics of openness and inclusion. To that end, here's hoping for some pragmatic reflection by local Greens, sunshine and power sharing by Council Democrats, effective performance by Council Republicans, sweeping insurance reform by state legislators, and an olive branch and open communication from the mayor.

It might just happen. Happy New Year!

Rory Flynn is a contributing editor at Ka'u Landing, a Big Island monthly news magazine.

Shivani Manghnani & Teresa Dawson

Nowadays, needy non-profit charities fete those Santa Clauses who fork over big bucks every year to their efforts with gourmet meals and brass quartets.

It was just before Thanksgiving, and the Sheraton-Waikiki's chandeliered ballroom had been turned into a charity glitz-pit. Women in pastel power suits or Hillary Clinton attire and aloha-shirted men galore gabbed business in the sea of tables set up for the Hawaii Community Foundation's annual award luncheon.

The Nov. 22 conference made those Salvation Army bell-ringers who stand outside shopping malls seem almost insignificant.

Before the poke of lacquered duck and Puna goat cheese was served, every plate on the several dozen finely decorated tables sported a small white note card, each with a different message about philanthropy from people famous for their compassion:

"Let us not be satisfied with just giving money. Money is not enough; money can be got, but they need your hearts to love them." —Mother Teresa.

But what's love got to do with it? It certainly wasn't what this conference was all about. Love can be got, but these professionals would be out of business if they couldn't collect big money.

Hugs and kisses came from the lady who helped with registration. Smiles and graciousness were evident in abundance. But for all of its warmth and holiday cheer, the conference was a serious education blitz for fund-raisers struggling to keep charitable dollars flowing from donors and corporations. According to Jane Smith, CEO of the Hawaii Community Foundation, three years ago this high-profile shindig was just a luncheon. "The conference has grown from about 300 to 650, and we're real pleased that much of that growth is from people in the business sector and voluntary leaders on their boards, turning out to support the notion of philanthropy."

Whether the swarms of people were headed for the pupu table or the latest lowdown on grant making, it was obvious that in this town, giving is sometimes a concealed opportunity to receive.

After attending the National Philanthropy Day conference and conducting interviews with executives from a Big Five foundation and philanthropic companies, representatives from mainstream charitable organizations such as the Aloha United Way and the Hawaii Community Foundation, a grass-roots community fund, and a well-known community leader who gave us the lowdown on current trends in corporate giving, we have identified some of the strategies, motivations and pitfalls of a complex "giving game." This minuet between donors and charities is responsible for a significant contribution to and impact on Hawaii's quality of life, and it is enmeshed in Hawaii's fundamental political, social and economic issues.



"Recognition is important to us," acknowledges Alexander & Baldwin vice president Meredith Ching.

Big Money

Outstanding Philanthropist award recipient John C. Baldwin, president/owner of HST Inc., came up to the podium to make his acceptance speech. He said, "Walking from the door to my table, I got six solicitations!"

Other big donors were likewise greeted by fund-raisers grinning like cats. Not only is corporate philanthropy a serious business, it's big. Millions of dollars flow through non-profit organizations every year, and those who paid the \$40 to \$50 for the luncheon bought themselves an opportunity to cultivate some of the big money-makers in attendance.

Those interested in brushing up their fund-raising skills paid between \$115 and \$155 for the lowdown on everything from how to do direct mailing to implementing a total quality-management program to building a power board.

According to Linda Howe of Alexander & Baldwin Inc., "While trying to eat my lunch, someone from MADD [Mothers Against Drunk Driving] came up to me: 'It's so good to see you!'"

One day shortly afterward, in the quiet of her downtown office, Howe was more than happy to represent one of the biggest corporate donors in the state. On her desk sat a paper hat, festooned with colored feathers, above it floating a shiny amber balloon commemorating Thanksgiving. This afternoon, A&B would give its annual check to the Aloha United Way, and Howe, A&B's community relations manager, wanted to make the event something special.

Organizations usually keep exact donation figures confidential, but according to an A&B press release, the old Big Fiver shelled out an \$185,000 grant to Aloha United Way. A&B's United Way donations totaled \$336,000 statewide.

While well-known philanthropist C. Dudley Pratt, former CEO of Hawaiian Electric and now trustee for Campbell Estate, says Alexander & Baldwin's giving has declined in recent years because of some financial "trouble" connected to Hawaii's economic downturn, A&B, along with other missionary-founded family foundations, still belongs to what Pratt calls "the largest single sector in support of charities ... [and] the most reliable source of giving on an annual basis."

This article started as an effort to identify the Santas and the Scrooges of the Hawaii business community for our Christmas issue. But, alas, a pittance of the people we contacted — nonprofits as well as corporations — replied. We sent out about 25 questionnaires to nonprofit organizations, asking them who their big

donors were. Only a handful responded, including the American Heart Association, the Nature Conservancy, Adult Friends for Youth, Aloha United Way, the Hawaii Community Foundation, the Mental Health Association in Hawaii and Hawaii Theatre for Youth.

The nonprofits that did respond recognized their top donors, dividing them up into dollar-range categories: It was easy to see from their top donor lists that the core group of philanthropic corporations are also Hawaii's most successful.

The Hawaiian Electric Industries Charitable Foundation (HEICF) has an annual giving budget of \$1 million. Alexander & Baldwin traditionally also gives in the same range, last year donating \$1.4 million to 240 local and Mainland charities. A&B, HEI, BHP Hawaii and Bank of Hawaii — all in the top seven of *Hawaii Business* magazine's top 250 businesses, netting \$700 million to nearly \$1.3 billion in 1995 — topped, almost across the board, everyone's list.

Down to the Tiniest Detail

Each table in the "Introduction to Planned Giving" room was supplied with pens and tablets for taking notes, and an outline packet so that we could follow along with the speaker. We would be taking a journey down the twisted road of planned giving, where terms like "charitable remainder annuity trust" and "trusts with revocable remainderment" make sense.

Don Beiber, development VP for Castle Medical Center and 1994's National Society of Fund Raising Executives "Outstanding Fund Raiser," was our guide. The woman next to me, dressed in a navy pinstriped number, flashed her gold pen; we proceeded to glean methods of "cultivating" donors from this seasoned veteran, including such matters of detail as sending anniversary cards and recognizing birthdays.

Tackling grant applications, assembling boards of directors, interpreting and manipulating tax laws and perfecting solicitation etiquette are just some of the hurdles fund-raisers need to clear before they can secure charitable donations from Hawaii's corporate elite. Nonprofits don't simply ask wealthy donors for money to support their worthy causes. They'd get laughed out the door.

According to the supplement for the "Personal Solicitation: a 'How to' Model" session: "In face to face solicitation, remember to be persuasive, but do not make a 'hard sell.' Listen to the prospects and capitalize on their interests. ... Always

The Giving Game

For charities and companies, contribution has as much to do with savvy and self-interest as compassion.



Jane Smith, CEO of the Hawaii Community Foundation, has seen interest in the mechanics of fund-raising increase.

remember to keep the door open for future meetings. Know the facts. Your credibility is important as an informed leader."

On a small raised platform in front of a packed room, a grizzled, gray-haired man sat frowning, his arms folded across his chest, wearing a black baseball hat with the word DONOR taped to the front.

He played an irate donor, angry at a museum for being mistreated during an art exhibit: A new trainee had required that he pay an entrance fee.

A man and woman, sitting opposite him with their FUND RAISER baseball hats on, hit him up for a donation of \$1 million. A verbal dance of apologies, questions and suggestions ensued. In the end, the donation wasn't secured, but the relationship between the two parties was repaired.

An audience member noted: "At the beginning of the meeting, the donor had his arms across his chest, and he looked upset. You should have asked him then what was wrong, instead of going ahead and requesting a donation." The audience was sharp, asking pointed questions, offering suggestions and even scolding the actors after each skit. Apparently, monumental donations can be won or lost by misinterpreting such subtle things as body language.

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It's a tough time for businesses to give, according to Valerie Moore, vice president of marketing and communications for Aloha United Way. And she should know. For the past two years, Aloha United Way has failed to meet its annual goal.

Phyllis Kacher of Amfac/JMB says the company is proud of its past charitable donations, which have included park, fire-station and YMCA construction projects. However, Amfac declined to participate in our survey of corporations about their philanthropic activity. "We give thousands and thousands of dollars and real land," Kacher says, "but we'd rather not publicize it. We get so many requests per day, and we don't want to get people's hopes up."

Because of the downshifting economy, corporations don't have as much to give. The trend on the nonprofit side is to make partnerships cost-efficient and quick. Companies are increasingly entering into co-marketing relationships with nonprofits:

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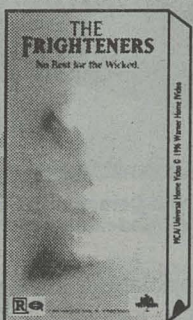


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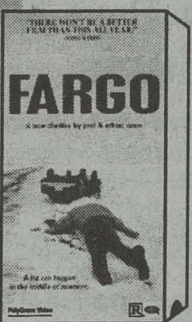


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Giving Game

More and more company donations are becoming contingent on a marketing exchange, Moore says.

Aloha United Way received 10 percent of Armani Exchange's "grand opening day" sales in exchange for the use of Aloha United Way's name in the promotions. "This was a no-brainer," says Moore. "No PR, no mail-outs, no need for staff. We just pick up the check."

"Co-marketing has been going on for a long time," she says. "This year is the first year AUW established a committee on the board of directors that oversees [co-marketing] proposals to us. ... People are using AUW to sell products to some degree, but it is mostly an effort to give back to the community."

Even brand-name corporations sometimes don't mind this kind of recognition if the partnership seems appropriate.

"When a request is very marketing-oriented, we tend not to attend the event, but to give money directly to the organization, so that the dollars go the farthest," Alexander & Baldwin vice president Meredith Ching comments. "On the other hand, I would say that recognition ... is important to us. We want people, our employees especially, to be proud of the fact that their company is supporting the organizations in the community."

Sometimes recognition and boosting sales aren't the main objectives for supporting a worthy cause. Easing community relations is yet another reason a business might target a certain cause. In 1990, Amfac/JMB, a corporate party in the Waiahole Ditch Water struggle, donated 1,200 acres of West Maui land to the Nature Conservancy, pledging an additional \$200,000 for the environmental organization over the next decade. BHP Hawaii, a company that depletes many of our natural resources, donated 19 percent of its 1995 charitable contributions to environmental causes like Earthtrust, Hawaii Nature Center and Campaign Recycle Maui. Are these donations from the heart or attempts to soften their image? You make the call.

Why Do They Give?

There are a variety of reasons for corporate involvement in the community. The most obvious benefit: a tax write-off. The government offers tax incentives for those who wish to donate to nonprofits, because private money allows these organizations to supplement services the government cannot, like education, the arts and health care.

Another factor: concern for the well-being of the community. The need for social services is on the rise, and private business has been called on to take responsibility for ensuring the well-being of a community.

Without corporate dollars many charities would not be able to operate. "Our largest and most consistent contributors are Hawaii-based foundations and corporations," says David Lohmann, Hawaii Pacific University's director of institutional advancement. "These donations are vital to the success of HPU, as tuition only covers 81 cents of every dollar required to educate a student."

Honolulu Theatre for Youth's business donors keeps youth admission costs lower than any other professional youth theater in the United States. HTY collected \$517,000 in 1994-95; that was approximately half of its annual income, and 13 percent of that sum came from corporate donations. Jane Campbell, HTY's managing director, says, "A portion should come from business, because it behooves business to demand the best possible education for Hawaii's young people, both to provide business with well-trained employees and to provide a strong and healthy community."

Especially in Hawaii, says Dudley Pratt, corporate giving is more important as a means of building community than it might be on the continent. "Here business is not as mobile; in a sense you're stuck. You have to think about the community you serve, the people who pay your bills."

"To some degree, the health of the community will determine the health of the company. The two are inextricably intertwined. If the whole community goes to hell, the quality of employees goes down, absenteeism is up, etc. The island is so small, you have to love what's here. ... The way the community behaves is the way your business is going to behave."

BHP Hawaii is one company that places education at the high end of its charity pie. In 1995, BHP put up \$167,000 — 32 percent of its total donations — to fund projects including the Gifted and Talented program at Benjamin Parker Elementary School, Junior Achievement Hawaii and the University of Hawaii's new engineering laboratory.

Scott Shirai, director of community relations for Hawaiian Electric Industries, says, "Educational philanthropy is especially important to us. It allows us to hire high-school and university students who benefit from our projects." As of Dec. 9 of this year, \$364,000 — 53 percent of HEI's annual giving budget — was spent on education alone.

Sometimes the services provided by a certain nonprofit can directly benefit the staff of a corporation that acts a donor. Along with boosting company morale through fund-raising efforts, corporate donations to an organization like the Mental Health Association in Hawaii is important not only for the financial support, "but also because it provides an opportunity for MHA/H to provide education to business on mental-health issues that affect their employees," says executive director Lisa Maruyama.

Pitfalls of Philanthropy: Ethical Dilemmas

These days even money isn't always money: While it may look the same in the bank account, there are certain corporations whose money an organization might refuse, and certainly many nonprofits a big business might not agree to fund. While Pratt maintains that choosing where to put one's corporate dollars is based on the simple philosophy of "to each his own," clearly some organizations have a harder time than others when it comes to securing donations.

Mental Health Association in Hawaii received 31.5 percent of its

contributions from private donors in 1995. While many large corporations were on its list — including Servco, Bank of Hawaii, GTE Hawaiian Tel and Oceanic Cablevision — the Association's Maruyama maintains that soliciting from large corporations is still a challenge: "Unfortunately, because some of our activities are not very 'warm and fuzzy' like a lot of other nonprofits that provide direct services, we have a hard time capturing the interest and understanding of private funders and large-gift donors."

Maruyama continues, "As an advocacy agency, Mental Health Association in Hawaii has made it a point never to accept any government monies, so as not to compromise the often hard-line positions we must take with regard to the level and quality of government-run mental-health services." MHA/H also does not accept financial assistance from pharmaceutical companies, in order to avoid the appearance of endorsing any specific brands.

The Hawaii Community Foundation's Jane Smith found it "very appropriate" to begin the Foundation's conference with a workshop on ethics, featuring a role-play of a tense situation in which an environmental organization has to decide whether to accept a donation from a corporation involved in an scandal over toxic water and dying fish. Of course, this corporation wants publicity for its "charitable" contribution; the audience is asked to decide what the environmental organization (which has a \$30,000 shortfall, by the way) should do. While most attendees would have turned down the money, Smith contends, "If the conversation at my table was typical, the vein of it was, 'Let's work together,'" meaning that nonprofits might seek to find a way to preserve their integrity while accepting the funds — perhaps working with the corporation to help it change its nasty behavior.

Smith said that finding an alternative to flat refusals of tarnished money involves using creativity to create "a win-win situation" for both the nonprofit and the donor.

The Cinching Belt and Its Effects

"If there is a trend in corporate philanthropy, it's that things are getting tighter," says Pratt. The money is simply not there, from corporations or the government, to meet the expanding need for social services.

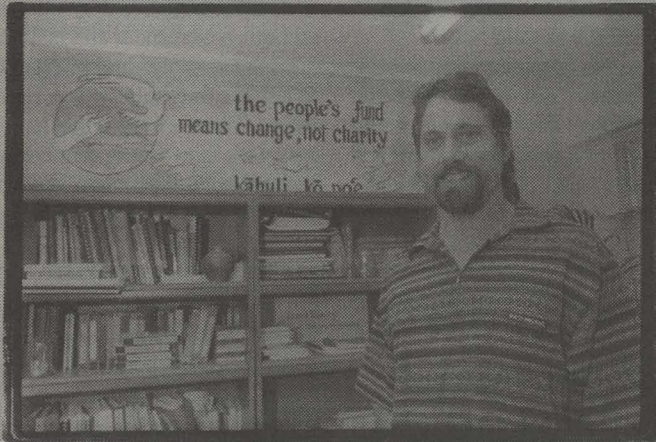
Wendy Abe, an Aloha United Way vice president, echoes this sentiment. "Corporate giving has seen a slight decrease. You don't see a real fluctuation in the numbers, but there are little chisels here and there, and I think it's a direct result of what's happening in our economy. I've seen the corporate belt tightening."

Last year, Aloha United Way raised \$14,601,144, up from 1994's total of \$14,052,734. Hoping the upward swing would continue, the organization set its 1996 goal at \$14,825,000, only to see its contributions fall to \$14,425,000.

"There's a lot more competition out there," Abe explains. "There are so many nonprofits to choose from. They [corporations] get a multitude of different requests."

Granted, some organizations, like the American Heart Association, have

An Alternate Way: The People's Fund



The politics of philanthropy: The People's Fund seeks to alter society's "relationship of power," says director Rick Rothschiller.

From first glance, it's obvious that the People's Fund is not your traditional philanthropic foundation. Walking up the stairs of the modest Nuuanu Avenue building that houses the Fund, you too might step over some litter or wrinkle your nose at the curious smells from the restaurant below. There are no carpeted hallways or historic photographs framed in koa here; the People's Fund doesn't even have a receptionist.

In a small office on the second floor, Rick Rothschiller, executive director of the People's Fund, introduces his one volunteer that day, an elderly woman named Rachel. While admiring the bold Hawaiian artwork hanging from the walls along with a banner that mandates the Fund's philosophy, "Change not Charity," Rick tells me that Rachel handles all the Fund's banking.

Since it was established in 1972, the People's Fund has operated outside of the mainstream, and the less-than-elaborate office space is evidence of that. The tiny room is large enough for a few chairs, bookshelves, two work spaces, a fax machine that doesn't always work and a single computer. The Fund doesn't get big money from foundations, but dedicated volunteers, determined board members and a progressive philosophy regarding "charity" keep the Fund on the cutting edge of philanthropy today.

Providing "financial grants and technical assistance to grass-roots community groups working for progressive or radical social change," the Fund, says Rothschiller, has always been dedicated to supporting groups and issues that fall through the cracks of high-powered, mainstream philanthropy. Hawaiian sovereignty, gay and lesbian rights, women's rights and tenant's rights are just some of the worthy causes that often go unrecognized by larger, more established charitable organizations.

Each year, the People's Fund receives an average of 300 contributions, ranging anywhere from \$10 to donations in the several thousands. The money, usually from community members or common workers themselves, is used to fund grants for about one-third of the 40 to 80 proposals received.

Grants, explains Rothschiller, are given to organizations and projects that support "education with an organizing component. While many foundations give money for social-service work, essentially applying capital — money — to what we feel are symptoms of our mode of social relations, what we're looking for are organizations that are working for what we call fundamental social change."

The People's Fund follows the logic that social problems, like homelessness or domestic violence, are symptoms of other underlying problems that need to be dealt with on their own. For example, granting money to the Makua Community Council this spring not only provided the evicted residents an opportunity to seek out other possibilities for "refuge," but also developed leadership among those houseless members of a community. Another Fund grantee, "First Friday: The Unauthorized

News," a live call-in cable-TV show, analyzes local political issues while questioning the established system of power in the Islands.

People's Fund organizers hold that close examination of why people have to depend on charity in the first place makes those who profit from the present system uncomfortable. A recent Fund report to donors states, "Politicians, the commercial media, and most importantly, business community leaders, limit their discussion of our concerns to symptoms rather than root causes, unwilling to upset in any way the current dominant relations of power."

People's Fund grantees aren't afraid of addressing those "relations of power." This fall a grant was given to Revolution Books to hold forums on community issues. *Na Mamo o Hawai'i* — a newsletter advocating the liberation of gays, lesbians, bisexuals and transgenders — received a grant from the People's Fund last fall, as did sovereignty groups like the Pro-Kanaka Maoli Independence Working Group.

Funding groups while allowing them to develop their own strategies, says Rothschiller, supports the idea that "oppressed communities can develop resistance and leadership on their own."

Rothschiller credits a diverse board of directors with keeping the foundation in touch with grass-roots issues. While other community foundations employ professionals and upper-level managers to head their philanthropy projects, the People's Fund makes a point of including working-class people and former recipients of economic aid on the board. "Our board is made up of activists and former activists, but most of the people on our board are currently involved in some kind of organizing work," he says. "In the past few years, there's been a lot of attention in mainstream philanthropy to diversifying their boards at least ethnically and genderwise. ... Ours has always been that way."

While the Fund's struggles have been long and hard, Rothschiller maintains that certain movements, like those calling for kanaka maoli sovereignty, have "blossomed" since the Fund began supporting sovereignty groups in the '70s, "before there was an appreciated need of Hawaiian self-determination. ... It shows us that when people get concerned, when they're willing to give up time and energy, changes can take place."

While these examples are certainly uplifting, there is much to be done in the Islands, where certain ethnic groups disproportionately occupy the lowest rungs on the socioeconomic ladder and environmental challenges abound. Add to that the fact that the system of power in Hawaii has been "built on the backs of Native Hawaiians," as Rothschiller maintains, and it follows that the myth of paradise can be a dangerous one.

Rothschiller mentions as an example of this blindness the constant referral to Hawaii as the "Health State." "For us," he says, "maybe Hawaii is the 'health state,' but relative to what? Maybe compared to other U.S. states, but certainly not to Canada and the European social democracy. Clearly, the poor, Hawaiians, Filipinos and women fall through the net. It's especially disturbing that the original people here have the worst health."

The People's Fund will sponsor a conference, *Ka Huli Au* ("time for linking struggle"), to spotlight local efforts in the movement for social change. Scheduled for Jan. 31 through Feb. 2, it will bring together organizers and speakers from the Philippines, Hawaii and the Mainland. Call 526-2441 for a final program and registration materials.

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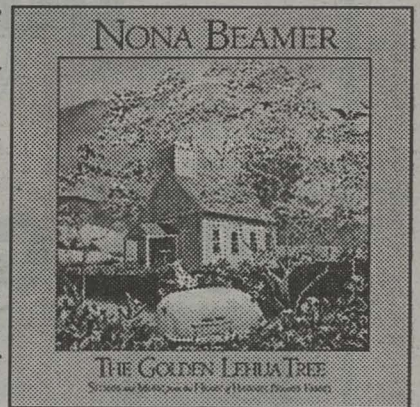
It seems that these stories have been in my heart all my life. I invented cloud formation stories to tell my sister and brothers when we were little, and as it always worked wonders to soothe and comfort them, I became fascinated with the art of storytelling. As my Sweetheart Grandma

Helen Desha Beamer's first grandchild, I was taught the hula and immersed in the hula culture at a very early age. The stories were stunning! Tales of people, places, and Hawaiian history reverberating through centuries of time, what a precious gift!

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seen a steady increase in donations ("proper management," says Don Weisman of AHA). But if Aloha United Way's drop is any indication of giving trends, what lies ahead for these nonprofits?

Giving with an Eye on Results

We've heard and seen over and over while researching this article that nonprofits are being asked to operate more like businesses. "Outcomes measurement," as Moore calls it, is a step in that direction.

Outcomes measurement is simply a self-evaluation. "It helps with long-range planning," Moore says. "Eight Aloha United Way agencies and a few other pilot agencies are starting to track their results. It will help us look at the program as a whole. We have to be more business-minded."

In the future, Moore predicts, government and businesses will only work with those organizations that evaluate their operations.

Referring to Aloha United Way and Campbell Estate, Pratt says: "They are really getting strict on these things, looking into every phase of the operation — asking how much money is being spent, what the staff

is being paid. It's the norm for donors to be investigating."

As former CEO of Hawaiian Electric, Pratt established the HEI Charitable Foundation with the notion that corporate foundations "are set up to keep some certainty in funding. Having a good year and then having a bad year really gets people upset." When corporations fall in and out of interest with a cause, nonprofits that have come to rely on a certain heavy donation may be in trouble. Targeted giving, however, is a scheme that seems to be sweeping many of Hawaii's corporations — and one that may provide a nonprofit with an indication of certain support for a period of time.

Says Pratt: "There's more targeted attention by large donors than in the past. They have developed themes that they support, putting in major money instead of sprinkling it all around."

Perhaps the most important innovation in mainstream philanthropy is the advent of benchmarks. Nonprofits are playing bigger roles in the community, says United Way's Moore: They are thinking more strategically and long range.

Instead of focusing strictly on filling immediate needs like food and shelter, Aloha United Way, for example, is working with government and businesses to set goals for Hawaii's future.

"A UW asked hundreds of students, 'What do you want the future Hawaii to look like?'" Moore says. "They want, one, a clean environment; two, a safe environment. So we set a benchmark: We want our water to be 80 percent cleaner. Then we communicate with environmental programs [including businesses] to identify what needs to be done to meet that benchmark."

A suffering economy has affected both government and businesses, adding new rules and higher stakes to a game that helps shape Hawaii's future. There are signs that as a result a system is evolving that addresses the roots of our problems rather than creating Band-Aid solutions. ■

Who's Missing?

We know who the Santa Clauses are. But who are the Scrooges? One would assume that the biggest money makers in the Islands would be the biggest contributors as well, but that's not necessarily so.

We started with a list of Hawaii's "Top 20 businesses of 1995," compiled by *Hawaii Business* magazine, and compared these companies with the lists of top donors compiled by nonprofits. All but three — Hawaiian Airlines, Price Costco and Dillingham Construction — could be found on both sets of lists.

Why don't these companies keep pace with their corporate peers? The reasons vary, but they provide some insight into the rationales other businesses in Hawaii use when they refrain from giving freely.

In the case of Hawaiian Air, the company pleads economic necessity: Too much charity might blunt its competitive edge, it says.

"Hawaiian Air is struggling as a business with competition from Aloha and United," says Wendy Abe, Aloha United Way's VP of campaigns, "but they've really

tried to help us. They give a solid gift. They've recently put an ad in the paper: Buy a coupon book for \$679, and \$25 of it goes to Aloha United Way. That's a lot of money for us. They may not be able to give a large corporate gift, but they make up with co-marketing."

In the case of Dillingham Construction, it's not so much that Dillingham doesn't give as that it's the parent company's responsibility. Dillingham is owned by Hawaiian Dredging, a name that does show up on several lists of generous donors. So much for trashing them.

Price Costco gets mixed reviews in the charitable community. When we asked Linda Ryan, one of the organizers for First Night, the New Year's Eve event that raises money for Island artists, how to contact Price Costco, she replied: "Haven't got a clue. We haven't had a response from them." (Indeed, there's no easy way to get in touch with Price Costco's upper management, since it's off-Island.) But Abe says Costco does a good job for Aloha United Way. "Per capita, they may not give as much, but they have employee campaigns at all three of their locations, and their employees wear Aloha United Way pins."

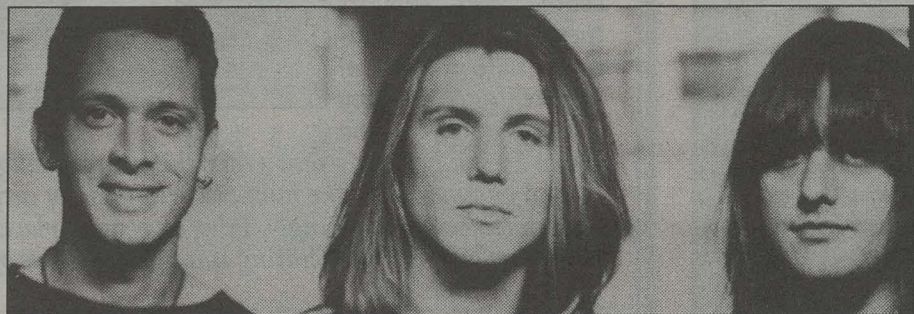
Dudley Pratt, former CEO of Hawaiian Electric and a member of more than a dozen charitable boards of directors, is one of the few in the charity game who will talk openly about the problem with soliciting money for Island causes from off-Island-headquartered corporations. But he says that the growing influence of businesses with off-Island headquarters has hobbled charities. This year, sadly, Aloha United Way did not meet its solicitation goals. And the First Night crew, on the eve of its big event, was downright worried.

Asks Pratt, "If you're foreign-owned — if your headquarters are in Chicago, like Amfac/JMB — what interests do you have in Hawaii? Or are your interests in Chicago?"

Ryan's experience bears that out. "I've had a number of organizations ignore us like that," she says, naming the Coke and Pepsi corporations as examples. One Mainland company, she says, "led me around by the nose" for months before giving First Night the cold shoulder. "It's that global mindset," she says, laughing grimly. ■



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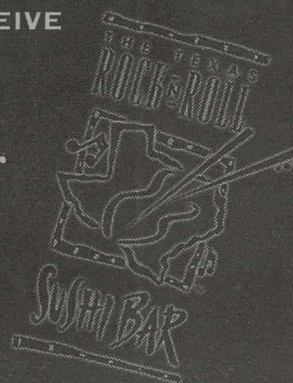
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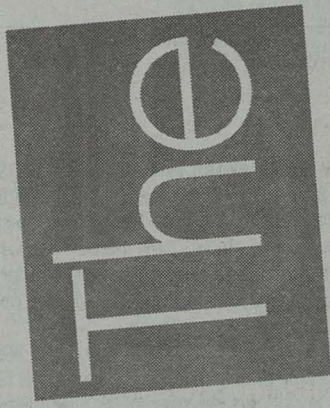
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Concerts

The piano man

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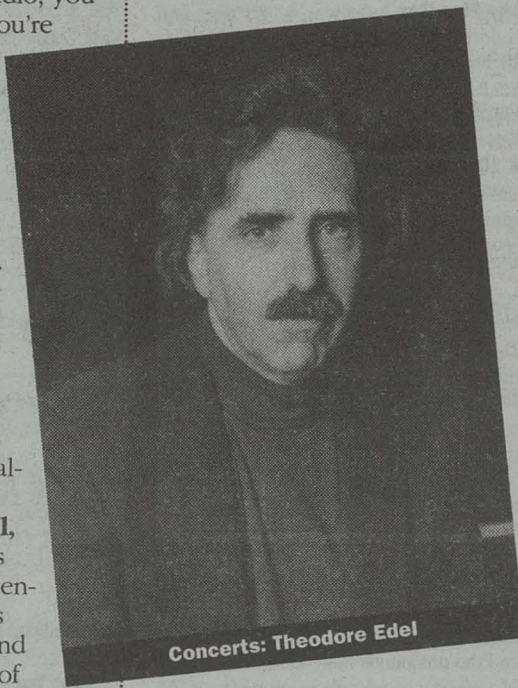
This week HPR polishes off its 1996 concert series with a solo concert by internationally renowned virtuoso pianist **Theodore Edel**, a musician who comes with a long list of credentials, including degrees from Juilliard School and the Manhattan School of Music, a year spent studying and performing in Italy on a U.S. Fulbright Grant, performances with a number of orchestras throughout the United States and Europe, and a teaching stint at Russia's St. Petersburg Conservatory.

Known for his mastery of the most challenging works for piano, in his Hawaii debut Edel will perform works by **Liszt, Scriabin** and **Mussorgsky**.

Atherton Performing Arts Studio, Hawaii Public Radio, 738 Kabeka St.: Sat 12/28, 7 p.m. \$15, \$12.50 members. 955-8821

yet to see the HDT version, you're in for a treat.

Told almost entirely through dance, this year's production features a beautiful pas de deux performed by guest artists **Erika Fischback** and **Pascal Benichou** of the



Concerts: Theodore Edel

American Ballet Theater and New York's Joffrey Ballet.

The local theater community is also well represented: Look for ASATAD director **Gary Anderson** as Scrooge, **Celia Chun** as the Ghost of Christmas Past and over 60 other local and Mainland dancers (including students of the School of Honolulu Dance Theatre).

Those who saw this year's excellent *Billy the Kid* already know what to expect from HDT. As for the rest of you, it's time to see what you've been missing.

LCC Theater, Leeward Community College campus: Fri 12/27 - Sun 12/29, 2 & 7:30 p.m. \$16 adults, \$13 children, seniors, military. 988-3202



Whatevahs: "Navidad Borinqueña"

Whatevahs

Feliz Navidad

In Puerto Rico the holiday season is not something that ends on Dec. 25. Traditionally, celebrations begin in mid-December and run into early January, culminating on the day of the Epiphany (this year on Jan. 5) with the Feast of the Three Kings.

This week there's an excellent chance to experience firsthand some of the best of the Puerto Rican Christmas traditions, through "**Navidad Borinqueña**" (translated as, you guessed it, "Christmas in Puerto Rico"). A highlight of the evening will be the performance of **Julita de Puerto Rico**. Formerly of the Latino-American Orchestra and Lito Peña Orquesta, Julita is well known in Latin America for her recordings of "Canciones de Fe y Haz Mencion" (songs of faith and messages). For this *parrada* (festive party, that is), Julita will begin the evening with tableside performances of classical *aguinaldos* — joyous folkloric carols that are traditionally sung door to door in Puerto Rico. In addition, **Grupo Ciriaco** will perform folkloric dances.

But this isn't just about traditional song and dance: The latter part of the evening will be open for dancing,

with performances by Julita with **Second Time Around** and **Tommy Valentine y Sus Amigos**.

Included in the ticket price is a Puerto Rican buffet dinner, featuring traditional foods

United Puerto Rican Association Social Hall, 1249 School St.: Sat 12/28, 6:30 p.m. - 12:30 a.m. \$15 advance, \$18 door. 682-5101



Dance: A Christmas Carol

such as *pasteles*, which might best be described as Puerto Rican manapua — with pork encased in a dough consisting of shredded banana

and then steamed in ti leaves. More, you say?

There will also be a no-host bar and the chance to win a trip for two to the Neighbor Island of your choice.

Museums

Artist's high

The Honolulu Academy of Arts opened "**Artists of Hawaii**" last week; in its 46th year, it's the longest-running juried exhibition in Hawaii. The show is a fine mix, including little-known and established artists whose work, says the Academy, "demonstrates the diversity and quality of art produced by men and women residing throughout the state." Say no more.

Competition this year was especially tough, with over 1,000 works by 419 artists being submitted and a mere 73 works by 49 artists ultimately being chosen — 38 from Oahu and 11 from the Neighbor Islands. No point in trying to find a unifying theme to the works here — just expect to see some of the best from familiar names as well as some you should get to know, such as **Carolyn Jolly Bodine** and **Georgia Sartoris** from Naalehu and Papaaloo, Hawaii, respectively; **Ginger Bowen** of Lahaina; **Mark Donham** of Haiku; **Pamela Hayes** of Makawao ... You get the picture (so to speak).

In conjunction with "Artists of Hawaii," the Academy has opened a showing of its biennial "**Catharine E.B. Cox Award Exhibition**." This year's winner, only the fourth since the award's inception, is **Shigeru Miyamoto**, who is known for his large-scale abstract ceramic sculptures and effigy vessels that reflect his thoughts on the art, life and land of Hawaii as well as what he has seen and experienced during extensive worldwide travels. Included in this exhibition is a body of more than 10 recent ceramic sculptures.

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

Dance

The reason for the season

It's only fitting that the Honolulu Dance Theatre should produce *A Christmas Carol* once The Day has come to a close. Oh, admit it: For most of us, there's just not much of an afterglow when it comes Christmas. Open those presents, eat that brunch, pack those relatives back on a plane. "Don't try to understand 'em, just round 'em up and brand 'em" — buddy, that's our motto.

All the more reason to stage this fine reminder of what the holiday spirit is *supposed* to be all about. The story of Scrooge and his visit to Christmas past, present and future is one that you surely know, but if you've

10 Film/Concerts/The Scene 14 Theater and Dance
 15 Galleries/Museums/Learning/Kids
 16 Whatevahs/The Neighbors/Gay/Grass Roots

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What's happening at the Academy Theatre? Dec 24-Jan 8

FILM:
Rendezvous in Paris
Dir: Eric Rohmer, France, 1996, 100m.
Rohmer is still unsurpassed at depicting lively young women in three separate tales about the bumpy course of young love, each capped by a lightly ironic twist. But the star of the film is Paris itself—in fact, Rohmer does for Paris what Woody Allen does for New York.
Dec 26-28 & 30 at 7:30 pm, Dec. 29 at 4:00 pm

PERFORMANCE:
Grace Nikaie, piano James Swan, violin Maggie Chen, violoncello
At the age of 19, Grace Nikaie has many musical accomplishments, ranging from soloist with the Honolulu Symphony since she was ten, all the way to Carnegie Hall. The program will include Mozart, Brahms, Ravel, and Mendelssohn.
Jan. 5 at 4:00 pm, FREE

FILM:
Last Summer in the Hamptons
Dir: Henry Jaglom. U.S. 1996, 95m.
An unexpected visit by a Hollywood movie star wreaks havoc on a New York theatrical family, led by veteran actress Viveca Lindfors (in her last film) as they spend their last summer at the family retreat. In the course of a weekend the family's secrets—of which there are many, including wavering fidelity and sexual orientation—slowly begin to unravel.
Jan. 1-4 at 7:30 pm, Jan. 2 also at 1:00 pm

FILM:
Paris Was a Woman
Dir: Greta Schiller. UK, 1996 75m.
A portrait of the creative community of women writers and artists who flocked to the Left Bank of Paris in the early decades of this century, when it was the undisputed cultural capital of the world. Authors Colette, Djuna Barnes and Gertrude Stein, painters Romaine Brooks and Marie Laurencin, publisher Sylvia Beach, among others are highlighted in this legendary milieu.
Jan. 6-8 at 7:30 pm, Jan. 9 at 1:00 pm



Honolulu Academy of Arts
900 South Beretania St.
(808) 532-8700 532-8765

"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.

☞ **Beavis & Butt-head Do America** Do they ever — more of the same as on TV. It will make a zillion dollars, this movie. Cautiously recommended ... but think carefully. Heh, heh heh, heh. *Kabala 8-Plex, Kapolei Megaplex, Nanakuli Cinemas, Pearlridge 4-Plex, Restaurant Row 9 Theatres*

The Crucible Arthur Miller wrote the screenplay for this pumped-up movie version of his play about witch hunts in early Puritan America. Does it hold up, this alleged political allegory? Not very well — but the star power (Daniel Day-Lewis, Winona Ryder) is impressive. Directed by Nicholas Hytner (*The Madness of King George*). Not recommended. *Varsity Twins*

Daylight Probably the end of the trail for Sly Stallone disaster flicks. This one, about a disaster in an underwater tunnel, is formulaic and a little tired-looking. Its kind of audience won't notice that, probably ... but the special F/X here are quite uneven, some really cheesy. To save dough, the movie makers shot in an Italian studio — so some of the production "values" aren't up to snuff. *Keolu Center Cinema, Pearlridge West, Koko Marina Twins, Kapolei Megaplex, Mililani 5-Plex, Marina Twins*

☞ **The English Patient** One of the best movies of the year, this epic version of Michael Ondaatje's marvelous novel comes to the screen starring, among others, Ralph Fiennes in this complex, flashback-oriented love story taking place during WWII, mostly in Italy and North Africa. Two love stories intertwine (psychologically): that of an explorer and a married woman (told in flashback), and another between the explorer's nurse (he is now a burn patient) and a bomb specialist. Directed by Anthony Minghella (*Truly, Madly, Deeply*). —David K. Choo *Varsity Twins*

Evening Star A sequel to *Terms of Endearment*, with Shirley MacLaine, Juliette Lewis and, in a scenery-chewing cameo, Jack Nicholson. *Kailua Theatre, Restaurant Row 9 Theatres*

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*

Into the Deep Actress Kate Nelligan narrates this big-screen biology lesson, an IMAX look at daily (and nightly) life in the kelp forests off California's coast. You've probably seen some of this before, but not quite this large or close up. *IMAX Theatre Waikiki*

☞ **Jerry Maguire** Not since *Risky Business* has a character fit Tom Cruise so well. And not since *Risky Business* has he done a movie as good as *Jerry Maguire*, the story of a high-powered sports superagent who ventures into the uncharted land of humane and decent behavior. —D.K.C. *Kailua Theatre, Pearlridge West, Restaurant Row 9 Theatres, Waikiki Theatres, Kapolei Megaplex, Koko Marina Twins*

Jingle All the Way All the way to the bank, that is. Yes, the Christmas movie season is here — and first out of the chute is this Arnold Schwarzenegger comedy about a dad trying to find the right toy for his kid. You're on your own — but be prepared to have your heart "warmed" big time. *Kabala 8-Plex, Keolu Center Cinema, Mililani 5-Plex, Kapolei Megaplex, Pearlridge West*

Mars Attacks! Tim Burton's uneven, amazingly extravagant comedy (term used loosely) is a space-opera spoof. The last 15 minutes of desperately cheesy special effects barely saves it. *Kam Drive-In, Kapolei Megaplex, Restaurant Row 9 Theatres, Waikiki Theatres, Pearlridge West, Aikabi Twins, Enchanted Lake Cinemas, Laie Cinemas*

CALENDAR

☞ **Michael** John Travolta in a comedy about a down-and-out angel. With William Hurt and Andie McDowell. *Restaurant Row 9 Theatres*

☞ **The Mirror Has Two Faces** Most of the "woman scorned"-type films coming out of Hollywood aren't about women at all but about men's fears: guns, flammable liquids and good lawyers. *Two Faces* manages to do what none of these can: Without firearms or legal counsel, this story of a mousy English professor (Barbra Streisand) looking for love really kicks. Also stars Jeff Bridges and Pierce Brosnan. —D.K.C. *Marina Twins*

My Fellow Americans Jack Lemmon and James Garner deliver up scatological jokes in this programmer about two inimical exprezzes forced to share each other's company for a while. With Lauren Bacall and Dan Aykroyd. *Kabala 8-Plex, Kapolei Megaplex, Mililani 5-Plex, Pearlridge West, Restaurant Row 9 Theatres*

One Fine Day A contempo romance: Two childrening singles find each other. With Michelle Pfeiffer and George Clooney. *Enchanted Lake Cinemas, Kabala 8-Plex, Kapolei Megaplex, Pearlridge West, Restaurant Row 9 Theatres*

☞ **101 Dalmations** Glenn Close as Cruella DeVille, real doggies (as well as computer-generated ones) and lots of Disney know-how in this live-action version of the animated "classic." Inevitable, inescapable ... and cautiously recommended. *Kabala 8-Plex, Kapolei Megaplex, Mililani 5-Plex, Restaurant Row 9 Theatres, Pearlridge 4-Plex, Aikabi Twins, Enchanted Lake Cinemas, Nanakuli Cinemas*

The Preacher's Wife Denzel Washington is an angel who drops in as an answered prayer on Courtney B. Vance, whose wife in question is Whitney Houston. The odd trio rebuild Vance's church. Plenny gospel singing. Directed by Penny Marshall. *Cinerama, Kam Drive-In, Keolu Center Cinema, Mililani 5-Plex, Restaurant Row 9 Theatres, Pearlridge 4-Plex, Kapolei Megaplex, Laie Cinemas*

Ransom Ron Howard directs Mel Gibson and the ubiquitous Rene Russo in this story of a wealthy couple whose young son is kidnapped. A smart film for the first two hours and dumb when it needs it most (the last five minutes). —D.K.C. *Kapolei Megaplex, The Aikabi Twins, Pearlridge 4-Plex*

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

Scream A.k.a. *Scary Movie*. Director Wes Craven's new one, about a teenage girl (Neve Campbell) who is stalked by the killer of a high-school classmate — who a tabloid reporter (Courtney Cox) insists is the same man who raped and killed Campbell's mother one year earlier. Um ... happy holidays? —Stu Dawrs *Kam Drive-In, Kapolei Megaplex, Pearlridge West, Waikiki Theatres*

Set It Off Jada Pinkett, Vivica Fox, Queen Latifa and Kimberly Elise star in this revenge hip-hop pic about four ladies from the mean streets who try to subvert the system that defines the bottom — and keeps certain people there. *Pearlridge West*

Sleepers Big story, big cast, big controversy. Allegedly based on a true story, this one's about revenge — as a dish best eaten cold. Four New York Hell's Kitchen boys are sent to reform school, where they are brutalized and sexually assaulted. Years later they seek revenge ... through murder. A trial ensues. The dream cast includes Kevin Bacon (the heavy), Brad Pitt, Robert DeNiro, Jason Patric and Dustin Hoffman. Directed by Barry Levinson (*Rain Man*). *Aikabi Twins*

Space Jam Michael Jordan's film debut — mixing forms of animation with (some) live actors — is, of course, a basketball saga. This also marks the return to the big screen of none other than Bugs Bunny, who slam-dunks Jordan in every scene they share. *Kabala 8-Plex, Pearlridge 4-Plex, Kapolei Megaplex*

☞ **Supercop** Jackie Chan is back in one of his best action movies. You should go see it already. Highly recommended. *Kam Drive-In*

Short Runs & Revivals

☞ **Mr. Smith Goes to Washington** (1939) This one, Frank Capra's populist drama, gave James Stewart his big star-making role. *Movie Museum*

☞ **Rendezvous in Paris** (France, 1996) Director Eric Rohmer and his beloved Paris — and the director's knack for depicting women in "love." Fans already know how Rohmer is: this newest feature — comprised of three separate tales — is said to be one of his best. *Academy Theatre*

☞ **You Can't Take it with You** (1938) Winner of best-picture and director Oscars, this Frank Capra-directed version of the Kauffman-Hart comedy about an eccentric family has an impeccable cast: James Stewart, Jean Arthur, Lionel Barrymore, Mischa Auer, Edward Arnold, Ann Miller and Spring Byington. Dated but still funny. *Movie Museum*

Concerts

Baritone Concert Leslie "Buz" Tennent, baritone, in concert. Sponsored by the UH-Manoa Music Department. *Orvis Auditorium, UH-Manoa campus: Sun 12/29, 4 p.m. \$12. 956-9657*

Theodore Edel See *Concerts Pick on Page 9*

PACT Benefit A musical benefit for Parents and Children Together featuring Koali: harpist Sharlene Lum, Charlene Ide on flute and Winston Tan on guitar. *Coffee Haven, Kilohana Square: Sat 12/28, 7 p.m. \$5 suggested donation. 732-2090*

The Scene

25/Wednesday

Contemporary
Chris Rego, *Waikiki Broiler* (5 p.m.) 923-8836
Soul'd Out, *Esprit* (8:30 p.m.) 922-4422
Stardust, *Hanobano Room* (8:30 p.m.) 922-4422

Guitar
John Lathrop & Sean Thibadeaux, *A Cup of Joe* (8 p.m.) 737-7445
Winston Tan, *Duc's Bistro* (6:30 p.m.) 531-6325
Winston Tan, *Lobby Lounge, Princess Kaiulani* (8 p.m.) 922-5811

Hawaiian
Jonah Cummings, *Duke's Canoe Club* (4 & 10 p.m.) 923-0711
Elua Kane, *The Banyan Veranda* (5 p.m.) 922-3111
Keith & Carmen Haugen, *Mai Tai Lounge* (5:30 p.m.) 923-7621
Kahali'a, *Lobby Bar, Hawaiian Regent* (9 p.m.) 922-6611
Kapena, *Lobby Bar, Hawaiian Regent* (5:30 p.m.) 922-6611
Bobby King w/ Hot Lava, *Sheraton Princess Kaiulani* (5:45 p.m.) 922-5811
Leon & Malia, *Cupid's Lounge* (7 p.m.) 922-0811
Maika'i Trio w/ Aloha, *Poolside, Sheraton-Waikiki* (6 p.m.) 922-4422
Hiram Olsen Trio, *House Without a Key* (5 p.m.) 923-2311

Jazz
Loretta Ables, *Lewers Lounge* (9 p.m.) 923-2311
Bonnie Gearheart, *Royal Garden* (8 p.m.) 943-0202
Shivani, *Lobby Lounge, Kabala Mandarin Oriental* (7 p.m.) 739-8888

Latin
Buffy & Jesse Gonzales, *Acqua* (9 p.m.) 842-3177

Piano
Ginny Tiu, *The Banyan Veranda* (8 p.m.) 922-3111

Rock/R&B
Johnny Barnes, *Snapper's* (8 p.m.) 941-2577
James Roberts & Scott Susag, *Coffee Time Cafe* (8 p.m.) 732-7772

26/Thursday

Blues
Trane Wreck, *Sand Island R&B* (9 p.m.) 847-5001

Classical
Angel Harp Ensemble, *Marina Front Lounge, Hawaii Prince* (7:30 p.m.) 956-1111

Contemporary
John Cruz, *Hot Lava Cafe* (9 p.m.) 941-LAVA
Chris Rego, *Waikiki Broiler* (5 p.m.) 923-8836
Soul'd Out, *Esprit* (8:30 p.m.) 922-4422
Stardust, *Hanobano Room* (8:30 p.m.) 922-4422

CALENDAR

Country
Red Hot Mama & the Cowpaddy Daddies, Pecos River Cafe (9 p.m.) 487-7980

Folk
Rod Martin & Friends, Java Java Cafe (8 p.m.) 732-2670

Guitar
Peter Labrador, A Cup of Joe (8 p.m.) 737-7445
Winston Tan, Lobby Lounge, Princess Kaiulani (8 p.m.) 922-5811

Hawaiian
Brother to Brother, Lobby Bar, Hawaiian Regent (9:30 p.m.) 922-6611
Jonah Cummings, Duke's Canoe Club (4 p.m. & 10 p.m.) 923-0711
The Islanders, House Without a Key (5 p.m.) 923-2311
Jimmy Kaina, Cupid's Lounge (6:30 p.m.) 922-0811
Kapalama, The Banyan Veranda (5 p.m.) 922-3111
Sam Kapu w/ Hot Lava, Sberaton Princess Kaiulani (5:45 p.m.) 922-5811
Aunty Genoa Keawe, Lobby Bar, Hawaiian Regent (5:30 p.m.) 922-6611
Malanai, Mai Tai Lounge (5:30 p.m.) 923-7621
Ohe'o, Jaron's Kailua (8:30 p.m.) 262-6768

Jazz
Loretta Ables, Levers Lounge (9 p.m.) 923-2311
Carol Atkinson, Royal Garden (8 p.m.) 943-0202
The Buster Trio, Rain or Shine Coffee Co. (9 p.m.) 739-0717
Bonnie Gearheart, Lobby Lounge, Kabala Mandarin Oriental (8 p.m.) 739-8888
Azure McCall w/ Tennyson Stephens, Duc's Bistro (7:30 p.m.) 531-6325
Ed Weber, Robert Shinoda & Alex Ikehara, Meeting Place Cafe (8 p.m.) 596-8840

Latin
Rolando Sanchez & Salsa Hawaii, Acqua (9 p.m.) 842-3177

Piano
Ginny Tiu, The Banyan Veranda (8 p.m.) 922-3111

Rock/R&B
Willie K, The Pier Bar (9 p.m.) 536-2166
Rubber Soul, Anna Bannanas (9 p.m.) 946-5190
Surf Psycho Sexy, Hot Lava Cafe (9 p.m.) 941-5282

World
SunDrum Village, Anna Bannanas (9 p.m.) 946-5190
Sandy Tsukiyama & Banda Carioca, Coconuts, Ilikai (9:30 p.m.) 596-0061

27/Friday

Blues
Blue Shift, San Island R&B (9:30 p.m.) 847-4274
Night Train, Kemoo Farms (9 p.m.) 621-8481

Contemporary
Aura, Nick's Fishmarket (9 p.m.) 955-6333
Coconut Joe, A Little Bit of Saigon (7 p.m.) 528-3663
The John Astor Show, Rain or Shine Coffee Co. (9:30 p.m.) 739-0717
Carrie Nicol, A Cup of Joe (9 p.m.) 737-7445
Chris Rego, Waikiki Broiler (5 p.m.) 923-8836
Soul'd Out, Esprit (8:30 p.m.) 922-4422
Stardust, Hanobano Room (8:30 p.m.) 922-4422
Z & the Free Radicals, Roy's (8 p.m.) 396-7697

Country
Red Hot Mama & the Cowpaddy Daddies, Pecos River Cafe (9 p.m.) 487-7980

Folk
Irish Hearts, O'Toole's (8:30 p.m.) 536-6360

Guitar
Jeff Kloetzel, Coffee Haven (9 p.m.) 732-2090
Winston Tan, Lobby Lounge, Princess Kaiulani (8 p.m.) 922-5811

Hawaiian
Mahi Beamer, Cupid's Lounge (7:30 p.m.) 922-0811
Ben & Virgil, Pizza Bob's (9:30 p.m.) 532-4600
Elua Kane, Mai Tai Lounge (5:30 p.m.) 923-7621

MOVIEHOUSES

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

Town

Cinerama
 1550 S. King St. 296-1818, code 1609, 15
The Preacher's Wife

Restaurant Row 9 Theatres
 Restaurant Row. 263-4171
Jerry Maguire, The Preacher's Wife, Mars Attacks!, 101 Dalmations, Michael, Evening Star, Beavis & Butt-head Do America, One Fine Day, My Fellow Americans

Varsity Twins
 1106 University Ave. 296-1818, code 1609, 16
The English Patient, The Crucible

Waikiki
IMAX Theatre Waikiki
 325 Seaside Ave. \$7.50. 923-4629
Ring of Fire: 11 a.m., 3 & 6 p.m.; Hidden Hawaii: noon, 2 & 4 p.m.; Into the Deep: 1, 5, & 8 p.m.

Marina Twins
 1765 Ala Moana. 296-1818, code 1609, 13
Daylight, The Mirror Has Two Faces

Waikiki Theatres
 Kalakaua at Seaside Ave. 296-1818, code 1609, 12
Jerry Maguire, Mars Attacks!, Scream

Windward
Aikahi Twins
 Aikahi Park Center. 296-1818, code 1609, 19
Mars Attacks!, 101 Dalmations

Enchanted Lake Cinemas
 1060 Keolu Dr. 263-4171
Mars Attacks!, 101 Dalmations, One Fine Day

Kailua Theatre

345 Hahani St. 261-9103
Jerry Maguire, Evening Star

Keolu Center Cinema
 1090 Keolu Dr. 263-5657
The Preacher's Wife, Daylight, Jingle All the Way

East

Kahala 8-Plex
 Kahala Mall. 296-1818, code 1609, 18
101 Dalmations, Space Jam, Jingle All the Way, One Fine Day, Beavis & Butt-head Do America, My Fellow Americans

Koko Marina Twins
 Koko Marina Shopping Center. 296-1818, code 1609, 17
Daylight, Jerry Maguire

Central
Kam Drive-In
 98-850 Moanalua Rd. 296-1818, code 1609, 20
Mars Attacks!, The Preacher's Wife, Scream, Supercop

Mililani 5-Plex
 Mililani Town Center. 296-1818, code 1609, 23
The Preacher's Wife, 101 Dalmations, Jingle All the Way, Daylight, My Fellow Americans

Pearlridge 4-Plex
 Pearlridge Center. 296-1818, code 1609, 21
Space Jam, 101 Dalmations, The Preacher's Wife, Beavis & Butt-head Do America, Ransom

Pearlridge West
 Pearlridge Center. 296-1818, code 1609, 22

Daylight, Jerry Maguire, Set It Off, Mars Attacks!, Jingle All the Way, Scream, My Fellow Americans, One Fine Day

North Shore

Laiie Cinemas
 55-510 Kamehameha Hwy. 293-7516
Mars Attacks!, The Preacher's Wife

Leeward

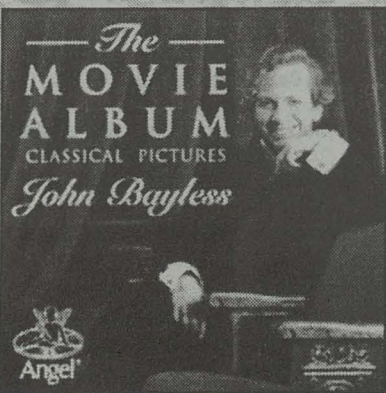
Kapolei Megaplex
 890 Kamakamokila Blvd. 296-1818, code 1609, 24
Ransom, 101 Dalmations, Mars Attacks!, Jingle All the Way, Daylight, Space Jam, Jerry Maguire, The Preacher's Wife, My Fellow Americans, One Fine Day, Beavis & Butt-head Do America, Scream

Nanakuli Cinemas
 87-2070 Farrington Hwy. 668-8775
101 Dalmations, Beavis & Butt-head Do America

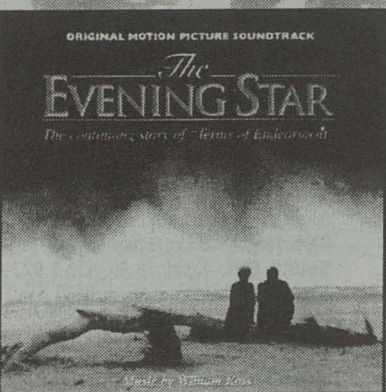
Art & Revival Houses

Academy Theatre
 Honolulu Academy of Arts, 900 S. Beretania St. \$4 general, \$3 members. 532-8768
Rendezvous in Paris Thu 12/26 - Sat 12/28 & Mon 12/30, 7:30 p.m.; matinee Sun 12/29, 4 p.m.

Movie Museum
 3566 Harding Ave. \$5 general, \$4 members. 735-8771
Mr. Smith Goes to Washington (1939) Thu 12/26 & Fri 12/27, 8 p.m.; Sat 12/28, 3, 5:30 & 8 p.m.; *You Can't Take it With You* (1938) Sun 12/29, 3, 5:30 & 8 p.m.; Mon 12/30, 5:30 & 8 p.m.



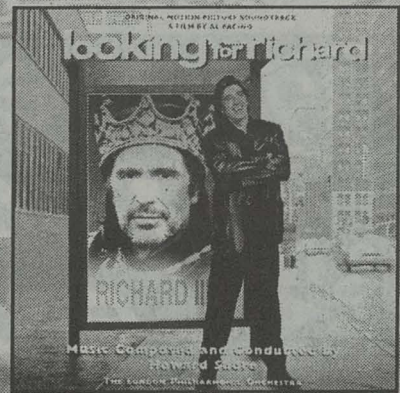
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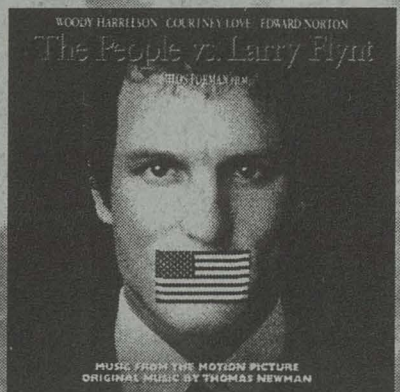
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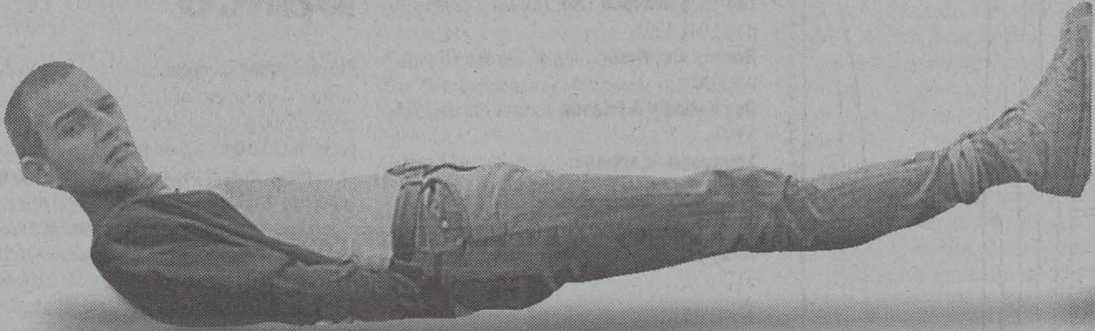
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Film

Out of a decidedly mixed-bag year of movies, the Weekly's critic chooses the "best."

Hang'ing 10



Ewan McGregor is the heroin-shooting (anti)hero in *Trainspotting*.

BOB GREEN

Is it telling that the best film of the year wasn't even made in this decade? Yes and no: While it was a decidedly run-of-the-mill year for movies, amid the stones were a number of diamonds — most of which, sadly, opened and closed in the Big Pineapple within a week.

Such is life. Running the gamut from epic love stories (both modern and modernized) to tales of addiction and dark-comedy thrillers, a number of filmmakers did their best work yet in 1996. Without further ado, the 10 on top:

Big Night

Writer-directors Stanley Tucci and Campbell Scott came up with one of the most surprising movies of the year with this comedy-drama about two brothers (Tucci and Tony Shalhoub) running an unsuccessful Italian restaurant in 1950s New Jersey. Its art-vs.-commerce theme and beautifully cast story made for a sleeper hit, with one of the most moving endings of the year.

The English Patient

Michael Ondaatje's novel was translated beautifully to the screen by writer-director Anthony Minghella (*Truly, Madly, Deeply*) as it interwove two stories of grand passion, multiple flashbacks and John Seale's wonderful cinematography into a moving screen experience at once both intimate and epic, with an erotic chemistry (between Ralph Fiennes and Kristin Scott Thomas) we could really believe.

Fargo

Frances McDormand gives a terrific performance (as the sheriff of Brainerd, Minn.) in this very funny if ultraviolent original from director Joel Coen and producer-brother Ethan. The brothers also wrote the cockeyed screenplay, as Marge Gunderson, savvier than she first appears, tracks down the culprits in an oddball, bloody kidnapping and its aftermath, wittily photographed by Roger Deakins.

Lone Star

John Sayles wrote, directed and edited this superlative blue-collar noir taking place in a border town between Texas and Mexico whose longtime buried secrets (and bodies) are brought to light, tracing the racial, erotic, political and sociological gestalt of an entire community by somehow managing to show the intertwined lives of a dozen major characters. A triumph for Sayles — and his most popular film ever.

Secrets and Lies

Writer-director Mike Leigh, long an investigator of working-class British lives, comes up with his most accessible film, about the reuniting of an unhappy white factory worker (Brenda Blethyn, in an amazing performance) and her long-lost black daughter, all culminating in an alternately touching and hilarious family barbecue "celebration."



Frances McDormand takes aim in *Fargo*.

Shine

Aussie director Scott Micks delivers up a searing (and finally exhilarating) drama, with music, about real-life pianist David Helfgott and his descent into, and return from, madness. Brilliant acting (including that of 92-year-old John Gielgud) complements the somewhat impressionistic story treatment, which won Best Picture of the Year from our own National Board of Film Review.

Trainspotting

Scott director Danny Boyle (*Shallow Grave*), screenwriter John Hodge and (anti)hero Ewan McGregor gave the world an amoral look-see into the lower (Edinburgh)

depths, as a group of substance (heroin, nicotine, alcohol) abusers proceed to destroy themselves through an excess of good spirits finally going bad. Beautifully told, cinematic to its fingertips, this one does its source — Irvine Welsh's novel — proud. Offbeat and truly original.

Romeo and Juliet

The first 30 minutes of this neon, rock 'n' roll, groundling-pleasing contemporized version of Shakespeare's love story about star-crossed teens is what you might fear: the bard put into an MTV blender. Soon, though, director Baz Luhrmann's vision takes hold, and his take — South Florida gangs, rival business tycoons, alienated youth (with Mercutio as a drag queen) and contemporary music everywhere — begins to ring true, even if the din covers up some of the iambs. No matter. Shakespeare will survive, and this impure gloss, vulgar and visually striking, springs into real cinematic life.

Microcosmos

The best documentary of the year, this nonverbal film about insect life in a meadow-with-pond transcends its genre and becomes a masterwork. A phenomenon in Europe (where it has already made over \$10 million), the production — using tiny, robotic cameras invented for the film — shows us a teeming, dramatic and amazing life occurring right under our feet. Beautifully scored, with both original and found music, *Microcosmos* defies description and is a one-of-a-kind movie.

Vertigo

The best movie of 1996 was also the best movie of 1958, as Alfred Hitchcock's study of obsession, role playing and tragic madness returned to the screen, fully restored to brand-spanking-new 35 and 70mm prints, featuring Bernard Herrmann's ingenious musical score, matching Hitchcock's intricately layered story at every twist and turn, of which there are many ... all finally drawing perfect vertiginous circles of impossible desire around its two central characters.

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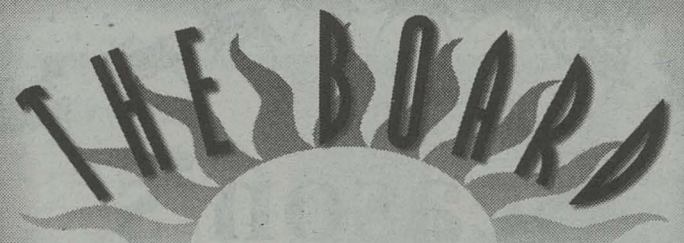
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arts & culture

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excursions

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gay

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seminars

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by calling the Classified Department at 528-1475 ext.11 before 12 noon Friday prior to the Wednesday you want your listing to appear. \$6/line, 4-line minimum.

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LIFE IN HELL

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BY MATT
GREENING



From Page 12

Sam Kapu w/ Hot Lava, Sberaton Princess Kaiulani (5:45 p.m.) 922-5811
Vene Marie, Sberaton Princess Kaiulani (10 p.m.) 922-5811

Jazz

Loretta Ables, Lewers Lounge (9 p.m.) 923-2311
Bill Cox & Friends, Cisco's Cantina (3 p.m.) 262-7337
The Rich Crandall Trio, Hot Lava Cafe (7:30 p.m.) 941-5282
Bonnie Gearheart, Royal Garden (8 p.m.) 943-0202
Boy Katindig & Friends, Eurasia (9 p.m.) 921-5335
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

Latin

Buffy & Jesse Gonzales, Acqua (9 p.m.) 842-3177

Piano

Dennis Graue, The Banyan Veranda (8 p.m.) 922-3111
Ginny Tiu, The Banyan Veranda (8 p.m.) 922-3111

Rock/R&B

The Beat Poets, Jaron's Kailua (7 p.m.) 261-4600
Alisa Randolph, The Pier Bar (10:30 p.m.) 536-2166

Melodious Thunk, Anna Bannanas (9 p.m.) 946-5190
Daniel Summers & the Insomniacs, Caffe Insomnia (10 p.m.) 955-5514

Theater and Dance

Playwriting Contest Kumu Kahua and the theater department of UH-Manoa offer two prizes, \$500 for a full-length play (at least 50 pages) and \$200 for a short play, in their Division One: plays set in Hawaii or dealing with some aspect of the Hawaiian experience. Division One plays are open to residents and nonresidents. In Division Two only residents at the time of submission may compete for \$250 for a full-length play and \$100 for a short play. Division Two excludes specifically Hawaiian setting or themes. Deadline for entry is Jan. 1, 1997. Call for complete rules and formatting. *Kumu Kahua Theatre*, 46 Merchant St. 536-4441
Stomp Garbage cans, brooms, matchboxes — ordinary objects of an extraordinary show. See what all the noise is about, and take the rhythm with you. *Hawaii Theatre*, 1130 Bethel St.: Thu 12/26 & Sat 12/28, 5 & 9 p.m.; Fri 12/27, 8 p.m.; Sun 12/29, 3 & 7 p.m. \$25 - \$45. 528-0506

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CALENDAR

Galleries

Continuing

ASoWbSAoNPT A.k.a. "A Selection of Works by Several Artists on No Particular Theme." Works by Dan Calhoun, Kimberly Chai, Don Ed Hardy, Keiko Hatano, Dean Sakamoto, Pia Stern and Michael Takemoto. Through 1/15. *The Contemporary Museum Advertiser Gallery*, 605 Kapiolani Blvd. 525-8000

Feast for the Eyes Oil/acrylic paintings. Through 1/31. *Assaggio Italian Restaurant*, 354 Uluniu St., Kailua. 262-8306

Jan Kasprzycki Paintings. Through 1/1. *Abacus Studio*, 1109 Nuuanu Ave. 526-3721

New Printmakers A selected exhibition of prints by new artists working in this medium. Through 1/10. *HPU Art Gallery*, Hawaii Pacific University Hawaii Loa campus. 233-3167

Press Pass III Dennis Oda photography. Through 12/31. *Ramsay Galleries*, 1128 Smith St. 537-2787

Julie Kerns Schaper Recent watercolors. Through 1/6. *The Cafe*, 1152 Koko Head Ave. 739-2556

Strength and Diversity: The Story of Japanese-American Women in Hawaii Backdrop scenes, historic memorabilia, artifacts, photos and related stories illustrating Japanese-American women's history in Hawaii. Through 1/17. *Japanese Cultural Center of Hawaii, Historical Gallery*, 2454 S. Beretania St. \$3; children under 18, members free. 945-7633

Women and the Legends of Hawaii Paintings in oil, watercolor and collage by Connie Hennings Chilton. Through 12/31. *Arts of Paradise*, International Market Place. 924-2787

Museums

Bishop Museum 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$14.95, \$11.95 kids. 847-3511
Spiders! A tour of all things arachnid. Through 1/1/97.

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

Sbirts & Skins Work by 14 American and European artists who work with the human figure. This exhibition explores a range of viewpoints about the nature of human existence in the late 20th century. Through 2/9/97.

Wreaths A variety of local artists create holiday wreaths with a twist in this popular annual showing. In the Contemporary Cafe.

The Contemporary Museum at First Hawaiian Center 2411 Makiki Heights Dr. Open Mon - Fri, 8:30 a.m. - 3 p.m. 526-1322

Artists/Hawaii An exhibition of 22 local contemporary artists, all selected through an Islandwide survey of curators, educators, collectors, critics and other art professionals. Runs through 2/19/97.

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

Artists of Hawaii See Museums Pick on Page 9.

Modern Design (1920-1960) Drawn from the Academy's collection of silver, glass and ceramics, this exhibition examines the social, economic and political changes that took place in the United States and Europe during the first half of the 20th century. Through 3/16/97.

Millard Sheets: Watercolorist in Hawaii Twenty watercolors by Millard Sheets, circa 1940-1950. Through 1/12/97.

Sbigeru Miyamoto See Museums Pick on Page 9.

Young People's Fall '96 Exhibition Works in two- and three-dimensional media by young people grades K - 12 who participated in the Art Center's "Spring '96 Exhibition." Runs through 12/29.

Learning

Art Center Classes Do something for yourself in 1997. Enroll in the Art Center's spring

adult studio art classes. Drawing, painting, watercolor, Chinese brush painting, mixed media, printmaking, ceramics, figurative sculpture, jewelry making, weaving, basketry and more. Classes begin Jan. 21. *Academy Art Center*, 1111 Victoria St. 532-8741

Diamond Head Theatre Winter 1997 Classes DHT's Performing Arts Program offers a variety of classes, fun and education for all ages. Acting for children and adults, vocal technique, Broadway jazz, tap, flamenco dance, set design and construction, playwrighting workshop. Call for info and registration form. Classes begin in January. *Diamond Head Theatre*, 520 Makapuu Dr. 734-8763

How to Earn Your College Degree in the Evenings Seminar sponsored by the University of Phoenix, a college that is opening in Mililani Tech Park. Learn how to go to school one night a week, how to find scholarships and financial aid, and more. *Borders Books & Music*, Waikale Center: Sun 12/29, 3 p.m. 676-6699

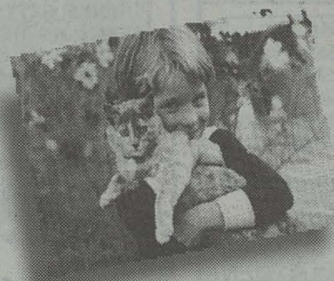
Okinawan Festival Drumming Ryuku Matsuri Daiko is starting a Hawaiian chapter and is looking for new members. Get into the group at the very beginning. Call Akemi Martin: 836-5868

Square-Dancing Lessons Learn traditional square dancing with the Hayseeds Square Dance Club. Monday, Thursday or Saturday evenings. Call for date, time and location: \$2. 689-6754

Kids

Zoolites In conjunction with Honolulu City Lights, the Zoo lights up the holiday with more than a dozen life-size light sculptures of zoo animals, nightly holiday entertainment and eight papier-mâché animals made by Iolani School. Look for elephants, flamingos, giraffes, alligators, lions and cubs and more. *Honolulu Zoo*, 151 Kapahulu Ave.: Thu - Sat 12/26 - 1/4, 5 - 8 p.m. \$3, \$1 kids. 926-3191

Memories



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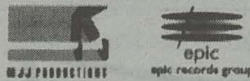
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THIS MODERN WORLD

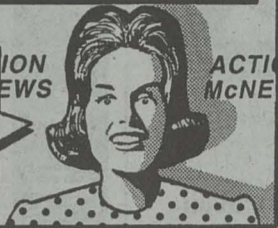
by TOM TOMORROW

CALENDAR

IT'S TIME FOR THE EVENING NEWS--HOLIDAY STYLE...

OUR TOP STORY TONIGHT--AND EVERY NIGHT THIS MONTH: **HOLIDAY SHOPPING!** HAVE YOU DONE YOUR HOLIDAY SHOPPING YET? THE STORES ARE JUST CRAMMED WITH PEOPLE DOING THEIR HOLIDAY SHOPPING! THERE ARE ONLY A FEW HOLIDAY SHOPPING DAYS LEFT, YOU KNOW!

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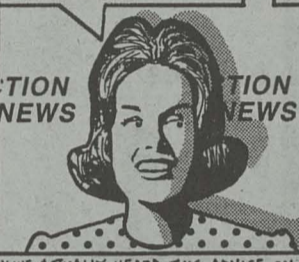
HA, HA! I SURE AM! I'VE SPENT MORE THAN I CAN EVER POSSIBLY REPAY-- BUT WHO CARES? IT'S THE HOLIDAY SEASON!

Just String

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AND LATER WE'LL HAVE A REPORT ON SOME SORT OF WAR OR SOMETHING GOING ON SOMEPLACE...

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	16 Hawaiian Boys	17 DREAD ASHANTI	18 DREAD ASHANTI	
	19 Charlies Garden	23 Palolo Jones	24 North American Bush Band	25 Melodious Thunk
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Alzheimer's Association Volunteers needed for an information and referral help line. Flexible hours. *Alzheimer's Association*, The Ward Warehouse, Bldg. D. 591-2771

The Artwork of John Lennon Yoko Ono has chosen Honolulu for this extremely rare showing of one of the largest collections of John Lennon's work. Before John was a Beatle, he attended the Art School in Liverpool for six years. The pieces on exhibit are from his sketchbook and depict his years as an artist and family man. Money raised from the sale of pieces will be donated to the Hawaii Food Bank. *Hilton Hawaiian Village*, 2005 Kalia Rd.: Fri 12/27 & Sat 12/28, 10 a.m. - 8 p.m.; Sun 12/29, 10 a.m. - 6 p.m. 526-8991

Breast Cancer Support Group Support group for women recently diagnosed with breast cancer. *The Queen's Medical Center*, 1301 Punchbowl St.: Mon 12/30, 11:30 a.m. Free. 537-7555

Folk Arts Apprenticeship Applications The SFCA announces that application forms for its 1997 Folk Arts Apprenticeships are now available at its downtown office. If you practice any ethnic or traditional cultural art form in Hawaii, please apply for up to a \$4,000 award to cover expenses (such as master artist fees, supplies and limited travel costs) to help you do your folk thing. Deadline: Jan. 31, 1997. *State Foundation on Culture and the Arts*, 44 Merchant St. 586-0302

Holiday Carnival Music, fireworks, fun, E.K. Fernandez show. *Aloha Tower Marketplace*: Sat 12/28 - Mon 12/30 & Thu 1/2 - Sun 1/5, 5 p.m. - midnight; Tue 12/31, 11 a.m. - 1 a.m.; Wed 1/1, 11 a.m. - midnight.

Honolulu Community Drum Circle Rain or shine, drum drum drum with beginners, pros and the whole family. Potluck included. Call for info, directions and related classes. *Keehi Lagoon Park*: Saturdays, 1 - 5 p.m. Free. 377-3786

Iolani Place Evening Tours Experience the State Rooms of the Palace as they glow in the monarchy-period lighting. The Friends of Iolani Palace will have their annual commemoration of Queen Kapiolani with three consecutive nights of evening tours. Tickets issued at 5:30 p.m. each evening at the Iolani Barracks ticket office. Under 5 not permitted. *Iolani Palace*: Thu 12/26 - Sat 12/28, 6 - 8:30 p.m. Free. 522-0827

New Year's Eve Volunteers Seeking the help of individual and group or organization volunteers to set up, break down, sell admission buttons, assist performers, manage venues, usher audiences and conduct trolleys. Volunteers receive one free admission button and a First Night T-shirt. *First Night Honolulu*, 1031 Nuuanu Ave., Suite 2203. 532-3131, ext. 2

Total Action Without Regret A chance to look at the problems at the root of consciousness. Krishnamurti, Hawaii presents dialogues on the new book *Total Freedom: The Essential Krishnamurti*. There will be no authorities on the issues at hand nor on the teachings of Krishnamurti; the facilitators will keep the dialogue unfolding. *Paki Hale*, 3840 Paki Ave.: Sat 12/28, 3:45 - 6:15 p.m. Free; donations welcome. 545-1501

The Traveling Bohemians An eclectic group of local artists meets the last Friday of the month for open-mic presentations of poetry, short stories, music, song and dance, hosted by and featuring Nadia Hava-Robbins, poet and Romani dancer. All serious artists are encouraged to come present their work. *Coffee Manoa*, Manoa Marketplace: Fri 12/27, 7:30 - 10 p.m. Donations accepted. 988-9801

Volunteer Teaching Docents Work outdoors and teach environmental education to elementary-school groups. The Hawaii Nature Center is now recruiting individuals to serve as volunteer teaching docents for spring 1997. Commitment is one weekday per week, four hours in the morning, January - May 1997. Orientation is scheduled for early January; training provided. Call to sign up. *Hawaii Nature Center*, 2131 Makiki Heights Dr. 955-0100

Year-End Retreat Dr. Susan Gregg, clinical hypnotherapist and author of *Dance of Power* and *Finding the Sacred Self*, will lead group meditations and discussions about goal setting and spirituality during the weekend. The aim is to encourage people to renew their connection with themselves. Meals and lodging included. *St. Andrew's Retreat Center*, Kalihi valley: Fri 12/27 - Sun 12/29. \$125. 239-2279

The Neighbors

First Night Maui Alcohol-free, family-style arts-and-entertainment festival to celebrate the new year on Maui. Call for details. *Maui Arts & Cultural Center*, Kihei, Maui: 12/31. Admission with button. 808-879-1922

Gay

Country Dancing with Blazing Saddles Two-step, swing, two-step - learn it, do it all in a smoke- and alcohol-free environment. Meets most Tuesdays; call to confirm. *Ala Wai Golf Course Clubhouse, 2nd Fl.*: Free. 941-4769

Hawaii Transgendered Outreach A social/support group for transsexuals and transvestites. Usually meets every other Friday. Call for information, meeting times and places. 923-4270

HIV/AIDS Services, Education and Support Groups Call in your questions about HIV/AIDS, or call for help if you or a loved one is HIV+ - or you might just call to volunteer (ask for Sarah Banks). *Life Foundation*, 233 Keawe St. 971-2437

Learn Video Production with "Out in Paradise" Volunteers are needed for Hawaii's lesbian/gay/trans community's cable-TV show. Get valuable experience with trained and certified technicians and producers. Meets every Tuesday, 6 - 7 p.m. *Hotel Honolulu*, 376 Kaiolu St. 923-8829

Men's Massage Group Nonsexual touch-therapy group. Learn to give and receive a massage in the context of a group. Call for meeting places and times: 922-3252

Metropolitan Christian Church Services Inclusive Protestant Christian services. *Church of the Crossroads*, 1212 University Ave.: Sundays, 7 p.m. 947-1027

Out in Paradise The "Wayne's World" for Honolulu's gay world. *Oceanic Cable Channel 54/Chronicle Cable Channel 21*: Sundays, 9 p.m.

Sunday BBQ Still the most popular gay event, local and tourist alike, in Honolulu. After the beach, leave your shirts off and grab some meat, salad or even garden burgers. *Hula's Bar and Lei Stand*, 2103 Kuhio Ave.: Sundays. 923-0669

Transgender Support Group Transvestite/transsexual support group meeting. Call for places and times: Fridays. 923-4270

Volunteers Needed You can make a real contribution to the appreciation of the contribution of gays and lesbians to the arts by volunteering for a new festival that will include the performing arts and the visual arts. *Adam Baran Honolulu Gay & Lesbian Film Festival*, 1877 Kalakaua Ave. 941-0424, ext. 11

Grass Roots

Helping Hands Hawaii The Suicide and Crisis Center is currently recruiting volunteers to staff the crisis phone lines. The Crisis Center has been serving the community for over 20 years, and is looking for warm and energetic individuals for its next training class. Training is held throughout the year. Interested people can call on the hotline for more information. Sometimes one voice does make a difference. *Helping Hands Hawaii*, 680 Iwilei Rd., Suite 340. 521-5555

Public Review The Department of Business, Economic Development and Tourism's Coastal Zone Management Program is soliciting public comments on a draft document that assesses its past efforts and proposed projects and actions for a special federal grant program called Section 309. The draft document, titled "Hawaii's 309 Program Assessment and Strategy," is available for public review. The public is invited to submit specific comment or receive more information, by calling or by mail as noted in the document. *Business Resource Center at DEBDT*, 250 S. Hotel St., No. 1 Capitol Bldg., 4th Fl. 1-800-440-0532

The deadline for "Calendar" submissions is two weeks before the listing should appear. Listings appear the last Wednesday before the event.

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Art

A small exhibition at the First Unitarian Church's Gallery 2500 hearkens back to the days when churches were patrons and artists were interpreters of the sacred experience.

Healing Arts

GLORIA STAACKMANN

In the Middle Ages, churches were patrons of the arts. Sculpture, frescos and stained glass educated the illiterate worshippers. Centuries before that, Eastern temples contained artwork. Historically, artists were the interpreters of sacred experiences. Modern churches depend less on artistic expression than on simple structures free of dogmatic images; few provide spaces for art, either religious or secular. The Gallery 2500 (on the Pali, in the First Unitarian Church), however, is the exception. Thanks to an educated congregation and ministry, and the efforts of director Norma Nichols, this gallery has hosted hundreds of artists.

During the holiday season, which in Hawaii involves Eastern and Western commemorations, it is fitting that Gallery 2500's latest exhibition is entitled "Art and Spirituality: Sacred Space." This thought-provoking show was curated by Bob Buss, program officer of the Hawaii Committee for the Humanities, and Mike Molloy, professor of religion at Kapiolani Community College. The two chose eight artists

— Dorothy Faison, Maria Garcia, Snowden Hodges, Adella Islas, Mark Kadota, Shereen Kanehisa, Sanit Khewhok and Noreen Naughton — sending each a statement that emphasized the aesthetic side of religion.

The curators wrote, "Purification, sacred space, healing, spiritual power, transformation, vision, creation: All have artistic as well as spiritual dimensions." Their premise was, even if the modern age appears to ignore myths and rituals, people invoke them during times of need. The harmony that comes from creativity and religion acts as an antidote to chaos. "There is a search for what religious work provided: serenity, an answer to suffering, and a quest for human meaning."

The eight artists responded to the theme of spirituality and art from different perspectives. The resulting images are contemporary, but paint the way to timeless truths.

The sculptor, Shereen Kanehisa, continues her investigation into the illusory nature of life with her installation of waxed windows. Buddha, sketched out of the car wax, walks out one window only to hang over the roof looking down, and then sticks his thumb in his ear in the last window. In *Dragon* only glimpses of the movement of this mythological beast

show through the veil of wax, and represent Kanehisa's search for the true nature of existence. Humor is her levitating agent.

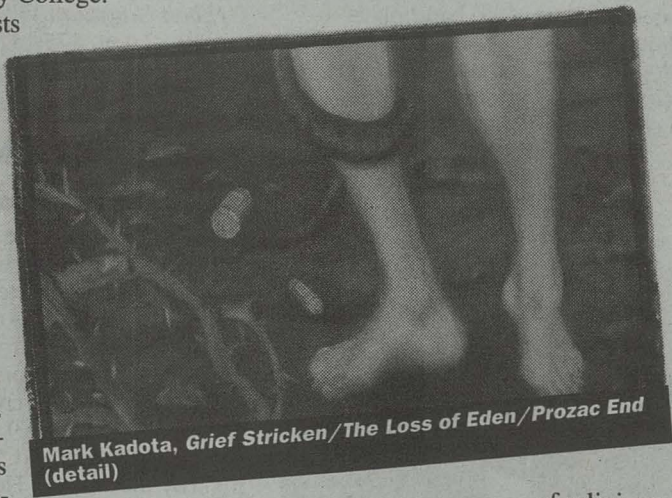
Adella Islas worked out the meaning to an I Ching that she cast on her photo etching *The Wanderer*. Incorporating images of Mexican refugees, she tries to clarify the forces that cause people to wander and the ensuing loss of faith that can make someone vulnerable to the fates. She looks to compassionate icons like Kuan Yin as a balance to suffering.

Tibetan Buddhist mandalas, like icons, not only represent power but can generate power, according to believers. Sanit Khewhok, in his untitled oil painting, traces his inspiration to Tibetan dance, and, indeed,

Christianity is the inspiration for Maria Garcia and Snowden Hodges. Garcia's oil and gold-leaf paintings, *Our Lady of Mount Carmel* and the *Infant of Prague*, are her visions of the Virgin Mary and the infant Jesus. Snowden Hodge's still life, *The Elevation* captures the mystical transfiguration of Jesus' body and blood into bread and wine. Both glass and bread float slightly in the process of transformation.

Dorothy Faison, in her work *Makes No Difference*, focuses on the sameness of human experience. The contradicting forms in the piece create a dialectic that actually leads the viewer to a formless awareness. She uses particular shapes to arrive at a universal truth: the basic unity of spiritual beliefs.

Many elements of religious experience are in this exhibition: contemplation, pilgrimage, prayer, ritual, dance, purification and blessing. These works that show suffering also offer solutions, unlike much contemporary art which contents itself with merely exposing the problems. This show has messages for the holidays and is truly ecumenical. If you feel burnt out, go see this exhibition. It's a great way to get recharged.

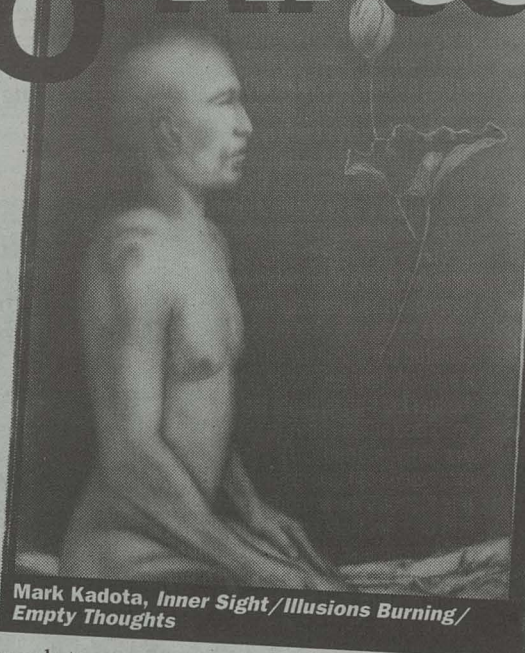


Mark Kadota, *Grief Stricken/The Loss of Eden/Prozac End* (detail)

there is a rhythmic movement in the piece. In its path across the surface, the central object becomes part of a mandala.

Buddhism and the Bible provide spiritual inspiration for Mark Kadota during challenging situations. His titles are haiku poems. Meditation is the subject of *Inner Sight*, *Illusions Burning*, *Empty Thoughts*. *Acceptance*, *Silent Solitude*, *Boundaries* is a construct on wood with barbed wire which speaks of walking on the razor's edge. Kadota's strong Renaissance-style nudes show the influence of his sketching trip to Italy with Noreen Naughton's summer class.

Noreen Naughton, who organizes these classes, has four small oil paintings in the show. Her line and color evoke the spirit of Italy in these expressions of physical and spiritual light. *Orange Dawn* is a forceful reaction to these elements.



Mark Kadota, *Inner Sight/Illusions Burning/Empty Thoughts*

PHOTOS: MICHAEL LEE THOMPSON

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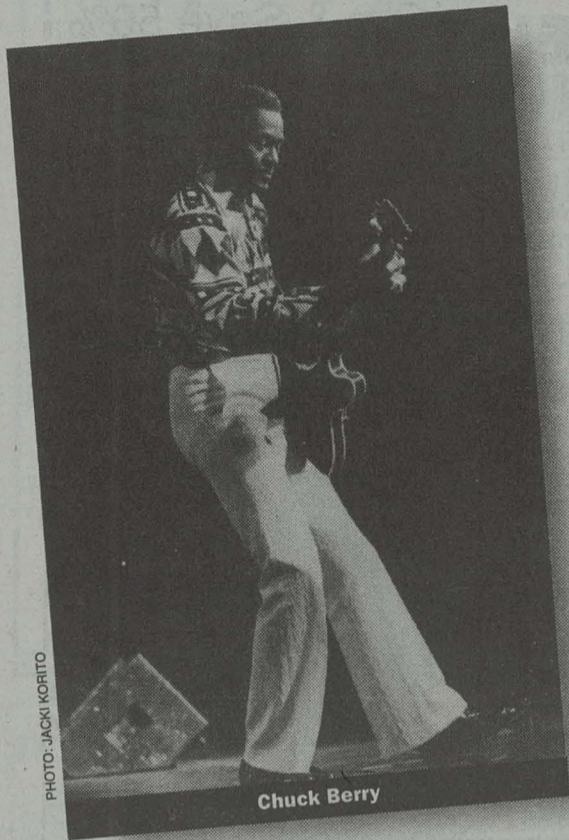


PHOTO: JACKI KORITO

Chuck Berry

Believe it or not, there's more to New Year's Eve than getting loaded and firing penny-rockets at your neighbors.

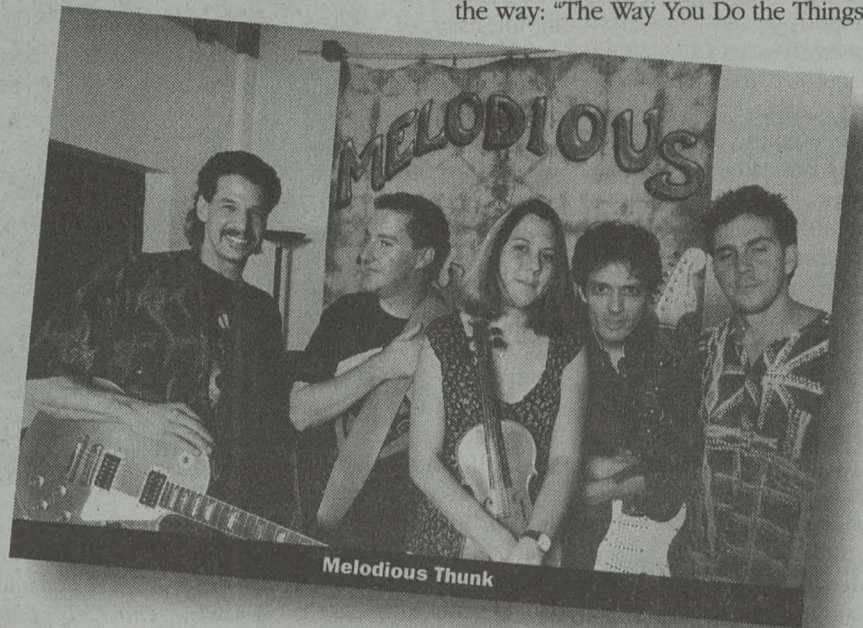
Feeling that the trio simply wasn't punk enough, the crowd attempted to boo them off the stage. The band had none of it, adopting the Buffalo stance (not the dance, but the hard-ass attitude typical of their wintery New York hometown), telling the crowd to bugger off and playing on through. Our ME's analysis: "Snowbelt punk filtered through years of listening to Ted Nugent and Bob Seger; they rock and they've got guts." All of which makes them oh-so appealing (no, really). Warning: Like all Hard Rock shows, this one is first come, first served. Get there early. Twenty-one and over.

Hard Rock Cafe, 1837 Kapiolani Blvd.: 10:30 p.m. Free. 955-7383

midnight (just like in Waikiki, honey!). Eighteen and up.

The Cannon Club, Fort Ruger Building 68: 9 p.m. - 2 a.m. 686-4262

The Temptations — They've gone everywhere from sappy love songs to psychedelic near-rock to the funk, and the group elevated many of the pieces in their repertoire to the level of pop classics along the way: "The Way You Do the Things You



Melodious Thunk

It's been said that whatever you're doing at midnight on New Year's Eve will determine the course of your life for the coming year — not a pleasant thought when you stop to consider the number of people in our fair city who are sloshed off their ass and playing with fire come year's end.

Looking for a change of scene? Here's a thoroughly noncomprehensive look at some of the options that have caught our eye. Check next week's "Calendar" section for more ideas as well as a complete schedule of alcohol-free First Night events.

Concerts 'n' Balls

Chuck Berry — What can be said that hasn't already? The man is a consummate lyricist and a king of rock 'n' roll, a progenitor whom any rocker who postures around a guitar or sings in double-entendre should still respect. Berry changed the face of music, and he's still around to tell the story. Sure, it's a little dated, but close your eyes and imagine the first time "Maybelline" or "Johnny B. Goode" came scratching across the AM airwaves.

Sheraton-Waikiki Ballroom, 2255 Kalakaua Ave.: 8:30 p.m. \$65 - \$110. 545-4000

Era '97 — Two of the better deejays in town (Daniel J and Sub-zero); one new local band (Spunn) that sounds "kinda like the Red Hot Chili Peppers and The Beastie Boys"; \$1 and \$2 drink specials; and they even have valet parking now. We've been talking this club up a lot lately, but it's pretty safe to say they've arrived as the next big thing. Twenty-one and over.

1739, 1739 Kalakaua Ave.: 9 p.m. - 2 a.m. \$5. 949-1739

Goo Goo Dolls — True story: Our very own managing editor went to see the GGD a few years back at a club in Chico, Calif.

Melodious Thunk — Not just a band but a tradition: What would a New Year's Eve be without the Thunk at Anna's? If you haven't seen them since last year at this time, that's your problem: The group's latest incarnation is arguably its best ever, and still just as hard to describe. Acid folk? It's a little Lou Reed, a little Frank Zappa, a bit of Michelle Shocked and the Dead, and a lot of their own varied thang. Added bonus No. 1: friendly audience. Added bonus No. 2: \$125 cheaper than KC & the Sunshine Band.

Anna Bannanas, 2440 S. Beretania St.: 9 p.m. \$5. 946-5190

New Year's Ball — It's a funk-and-deejay thing; live music by Fungus and Rodleen, plus deejays Dope-Amine, Mario, John John, Tricky Trevor (from New Jersey, no less!) and Chad Mark. All this and a complimentary champagne toast at



The Temptations

Rolando Sanchez & Salsa

Hawaii — Local Latino legends Rolando Sanchez & Salsa Hawaii have been doing their thing for over a decade now, and it shows in all the good ways: They're tight, that is. This one offers two choices: Come early for a buffet dinner, or show up later for the cocktail party. The band plays throughout.

Ala Moana Hotel, 410 Atkinson Dr.: 6:30 p.m. (dinner), 9 p.m. (party). \$50 adults, \$25 children under 12 (dinner, reservations required); \$25 (party, tickets available at the door). 955-4811

Do," "My Girl," "Ain't Too Proud to Beg," "Cloud Nine," "Psychedelic Shack," "Just My Imagination," "Papa Was a Rolling Stone" ... Say no more. Hawaiian fivesome Po'okela opens.

Hilton Hawaiian Village, 2005 Kalia Rd.: 9 p.m. - 2 a.m. \$75 - \$125. 949-4321

Whatevahs

Whip In the New Year — The Dungeon welcomes Baby New Year into town with a spanking. Industrial dance music by D.J.V.D. from Los Angeles, and party favors that include the wooden cross, the bunk bed, the VIP (Very in Pain?) room, flogging stocks, rope cage and "on-site" body piercing. (By the way, 27 Helens agree that on-site body piercing is preferable to off-site body piercing.)

The Groove, 1130 N. Nimitz Hwy.: 9 p.m. - 2 a.m. 534-5523

The Neighbors

KC & the Sunshine Band — Ever play the "what musician would you pay \$100 to see" game? Double the price tag (when you factor in air fare), and you'll still wind up in the cheap seats, but this is KC we're talkin' about here: At one time, despite a name readymade for the side of the Scooby Doo van, KC & the Sunshine Band were on top of the funk world. Highly recommended — if money is no object.

Hilton Waikoloa Village, Waikoloa, Big Island: 8:30 p.m. \$130 - \$160. 808-885-1234, ext. 54

Potent Potables

There's an argument to be made for celebrating the season in style (and, of course, moderation).

Champagne or Nothing

RANDAL CAPAROSO

Although Dickens once described champagne as an "elegant extra," the holidays are the one time of year when it is considered almost indispensable.

Real champagne, that is. Not to bore or insult you with semantics, but only sparkling wines made in the delimited region of northeast France which is called Champagne can be considered champagne. Sparkling wines made outside of Champagne — whether in France's Loire or Burgundy regions, California, Spain, Australia, Italy or anywhere else — may very well be produced in the same way and with as much care as in Champagne, but so what? It's not just the name, or even an image. The fact is that from the perspective of pure, unadulterated quality, there is nothing like champagne from Champagne.

Well, OK. It's also true that highly specialized producers in California — especially Schramsberg, Iron Horse, Domaine Chandon, Domaine Cameros, Maison Duetz, Gloria Ferrer, Domaine Mumm and Jordan "J" — have been making exceptional sparkling wine over the past two decades (Schramsberg since the late '60s). Spain's remarkably priced sparklers (there called *cava*) also bear some similarities to champagne.

But that's just it. These wines may resemble champagne, but in several critical ways the differences are significant. A Domaine Chandon Brut from Napa Valley, for instance, may have a striking champagnelike yeastiness in the scent, and crisp, zesty dryness on the palate. But a Moët & Chandon Brut Imperial champagne invariably has a greater depth, harmony and richness of yeastiness, and, on the palate, a stronger sense of finesse and length of flavor than what you would find in the Napa-made Chandon. This has nothing to do with any "it's in the water" mumbo jumbo or a difference in technical skill (since Domaine Chandon, like most of the better sparkling-wine producers in California, is directly owned and operated by a French champagne house).

The difference boils down to the superior growing conditions of France's Champagne region. If producers of Moët & Chandon's level of expertise have not been able to do much about this basic fact of nature, it's doubtful anyone will.

For consumers, it also boils down to fairly cut-and-dried choices: Either you spend \$7 to \$14 for a light, lean, easy-drinking Spanish cava, \$10 to \$30 for one of California's finer, richer *methode Champenoise* (i.e., produced by the "method of Champagne") sparklers, or \$30 and upward for the real thing from France.

Whether you're planning a party or a private tête-à-tête, the choice is equally brutal: If it involves guests for whom you really care, it makes little sense

to chintz on the extra \$10, \$15 or even \$50 that it costs for French champagne. Of course, the more reasonably priced sparklers from California and Spain still make perfect sense for certain situations, especially extra-large, impromptu or strictly casual gatherings. But close friends and people we love or hold in esteem are simply too few and far between — and good champagne too plentiful — for the twain not to mix.

Now for the million-dollar question: What are the differences between various brands of champagne that we usually see in Honolulu? Because, in recent years, champagnes have not only evolved but have also improved in quality (much of it in response to increased competition from other regions), I thought it would be a good idea to re-examine five of the most familiar names — namely, Moët & Chandon, Mumm, Veuve Clicquot, Taittinger and Louis Roederer. What I did was taste through the nonvintage brutes and *tete de cuvées* (i.e., the "top of the line" bottlings) of each of these producers; the results, as you might imagine, were exhilarating:

Nonvintage Brut Champagne

Louis Roederer, Brut Premier (\$36 - \$42): Of all the major producers, Roederer consistently stands out by virtue of its fuller, fresher, livelier style and a generous dose of yeast (that classic, nostril-tingling component of champagne recalling the rich, warming smell of freshly risen bread). In the Roederer this yeastiness is laced with crisp apple- and lemon-toned fruit, energetic acidity and a cushiony, well-rounded dryness — sensations that mingle and expand as the wine flows across the palate.

Taittinger, Brut La Francaise (\$38 - \$44): Although connoisseurs correctly think of the Taittinger style as one of the creamiest, most delicate and refined in champagne, it is by no means the most subtle. In fact, the Brut La Francaise delivers an aggressively smoky/toasty, almost malty yeastiness in the nose, belying its crisp, lively, deftly defined lightness on the palate. An elegant yet dramatic style.

Veuve Clicquot Ponsardin, "Yellow Label" Brut (\$39 - \$45): Of all the nonvintage brutes, the famed "Yellow Label" has always been the choice of those who prefer a dryer, more food-worthy style. Its yeastiness is subtle and toasty, compacted into harmonious, creamy fruit-toned scents, followed by emphatically dry, lemony, mouthwateringly crisp, almost winy, medium-bodied flavors.

Moët & Chandon, Brut Imperial (\$35 - \$40): The house style here is one of creamy, frothy freshness and barely perceptible off-dryness. In fact, the Brut Imperial's characteristic sweet edge serves to contribute to the wine's vibrant, well-yeasted fruit and balanced, silken-textured feel. Although

not intense, a champagne that lingers long and gently on the palate. **Mumm, Cordon Rouge Brut** (\$32-\$38): Both price and appealingly soft, smooth and subtle sweet-edged qualities have made Mumm Hawaii's consensus favorite. But if it outsells Moët's stylistically similar Brut Imperial, it is for good reason: You can count on the Cordon Rouge for a more well-defined smoky/yeasty fragrance and a bracingly icy, steely crispness across the palate.

Tete de Cuvée Champagne

Moët & Chandon, Cuvée Dom Perignon 1990 (\$85 - \$115): Moët's superpremium *cuvée* has enjoyed its lofty status for so long, one is tempted to look for the hype behind the product. Yet in nearly every comparative tasting done over the past 20 years, it is the "Dom" that is invariably rated the most compelling in respect to intensity, elegance and almost improbable delicacy — all the qualities that define classic champagne. The 1990 weaves mineral, powerfully yeasted and vanillin sensations, which start in the bouquet and carry all the way through the wine's rich, penetrating flavors.

Louis Roederer, Cristal 1989 (\$125 - \$155): No matter what you've been told, the most recent vintages of Cristal still rival Dom Perignon in depth and pinpoint balance. If anything, the Cristal's yeast-inundated fruit is invariably more intense and vibrant, with suggestions of roasting, honeyed nuts. On the palate the style is classically full and fleshy, with tremendous ease of drinking. Of course, for its price it had *better* be good.

Veuve Clicquot Ponsardin, La Grande Dame 1988 (\$90 - \$115): With all the intensity of a luxury *cuvée*, the characteristically austere, low-key La Grande Dame is still something a "connoisseur's" champagne. Its yeastiness is tightly woven into crisply edged fruit and charged with tobacco-like, smoky oak nuances. Above all, La Grande Dame is without peer at the table — one taste with, say, raw oysters, smoked salmon, roasted goose or even rare cuts of beef is all you need to understand.

Taittinger, Comtes de Champagne Brut Blanc de Blancs Millesime (\$85 - \$115): I've never understood why this wine has such a long name, but the 1988 is fairly true to the house style, which portrays a relatively light but rich, creamy, tightly knit, lemony-dry vinosity. Its smoky yeastiness runs deep and pervasive through a long, lively feel on the palate. If a firm and delicate finesse is what you value most in a champagne, the Taittinger Comtes is for you. ■



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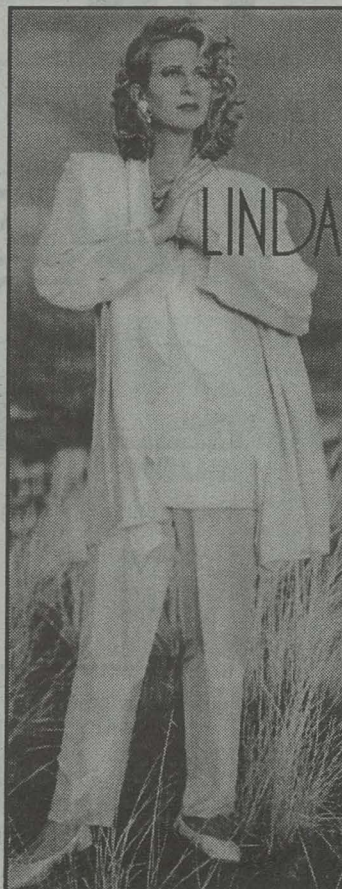
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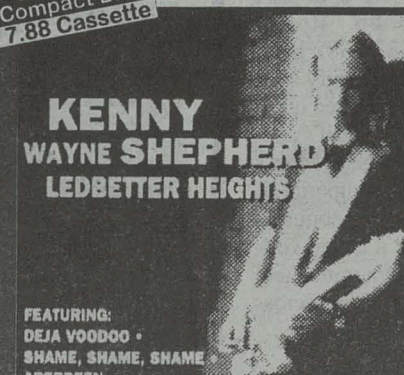


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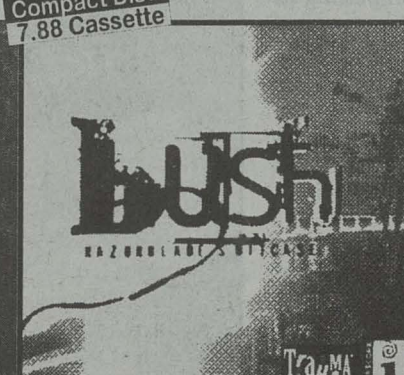
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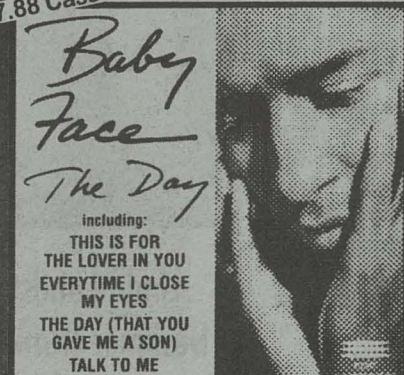
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The Straight Dope

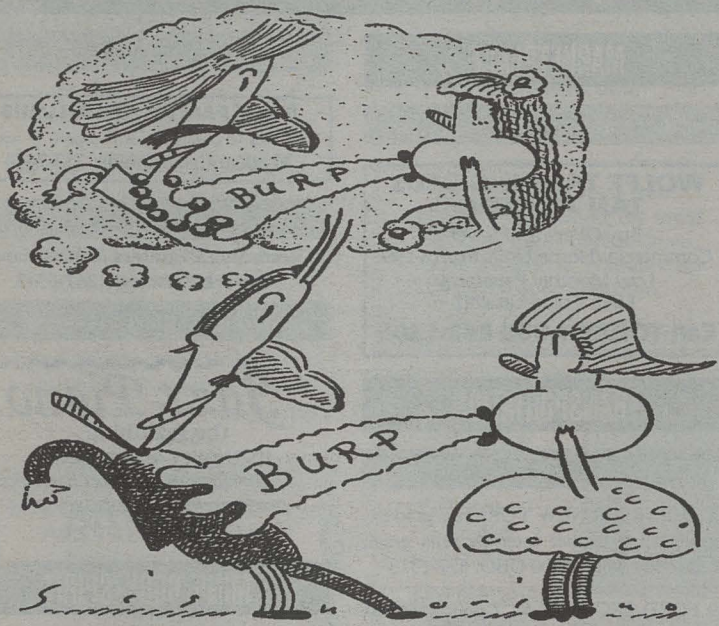


ILLUSTRATION: SILUS SIGNORINO

What is déjà vu and why does it occur? —Eric Palmer, Wilkes-Barre, Pa.

I could have sworn I'd answered this question before. However, having scoured the files, I guess it just seems like I did. Is this a déjà vu experience? No, this is an out-to-lunch experience. I feel it's important to make these fine distinctions lest the meaning of this too-casually-flung-about term become even more muddled in the popular mind.

The definition of déjà vu commonly cited in the medical literature these days is "subjectively inappropriate impressions of familiarity of the present with an undefined past." This definition unfortunately sucks, since it requires you to understand the thing being defined before you can understand the definition.

A better take on it is that déjà vu is the uncanny sensation that you are reliving some unknown past experience. I throw the word uncanny in there because it exudes the musty air of cheap paperbacks we like to cultivate in this column and also because an essential feature of déjà vu is that it seems intensely strange at the time.

The other essential feature is that the relived past experience is unknown — you cannot recall having previously had the experience, and indeed you may realize that it's impossible for you to have had it. You just somehow feel that you have.

The déjà vu phenomenon is a favorite of creative types. Proust mentions it, fittingly, in *Remembrance of Things Past*. In *David Copperfield* Dickens has his title character say, "He seemed to swell and grow before my eyes; the room seemed full of the echoes of his voice; and the strange feeling (to which no one is quite a stranger) that all this had occurred before, at some indefinite time, and that I knew what he was going to say next, took possession of me."

Depending on the survey, anywhere from 30 to 96 percent of respondents report having experienced déjà vu. But one suspects the high-end figures are a function of having worded the question too vaguely. Déjà vu doesn't mean merely going through the same situation twice, as many journalists seem to think. Nor should it be confused with other mental hiccups such as flashbacks, pre-cognition (the sense that the present situation has been foretold) and so on.

Déjà vu is said to occur more frequently in those under 30. The experience is usually brief, lasting from a few seconds to a few minutes, but in pathological cases may be prolonged. Although the term déjà vu (French for "already seen") suggests it's primarily a visual phenomenon, it can involve all the senses, which is why some prefer

the term *déjà vecu* ("already experienced"). The opposite of déjà vu is *jamais vu* ("never seen"), the sensation that a familiar situation is completely strange.

What causes déjà vu? Almost all who've studied the subject have come up with their own explanations, and hey, why not? Our knowledge of the brain is so fragmentary that no explanation can be definitely discounted. Still, the chances that déjà vu is a sign of telepathy, reincarnation or visitations by one's astral body, as some have suggested, seem pretty slim.

Among the quasi-scientific explanations, what might be called the split-image school holds that two parts of the brain participate simultaneously in the process of perception. If for some reason the impression from part A arrives in one's consciousness out of sync with the impression from part B, one has the sensation of experiencing the the thing twice.

Others explain déjà vu by analogy to a tape recorder. They propose that memory storage is accomplished by means of a "recording head" and memory recall by a "playback head." During déjà vu the two heads are erroneously situated above the same bit of mental blank tape. An experience is thus recorded and remembered simultaneously, with the result that the present is experienced as the past.

There are lots more theories, but you get the idea.

Déjà vu was a hot topic in the 1890s among French psychiatrists, who came up with the name. But later researchers dismissed it as a curiosity. The Dutch psychiatrist Herman Sno sparked a revival of interest in the 1990s, arguing that déjà vu provided insight into the functioning of both the normal and abnormal brain.

It's long been known that prolonged or frequent episodes of déjà vu are associated with various psychiatric or neurological disorders. Some now consider déjà vu, in conjunction with other symptoms, to be diagnostic of a type of epilepsy. Researchers have found that electrical stimulation of the brains of epileptic patients in some cases can trigger the déjà vu phenomenon.

Nothing you need to worry about. On the contrary, it seems pretty clear that what some consider a glimpse of the supernatural is more than likely merely a cognitive burp.

Cecil Adams

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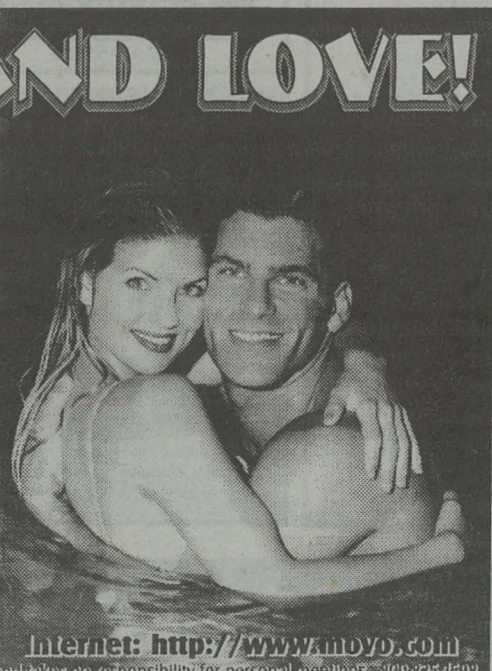
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ARIES

(March 21 - April 19):

Seismologists were recently intrigued to discover the existence of slow-motion earthquakes. Unlike the fast, powerful jolts of conventional tremors, this pokey variety can take days to unfold and never send plates flying off a single shelf. Of course, I wasn't surprised in the least to learn this news, since for months I've been visualizing your year ahead as a kind of slow-motion earthquake. The energy release will be spectacular. The realignment of forces will be epic. And yet it should all happen with virtually no trauma or damage.

TAURUS

(April 20 - May 20):

I predict that you will not commit suicide in 1997. That probably doesn't surprise you. But what you may be amazed to hear is that I also predict you will perform at least 50 percent fewer self-destructive acts in the year ahead than you've averaged in the past. Your diminished tendency to undermine your own good works will be so dramatic that you may find yourself again and again having to shoulder the increased responsibility that comes with success — and even that will not lead you to regress to old patterns of self-sabotage.

GEMINI

(May 21 - June 20):

Goldfish confined to aquariums and bowls grow a couple inches long. But when they're placed in more spacious bodies of water, they balloon up to 2 feet. Why does this happen? I don't know, but I predict something analogous will happen to you in 1997. Wide-open spaces (or a bigger stomping ground) are even now beginning to tempt you, and if you respond, you too will expand. I'm not sure if that means you'll put on 10 pounds of fat or add 10 points to your IQ. If it's the latter, I'll bet you'll also double the size of your sense of destiny.

Real Astrology

BY ROB BREZSNY

CANCER

(June 21 - July 22):

Events in the year ahead will invite you to become a connoisseur of recycling. And I'm not just talking about your work with old cans, bottles and newspapers. Slightly faded inspirations will be good material to work with, as well as still-useful people who've lost a little luster. In fact, see if you can squeeze untapped value out of every old shtick and secret that might conceivably be resurrectable. Make your past work for you like never before. Oh, and one more thing: Don't just recycle — *precycle*.

LEO

(July 23 - Aug. 22):

Do I have some great news for you, Leo! But first, let's dispense with the bad news. If you're a typical member of your tribe, you spent 1996 working longer and harder than ever, with more responsibility and no increase in pay. But all that's going to change in 1997. I promise. Especially if you spend the next couple weeks exorcising all your resentments about your job and explaining to yourself how the ordeals of the past year perfectly set up the smoother sailing ahead.

VIRGO

(Aug. 23 - Sept. 22):

More than ever, I'm convinced that the prophecy I made for you Virgos last August is on schedule. Back then I

noted that while your tribe is famous for its exotic maladies, the day is coming when many of you will graduate forever from that reputation. Consider what's looming. The expansive planet Jupiter will be bestowing blessings on your House of Health during all of 1997. Meanwhile, the energizing planet Mars will be making a rare three-month visit to your House of Vitality (mid-March through mid-June). That's why I decree with renewed vigor that this will be your best chance ever to dissolve chronic health problems.

LIBRA

(Sept. 23 - Oct. 22):

The 19th-century poet John Keats said, "If something isn't beautiful, it's probably not true." To the jaded sensibilities of those of us living at the end of the 20th century, the exact opposite of that statement might seem more valid, as in, "If something isn't ugly, it's probably dishonest." (And, in fact, just today I communed with over 70 hideous truths in my daily newspaper.) Nevertheless, I have a strong intuition that Keats' formulation should be one of your guiding epigrams throughout 1997. Perhaps you yourself will be an overflowing wellspring of gorgeous truths.

SCORPIO

(Oct. 23 - Nov. 21):

If I had to compare you to a vegetable in 1996, it would, I'm afraid, have to be a turnip. You've been a sturdy little root, a

serviceable and reliable dish, but not exactly brimming with delectability. Potential diners have turned to you not so much because you've aroused passionate longings but because you've been hearty and economical. All that should change, though, in 1997. I predict you'll be more like a ripe tomato, called on to serve as an essential ingredient in a wide variety of tasty recipes.

SAGITTARIUS

(Nov. 22 - Dec. 21):

I'll be tempted to refer to you as the Pollinator in 1997. You'll enhance your alignment with cosmic luck whenever you act like the insects that carry pollen from flower to flower. Just as bees and butterflies invigorate plant life by propagating genetic diversity, you should foster the fertility of your circle by spreading around useful information and sparking new connections among people who'd benefit from knowing each other. By the end of the year, I hope I'll be able to describe you with the same words Stephen Buchman and Gary Paul Nabhan use to praise pollinating insects in their book, *The Forgotten Pollinators*: "The fruits are juicier, the seeds are fuller, and the diversity on our plates is much richer because of them."

CAPRICORN

(Dec. 22 - Jan. 19):

Dear Diary: Well, everything changed in 1996. I mean *everything*. Most years sweep away a few of my certainties,

but this one got every last one. Why, then, am I still standing proud? Why am I not huddled in a corner jabbering in baby talk to the spiders? I can't help but wonder if I went numb somewhere back there and am mistaking numbness for poise. There is, I guess, a possibility that all the commotion in the early 1990s gave me so much ballast that I'll never be able to get totally knocked on my ass again. Now that's a fun thought."

AQUARIUS

(Jan. 20 - Feb. 18):

Let's briefly review the year that's passing away. And I mean *very* briefly, so we can put it behind us and move on to rosier explorations. I'm afraid that on too many fronts, my friend, you were dissatisfied with your life in 1996 but afraid to change it. You knew you needed a revolution but weren't confident enough or strong enough or well-informed enough to hurl more than the first volley. That's the bad news. The good news is that I predict your mousy waffling will soon be distant history. Would it be OK with you if I call you "Lionheart" during the next 12 months?

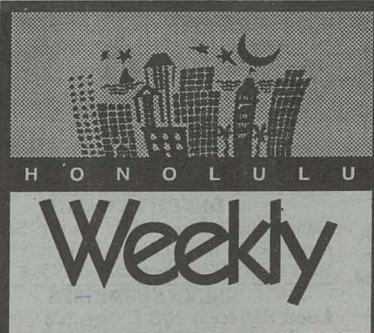
PISCES

(Feb. 19 - March 20):

While Saturn was poking along in Pisces between February 1994 and April 1996, you had to slog through an impossible amount of ancient karma, much of which probably defied resolution. 1997 will, in contrast, ask you to wade through a tolerable amount of old karma that will practically resolve itself. The coming year's stuff will also be far more interesting and far less cryptic than the last load. And you may be amazed at how every little loose end you tie up will liberate profound new possibilities in your intimate relationships.

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Women seeking men

SEEKING POLYNESIAN
 SWF, 38, ISO SWM, 39-50, 200lbs.+, N/S, N/D, no drugs. Ad# 1276

MARRIAGE-MINDED
 Attractive, spontaneous, pleasing SJF, 31, 5'4". ISO handsome, honest, intelligent, stable D/SW/JM, sense of humor, N/S, possible LTR. Ad# 9571

HAWAIIAN PRINCESS
 SWF, young 40s, tall, attractive, intelligent, feminine. ISO SM, financially secure, for a great friendship, possibly more. Kids ok. Ad# 9569

HONEST
 SWF, 21, brown hair/eyes. ISO kind, honest SWM, 21-31, for LTR. Ad# 9570

CHRISTIAN LADY
 Attractive, full-figured DWPF, 42, enjoys conversation, travel, gospel music, hiking, movies. Seeks C soulmate, for love and friendship. Ad# 9565

HIDDEN TREASURE
 DWCF, 70, N/S, attractive, 5'6", intelligent, interesting, easygoing, adorable. ISO dedicated, honest M, N/S, with sense of humor. Ad# 9476

PHOTOGRAPHER MODEL
 WF, 36, sensitive, intelligent, shapely, attractive, loves the beach, outdoors, the arts, ISO M, 26-55, intelligent, sensitive, kind, understanding, handsome. Ad# 3918

ADVENTUROUS OLYMPIAN
 Blue/green-eyed brunette, 39. ISO trite, true and unattached Hercules, adventurous, favorite flower: Azalea, enjoys Mexican. Ad# 9472

GOOD TABLE MANNERS
 Smart woman in a real tight skirt, 32, blond and blue-eyed, 5'9", voluptuous. Seeking SWB/LPM, who keeps me laughing. Ad# 9473

POSITIVE ATTITUDE
 Independent SBF, 42, 5'4", 135lbs., caring, adventurous. ISO monogamous, loving, financially secure M, 42-55, race unimportant, sincerity is. Ad# 9468

KNOWS WHAT SHE WANTS
 SWPF, intelligent, funny, attractive, fit, into hiking, film, substantive conversation. Seeking similar, honest man, 26-40, who knows what he wants. Ad# 9465

ENGLISH LADY
 SWF, youthful 59, I love dancing and dining, seeking caring, sharing WM, 55-65, for companionship and sharing common interests. Ad# 9379

UNFORGETTABLE
 Attractive, sophisticated, European lady, 39, enjoys tennis, dining out, travel, movies, television. Seeks tall, established, stable S/DWM, 45-60, serious relationship. Ad# 9374

DO YOU EXIST?
 Is it too late for a mate? Interesting, lively lady, 80, perfect health, swim, dance, cook, travel, fine dining, conversation of depth. Ad# 9377

MILITARY COWBOY
 You could be the man for me. Attractive SWF, 5'3", 106lbs. ISO SM, 28-50, honest, fun-loving, good shape. Ad# 9371

LET'S DANCE
 Virgo/sheep ISO Capricorn/boar, Cancer/rabbit, Pisces/horse or any combo, 49-61, who enjoys doing things with mate. For LTR. Ad# 9369

ADVENTUROUS ARIES
 Established, secure, looking for same. Loves sunrises, spontaneity, sensuality. Lets explore exotic places and make our dreams come true. Ad# 9271

NURTURING
 Enthusiastic, creative friend, motivated/hard working, artistic, adaptable, caring, intelligent, adventuresome, religious, goal-oriented, marriage-minded, outdoorsy, compassionate, responsible, good values, independent, loves dancing. Ad# 9361

CARING MOTIVATED
 Laughs easily, adaptable, friendly, honest, reasonable, lovable, romantic, ambitious, feminine, creative, easygoing, elegant, adorable, health-minded, devoted, professional, bright, clean. Ad# 9363

ABBREVIATIONS

M Male	H Hawaiian	L Local
F Female	A Asian	N/S Non-smoker
S Single	K Korean	N/D Non-drinker
D Divorced	V Vietnamese	P Professional
WW Widowed	F Filipino	ISO In search of
B Black	J Japanese	LTR Long-term relationship
W White	C Chinese	⊕ Double daters

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SOULMATE WANTED
 You'll know if you're him. Be taller than me, I'm 5'9", kind and fun, 45-60. Ad# 9366

ISLAND BEAUTY
 Pretty young lady would like to meet someone special. I like having fine times together with someone really nice. Ad# 9265

CARAMEL COATED
 Almond-eyed, brown to golden locks, sweet, spicy, attractive, SPF. ISO 33-45, SHM, with integrity, gentle heart and passionate soul. Ad# 9260

SEEKING ROMANCE
 DWF, 40, blond, blue eyes, Rubenesque. ISO D/SBM, with integrity, honesty a must. Must also love life, laughter and adventure. Ad# 9261

CHIC SAVY SHY
 Into, denim, dexter, and double breasted blue? Like motor, money, and sailing too? I'm for you. Ad# 9262

SEEKING GENTLEMAN
 SAF, 49, loves gardening, bowling, poetry. Faithful, sincere, compassionate social worker ISO sincere, faithful, dedicated, conservative AM, 49-58, from Hawaii. Ad# 2043

MISTRESS DAPHNE
 Sexy, Latina F, seeks adoring gentleman, for romance and relationship. Ad# 9178

SEEKS A PURE GENTLEMAN
 WF, enjoys movies, reading, singing, music, volunteer activities, life. ISO tall, old-fashioned gentleman, 39-45, N/S, N/D, for sincere friendship, LTR. Ad# 2425

GODSEND
 DFI, 49, 5', Latter Day Saint educated. ISO good partner, 49-59, reserved A, sense of humor, share happy life together. Ad# 9168

DAMSEL IN DISTRESS
 WWWF, attractive mom with young son in bell tower. Willing to let down hair to frog/prince or reasonable facsimile, N/S. Ad# 9165

ROMANTIC ADVENTURE
 DWF, 36, 5'6", brown eyes, enjoys running, outdoors and walks on the beach. ISO D/SWM, 35-42, sincere, N/S, very athletic. Ad# 9161

MUSIC IN THE NIGHT
 DAF, 43, petite, pert, passionate. ISO D/S/M to share music, metaphysics and moonlight. Ad# 9164

LARGER LATIN LADY
 SHF, 27, 5'9", medium complexion, originally from Dominican Republic, anxiously seeking SWM, 5'9"+, romantic, sincere, slender, sensitive heart, masculine manners. Ad# 3422

SEXY COUSIN OF
 Jerry Lee Lewis. Attractive, proportionate WPF, 30s, teacher, actress, musician. ISO romantic, intelligent, adventurous, charismatic D/SWPM, N/S, 30-50, 5'10"+, Dennis Quaid, Steven Segal looks. Ad# 9077

EXOTIC-LOOKING
 Shapely, attractive, very affectionate, bronze, financially independent. Seeking tall, Caucasian, business-minded gentleman, good health and physical shape, romantic, N/S, 30-40. Ad# 9072

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BON JOUR
 DWF, 37, French, sassy, witty, loves to laugh and dance. ISO gentleman, 35-45, to enjoy la vie en rose, smoking okay. Ad# 9073

JUST LOOKING
 Acerbic, intelligent, caring SWF, ISO SPM, 48-60, with great wit, style, a little off beat, but honest, for companionship. Ad# 9066

LAST OF THE LIBERALS
 Attractive, sensitive, passionate, ethical Jewish woman, 38. Seeks empathetic, monogamous, kind, attractive man, N/S, ready for marriage, democrat. Terrytown, NY. Ad# 9061

HUNDREDS OF KISSES
 Sexy, attractive, intelligent, sweet, chubby, blond-haired, blue-eyed SWF, 35. Seeks happy, stable, loving, warm, affectionate, non-macho M, 25-40, who's child-free. Ad# 9656

BEAUTIFUL AND BUBBLY
 SWPF, 35, 5'9", 160lbs., hazel-eyed blond, college educated, financially secure, loves watersports. Seeking fit SWM, 25-35, for outdoor fun. Ad# 9652

TALL AND TAN AND ...
 DWF, stunning redhead. ISO tall, mature, intellectual, secure and open-minded, gentlemen. 48-60, for friendship. Possibly more. Ad# 9653

LATTER DAY SAINT
 SF, 37, brown-eyed, brunette, likes dancing, music, humor. ISO SPM, 35-39, N/D, N/S, communicative, witty, 200+lbs., Polynesian, good heart/mind/soul. Ad# 3498

Men seeking women

REFINED ARTIST
SWM, excellent cook, enjoys roller blading, Ice palace. ISO SA/WF, 35-50, easygoing, intelligent, adventurous, medium build, for fun, possibly more. Ad# 9464

ART AND MUSIC
SLM seeks N/S, sensitive SF, 30+, enjoys art, music, outdoor activities, intelligent conversation, therapy and business adventures. Ad# 9460

SUICIDAL TENDENCIES
Sawed off, local runt needs true nubian princess for LTR. Ad# 9461

HIP AND FUN
Intelligent, open-minded, affectionate SWM, 5'8", 145lbs., progressive, good-looking, blue eyes. Enjoys poetry, plays, music. ISO SF, 19-40. Ad# 9378

BROKEN HEART
SWM, 27, passionate, athletic, European. ISO gentle, funny, SF, 20-35, who likes sports, intellectual exchanges and romance. Ad# 9373

WANNA DANCE?
M, early 50s, N/S, N/D, ISO dance partner, classic rock, folk. Let's boogie dutch, check the dancing in town! Ad# 9368

HONEST MALE
SBPM, over 45, N/S, N/D, physically fit, enjoys cooking and quiet evenings. ISO honest, articulate SAPF, 40-55. Ad# 9268

AFFECTIONATE ATHLETE
Attractive SWPM, youthful 42, fit, 5'11", 175lbs., blue-eyed blond, pilot. Seeks affectionate, adventurous, fit woman, 20-40, for friendship, fun, LTR. Ad# 9273

SEEKING FUN ALWAYS
I am motivated, outdoorsy, honest, clean-cut, personable and compassionate. I like elegant, romantic evenings. ISO SAF, friendship first, possible relationship. Ad# 9276

EASYGOING
DL/CM, 34, 5'10", 180lbs., loves music, looking for F, 25-30, sincere with sense of humor, companion for possible lifetime commitment. Ad# 9364

SYMPATICO
I'm looking, you're cooking! White meat for your heat! Lean; not mean, simmering for pleasure, no potatoes, only string beans. Ad# 9367

CUDDLE WITH ME?
SAM, 48, enjoys cooking, reading, outdoor activities. ISO articulate SAF, 48, to share quiet evenings. Ad# 2814

HUNKADORABLE
SWPM, 30, N/S, athletic, adventurous, ambitious, ISO similar, exotic SF, to enjoy life to its fullest here in paradise, abroad. Ad# 9266

RESPONSIBLY ROMANTIC
SWM, 38, 5'10", athletic. ISOAF, friendship, tennis, and possible LTR. Ad# 9267

JAZZY PIANIST WANTED
Very fit physician SWM, romantic, affectionate, musical, witty, ISO warm, trim young lady, any race, to make beautiful music together. Ad# 9263

CHRISTIAN MAN
SWM, 38, 5'11", 163lbs., never married, healthy, handsome. Seeking soulmate, but girlfriend will do. Ad# 9176

ATTRACTIVE
SWM, 19, 5'6", student, enjoys playing sports, the beach, movies, reading, ISO attractive, intelligent SF, 18-28, with sense of humor. Ad# 1237

DATING UPDATE
SWM, 25, seeking SA/HF, 18-26, for dating. Call, let's see what happens. Ad# 2139

WINDWARD WAHINE WINS
SWM, 42, quietly active, casually adventurous, outdoorsy type, seeks intelligent, imaginative, happy, healthy, unencumbered, N/S F, friend, companion, confidant. Ad# 9177

TAKE A CHANCE
SWM, 23, blue-eyed blond, athletic college student, enjoys surfing, conversation and dining. ISO SA/FL/BF, 19-25, to go out with, possible relationship. Ad# 9179

POT OF GOLD
Follow this rainbow and that's what you'll find. SWM, 45, tall, handsome, attorney, ISO SF, 30s, for exploring paradise together. Ad# 9172

ONE WOMAN WANTED
Kind, caring SWM, 6', green eyes. ISO SF, who has time to share with me. Ad# 9173

TRAVEL BUG
SWM, surfer, 40, temporarily retired. Is seeking one attractive, slim SAF, no kids, for travel companion, and safari partner. Ad# 9174

SEEKS MATURE FEMALE
BM, slim, 6', in the United States Navy, enjoys movies, dining, relaxing, skiing, ice-skating, fishing. ISO F, 28-35, similar interests. Ad# 1435

VERY SPECIAL SOMEONE
WM, sincere, honest, temporarily retired, enjoys travel, surfing, beach, walks. ISO AF, 30-40, athletic, childless, travel companion, friend, lifetime partner. Ad# 2208

TOUCH OF CLASS
WM, 5'10", 165lbs., grad student, spontaneous, adventurous, enjoy studying foreign cultures, movies, comedy clubs. ISO F, similar qualities/interests, for friendship. Ad# 3057

HOT ASIAN MALE
Athletic, model, 27. Seeks hot, Asian woman, N/S. Must like dancing. For LTR, possible marriage. Ad# 9169

GOING MY WAY?
LM, 28, seeking AF, nice personality, who likes dining, beach, movies, hanging out, for possible relationship. Ad# 9170

SAILOR
DWM, 5'10", 180lbs., ISO firstmate, 30-50, with positive attitude, who'd like to sail or watch the sunset on the water. Ad# 9160

TENDER LOVING
Care! SAM, 34, 5'7", 140lbs., open-minded, registered nurse, enjoys photography, romance, beaches. Seeking SF to share life, love. Ad# 9162

EXTRA LONG TIME
SWM, 20, 6'6", nice, fun, basketball player, laughs all night. ISO attractive, happy SF, for good times. Ad# 9163

BALDING ATHEIST
Supportive, honest, funny, fit, sarcastic, cheap DWM, urgently seeking woman, 18-38, intelligent, honest, healthy, warm, intellectually and physically energetic. Ad# 9078

EARTHY GENTLE MAN
WM, 53, 6', 155lbs., gentle, affectionate, humorous, fit, earthy, educated, financially secure, many interests, needs attractive, intelligent partner. Ad# 9074

LOCALS ONLY
SL/AM, 26, ambitious, outgoing, fit, enjoys spontaneity and excitement. ISO attractive, positive, confident SLF, 21 plus, for friendship. Ad# 9076

ATHLETIC OPTIMISTIC
Very athletic, 48, the glass is half full, fun-loving, N/S, loves movies, walking, talking. ISO F, 35-50, who's positive and romantic. Life is just starting. I value a woman who is very comfortable with herself. Ad# 9440

FRIENDSHIP FIRST
SWCM, 41, carpenter, very outgoing, enjoys surfing, motorcycles, reading, etc. ISO devoted SCF, 27-39, N/D, medium build, intelligent, outgoing, adventurous. Ad# 9071

ADVENTURER
DWPM, 40, 6'1", 210lbs, fun-loving, open-minded. ISO SF, interested in traveling, hiking, movies, dining, dancing, enjoys the beach. Ad# 9069

MARRIAGE MINDED
DWM, 33, 5'9", 170lbs. Seeks F, 21-45, height/weight irrelevant. Race unimportant. Guaranteed, all calls returned. Ad# 9067

EINSTEIN A GO-GO
Kind, youthful, English academic, 34, SWM. ISO attractive, slim, SF, 22-30, no kids. Let's find out how we overlap. Ad# 9068

YOU'LL BE PLEASED
Accomplished, kind, witty, family oriented, tall, handsome SWM, green-eyed, 35, seeks SAF, 20s, beautiful, inside and out. Please call! Ad# 9065

NICE LADY WANTED
SM, 20, seeking SF, 21-30, race unimportant, who likes movies, clubbing, music and concerts, for friendship first, possibly more. Ad# 9060

SAIL AWAY
Working captain, with 29' sloop, SWM, 43, blond, slim, financially secure. ISO SWF, 25-37, enjoys weekend getaways, good times, LTR. Ad# 9063

REAL-UNPRETENTIOUS
Turned-on to life, nature, people, the arts, Mozart, Duke Ellington, mature, articulate DWM, 5'11", 180lbs., ISO heart, mind, body connection. Ad# 9064

HIDDEN TREASURE
SM, 36, young-at-heart, loves motorcycling, hiking, swimming, running and outdoors. ISO SF, 30-45, with a kind heart. Ad# 9658

LIGHT MY FIRE
SWPM, 25, 6'2", sincere, fit, mature. Enjoys nature, music, new experiences. ISO fun-loving SF, 20-32, to release the outgoing me. Ad# 9654

TAKE A CHANCE!
SAPM, 27, romantic, loving, outgoing, N/S. ISO D/SW/LF, N/S, romantic, 22-27, for LTR. Ad# 9657

SILVER-HAIRED GENT
SM, 54, 5'9", small built, blue-eyed, semi-retired, Virgo enjoys diving, swimming, music, bridge, reading, ISO SF, N/S, small-built, intelligent. Ad# 3469

HONEST AND SINCERE
Christian SM, 33, ISO Christian SF, 18-33, who's also honest and sincere, for possible relationship. Ad# 2982

LOVES TO LAUGH
SWM, 24, good-looking, educated, likes the beach, tennis, outdoors, ISO SF, 22-45, attractive, fit, quiet, fun, for monogamous relationship. Ad# 2654

COME DANCE WITH ME
SAM, 55, ISO SWF, under 54, sincere, honest, to go dancing, possibly share good relationship. Tired of playing games. Ad# 3330

GANDOLF'S NEPHEW
SWM, 6'1", 185lbs., dark blue eyes, greyish/red beard, financially independent, eccentric enchanter. ISO my yin reflections. Makiki. Ad# 9655

SEEKING COMPANION
Educated, athletic, WPM, 36, open-minded, laid back. Seeking independent, confident, Asian or Hawaiian F, who knows what she wants. Ad# 9646

SOMEONE FOR KEEPS
SPM, honest, financially secure, good dancer. Seeks sincere, honest, WF, 40-55, drug-free. For dancing, romance, quiet evenings, LTR. Ad# 9648

EXISTENTIAL GOOFBALL
SM, 33, 5'8", seeking pretty Earth momma, who's into sun, sand, surf and a plethora of music. Ad# 9641

EUROPEAN
German SWM, 29, brown hair, blue eyes slim. New to island. ISO SA/JF, 22-29, for romantic friendship. Ad# 9643

DO NOT GIVE UP
I am still waiting for you, SWM, 50s, slim, trim, good-looking, nice body, financially secure, sharp dresser. Honolulu area. Ad# 9644

MARRIAGE POSSIBLE
SWM, 28, safe, friendly, intelligent, ISO SF, caring, children ok, for a future together, call me let's meet. Ad# 9645

LET'S DANCE!
SWM, 38, 5'9", enjoys alternative music, dancing, hiking, boogie broading, foreign films, theatre, conversation, laughter. ISO SF 25-40, similar interests. Ad# 9638

HANDSOME MASCULINE
SW gentleman, 33, 6'3", 200lbs., adventurous, passionate, loving, open-minded, into golf, hiking, beach, movies, live music, seeking SAF. Possible relationship. Ad# 3133

NO GAMES!
Open-minded, stocky SWM, 35, seeking passionate, affectionate, spontaneous, communicative, solid built SF, under 40, to spend quality time. Ad# 1898

CARING WOMAN WANTED
LSAM, 36, enjoys sporting events, reading, music, ISO intelligent, caring F, 26-42, with good sense of humor. Ad# 2606

VERY SUCCESSFUL
Quality DWPM, intelligent, positive, confident, honest, attractive, financially secure, 6', athletic, 39, personable. Seeks beautiful, slender, N/S, selective F, 28-38. Ad# 9635

SERIOUS FRIENDSHIP
Educated SW Englishman, 6', 170lbs., honest, N/S. Ad# 9633

WANTED RIDING QUEEN
SWM, 35, enjoys reading, dining, seeks SW/JF, 25-35, slim, attractive, must like horses. Ad# 9629

ARTHUR PENDRAGON
ISO Guinevere. SWM, 34, 6', dark hair, hazel eyes, personable outdoors, likes theatre, dancing ISO spontaneous, expressive, tall SWPF, 25-36. Ad# 9639

MARRIAGE BOUND
SM, Polynesian, sincere and gentle. Seeks SF, 30-45, homey, C-minded. Ad# 9626

DANCE PARTNER
SWM, mid 40s, very active, enjoys the outdoors, mountain and ocean activities. ISO SAF, 25-40, for dance partner, possibly more. Ad# 9624

Men seeking men

SINCERE HAPA
SA/WM, 36, 5'10", 215lbs., husky build, hard working P, enjoys quiet times, working out, long walks, ISO LM, height/weight proportionate, same interests. Ad# 9659

EUROPEAN MILITARY
Officer recently arrived. Athletic Bi-M seeks slender, smooth, healthy M, 18-23, monogamous, clandestine, long-term, weekends, relationship, student, military a plus. Ad# 9479

SEEKS MASCULINE-TYPE
GWM, 58, 6'2", 180lbs., good shape, successful, seeks very masculine, good shape M for fun and friendship. Ad# 9561

SPIRITED
SAM, 36, 6', 154lbs., model looks, athletic, educated, dancer physic. ISO, masculine, athletic, successful, kind, fit N/S, SWM, 30-45. LTR. Ad# 9375

SEEKING RELATIONSHIP
GWM, HIV negative, 27, 5'8", 145lbs., brown hair. Seeks fit, clean-cut GW/HM, any race, HIV negative, 18-30, for friendship. LTR. Ad# 9171

DESPERATELY SEEKING
Mixed AM, 33, 5'4", 140lbs., amateur musician, likes movies, the arts, cooking, ISO WM, 25-35, honest, drug-free, good-humored, taller, mentally/physically fit. Ad# 1590

Women seeking women

THELMA SEEKS LOUISE
Tall, slim SWF, 30, ISO, adventurous, creative, active, lesbian or Bi-F, as friend, date or companion, sense of humor mandatory. Ad# 9579

MERRY CHRISTMAS!
SBF, 34, ISO SBF, 24-35. Ad# 2677

FRIENDSHIP FIRST
SBF, 23, ISO attractive, feminine SBF, no games, for good conversation, dating, possible relationship. Ad# 3186

NEW IN TOWN
SBF, 23, 5'7", 125lbs., ISO SBF, 18-27, outgoing, thin, feminine and attractive. Friendship, possibly more. Ad# 9466

WOMEN WHERE ARE YOU?
SGWF, young hearted, sexy. Loves swimming, ocean, home, fitness, dancing, metaphysics. ISO similar, friends, or LTR. Any race, N/S, honest. Ad# 9175

NEW TO HONOLULU
F, 25, student, slightly overweight, likes writing, learning, the arts, outdoors, sports, ISO motivated, athletic F, 21-32, to shape up with. Ad# 2060

WIMMIN WHERE ARE YOU
SGWF, young hearted, sexy. Loves swimming, ocean, home, fitness, dancing, metaphysics. ISO similar, friends, or LTR. Any race, N/S, honest. Ad# 9628

VERY AFFECTIONATE
SWF, 34, pretty, blond, blue-eyed, 50lbs. overweight, seeks honest, feminine bi-WF, for enjoying outdoors, camping, wine, ocean, romantic evenings. Ad# 9351

WHERE ARE YOU?
Feminine F, 31, enjoys movies, dancing, conversation, shopping. ISO attractive, feminine Bi-SF, 21-40, for fun and friendship. Ad# 3420

SUBMISSIVE MALE
ISO couples or F, has fetishes, please respond. Dominant F plus. Ad# 9560

I FEEL YOUR PAIN
Honest SWM, 31, 6'2", 185lbs., ISO honest SW/JF, nymphomaniac, for love, marriage, lifelong gratification. Ad# 9471

AMBERGRIS
I have some, am looking for a woman who knows what to do with it. SWPM, 41 seeks F, any age. Ad# 9470

BORN OF STARDUST?
Bi-WM, 36, good body, looks, mind humor, health, education, job. Seeks high quality, slender, attractive M/F, 22-34, As a plus. Ad# 9469

STRICT VEGETARIAN
Open-minded, relaxed, independent, under 45, unlimited relationship. Ad# 9462

CERIDIAN DREAM
Athletic WPM, 35, club leader, very oral. ISO petite AF who appreciates long, lingering, repeated pleasure. Ad# 9376

PART TIME FRIEND
Busy, feminine, married WF, 44, seeks feminine F, for occasional adventures. I'm playful, spiritual, intellectual, professional, vegetarian and tantrica. Ad# 9269

LOOKING FOR FUN
Early 20's couple, she is first time bi-curious, seeking attractive, fit, blond F, for one night of ecstasy. Ad# 9270

REVEALING PHOTOS
Attractive Honolulu M, fit, 26, seeks older lady who enjoys gentle kisses, caresses, feeling appreciated, hot passion, etc. Photos upon request. Ad# 9272

EXTREMELY GENEROUS
LSM loves to share with and spoil others. Seeking fun-loving, easygoing, adventurous SF, for good times. Ad# 9264

COMPANION WANTED
Married WM, 50, seeks 30+, petite, discreet F, no religion for outer island trips, LTR, passionate interludes. Plane ok. Ad# 9167

TENDER LOVING CARE
SWM, 31, 5'7", 160lbs., shy, adventurous and romantic. Seeking SWM, 50+, to explore sexual fantasies. Must be patient, caring, understanding. Ad# 9079

IN SEARCH OF
Looking for attractive, vivacious, fun WF, for discreet interludes, with attractive, fun, exciting, playful couple, no strings attached. Ad# 9062

BABY BLUE EYES
WPM, 42, 5'10", thick brown hair, cute and cuddly, full of passion, seeking F, 30-45, for discreet relationship. Ad# 1613

SUCCESSFUL HANDSOME
WM, 40, business owner, seeking F, fun-loving, mature-minded, attractive, height/weight proportionate, who enjoys massage, intimate contact, for discreet encounters. Ad# 3015

EXHIBITIONIST MALE
Attractive LJM, 39. Seeks female exhibitionist/voyeur. Oral and manual talents a plus, listen to my special message. Ad# 9634

SEEKING OLDER WOMAN
Attractive SAM, 25, 5'7", muscular. Seeks attractive, older, experienced woman, 30-45, for safe, discreet fun. Ad# 9632

LET'S GET TOGETHER
SWPM, 53, 5'7", N/S, N/D, enjoys nurturing, sensual, discreet pleasures, romantic evenings. ISO SF, under 50, sharing, caring, positive relationship. Ad# 9627

DESPERATE PILOT
DWM would like to spread. Seeks Japanese octopus pilot. Ad# 9622

ADULT MOVIE FAN
Handsome SWM, 29. Seeks swinging parties, no drugs. Ad# 9542

LOOKING FOR MATURITY
SWM, 40, ISO lady, race unimportant, 52+, for an intimate relationship. You don't have to be young to be beautiful. Ad# 9453

SENSUALLY SATISFYING
Attractive, fit, tall, clean, mid-30s couple, she: first time bi-curious. Seeking attractive fit F, for rendezvous. Ad# 9445

MUSIC MAN
Muscular SW/LM, 30s, 6', 218lbs., Seeking music woman for songwriting adventures, possible dancing and watersports activities. Ad# 9358

GUILT FREE LOVE
APM, 30, seeking PF, 20-35, any race, for no strings attached companionship, movies, beaches, etc. Easy come, easy go. Ad# 9347

SAILING
Nice WPM, 56, seeks nice WF, 25-55, for weekends, sailing, cruising. Ad# 9348

ISLAND ROMANCE
PWM, seeks F, 25-40, for discreet, romantic passionate times together. I will treat you like a lady. Ad# 9350

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Ad of the week

COME SURF WITH ME
S dad, medical student, 31, enjoys sports, SCUBA, surfing, children. Seeking nice, caring D/SWF, not superficial.
Ad# 2176

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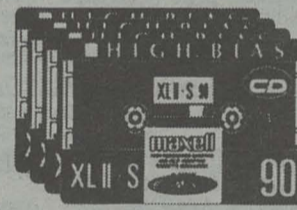
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