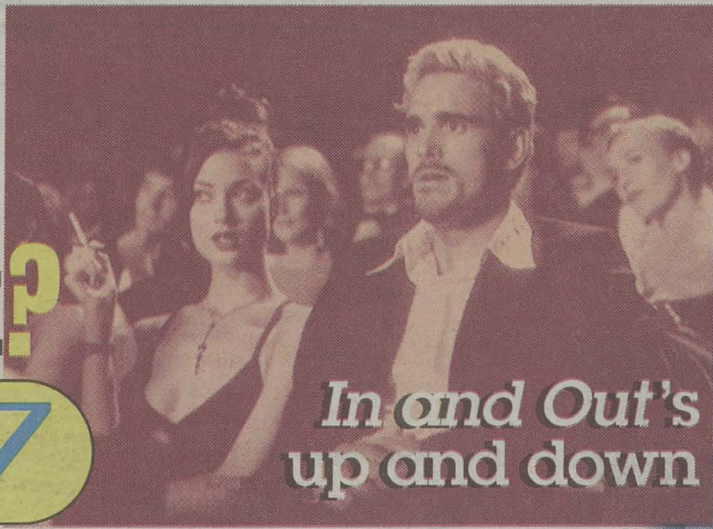


**INNIE
OR
OUTIE?**

17



*In and Out's
up and down*

12

*Second
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eMotion*

Betsy
Fisher
takes
a bow

**THE BROOM OF
THE SYSTEM**



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statements on
our interior lives

H O N O L U L U

Weekly

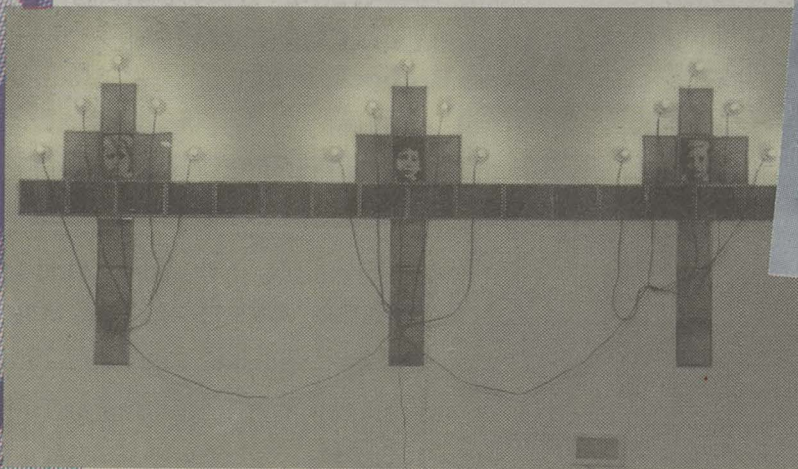
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Volume 7, Number 39, September 24 - 30, 1997
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FREE



THE ARTS OF FALL



PAGE **7**

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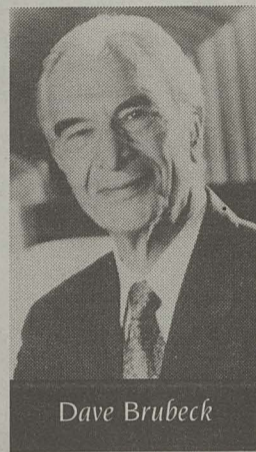
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Good job

Alison Frank's article on "The Job Jungle" (*HW*, 8/27) should be an eye-opener for anyone who sits around and waits for the "perfect" job to come knocking at her door. I think most of your readers will admit most good things don't come easily. If at first you don't succeed, try, try and try again. If all else fails, start your own company like I did!

Mahalo for putting together a great publication.

Robert Chadwick
President, Rentals Illustrated

Rules of the road

Mahalo for the coverage of bike-related matters in your "The Wheel Deal" issue (*HW*, 9/3). We appreciate the publicity your three articles provided to the Century Ride, the Hawai'i Bicycling League and the ongoing Bike Planning process, which should greatly improve Honolulu by giving us a sounder and more environmentally friendly transportation system.

We have a few comments to add. Contrary to Eve Yeung's article, "Blazing New Trails," the Bike Federation of America consultants (and several enthusiastic Bicycling League guides) put in many miles of cycling during their visit, studying our road grid from Aiea to East O'ahu from the vantage point of the saddle. They used autos when they had to

because of their frantic pace. Characterizing them as car-bound is highly inaccurate.

Secondly, it is important to characterize separately the kinds of improvements that will make Honolulu more bike-friendly. The nature of the improvements will vary with that of the preexisting infrastructure; while some may require more asphalt, all require careful thinking and creativity.

Widening roads is not always equivalent to creating bike-friendly roads, and a bike plan need not conflict with community values. Returning roadways (spiritually) to communities, calming traffic and enforcing speed limits, even on narrower roads, creates an environment safer for all users, including cyclists.

Widening or adding shoulders where it is practical and affordable, and where a political consensus is built, makes roads safer if these other tenets are remembered. Building separated-grade "bike paths" in congested urban areas is not only expensive, given our high real estate values, but is poorly advised, unless they can be built without creating multitudes of dangerous bike-car intersections.

Recent events have demonstrated that our roads are becoming increasingly dangerous and lawless. Hawai'i will promote cycling not only by building good roads, but by educating us all to share out roads, encouraging us to act in the aloha spirit, and remembering that our roads are not a no-man's land that connect destinations, but the entrances to our homes and communities.

With a respect for the law and a spirit of aloha, we will make roadways safer for ourselves and our children, regardless of choice of transportation.

Khalil J. Spencer, director,
Hawai'i Bicycling League
John B. Kelly, president,
Hawai'i Bicycling League

Editor's note: There were other inaccuracies in "Blazing New Trails," including the misspelling of Bill Wilkinson's name. Wilkinson is the executive director of the Bike Federation of America. Michael Madeiros is the state's bike-programs coordinator; Chris Sayers is the corresponding figure for the city. Additionally, there is indeed a dedicated fund for biking programs; it is the City Bike Registration Fund.

Estate mess

The imbroglgio over alleged misuse of Bishop Estate funds that should be going to the students of the Kamehameha Schools and the kاناका maoli (Hawaiians) is symptomatic of what's wrong in Hawai'i in general.

I am not a kاناका maoli, but nonetheless, it pains me to see how the revenues generated by the Bishop Estate are being misused. The trustees involved must step down forthwith, and their interim replacements must come from the ranks of the kاناका maoli, and not from those appointed by the Hawai'i Supreme Court, whose members are appointed by the Hawai'i governor, whose immediate predecessor had designs on a trusteeship after his eight years as governor ended in 1994.

Further, the Supreme Court mentioned by Princess Pauahi in her will was the Supreme Court of the Nation of Hawai'i, not those courts of the

subservient state and, before 1959, the equally subservient territory run by minions of the imperial U.S. government, whether Republican or Democrat.

The kاناका maoli must appoint the trustees, who themselves must be kاناका maoli dedicated to the students of the Kamehameha Schools. The exorbitant fees (\$800,000-plus) paid Bishop Estate trustees must cease, and the moneys used for kاناका maoli education, not investments overseas.

J.J. Kaufmann

Bad call

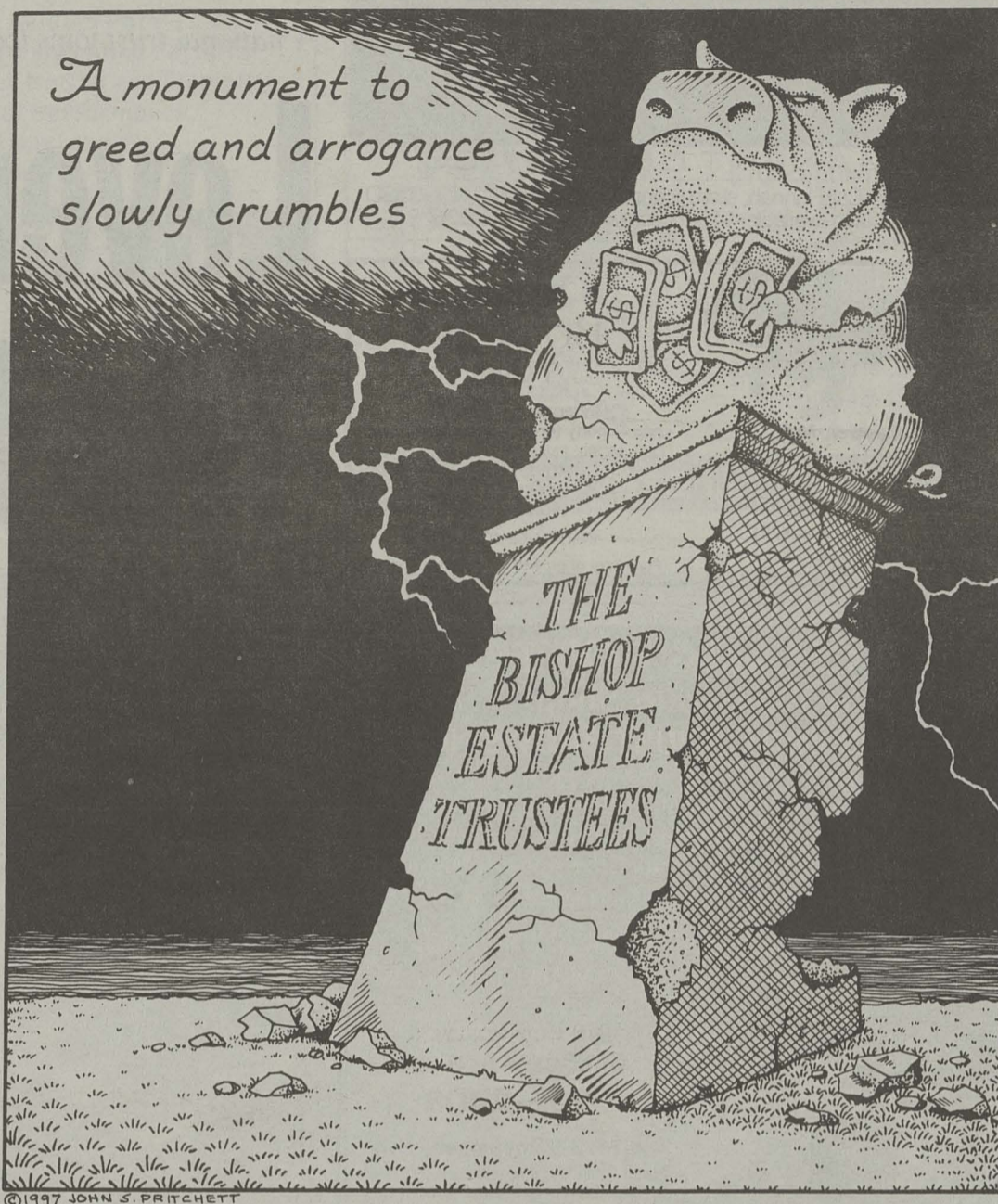
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Gil Mendelson
Acting General Manager

Correction

In the editing process, a misleading sentence was included in "Food and Loathing," a Mauka to Makai feature on the University of Hawai'i food-service program (*HW*, 9/10). The sentence in question read, "Marriott avoids paying commission on its sales." In fact, Marriott does pay a commission on sales, although this is 12 percent less than agreed to in its initial contract with the University of Hawai'i. The author suggests the sentence should have read, "By charging a 5 percent administrative fee and a 5 percent management fee (totaling over \$1



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million), Marriott justifies a continuing cycle of increasing prices and decreasing hours of operation."

On the cover

Our "The Arts Of Fall" photos depict the Honolulu Symphony, *Tap Dogs*, Christian Boltanski's "Monument" from *Crossings* and *The Operation* from the Hawai'i Underground Film Festival.

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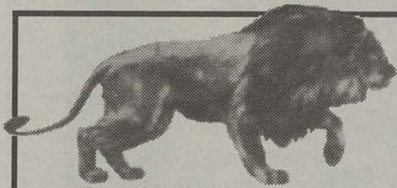
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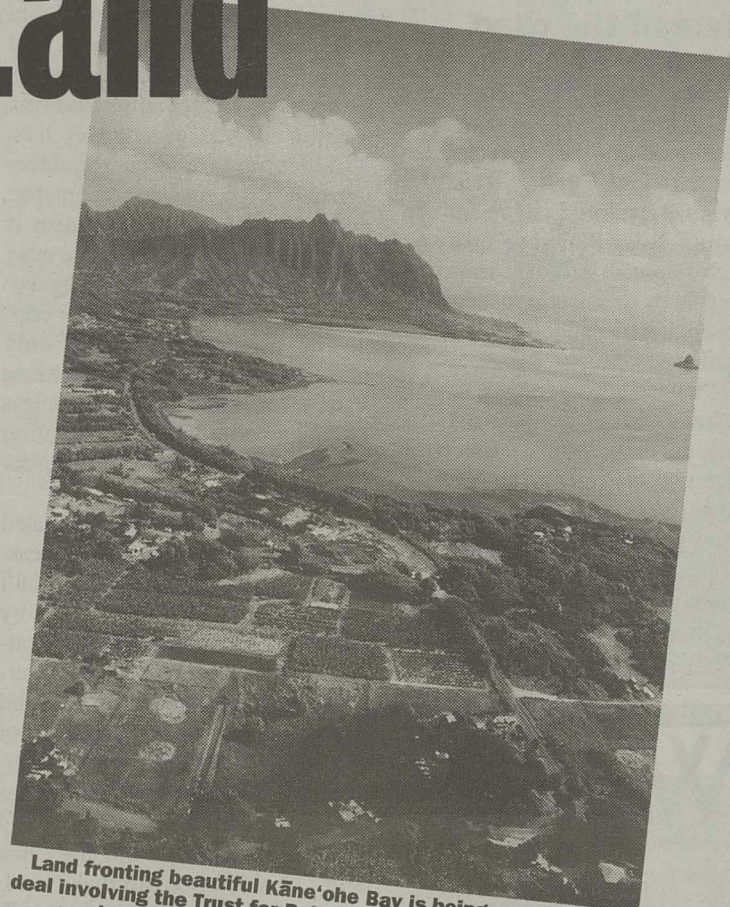
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Environment

PHOTO: DOUG PEEBLES

A national trust joins local communities to set aside open space.

Leveraging The Land



Land fronting beautiful Kāne'ohe Bay is being preserved in a deal involving the Trust for Public Land as intermediary. TPL is taking an increasingly active role throughout Hawai'i.

CURT SANBURN

In the business of land conservation, as in most real-estate deals, the big score requires the big risk. Scoring big-time means betting big-time.

Last January, word got out that the owner of a spectacular 1,500-acre ahupua'a parcel in East Maui, near Hana, was going to start logging a magnificent koa forest. The narrow strip of land, adjoining the cloud forests of Haleakala Volcanoes National Park, had been up for sale for years. Its estimated value: up to \$25 million.

That's when Scott Parker stepped in. He acted quickly, offering the owners \$1.5 million in cash to option the property. The owner took the cash, halted his logging plans and gave Parker two years to negotiate and make good on an as-yet-unsettled purchase price.

Parker is the 39-year-old director of the Hawaiian Islands Program for the San Francisco-based Trust for Public Land. His cash kept the window of opportunity open, so that the federal government has time to look for money to buy the land and add it to the national park.

Parks managers and Congresswoman Patsy Mink, among others, are now pushing Congress to make the purchase. They have until January 1999.

If funds are found, the Trust for Public Land will use its own leveraged cash to buy the land from the landowner, then turn around and, for

the identical price, transfer title to the feds. TPL, a nonprofit, makes no money in the deal.

On the other hand, if congressional budgeteers refuse to fund the purchase, and Parker and TPL find no other deep pockets within the 24 months, they'll be out the \$1.5 million with nothing to show for it—except more koa picture frames.

"Yes, it's a risk," Parker says, "but that's what we do. ... Time was of the essence."

With 200 staffers in 20 regional offices nationwide, the nonprofit trust works as a sort-of conservation middleman, offering its technical and financial expertise as well as its access to cash to sellers and clients—the private and public groups who want to protect lands for public use. To date, TPL claims to have protected close to a million acres of land worth \$1 billion in 44 states and Canada.

"Even though [TPL staffers] walk around acting real 'green,' they're actually business people," a Mainland rancher told CBS News, after he sold his 6,000-acre ranch to TPL for \$2 million to prevent it from becoming a subdivision or trailer park. TPL turned around and sold it for the same price to the state of Washington for inclusion in the Columbia River Gorge National Recreation Area.

In recent years, the Trust for Public Land, working out of its San Francisco headquarters, has played a key role in several land-transfers in Hawai'i. The first effort, in 1979, resulted in the absorption of 268 acres at Kalapana into the

Hawai'i Volcanoes National Park. In 1988, TPL successfully transferred 138 acres of critical wildlife habitat from private ownership to the Kilauea National Wildlife Refuge at Kilauea Point on Kaua'i.

In March 1996, the Waiāhole/Waikāne community in windward O'ahu celebrated the dramatic expansion of Waiāhole Beach Park with a big-time lū'au. The park had grown by 77 acres, including nearly two miles of scenic Kāne'ohe Bay frontage. The deal, orchestrated by TPL's Parker, acting as intermediary between the Marks estate and the City and County of Honolulu, involved up to \$4.8 million in federal highway-enhancement funds, known as ISTEAF funds. (On Sept. 11, City Councilman Steve Holmes announced that the landowner and city had agreed to a purchase price of \$4.7 million.)

"TPL people don't think of themselves as people but as tools," claims veteran Waiāhole community leader John Reppun. "And if we, the community, know how to use them to help us, we can be very effective."

TPL has also optioned a big chunk of Waihe'e Marsh in Kahalu'u, to transfer it to the U.S. Fish and Wildlife Service for incorporation into the O'ahu National Wildlife Refuge complex.

At Hā'ena on Kaua'i, Parker/TPL is in the middle of a private fundraising drive, after securing the option, to purchase two acres of old Hawaiian lo'i from landowner Polly Moore for expansion of the National Tropical Botanical Garden at Limahuli.

"It's been a very busy couple of years for us," Parker says.

So busy, in fact, that Parker says he's looking to hire a full-time staffer to run the soon-to-be-opened Honolulu field office of TPL.

As prelude to TPL's arrival in Hawai'i, the Trust hired Honolulu consultants John and Maile Bay to conduct an assessment of the state's needs for land conservation and open space.

Eight workshops were held around the state in April and May of this year. Questionnaires were sent out to 400 individuals, agencies and organizations. Everyone was asked to rank conservation concerns and needs.

The just-released draft report of the Hawai'i Community Assessment Project boasts a comprehensive list of the state's 224 most important conservation sites, as nominated by the respondents, along with notations listing current threats to many of them.

The authors conclude that Hawai'i is at a critical crossroads for energetic conservation efforts because "land is available at historically low prices." They hold that "bits and pieces" of land are not worthwhile targets for conservation, whereas going after whole and/or intact ecosystems and land sections (as in ahupua'a sections) is worthwhile.

TPL's analysts have also concluded that a few high-profile, successfully completed conservation projects by the community will add momentum to conservation efforts at other sites, acknowledging that there is an inherent suspicion of land trusts in Hawai'i. Armed with that knowledge, they recommend that Native Hawaiian rights and perspectives be given great significance in all land-conservation work.

Parker notes that those who participated in the study had some consistent concerns: water conflicts; transitional land-use issues now that the plantations have disappeared; preservation of cultural sites; ongoing stewardship questions.

With government's role in land stewardship shrinking, the opportunities are multiplying for public/private partnerships, Parker says. He's encouraged by the initiative shown by community groups concerned about the fate of critical open space. He cites the Kaua'i Public Land Trust and ad-hoc groups like the Ka Iwi Action Council as examples of effective "land huis."

"We're seeing a shift," Parker says. "Citizens are stepping forward, becoming the stewards of their land."

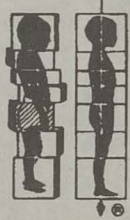
Parker, ever the businessman, stresses that TPL doesn't get involved in politically heated zoning battles; it only engages in projects where the landowner is a willing seller — willing to discuss protections for the land, some with definite tax advantages, including outright sale, transferring ownership to a third party, conservation easements, transfer of development rights, zoning changes and restrictive covenants.

Echoing John Reppun's remark about TPL people being "tools," Parker says his role is as a "transactional person" who brings his problem-solving experience to the table to try to meet, he says, "disparate parties' needs, hopes and goals, then bring them all together in one package deal." ■

For more information about the Trust for Public Land, or to receive a copy of TPL's Hawai'i Community Assessment Project report, call Mary Menees, TPL Regional Public Affairs Coordinator in San Francisco, at (415) 495-5660.

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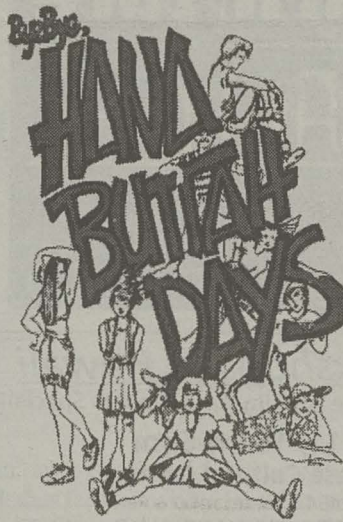
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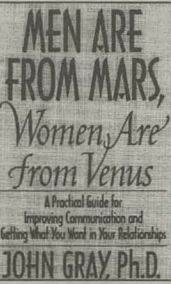
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Counciling the feds

After enjoying Pacific-wide attention for its unanimous vote for a resolution opposing nuclear waste storage in the Marshalls, the Honolulu City Council will consider another resolution, this time challenging the Army's request for an extension for its permit to burn poison gas at Johnston Atoll.

The Army was to finish incinerating 6 percent of the U.S. chemical weapons arsenal at Johnston, 713 miles south of Hawai'i, in 1995. But after the Johnston Atoll Chemical Agents Disposal System — JACADS — was marred by "accidents, fires, explosions and releases of dangerous nerve agents," as well as Hurricane John, as Resolution 97-286 notes, the Army failed to complete its work. Councilman Andy Mirikitani, author of the resolution, has asked the Environmental Protection Agency to deny the Army a permit extension.

The resolution is far more strongly worded than the Fiji-based Pacific Concerns Resources Center's comment to EPA, endorsing a five-year permit extension. PCRC and Hawai'i JACADS critics join, however, in the fear that the longer JACADS exists, the stronger the temptation for "continued shipping of hazardous materials" to Johnston — despite federal promises that no further weapons will be sent there.

The vote is tentatively scheduled for Oct. 8, just under the wire for EPA's review period, which has been extended to Oct. 31. If passed, the City Council resolution will be transmitted to Congressional leaders, the President, and EPA. To send comments on JACADS, contact Vern Christianson, U.S. EPA, Region IX, 75 Hawthorne Street, San Francisco, CA 94105.

Fee fighter

Rejected in his bid for a fee waiver, One Archer Lane developer Jack Myers said he plans an "aggressive" campaign to evade paying \$2.13 million to the state's affordable housing fund.

Before April 9, 1997, developers were required to pay fees to or provide affordable units to the state's affordable housing fund ("Builder's bargain," *HW*, 7/2). But on April 9, the Hawai'i Community Development Authority approved a measure that abolishes the fee for developers of housing who request permits over the next year. Developers who received permits before this ruling may also qualify for a waiver of the affordable housing fee, provided that they have not yet received a certificate of occupancy.

Enter Jack Myers of Myers Corp., who had been assessed the fees when he got approvals for the \$82.5 million One Archer Lane project, and who has since asked for a retroactive reduction of the project fees. Myers went before the board last spring to request a \$2.13 million fee waiver. After affordable-housing advocates raised concerns about the process, however, the board turned down Myers' request on July 9.

Since then, Myers has voiced his displeasure with the situation, saying that he feels disappointed that the board and the state administration have failed to recognize developers' need for profit.

Jan Yokota, executive director of the HCDA, said Myers recently called the HCDA office requesting information about how to proceed with a reconsideration by the board. The developer also turned in a brief letter requesting reconsideration, and Yokota asked Myers to provide more details. The HCDA director said Myers' formal request could probably be considered no sooner than early November.

Myers "definitely has plans," he said. "We are intent to address issues that were brought up during the retroactive fee hearing."

This time, Myers plans to be a little more proactive. "We have stepped back and taken a deep breath," he said. "The last time, we walked into the process and we didn't know what was really going on with the HCDA staff. In April, they seemed to be very supportive of granting us retroactivity on the fee waiver. But it seems like ... something happened in the last 10 days before the hearing, and we think that it was largely politically motivated."

What does Myers plan to do? "Well," he says, "we really want to address issues that were brought up during the initial hearing ... try to get at why the change of sentiment. It really was quite an unusual process, and we want to right the decision. We may ask for exactly the same thing, or we may make some modifications ... but one thing is for sure: We plan to engage the process aggressively. ... This is a major defining moment for us, and we will air the process on all sides this time."

Behind closed doors

Desmond Byrne, chair of Common Cause Hawai'i and a member of the governor's Economic Revitalization Task Force, has made some public recommendations to the Task Force's working group on the role of government, urging restriction of the role special interests play in forging public policy. Among his points: "Too many special interests are employing lobbyists and giving substantial campaign contributions to politicians, to buy access. ... These people mostly operate not at public hearings but behind closed doors. ..."

"Some special interests go even further, like the Bishop Estate, who pay Rep. Terrance Tom a \$50,000-a-year retainer for legal services. Tom just happens to be Chair of the House Judiciary Committee, who never disclosed this and does not abstain from discussion and voting on issues affecting the Estate in Committee and on the House floor. It is suspected that special interests pay other legislators fees, whether it is for legal, insurance, 'consulting' or other work. Unfortunately, legislators will not close up this loophole. ..."

"The most egregious example is our governor, who has raised approximately \$900,000 a year for the last

two years. The ticket buyers? Bishop Street and anyone who has either bid or is the beneficiary of non-bid contracts with the state. ... For the most part, pressure does not have to be exerted, and if some businesses were not invited to a fundraiser, they would get worried that they were out of favor. ..."

"Unless there is reform ... especially campaign spending reform, then most of the ideas raised by this task force will be a complete waste of time."

Owen goes Hawaiian

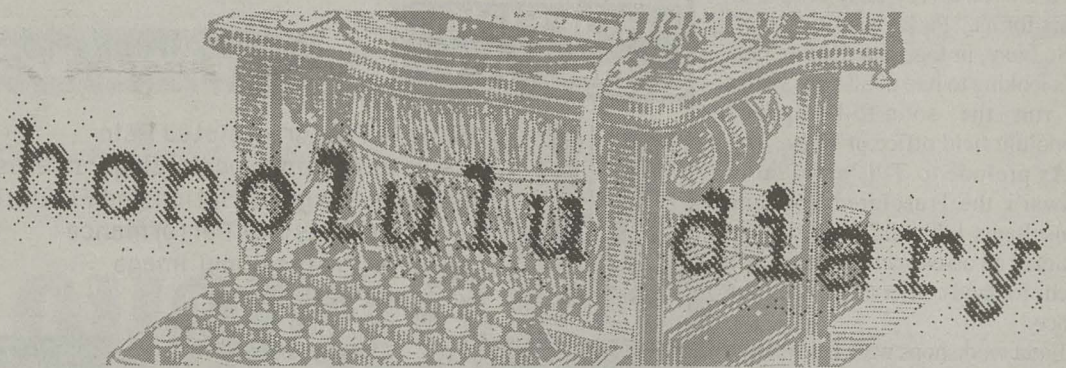
Fresh from her triumphant run as the Polynesian moon goddess Hina in *Fine Dancing*, after a visit to Hollywood, Maori actor Rena Owen returned to Polynesia for a whirlwind week of personal appearances in Hawai'i. The South Seas superstar — a university grad with a nursing degree — addressed students at a Waimānalo school on the importance of education, among other things. On Sept. 18, the female lead in 1994's international hit *Once Were Warriors* presented a documentary she co-created with an all-Maori crew to a standing-room-only crowd at the University of Hawai'i. Kealii Gora of the Ka Lāhui Hawai'i sovereignty group kicked off the event with a bone-chilling Hawaiian chant, which Rena responded to in Maori: For a moment, UH's Architecture Building Auditorium seemed like a *marae* meeting place at Aotearoa, New Zealand.

The lei-bedecked actor introduced *Beth's World*, which takes its name from Owen's *Warriors* character, Beth Heke, the battered Maori wife who ultimately conquers abuse. In *Beth's World*, *Warriors* scenes are intercut with poignant interviews with real-life abused and abuser Maoris, such as Brian Kawerau (who played a small role in *Warriors*), speaking candidly about violence at the Vincent House rehab center. *Warriors* co-star Clifford Curtis is interviewed at a self-help school instilling Maori values. (Along with Temuera Morrison, who played Beth's husband in *Warriors*, Curtis just wrapped shooting on a film in Kaua'i with Harrison Ford.)

During the mobbed screening, Owen stepped outside to talk with 100 disappointed fans who couldn't get into the auditorium. After the film, she took questions for an hour at the event, co-sponsored by Pacific Islanders in Communications (PIC) and UH's Center for Hawaiian Studies. The actor met some of Hawai'i's artistic "royalty," including Elizabeth Lindsey, who has directed her own hard-hitting documentary and is co-starring in a Warren Beatty film.

Energetic Owen's week ended with a seven-hour acting class — with triple the originally set enrollment — at Honolulu's Kumu Kahua Theatre, which co-sponsored the event with PIC.

Patricia Gibbs ("Fee fighter") and Ed Rampell ("Counciling the feds" and "Owen goes Hawaiian") contributed to this week's "Honolulu Diary."



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The Best of Health

THE ARTS OF FALL

CINEMA

A Festive Season

BOB GREEN

Revitalized, audience-widening **Hawai'i International Film Fest** comes out swinging Nov. 7-10 (in O'ahu), with what looks to be one of the three best programs in its 17-year history. More than 100 films from 20 countries will unreel, but this year HIFF has had what amounts to a personality transplant: It's keeping its traditional world-film categories, but adding a far stronger American independent-film component, along with a "fringe" category ("Films Auntie Shouldn't See"), more prize-winning films from other festivals and emerging Eastern European product. Look also for more cross-over offerings — films accessible to both mainstream and specialty audiences — and appearances by world-class film figures, including writer-director Ang Lee, director Zhang Yimou, doc-

umentarian Arthur Dong (whose *License to Kill* just won an "audience award" at the Seattle film fest) will be honored with a retrospective of his U.S.-produced work, six films in all.

Cinematographer John Seale (*The English Patient*, last year's Oscar winner and the most popular independent film ever produced) will appear to receive the Eastman Kodak award for his body of work.

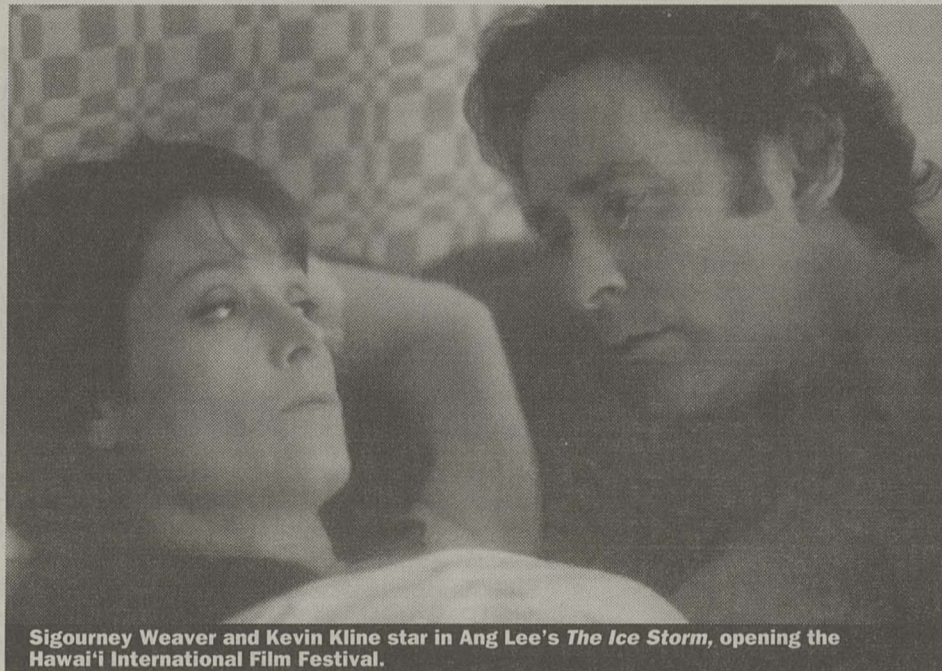
Hoaxster Joey Skaggs, legendary media manipulator, will do his one-man live and film show.

Once again, the inevitable Roger Ebert will appear, doing a shot-by-shot interactive tribute to Akira Kurosawa's *Ikiru*.

Films in 18 categories will be shown at 26 venues throughout the statewide fest, with O'ahu's Hawai'i Theatre as home base. Categories include "The Australian Wave," "The World's Funniest Short Films" (curated by Sundance's John Cooper), "Discoveries from Japan," "American Alternatives," "Emerging Southeast Asia" and "Hawai'i Nō Ka 'Oi."

Last year, *U.S. Travel and Leisure Magazine* voted the HIFF one of the "10 best" of the 325 film festivals worldwide. This year, at least, it looks as if, with years of accumulated connections with emerging film cultures, it will stay that way.

What about the rest of the movie scene? If you missed the premieres of such Hawai'i-centric films as *Happy Birthday Tūtū Ruth* or *Papakōlea: A Story of Hawaiian Land*, catch these and others at **Ho'olaule'a Alu Like** on Sept. 27. And the **Honolulu Underground Film Festival** takes place Nov. 15-22.



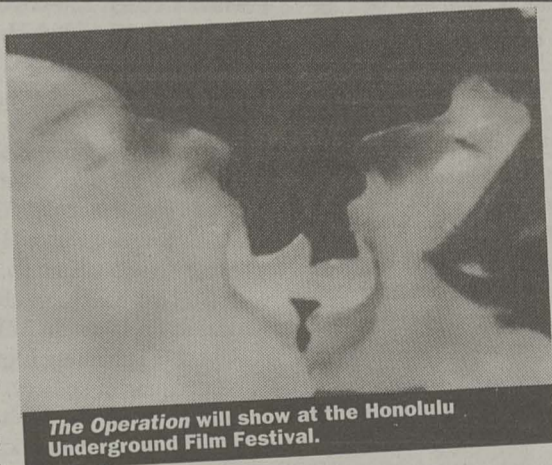
Sigourney Weaver and Kevin Kline star in Ang Lee's *The Ice Storm*, opening the Hawai'i International Film Festival.

umentarian Arthur Dong and critic Roger Ebert. This year, along with the greater depth of field in its movies, HIFF is also implementing a three-tiered admissions policy, assessing a nominal charge for individual tickets to many venues.

Festival director Christian Gaines, who sharpened his skills with duties at the Cannes and Sundance fests, told the *Weekly* that this year's program, opening here with Ang Lee's *The Ice Storm* (with Lee to introduce it), offers "more changes ... than in any other time in the fest's history." Determined to make the fest more accessible to mainstream audiences and those "disenfranchised by long lines," the festival staff aims at keeping its old demographic and going for a new one as well — with what they call more "cutting edge" entries, and by enlarging the action and comedy components of the week-long O'ahu showings. Then, the fest moves on to the neighbor islands.

"We've spent a year assembling a powerful, accessible slate of diverse films," says Gaines. "We were always a world-film fest — but world film has changed: Films travel better, and audiences are far more receptive than ever." (Last year's HIFF entries, such as Oz's *Shine*, England's *Secrets and Lies* and Korea's *A Hot Roof* were hits all around the world, at festivals and in mainstream theaters.) This year, Lee's *Ice Storm* (with Sigourney Weaver and Kevin Kline), Zhang Yimou's *Keep Cool*, Aussie Bill Bennett's *Kiss and Kill* and *The Sweet Hereafter* by Canadian Atom Egoyan (*Exotica*) are expected to break big.

As usual, world-class filmmakers of unusual stature will be honored. Writer-director Ang Lee (*The Wedding Banquet*, *Sense*



The Operation will show at the Honolulu Underground Film Festival.

In the next three months, over 80 movies will be released in the U.S. Here are the *Weekly's* selective recommendations:

September. *L.A. Confidential* (crime drama); *The Edge* (Maori Lee Tamahori directs Anthony Hopkins in a David Mamet script); *Different for Girls* (oddball romance); *In and Out* (Tom Selleck kisses Kevin Kline in this outing comedy); *The Peacemaker* (big studio thriller).

Sept. 27: Ho'olaule'a Alu Like. See *Aloha Vision*, *Happy Birthday Tūtū Ruth*, *He Huaka'i Maka'ika'i*, *Then There Were None* and *Papakōlea: A Story of Hawaiian Land* at a video fair, part of a larger cultural event supporting the social services organization Alu Like. **The Mews, Mission Houses Museum; 521-7707.**

October. *Butcher Boy* (new Neil Jordan drama); *U-Turn* (Oliver Stone grunge-noir); *Seven Years in Tibet* (Brad Pitt becomes spiritually transformed); *Boogie Nights* (its epipriapic hero is a porno star); *Gattaca* (sci-fi drama); *A Life Less Ordinary* (made by the *Trainspotting* crew); *Gingerbread Man* (Robert Altman).

November. *Bean* (Rowan Atkinson breakthrough comedy); *Starship Troopers* (sci-fi epic); *Mad City* (Costa-Gavras directs John Travolta and Dustin Hoffman); *Devil's Advocate* (Al Pacino and Keanu Reeves in a lawyers-selling-their-souls drama).

Nov. 15-22: Honolulu Underground Film Festival. Hot on the heels of HIFF, this underground film fest showcases more than 80 movies from independent directors around the world, including local boy turned subculture hero Jon Moritsugu and Danny Plotnick, the Super 8 guru, who will also teach classes during the week. From the purely documentary to the highly experimental, the festival provides a sample of underground

filmmaking from New York to Sidney at six different venues in the city. 737-3343.

December. *The Boxer* (Daniel Day-Lewis is reunited with *My Left Foot* director Jim Sheridan in an Irish boxing club/political drama); *Midnight in the Garden of Good and Evil* (Clint Eastwood directs this adaptation of the best-selling true-crime book by John Berendt); *The Big Lebowski* (the Coen brothers team with Jeff Bridges in this movie about bowling and crime); *Deconstructing Harry* (Woody Allen's new comedy about an immature writer and women in his life); *Jackie Brown* (Quentin Tarantino). ■

DANCE

Flying High

ERIN M. M. SWEENEY

Dance addicts will be flying high this fall, with a huge dose of dance performance to shoot into their veins. Naive audience members, beware: Once live dance is in your system, you'll be itching for more — standing outside box offices hoping for an added performance, spending your lunch money on front-row seats, twitching with excitement before the curtain goes up. Leeward Community College is the biggest dealer on the block, increasing its supply this season to provide dance junkies with a high-quality selection of local and foreign product.

Keep your eye on LCC, a venue that has been quietly increasing its line of stimulating productions. Not that we want to get them in trouble with the cultural entertainment cops, but we



"In God's Hands," Iona Pear Dance Theatre.

would like to note that their efforts have been greatly appreciated by the *Weekly's* performance addicts. When friends and family ask if you are going to go cold turkey, just say no! Buy an extra ticket, and get them hooked, too.

Sept. 27: eMotion.s. Dancing solo, but not alone, Betty Fisher recreates original choreography tracing the German lineage in contemporary dance. Feel the presence of past choreographers through pieces which explore abstract expressionism in dance. Complete your understanding of the art in a post-performance discussion with the artist. **LCC Theatre; 455-0385.**

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SEPT./OCT.



Hiroshima in Concert

With special guest Merv Oana and the Poi Pounders
Friday, September 26, 7:30 pm

1998 Miss Chinatown Hawaii Scholarship Pageant

Sponsored by the Chinatown Merchants Association
Saturday, October 4, 7:00 pm

Holomua Ka No'eau: A Hula Concert

Featuring Halau Mohala 'Ilima
Sunday, October 5, 3:00 pm

Guided Tour of the Historic Hawaii Theatre

Offered the 1st Monday of Every Month
Monday, October 6, 10:00 am & 2:00 pm

"LIFELINE" A HIFF Sneak Preview

Join the Hawaii International Film Society. Call 528-FILM
Tuesday, October 7, 7:00 pm

Guangdong Modern Dance Company

China's first modern dance company makes its U.S. debut!
Friday & Saturday, October 10-11, 7:30 pm

TAP DOGS October 14 - 26
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and 2 hours prior to weekend performances

THE ARTS OF FALL

Oct. 10 & 11: Guangdong Modern Dance Company. Experience a first: China's first professional modern-dance company makes its U.S. debut. You may be experiencing a new wave of dance influence — move over Janet! **Hawai'i Theatre; 528-0506.**

Oct. 10 - 12: Iona Pear Dance Theatre's "In God's Hands" (and other selections). Artistic Director Cheryl Flaharty continues to excite audiences with original works based on the Japanese butoh dance form. Two world-premiere works and a reconstruction of the company's 1993 piece, "In God's Hands," are part of the evening's anthology. **LCC Theatre; 455-0385.**

Oct. 15 - 26: Tap Dogs. Australia has given the world an entertainment cross between Fred Astaire and an industrial construction site, only this time you'll be the one shouting out cat calls. A piece that looks to appeal to those who loved *Stomp*. No entry without hard hat. **Hawai'i Theatre; 528-0506.**

Oct. 17: Ballet Folklorico "Quetzalli" de Vera Cruz. Need a vacation, but can't afford to leave? The radiant clothing, juggling machetes and authentic instruments of Quetzalli lead you on a cultural tour of Mexico in a "visual fiesta." Can you smell the salsa already? **LCC Theatre; 455-0385.**

Nov. 5 - 9: Fall Footholds. No matter how you drop them, dancers always land on their feet. The UH dance department showcases the best in student choreography. **Ernst Lab Theatre; 956-7655 or 545-4000.**

Nov. 16: Na Pualei O Likolehua. Escape commuter traffic, your office cubicle and dirty laundry, and remind yourself why you put up with the high cost of living. An evening of hula will revitalize any run-down kama'aina. **Hawai'i Theatre; 528-0506.**

Dec. 5 & 6: Honolulu Dance Theater's "A Christmas Carol." Scrooge, the Ghost of Christmas Past and Tiny Tim, too, leap and turn to bring the importance of giving and family to Christmas. Director Matthew Wright has been receiving many kudos for his innovative choreography here. **LCC Theatre; 455-0385.**

Dec. 12 - 21: Honolulu Ballet Theater's "The Nutcracker Ballet." Even the decorations that went up before Halloween can't put you in the Christmas spirit like this classic holiday dance experience. **LCC Theatre; 455-0385.**

Back here at the tail end of the 20th century, there's been a trend towards electronica in pop music. We're talking, of course, about the technologically-pumped sounds made by such groups as the Chemical Brothers, Aphex Twin, the Orb, most famously the Prodigy — and, coming to Nimitz Hall on Oct. 11, the **Sneaker Pimps.**

Electronica has reminded many people of, well, video-game music — there are pumpin' synthetic beats that range from hypnotic to manic, seemingly random twists and turns in melody, and (in the best cases) a vivid "brightness" of the sounds that give this impression. What we've got here with electronica might be kind of a melding of two different '90s entertainment sources (video games and music, that is) into one in-your-face package.

A big part of that in this musical game — where seeming *human* can become a challenge — is getting known as a live band, not just a disc ... and that's what the Sneaker Pimps are up to.

In other styles of music, there is at least one must-see show that I would recommend: **Los Lobos** (Oct. 18). Far from just a Latino-rock novelty, Los Lobos are actually a versatile gumbo, drawing from various blues, folk and rock sources. At the same time, they've got their own distinctive musical sound and the instrumental chops to back it up. Definitely one of America's overlooked treasures.

Here's the main story for a lot of long-waiting ticket-holders: The **Red Hot Chili Peppers**, who have postponed their Honolulu show repeatedly due to tribulations worthy of Spinal Tap (typhoon onstage, anyone?), have set their date at **Dec. 29.**



¡Los Lobos es el ultimo!

As you know, changes of schedule can happen, and we advise checking our weekly Calendar for a more up-to-date scoop on the musical scene.

MUSIC

From Violins to Voltage

GREGG EPSTEIN

You'll notice that most of the concerts listed in this special issue are classical events. The reason? It's partly that the folks putting on these events are searching for attention in today's musical world. It's in their best interest to get the word out as soon as possible, figuring out their concerts months in advance. Partly, also, because these are skilled instrumentalists, many of whom try to put in months of practice for a piece of music. Quite simply, you've got to have your shit together to play classical.

Do you think there has been some kind of modern reaction (maybe an unconscious one) against music that sounds more well-scripted, prepared and organized than our own lives could ever be? I don't know, but it seems like there deserves to be a safe haven in a person's life for the kind of well-rehearsed presentation you get with the classics. Sort of a way to duck out of the same old everyday chaos.

Check out what these musicians have to offer, and don't be afraid of a kind of seldom-seen order in life. For example, if you have a hankering to hear the so-called "Theme from 2001" blasted out live before your very eyes, the **Honolulu Symphony** will oblige on Jan. 4 and Jan. 6. (They refer to it as Strauss' *Also Sprach Zarathustra*.) Or perhaps you want to hear a sampling of the works of the man who practically established musical composition in his own image, back in the 1700s? Listen to the **Honolulu Brass** play some Johann Sebastian Bach tunes on Nov. 1 or Nov. 3.

Sept. 26: Hiroshima. A benefit concert for the Japanese Cultural Center of Hawai'i; blending traditional Japanese instruments with contemporary smooth "jazz." **Hawai'i Theatre Center, 528-0506.**

Sept. 26 & 27: Skitch Henderson Conducts Rodgers, Hart and Hammerstein. United Airlines Pops; you'll hear the hits, including *The King and I* excerpts. **Blaisdell Concert Hall; 538-8863.**

Sept. 27: Ho'olaule'a Alu Like. In addition to an arts fair, games and performance by the **Royal Hawaiian Band**, a Hawaiian music concert features Ipo Kumukahi, Frank Hewitt and Kuhai Hālau O Kawaikapuokalani Pā 'Ōlapa, Olomana, Kaiman, Nola Nahulu, Debbie Kelsey with Na Leo Ku Ho'okahi and Auntie Genoa Keawe. **Kawaiaha'o Church; 521-7707.**

Sept. 27: Harmony Explosion. SPEBSQSA, the barbershop quartet society, presents Sounds of Aloha, Diamond Head Theatre's Shooting Stars, the Keiki o Manana choir and other vocal ensembles. **Hawai'i Theatre Center, 528-0506.**

Sept. 27 & 28: The Singers of Hawai'i. Kurt Weill's "Down in the Valley" and P.D.Q. Bach/Peter Shickele's "The Seasonings" will be performed by this talented vocal ensemble. **St. Clement's Church; 599-8628.**

Oct. 4: Cazimero Brothers. Brothers Robert and Roland mix traditional and contemporary chants, songs and dances from their 26-year repertoire. Hula too, from Leina'ala Heine. **Sea Life Park; 973-9825.**

Oct. 4: Na Mele O Hawai'i. Slack-key master Raymond Kane is joined by Alan Akaka, Sonny Kamahale and Benny Kalama. **Honolulu Academy of Arts; 532-8700.**

Oct. 4: Voices of Native America. Featuring Douglas Spotted Eagle, who has recorded for Windham Hill Records and worked on the PBS special *500 Nations* and the film *The Native American*. **LCC Theatre; 455-0385.**

Oct. 4 & 5: The Singers of Hawai'i. HPU Hawai'i

Loa campus; 599-8628.

Oct. 4 & 6: Galliard String Quartet. Playing Mozart's Quartet in A major and Beethoven's Quartet in F major. (Oct. 4 at Christ Church, 1300 Kailua Rd.; Oct. 6 at Lutheran Church of Honolulu, 1730 Punahou St.) **Chamber Music Hawai'i; 947-1975.**

Oct. 11: Sneaker Pimps. These technobeat mavens make themselves seen in America. **Nimitz Hall; 522-7444.**

Oct. 17: Ballet Folklorico "Quetzalli" de Vera Cruz. Live music, played on authentic stringed instruments, accompanies fabulously intricate and vibrant dance. Co-presented by the East-West Center Performing Arts Program. **LCC Theatre; 455-0385.**

Oct. 17: Bloodhound Gang. These

Pennsylvania alterna-rockers are the proud guardians of political incorrectness. In case you feel like injecting a bit more white trash into your life. **Nimitz Hall; 522-7444.**

Oct. 18: Na Mele O Hawai'i. Dancing Cat returns to further explore the roots of Hawaiian slide guitar in this special stop on its world tour. Featured are Debishish Bhatt, Martin Simpson, Bob Brozman and Ledward Kaapana. **Honolulu Academy of Arts; 532-8700.**

Oct. 18: Los Lobos. The pride of East L.A. comes to Hawai'i. **Nimitz Hall; 522-7444.**

Oct. 19 & 21: Polovtsian Dances; East-West Voices. Honolulu Symphony; compositions by Berlioz, Britten, Debussy and others. **Blaisdell Concert Hall; 538-8863.**

Oct. 24 & 25: "Encore": Jimmy Borges Sings the Music of Frank Sinatra. United Airlines Pops; other guests include Shari Lynn, Gabe Baltazar and conductor Matt Catingub. **Blaisdell Concert Hall; 538-8863.**

Oct. 25: Mudsharks, et al. This concert celebrates the release of a CD showcasing various local ska bands, and mainlanders Mudsharks will be joining the party. **Nimitz Hall; 522-7444.**

Nov. 1 & 3: The Honolulu Brass. An all-Bach program (e.g., J.S., C.P.E., W.F., and P.D.Q.) (Nov. 1 at Christ Church, 1300 Kailua Rd.; Nov. 3 at Lutheran Church of Honolulu, 1730 Punahou St.) **Chamber Music Hawai'i; 947-1975.**

Nov. 2 & 4: Tchaikovsky: Pathétique. Honolulu Symphony; featuring Enrique Diemecke, guest conductor and Eugene Fodor, violinist. **Blaisdell Concert Hall; 538-8863.**

Nov. 14 & 15: Bernadette Peters: "On Broadway Tonight." United Airlines Pops; with special guest Peters (the youngest inductee in the Theatre Hall of Fame) and conductor Stuart Chafetz. **Blaisdell Concert Hall; 538-8863.**

Nov. 19: Bush. The Brit rockers of *Sixteen Stone* and *Razorblade Suitcase* fame celebrate the end of their world tour. **Blaisdell Arena; 545-4000.**

Nov. 23 & 25: Wong Conducts Scheherazade! Honolulu Symphony; conductor Samuel Wong presents both Ravel's and Rimsky-Korsakov's *Scheherazade*. Also scheduled: Bright Sheng's *China Dreams*. **Blaisdell Concert Hall; 538-8863.**

Nov. 29: LCC Guitar Concert. "Peter Kun Frary and the LCC Guitar Ensemble pick on the classics!" They mean that in a good way. **LCC Theatre; 455-0385.**

Nov. 29 & Dec. 1: Spring Wind Quartet. Program includes Bernstein and Gershwin. (Nov. 29 at Christ Church, 1300 Kailua Rd.; Dec. 1 at Lutheran Church of Honolulu, 1730 Punahou St.) **Chamber Music Hawai'i; 947-1975.**

Nov. 30: LCC Holiday Concert. Directed by Marilyn Liu Kim and featuring the LCC Choir, the Kanikapila Singers, philanthropist Santa Claus and others, this concert rings in the holiday season. **LCC Theatre; 455-0385.**

Nov. 30 & Dec. 2: Kawakubo Plays Tchaikovsky. Honolulu Symphony; violinist Tamaki Kawakubo and

the crew perform the Violin Concerto in D major. **Blaisdell Concert Hall; 538-8863.**

Dec. 12 & 13: "A Christmas Spectacular." United Airlines Pops; guest stars include the Brothers Cazimero, the Kamehameha Schools Glee Club, the Honolulu Boy Choir and humanitarian Santa Claus. **Blaisdell Concert Hall; 538-8863.**

Dec. 15: Tresemble (String and Winds). Bringing you a predominantly Baroque program, at the Lutheran Church of Honolulu, 1730 Punahou St. **Chamber Music Hawai'i; 947-1975.**

Dec. 20: The Honolulu Brass. If you want to wait until the last few days to reach Critical Christ-Mass, go listen to this Holiday concert at the Christ Church at 1300 Kailua Rd. **Chamber Music Hawai'i; 947-1975.**

Dec. 29: Red Hot Chili Peppers. At long last, the Abs-of-Steel poster band with the bad-luck streak shall make their much-postponed Hawai'i appearance. **Blaisdell Arena; 536-4255.**

Jan. 4 & 6: Rachmaninoff Third Piano Concerto "Shines." Honolulu Symphony, with pianist Gustavo Romero; also Womack's *On Fields of Frozen Fire* and Strauss' *Also Sprach Zarathustra*. **Blaisdell Concert Hall; 538-8863.**

Jan. 11 & 13: A Gershwin Jubilee! Honolulu Symphony; *Cuban Overture*, the Piano Concerto in F major and excerpts from *Porgy and Bess*. **Blaisdell Concert Hall; 538-8863.**

Jan. 16 & 17: Take 5 - The Very Best of Dave Brubeck - Brubeck and Sons. United Airlines Pops; the famous pop-jazz pianist/composer performs his hits for all the happy people, joined by his sons and guest conductor Russell Gloyd. **Blaisdell Concert Hall; 538-8863.**



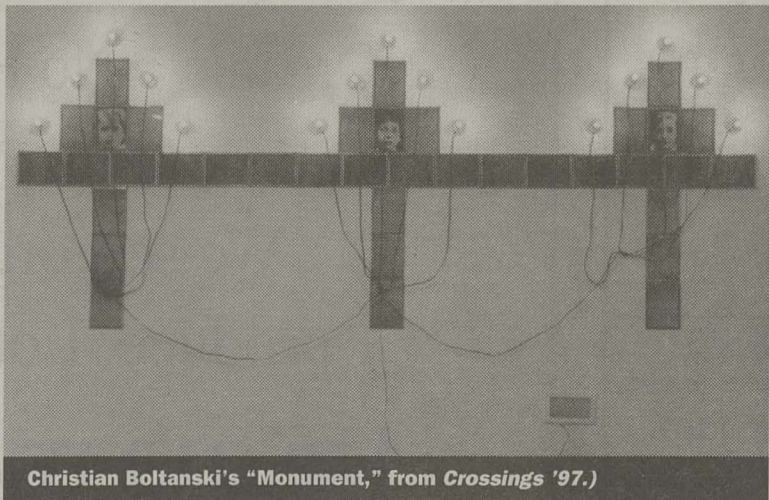
Sneaker Pimps.

VISUAL ARTS

French Kiss

STU DAWRS

More rank 'n' file than Francophile? By the time *Crossings '97: France/Hawai'i* is done with you, chances are you'll be strapping on a beret, scarfing a baguette and — dare we say it? — nuking the hell out of certain of your Polynesian colonies. (Sorry kids: Love your art, and the food's OK, but your foreign policy is la merde. C'est la vie.) Spanning cultural boundaries and the gap between Honolulu's large museums and



Christian Boltanski's "Monument," from *Crossings '97*.

smaller indie galleries, the triennial *Crossings* brings cake to the masses in the form of installations large and small. The reciprocal exhibition of *Crossings '89: France/Hawai'i*, in which works by 44 Hawai'i artists were displayed throughout Paris, *Crossings '97*

COMPUDATE

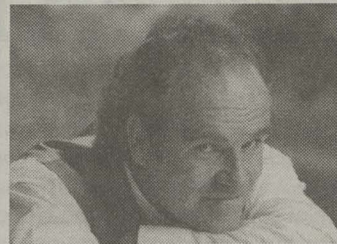
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THE ARTS OF FALL

highlights the French connection with a series of works created especially for Hawai'i by 28 contemporary French artists.

The two-month series encompasses exhibitions, special performances by the Honolulu Symphony, lectures, workshops and demonstrations (some in English, some in Français and some in Franglais) at more than 20 venues on O'ahu and Maui.

Things to watch for: A set of mixed-media, sculptural installations at the University of Hawai'i Art Gallery, featuring nine French artists; works by 10 French photographers at the Contemporary Museum; and a showing by Hawai'i's *Crossing '89* artists at the Pegge Hopper Gallery.

Want something a little closer to home? One word: Downtown. With the Hopper Gallery, BOOM, Abacus, Sisu, Roy Venters, the Contemporary's First Hawaiian Gallery, the Queen Emma Gallery, et al. quietly going about the business of bringing fine local art to townies, a walk-through on any given day can be inspiring. Get hip to it.

This advance listing of shows from *Crossings*, downtown galleries and our mainstay museums should get you started:

Sept. 25 - Nov. 12: *The Unending Path: Paintings by Harold Wong from 1957 - 1997*. Sixty-eight paintings by Hong Kong artist Harold Wong cover 40 years of his interpretations of a centuries-old style of landscape painting, expressing the essential elements of the natural world. **Honolulu Academy of Arts; 532-8700.**

Oct. 1 - Nov. 23: *Crossings '97: France/Hawai'i*. The events marked below are part of this multi-venue event, which also spills over into the concert hall and classrooms. Call 956-6888 for a detailed list of events.

* **Oct. 1 - Nov. 23: *Contemporary Photography from France*.** The Contemporary Museum; 526-1322.

* **Oct. 4 - Dec. 31: *French Views of Hawai'i: 19th Century Explorations*.** Bishop Museum; 847-3511.

* **Oct. 5 - Nov. 7: *Travel, Global Interaction, and Intercultural Contrasts*.** University of Hawai'i Art Gallery; 956-6888.

* **Oct. 6 - 31: *Crossings '89 Hawai'i Artists Salute Crossings '97*.** The Pegge Hopper Gallery; 524-1160.

* **Oct. 7 - Jan. 31: *Japanese Americans and the Liberation of France*.** This exhibition explores the role of the 442nd Regimental combat team and the 100th Battalion in France dur-

ing World War II. **Japanese Cultural Center of Hawai'i; 945-7633.**

* **Oct. 8 - Dec. 3: *Tony Soulie. The Contemporary Museum at The Honolulu Advertiser Gallery***

* **Oct. 8 - Nov. 16: *Francois Bouillon, Sophie Calle, Jacques Vielle*.** Three one-person exhibits. **Honolulu Academy of Arts; 532-8700.**

* **Oct. 17 - Nov. 7: *Francois Martin*.** Drawings and paintings done in Hawai'i. **Gallery 'Iolani at Windward Community College; 235-1346.**

Oct. 7 - Jan. 4: "Night" - *The Honolulu Printmakers Portfolio*. 15 artists from the Honolulu Printmakers show current works. **The Contemporary Museum Cafe; 526-1322.**

Oct. 25 - Jan. 4: *From Bento to Mixed Plate: Americans of Japanese Ancestry in Multicultural Hawai'i*. Americans of Japanese ancestry share their stories through personal artifacts, family photographs, and first-person accounts of their lives presented through video "talk story" stations throughout the exhibit. Can have two scoop rice with that? **Bishop Museum; 847-3511.**

Nov. 6 - Jan. 4: *Electronic Super Highway: Nam June Paik in the '90s*. Since his early experiments with video in the 1960s, Korean-born video artist Nam June Paik has used television and its related technologies to become one of the giants of the international art world. Don't let this show pass you by. **Honolulu Academy of Arts; 532-8700.**

Nov. 15 - 22: *Honolulu Underground Film Festival Art Exhibit*. This year, HUFF expands its scope to include a multi-venue contemporary art exhibition, with stops at the Pegge Hopper Gallery, Roy Venter's Studio, Sisu Gallery and the Festival's own permanent space at the corner of Pauahi Street and Nu'uuanu Avenue. Viewers can experience installations of "transformative and interactive" art, as well as graffiti art, video pieces and even performance art. All unconventional, all the time. **HUFF; 737-3343.**

Nov. 20 - Jan. 11: *Keoni of Hawai'i: Aloha Shirt Designs*. From early Hollywood movies to Magnum P.I. to retro kitsch, the Aloha shirt has said Hawai'i to the world. The designs of John Meigs, 1938 to 1951, are depicted in original paintings of shirt designs, fabric swatches and photographs. **Honolulu Academy of Arts; 532-8700.**

THEATER

Status Quo Season

LEROY THOMSON

The only surprising thing about this year's theater season is that there is nothing surprising. On the one hand, no high-end, big productions like *Phantom of the Opera* are waiting to cross our Pacific moat, nor are any brave fledgling companies such as Starving Artists or Offstage Actors Group trying to storm the iron gates of our theater's status quo. While we wait for something big and new or something small and weird, we'll have to content ourselves with the predictable fare of our established theaters (Diamond Head, Manoa Valley, ASATAD,



Da girls get together in *Bye Bye, Hana Battah Days*.

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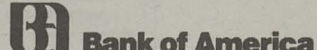
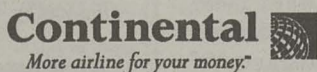


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Pesticide Data Program's report

Associated Press

Details from the Agriculture Department's report on pesticide residues:

What was tested:

The Pesticide Data Program for 1994 examined 7,589 samples of produce in nine states, California, Colorado, Florida, Michigan, New York, North Carolina, Ohio, Texas and Washington. Scientists looked at residues from 71 pesticides.

Commodities tested were apples, bananas, broccoli, carrots, celery, grapes, green beans, lettuce, oranges,

peaches, potatoes, sweet corn and sweet peas. The corn and peas were canned or frozen. The other commodities were fresh. The commodities came from 39 states and 17 foreign countries.

Findings:

Nearly 62 percent of all samples had pesticide residues, but overall the amounts were well below those allowed by the government. Conversely, 38 percent of samples had no residues.

Celery was most likely to test positive for pesticides, with 96 percent of samples

having residues, followed by apples, 95 percent; peaches, 93 percent; oranges, 86 percent; potatoes, 78 percent; grapes, 75 percent; carrots, 69 percent; green beans, 61 percent; bananas, 55 percent; lettuce, 53 percent; broccoli, 26 percent; sweet peas, 10 percent; sweet corn, less than 1 percent.

More than 36 percent of samples had residues of more than one pesticide. A few, less than 5 percent, had residues of five or more pesticides. Two apples had residues of 10 pesticides.

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Army). That really isn't a bad thing — good theater is still good theater.

We can always look to University of Hawaii, Manoa and Kumu Kahua for things original or avant-garde, but this fall, we can look no further. Also, owing to vanity or tight budgets, the season offers quite an unusual number of one-performer pieces (and a two-man show); who said theater was the cooperative art? On the up side, we have quite a few local plays, about local life, by local writers to explore.

We know Barefoot Players hopes to be putting on *On Golden Pond*, perhaps this fall or early next year, at the Academy Theatre; and we haven't given up hope that Solange & Associates will find a space to do something classic. (Ibsen? Genet? They haven't decided.) Any theater people out there doing something dangerous? New? Call us! Honolulu is thirsting to hear about you!

Here's the way the season plays:

Through Sept. 21: *Twelve Angry Men*. Reginald Rose's teleplay of a jury drama. An engagingly realistic courtroom melodrama opens the Windward side's strongest community theater. **ASATAD; 247-6939.**

Through Sept. 28: *Forbidden Broadway Strikes Back*. A cabaret-style collection of hysterical parodies on Broadway's mega hits, mega flops and monster egos. Familiar songs with original lyrics poke fun at all things Broadway. **Mānoa Valley Theatre; 988-6131.**

Through Oct. 5: *Eating Chicken Feet*. A comic slant on a Chinese family coming to terms with divorce. **Kumu Kahua; 536-4222.**

Through Oct 5: *Will Rogers Follies*. A Tony-winning musical about the actor, newspaper columnist and sometime cowboy of the '20s and '30s — the Andy Rooney of his day, and more. **Diamond Head Theatre; 734-0274.**

Oct. 4 - 19: *Bye, Bye, Hanna Buttah Days*. A local writer offers this look at life in an intermediate school. **University of Hawai'i, Mānoa, Ernst Lab Theatre; 956-7655.**

Oct. 10 & 11: *Love — The Ultrasonic Core*. Multi-talented (and multi-octaved) Lila Kane makes her final Hawai'i performances in this multi-cultural exploration of Luuuve. **Honolulu Academy of Arts Theatre; 532-8700.**

Oct. 18 & 25: *Green Eggs and Ham and Gertrude McFuzz*. The musical versions of Dr. Seuss' inimitable favorite books. For kids 3 and up at Richardson Theatre. **Honolulu Theater for Youth; 839-9885.**

Oct. 23 - Nov. 15: *Clarence Darrow*. Irving Stone's one-man show (starring Gary Anderson). The famous attorney from the Scopes Monkey Trial muses over his incredible career. **ASATAD; 247-6939.**

Oct. 24 - Nov. 9: *The Search For Signs of Intelligent Life in the Universe*. Written by Jane Wagner for comic genius Lily Tomlin, this one-woman show offers a very funny perspective on modern life from the points-of-view of 17 characters. Starring Eden Lee Murray. **Diamond Head Theatre; 734-0274.**

Nov. 1 & 8: *Chicken Skin*. An updated production of the highly popular collection of local ghost stories by Ron Nakahara, at Tenney Theatre, St. Andrew's Cathedral.

Honolulu Theater for Youth; 839-9885.

Nov. 6 - Dec. 7: *Kamau A'e*. Part two in the popular local trilogy about a present-day Hawaiian family's reclamation of land and heritage. **Kumu Kahua; 536-4222.**

Nov. 20 - Dec. 6: *Finian's Rainbow*. The musical of Irish luck and fantasy. **Army Community Theatre, Richardson Theater, Fort Shafter; 438-4480.**

Nov. 21 & 22: *TheatreFest '97*. The annual production of new works by the best of Hawaii's young playwrights. At Tenney Theatre, St. Andrew's Cathedral. **Honolulu Theater for Youth; 839-9885.**

Nov. 21 - Dec. 7: *Da Taming of Da Shrew*. Da kine Shakespeare. **University of Hawai'i, Mānoa, Kennedy Theatre; 956-7655.**

Nov. 22 - Dec. 6: *Mohala Ka Leua*. A very exciting world-

premiere play about pre-contact Hawaii (in English). **University of Hawai'i, Mānoa, Ernst Lab Theatre; 956-7655.**

Nov. 26 - Dec. 14: *A Tuna Christmas*. Joel Sears and Jason Williams' incredibly funny look at life in a frighteningly rural Texas town — two guys play all the parts. **Manoa Valley Theatre; 988-6131.**

Nov. 28 & 30: *The Belle of Amherst*. Diana Carter Anderson revives her Po'okela winning performance in this one-woman show about America's greatest poet: Emily Dickenson. **ASA-TAD; 247-6939.**

Nov. 29 & Dec. 6: *If You Give a Mouse a Cookie*. A delightful tale for children about feeding friendly animals and the unexpected popularity it brings comes to life. At Tenney Theatre, St. Andrew's Cathedral. **Honolulu Theater for Youth; 839-9885.** ■

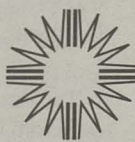
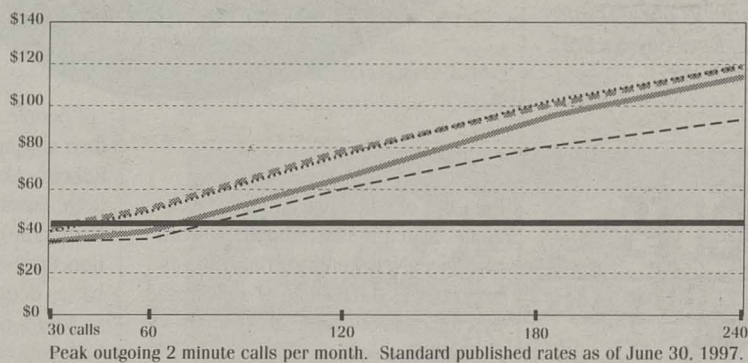
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Dance

Show Some eMotion

Credit UH-Mānoa assistant professor of dance Betsy Fisher with flexibility ... and patience. Fisher's one-person performance, *eMotions*, was five years in the making and is literally a tour de force of German dance. In the course of a single evening, and single-handedly, Fisher dances through works influenced by most of the major German choreographers, including Mary Wigman, Dore Hoyer, Hanya Holm, Alwin Nikolais, Murray Louis and Marianne Vogelsang.

Fisher, who was for eight years a leading member of the Murray Lewis Dance Company, has performed *eMotions* to raves everywhere from New York to Finland. Last year's performance at the Ernst Lab Theatre left us calling for an encore. Don't miss it.

Leeward Community College Theatre, 96-045 Ala Ike Rd., Pearl City: Sat 9/27, 8 p.m. \$8 & \$10. 455-0385



Dance: *eMotions*

Film

The Woodman Cometh

Woody Allen's 1996 film, *Everyone Says I Love You*, has finally made it here, and it's

a charmer ... for dyed-in-the-wool Allen fans at least, and probably a puzzler for everyone else. It's a musical of

sorts, starring a cast of people not known for their singing abilities (Julia Roberts, Alan Alda, Tim Roth, Edward Norton, Drew Barrymore), but who sing nonetheless — and dance a bit (as does the Woodman).

Allen's notion (or, if you will, conceit) is that we all sing when happy (or troubled), and so do his characters ... some terrific old tunes threatening to pass out of public memory, including "I'm Through With Love," "Makin' Whoopee," the title tune and "My Baby Just Cares For Me." There's even a version of Groucho's "Hooray For Captain Spaulding," sung in French. This is Allen's lightest and sweetest film; the Master of Modern Urban Angst seems to have mellowed. His char-



Film: *Everyone Says I Love You*

acters suffer, stumble, choose badly, pick themselves up ... and start all over again.

The story takes place in Manhattan, Venice and Paris, and features, in the Allenesque way, several bite-sized plotlines. Allen romances Roberts (through secrets relayed from her analyst's office); Drew Barrymore drops fiancé Norton in favor of sociopath Roth; Allen's ex-wife (Goldie Hawn, who can sing and who walks away with the movie, hands down) helps him cope; a lawyer (Alan Alda) tries to keep his family happy and sane.

Most of the characters here are rich, well-educated, and neurotic — but never has Allen taken such a charitable, fun-loving view of human striving and failure. This movie deeply divides critics and audiences: HIFF's Roger Ebert thinks it Allen's "best movie"; Siskel gave it "thumbs down." Our view: it's a real charmer — if you're in the right mood. Try see. —Bob Green

Honolulu Academy of Arts Theatre, 900 S. Beretania St.: Tue 9/30 - Thu 10/2, 7:30 p.m.; matinee Thu 10/2, 1 p.m. \$5 general, \$3 members. 532-8768

Whatevahs

Hum Drum

Babatunde Olatunji is a man experienced at keeping at beat: Often recognized as the grandfather of hand-drumming, Olatunji has traveled the world for over 40 years now, logging over 2,000 appearances — along the way recording (in 1959) the first African music to be heard by Western ears and co-founding (with Grateful Dead percussionist Mickey Hart) the extraordinary Planet Drum collective.

This week, Baba joins internationally known "community drum circle facilitator" (a.k.a. Head Banger) in leading the **Second Annual Inter-Island Community Drum Circle**. Last year's event drew more than 250 participants, bringing top percussionists (and rank amateurs) from throughout the Islands. This year's three-hour session promises to be even bigger ... and louder. Bring your favorite skin to slap or just go to dance: Drummers of all levels are welcome.

Kapiolani Park Bandstand: Sat 9/27, 2 - 5 p.m. Free. 377-DRUM



Whatevahs: The Inter-island Community Drum Circle

Concerts

Pops Music

The Honolulu Symphony blows the cork on its '97-'98 **United Airlines Pops Series** this weekend, with the return of New York Pops founder and conductor Skitch Henderson. The much-storied Skitch (a.k.a. Lyle Russell Cedric Henderson) has seen some action in his time: Classically trained under Fritz Reiner, Albert Coates and Arnold Schoenberg, Henderson was a pilot during World War II, flying first for the Royal Air Force and then the U.S. Air Force. After the war, he returned to Hollywood, where he worked his chops with Frank Sinatra and Bing Crosby —

the latter of whom gave him the nickname "Skitch." (Skitch, buddy, a word of advice: Never entrust something as important as the coining of a nickname to a fella named "Bing.")

Skitch has since been the musical director for the NBC network and conducted the Royal Philharmonic and London Symphony, Stockholm Opera, Oslo Philharmonic, Sydney Symphony and the Paris Conservatory Orchestra.

The program, "Skitch Henderson Conducts Rodgers, Hart and Hammerstein" also features the O'ahu Choral Society (under Timothy Carney's direction) and includes current Broadway hits from *The King and I*, as well as classics like "Bewitched, Bothered and Bewildered."

Blaisdell Concert Hall, 777 Ward Ave.: Fri 9/26 & Sat 9/27, 7:30 p.m. \$15 - \$47.50. 545-4000

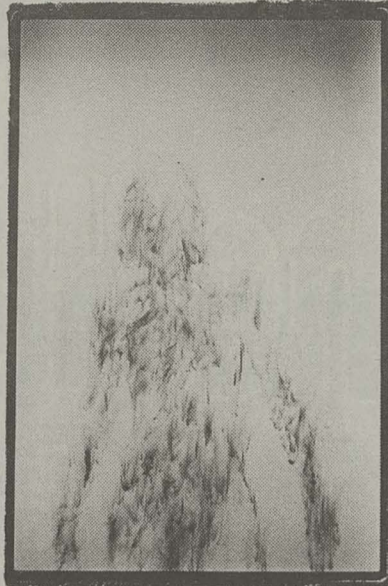
Three artists, one vision: The notion of reenchantment.

Simple Truths

Keiko Hatano, untitled



Shereen Kanehisa, "Flaming Drawing 'Self'"



MARCIA MORSE

In one space, a tiny paper boat floats on a red sea of congealed paint; in a second, a painted snake insinuates its path around the room. In a third space, a row of brooms with paper collars leans quietly against the wall. From simple things come uncommon visions.

If, as critic Suzi Gablik suggests in *The Reenchantment of Art*, "We live in a culture that has little capacity or appreciation for meaningful ritual," it is perhaps because we have also turned away from meditative practice that creates a space for the soul. The notion of reenchantment invoked by Gablik reaffirms a way of "making art as if the world mattered." Simply put, it changes the rules of the game: from individualism to connectedness, from objects to relationships, from exploitation to ecology, from money to mana.

Shereen Kanehisa and Keiko Hatano, showing at BOOM Gallery, and Kit Cameron, showing at the Kapi'olani Community College's Koa Gallery, approach their own art-making as meaningful ritual, and what is visible to us carries potent messages about each woman's sense of place and personhood in "the world that matters." As different as the visible work is, it seems to spring from a shared perception of a process of devotional practice.

To enter Shereen Kanehisa's installation, we must pass through a door in a blood-red wall, leaving the color and its attendant passion behind us, as we move into a space essentially stripped of color. To name the parts of this space provides no assurance that a sense of the wondrous whole will emerge, but it is a beginning. The floor has been covered with tarpaper joined with duct tape, and overlaid with small sections of goza mat. The room is ringed with miniature shelves attached to the wall just above the baseboard, each bearing a small triangle of handmade incense bearing the artist's thumbprint. Within this perimeter of devotional stations (best seen and understood by getting

down on one's knees) are three focal points: a silhouette self drawn in flame and smoke on a walled-over doorway; a black box set low on the floor, on which sits a wax bowl containing the "red ocean" and its paper boat; and "black urge" — a large log (shaped disturbingly like a pistol) painted black, suspended by ropes from the ceiling and pointing at a red target painted on a gallery window, poised like the striker of a temple bell.

Kanehisa never disappoints — her sense of how to use unassuming materials to frame bold questions is again evident as she moves from the confessional nature of her statement accompanying the installation to engaging the viewer in framing answers. Who are we? What is our struggle? What do we believe? Where are we going?

Keiko Hatano also confronts the serpent of base passion, disarming this creature by making it an essential part of her narrative. Though using the more conventional means of painted canvas, Hatano's installation creates a powerful metaphor for the spiritual journey she describes in fragments of image and text, much like the unfolding revelations of a handscroll. Along the way, we are reminded of Hatano's convincing ease in drawing. Here, an extended length of painted canvas, wrapped around three walls of a room, ends in a scattering of pictorial fragments, moving from a collective story to individual lives.

Kit Cameron's installation represents the current state of an ongoing quest, where the artist's interest in the intersection of the sacred and the profane further intersects with the way in which she locates herself. The key here is Cameron's choice of materials. Old brooms, paper handmade from recycled materials, tea bags, the wrappers from crayons, plastic mesh — all send the message that if the most humble, discardable materials can be invested with significance, then everything is sacramental.

Though it has much in common with Hatano's and Kanehisa's work, Cameron's installation differs in some

important ways. First, as noted, it engages materials that are inherently un-artful, so that the question and the process of transformation become part of the engagement — what is it to make art of things which most others would throw away? Second, Cameron's installation is more consciously orchestrated as sacred space — shoes left outside the gallery door (yes, they are part of the installation), pedestals that function as altars, titular clues that evoke both Christian and other religious practices, even a "confessional" alcove within which, visible only obliquely, a work entitled "shame" is hanging. The ecumenical impulse of Cameron's work asks what there is in common to all spiritual practice.

Cameron, not unlike Kanehisa, is involved in the strategy of repetition — many circles of paper formed, many tea bags tied to a frame — that suggest a daily, even domestic kind of routine. But Cameron is less obviously intent on the kind of self-questioning evident in both Hatano's and Kanehisa's work, and more involved in broadly environmental questions which incorporate a clear sense of gently ironic commentary. The ephemeral, non-precious nature of this work is underscored by the fact that at the end of the exhibition, everything will simply be given away, to become, perhaps, someone else's relic or talisman. The last question that arises, then, is: What remains of the art — its making and its being — when every material thing is gone? ■

When

(Keiko Hatano and Shereen Kanehisa)
BOOM Gallery
81 South Hotel Street,
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Tue - Fri, noon - 5 p.m.
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524-8324

Beauty: Sacred Art from Refuse

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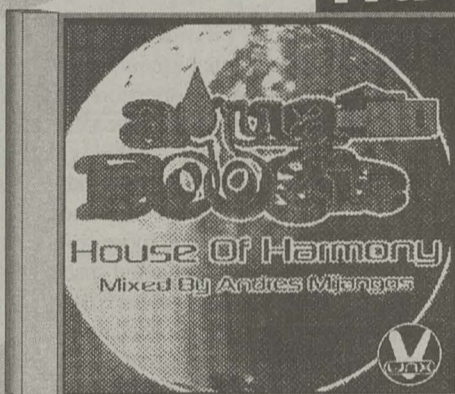
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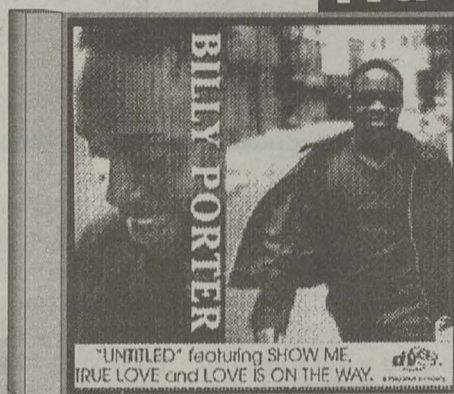
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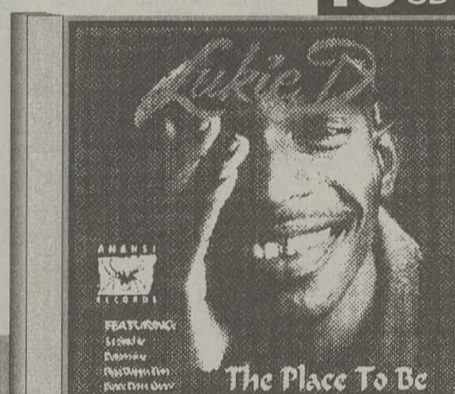
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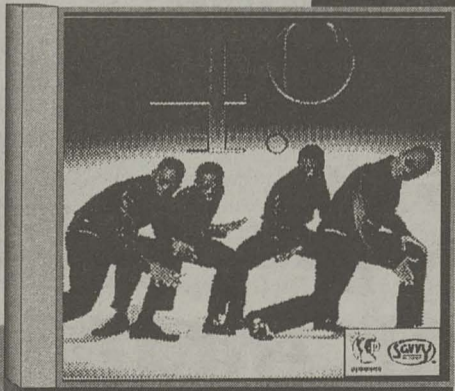
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Kauai Village

Theater

Folly: (n) Nonsense; ridiculous idea.

Living Will

Horse play: Scott Wakefield fills Will Rogers' chaps (ahem!) in Diamond Head Theatre's season opener.



ERIN M. M. SWEENEY

Starting with our ABCs, education is always more enjoyable (and memorable) with a lively tune. Adapting history to song and dance, *Will Rogers Follies: A Life in Review* musically covers the life of a man who became an American hero via political satire in daily newspaper columns and radio addresses. The concept is hardly a stretch, given a central character who began his career in Wild West shows and vaudeville. However, while Will Rogers' real life follies brought him greatness, Diamond Head Theatre's production has a few follies which keep the show from perfection.

Between his vaudeville and moving picture days, Rogers performed with the Ziegfeld Follies for six years. In some strange twist of the space-time continuum (please check your belief at the front door) Will Rogers here performs his own life story in a Ziegfeld musical creation. The characters are aware of the plot's silliness, commenting on the folly of the show's concept and Mr. Ziegfeld's interpretation of Rogers' life — interpretations such as moving a wedding out of sequence to be the first act closing number, because "that's the way it's done in a Ziegfeld show."

Few of the people who voted Rogers "most popular male actor" in Hollywood, or religiously read his daily newspaper column, or were devoted listeners to his radio show, are still alive today. Scott Wakefield, who plays Will Rogers, updates the play by choosing current local issues from a daily newspaper, giving us a taste of Rogers' political commentary. Leafing through newspapers of the era, Wakefield also quotes Rogers' actual observations, proving that few political problems have changed in 60 years. Rope twirling, guitar playing, singing and joking Wakefield

directly addresses the audience, allowing us the chance to travel in time and experience the source of Will Rogers' popularity.

Brought in from the professional tour, Wakefield captures the most interesting part of the show — the man himself. Through him, we experience the insight, wit, tenderness, concern and genuine interest Rogers had for people all over the world. (During his lifetime, he traveled around the world three times — meeting people, covering wars and talking about peace.)

Complementing Wakefield in the romantic scenes, Stephanie Smart's Betty Blake (a.k.a. Mrs. Rogers) brings out the personal side of an American public figure. Dennis Edward Proulx, Will's growling father Clem, keeps the energy high, though his character doesn't come to life until he is dead — another Ziegfeld twist used to keep him around to play other parts. Completing the family, Chelsey Cannon, Ashley Ku'ualoha Layfield, Christopher Bates and Kirk N. Lozada reflect the theatrical talent of the real Rogers children, who went on to be professional performers.

DHT brought in original production member Eileen Grace to teach Tommy Tune's Broadway choreography to the cast. Technically extraordinary, the men and women of the chorus handled the task expertly. Unfortunately, beyond the directed "woos!" and squeals, the female chorus was energetically vapid. With expressions either too sophisticated or distracted, all of the Ziegfeld girls lacked the wide-eyed joy of a vacuous dancer who wants nothing more than to please the audience.

Outshining the girls, elaborate costumes of the requisite sequins and feathers filled the stage in every number. The effort fell short of excellence

with inattention to the Ziegfeld girls hairstyles. At best, one dancer's hair was close to the appropriate time period; at worst, Ziegfeld's Favorite looked like a *Charlie's Angels* reject. What happened to all the great wigs from DHT's last chorus girl extravaganza?

The costumes are well displayed on Paul Guncheon's lighted staircase, which covers the stage and allows for several visually dramatic moments. Ziegfeld-style transformations utilized glittery cactus, tinsel drapes and a fringed front curtain to quickly create a variety of locations.

Director John Rampage has once again unified the complicated elements of a full Broadway musical and an entertaining history lesson. As Clem Rogers reminds his son, "History forgets judges, senators and even presidents." By remembering Will (even if the story escapes you, you'll probably be humming one of the songs), we remember that politicians may not change and history often repeats itself, but we can affect our own lives. Of course, Will himself probably said it best: "We are here just for a spell and then pass on ... so get a few laughs and do the best you can. Live your life so that whatever you lose, you are ahead."

The Will Rogers Follies

Diamond Head Theatre
520 Makapu'u Dr.
Thu - Sat, 9/25 - 10/5,
4 p.m.;
Sun 9/28 - 10/6, 4 p.m.
\$10 - \$40
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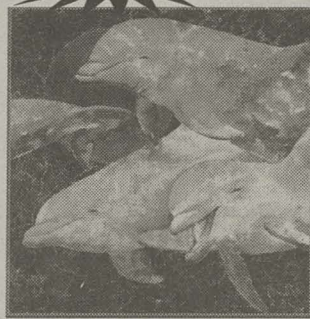
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Highlights

Features:



World Premiere: BEYOND PARADISE directed by David Cunningham, shot along the Kona Coast.

1999 starring Buck Henry and Steve Wright.

Allie & Me starring Harry Hamlin and Julianne Phillips.

Hacks starring Stephen Rea, Ilianna Douglas, John Ritter and Dave Foley.

Yellow directed by Chris Chan Lee.

Nowhere directed by Gregg Araki

Documentaries:

Wonderland by John O'Hagan, about the rise of Levittown, New York

Baby It's You by Anne Makepeace, about the difficult choices we face in the '90s.

Sundance winner **Licensed to Kill** from Arthur Dong

For guaranteed ticket selection before the general public, join the Film Society 528-FILM www.hiff.org

From Page 14

Air Bud Buddy's a Disney-dog (with his own lawyer?) who can shoot baskets and leap improbably high-concept plots in a single bound. But can he help a 12-year-old recover from his father's death? Corporate uplift, the kind that can't even guess how offensive it might be. Proceed at your own risk. *Mililani 5-Plex, Signature Pearl Highlands*

Air Force One A president who is honest, decisive and single-handedly clears out a plane of terrorists? Come on. ... But we're talking about Harrison Ford here, and with his star power alone, he can make us forget about a plot that is as flimsy as a campaign promise — and make us believe an utterly impossible finale (involving not only squadrons of F-15's and MIG's but an exploding tanker and a mid-air rescue.) The action is the key to this film and, if you don't laugh out loud, you'll probably stretch out and have a great time. (Reviewed 7/30) —David K. Choo *Kam Drive-In, Kapolei Megaplex, Signature Pearl Highlands*

Austin Powers Mike Myers returns to the big screen in this story he wrote about a '60s British agent and his nemesis Dr. Evil (both played by Myers), who return in the present after being in suspended animation for some years. *Sleeper*, it ain't. *Kailua Theatre*

Career Girls Six years after graduation, two old university friends spend a weekend together in London: They have dinner, they shop, they go apartment hunting, they reminisce a lot and they part again. Director Mike Leigh's (*Secrets and Lies*) latest is billed as a comedy, but to be honest I didn't find it particularly funny. However, the mild-mannered film is an unusual and welcome movie experience. In large part, the movie's tellingsness has to do with those little epiphanies that everyone gets from time to time — the ones that don't necessarily change our life or even our day, but are discoveries nonetheless. ... (Reviewed 9/17) —D.K.C. *Varsity Twins*

Conspiracy Theory Mel Gibson, in his annual summer movie, and Julia Roberts, cementing her comeback, co-star in this thriller helmed by Maui's Richard Donner (*Lethal Weapon*). One of conspiracy-buff Gibson's theories proves to be true, it seems. With Patrick Stewart as The Heavy. *Signature Pearl Highlands, Kapolei*

THE SCENE

Megaplex, Koko Marina Twins

Cop Land By who knows what wizardry, the cast assembled for this low-budget but adroit drama is amazing: Robert DeNiro, impeccable in a supporting role; Ray Liotta, in one of his two best screen performances; Harvey Keitel, as a heavy ... and of course Sly Stallone — debuffed, debriefed, graceful and grave in his role as a compromised man looking to save his own life. (Reviewed 8/20) —Bob Green *Kapolei Megaplex, Mililani 5-Plex, Kailua Theatre*

Excess Baggage For the first of her new, three-picture contract, Alicia Silverstone plays a neglected affluent who arranges to be "kidnapped" to get some attention from poppa. Then she falls for a real crook (Benicio Del Toro). Romance and explosions ensue. *Pearlridge 4-Plex, Restaurant Row 9 Theatres, Kapolei Megaplex*

Face/Off FBI agent John Travolta has combound terrorist Nicolas Cage's face cut off and put on his own head, so he can find out where a terrorist bomb is hidden. Cage awakes, has his own head covered with Travolta's languishing face, and the action continues. Feeling a bit guilty about all the expensive carnage, some critics have slunk forward to suggest that Woo is being philosophical here: Showing us, see, the close relationship between Good and Evil. Bull chips. What Woo is doing here is unleashing himself with a huge budget, terrific star turns and a good summer story. (Reviewed 7/2) —B.G. *Kapolei Megaplex*

Fire Down Below Toxic waste dumping in rural Kentucky — as investigated by Steven Segal. *Pearlridge 4-Plex, Restaurant Row 9 Theatres, Enchanted Lake Cinemas, Nanakuli Cinemas, Mililani 5-Plex, Kabala 8-Plex, Pearlridge West, Signature Pearl Highlands, Kapolei Megaplex, Kailua Theatre*

The Full Monty Above all else, this movie is such a kind-hearted, good-natured, modest little movie that it's irresistible — even when it's as clumsy as its out of shape heroes, six Sheffield steel workers turned strippers. Obvious as the story in some ways is, it restores some humanity to a screen world mostly taken over by computer-generated violence. Put it next to *Ulee's Gold* as another unexpected movie treat. (Reviewed 9/17) —B.G. *Kabala 8-Plex*

G.I. Jane *G.I. Jane* is a movie of reverse action. It takes a main character with a different anatomy and, more importantly, a different mindset, and, over the course of an hour and a half, slowly dilutes her in a sea of camouflage. Here, we move from the specific to the general. The eventual message — that Lt. Jordan O'Neil (Demi Moore) is no different from any of her male counterparts — probably makes our world a better place to live, but it also makes for one crappy movie. Oh, there's a climactic fight scene and the inevitable heroics, but in the end O'Neil only does as much as she is expected and was trained to do. Ho hum. (Reviewed 8/27) —D.K.C. *Pearlridge West, Kabala 8-Plex, Restaurant Row 9 Theatres, Enchanted Lake Cinemas, Kam Drive-In, Kapolei Megaplex, Signature Pearl Highlands*

The Game The Big Deal studio thriller with Michael Douglas, as directed by David Fincher (*Seven*). Sean Penn co-stars in this movie about a prank-happy corporation gone bad. *Pearlridge West, Koko Marina Twins, Aikabi Twins, Kapolei Megaplex, Waikiki Theatres, Restaurant Row 9 Theatres, Signature Pearl Highlands, Keolu Center Cinema, Mililani 5-Plex, Pearlridge 4-Plex*

George of the Jungle *George of the Jungle* is a fun filled Disney movie for all ages. Being one of the people that went to the special screening of the movie, I should be one of the people to say that this is a movie you would want to take your kids to. (Reviewed 7/23) —Edward Markle, age 14 *Kabala 8-Plex, Keolu Center Cinema, Laie Cinemas, Nanakuli Cinemas*

Hercules Sporting everything we've been trained to expect from Disney — wondrous animation, toe-tapping music and a few overt and subliminal messages about proper behavior in the world — this baby hums. But it's hard to shake the feeling that we've seen this model before. The kids will have a good time and you'll have a pretty good time ... but about three-quarters of the way through, you may feel that, even though the ride is slightly different, you've been down this road before. (Reviewed 7/2) —D.K.C. *Laie Cinemas, Kabala 8-Plex, Keolu Center Cinema*

Hidden Hawaii An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a

Continued on Page 20

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Dining

RESTAURANT
REVIEW

PHOTO: DENISE-MARIE LUKO

At Long Boards, the dressings will wax your stick.

Seduced by the Sauce



Surt's up: Long Boards Executive Chef Surt Soulatha's Cuisine is tonar (that is, totally gnarly).

MATTHEW GRAY

You know the age-old cliché, "the proof is in the pudding"? Well, I suggest it be changed to "the sign is in the sauce." You'll agree with me after tasting the European-inspired nouvelle sauces here.

While waiting one Saturday evening to get into Long Boards, we had enough time to study the menu and purchase a bottle of wine from the famous neighboring shop, Kokua Market. There we were, Miss A and I, along with our friends Athena and Eric, trying to decide what to order from the Long Boards Cafe Thai-European-Pasta fusion menu.

Athena and I weren't sure what we'd have. There were European dishes like Chicken Marsala or Provencal, Calamari, the Veal Picatta or the Shrimp in Garlic Butter. Then again, there were all those great-looking Thai creations: Beef Panang, Red Curry Chicken, Sautéed Seafood with Basil, Eggplant, Ginger Pork even. Oh dear. The pasta part of the menu was also amazingly enticing, offer-

ing Chicken Alfredo, Fillet Stroganoff, Seafood Fettuccine and more. What to do?

Well, we all agreed to begin with the Angel Wings (\$3.95 for two). They're the famous Thai appetizer of a (mostly) de-boned chicken wing, stuffed with tasty morsels such as mushroom, long rice, carrot and onion. It's fried crispy on the outside, probably dusted with a light coating of panko. It's most often served with a sweetened vinegar dipping sauce, but here it's served with a thick, mild peanut sauce. It's OK to use your fingers when eating this dish, by the way.

We had to try the warm Calamari Salad (\$6.25). Just set it in the middle of the table with four forks and have at it. It's fun to try new things with friends, and this salad was no exception. The calamari was chewy-tender, lightly tossed with local greens in a soft vinaigrette dressing. It was topped with shredded beets and green papaya for a fun texture and visual touch.

The soup of the day was Tom Yum Kung (\$3), a fabulous rendition of the Thai shrimp soup, bursting with five plump juicy shrimp and tasting

of lemongrass, cilantro and mushrooms in a clear, clean shrimp consommé. Soup junkies will beg for this one.

Good thing for us Chef Surt was scoping out the "front of the house" in this very cozy (nine tables) dining room. We must have been wearing an inquisitive expression on our faces, because the chef stepped up and offered us a taste of the "fruity curry sauce" (his own words) he had paired with the King Crab Curry that evening, to help us make our entree choice. Holy Julia Child, this was a great one!

Over the centuries, classical cooking gave way to many lighter techniques, as palates became more sophisticated. Did you know that sauces originally were invented/created to mask the flavor of foods, not to enhance them?

Enter Nouvelle Cuisine, which in the '70s began exploring new ways to highlight flavor, texture, color and presentation. One major shift in the preparation of sauces was to create a subtle, soft and silky sauce to accompany, not overwhelm, your food. (Yes, that's when they started putting the sauces *under* the food).

The Straight Dope

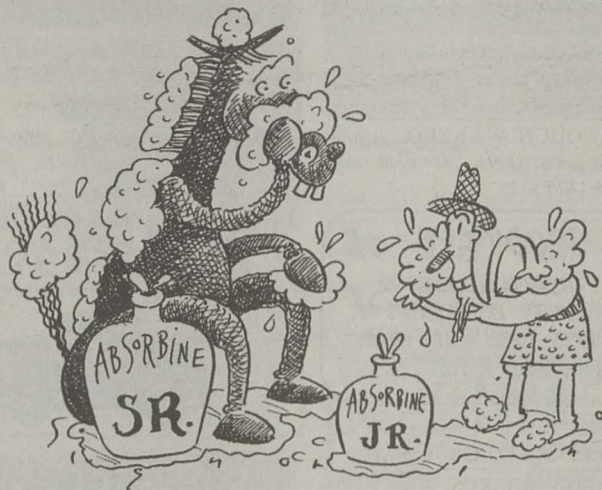


ILLUSTRATION: SILVIO SINGHETTI

We know of Absorbine Jr.; what-ever became of Absorbine Sr.? Are there any other family members of which we should be aware? —Donarita and Wally, via the Internet

You think you have total command of the world's knowledge. Then something like this comes in and you realize: I have barely scratched the freaking surface.

But hey, that's why we've got tele-phones. We called up W. F. Young, Inc., maker of Absorbine Jr., and asked what the deal was with Absorbine Sr. The following amazing tale emerged.

The Absorbine family of health care products was the brainchild of Wilbur Fenelon Young of Connecticut. In 1892, after eight years selling pianos, he decided to go into the business of making liniment. You may think: Here's a guy who moved a few too many pianos. But Young didn't intend the liniment for himself. His first product was meant for horses. It was called Absorbine Veterinary Liniment — Absorbine Sr. to you.

The other topical pain remedies of the day were harsh or blistering, the prevailing medical theory apparently being that it couldn't be any good for you unless it felt bad. Young's revolutionary concept: a pain reliever that relieves pain! He mixed up the first batch of herbs and "essential oils" in a tub in his farmhouse kitchen. Absorbine "would help keep a horse from going lame while gently reducing the swelling and stiffness," the company says today. It caught on with farmers, some of whom were soon struck with the thought: If it works on horses, why not me? Sure enough, they found if they rubbed the stuff on their own aching muscles, it would ease pain and reduce swelling and discomfort. Eventually, Young heard about this, and in 1903, he developed a version of his product for humans that he called Absorbine Jr. Antiseptic Liniment.

Demand for Absorbine liniment soon outstripped the capacity of Young's small factory. To finance a move, he went to his father, Charles, and asked for a loan of \$500. Charles, not one of your great visionaries, thought Wilbur had been silly to abandon the respectable life of a piano salesman for a career in liniment. He did not, however, tell his son to forget the whole thing. Instead, moved by some twisted impulse that makes you think Oedipus was right, he made the loan contingent on Wilbur signing his advertising "Wilbur F. Young, P. D. F.," which stood for "Pa's Darn Fool." And you thought your old man was weird.

Absorbine products went on to become an essential component of American life and remain so today. Among its many other claims to fame, W. F. Young coined the term "athlete's foot" in the 1930s. Today, a fifth generation of Youngs continues to sell Absorbine liniment, as well as "a host of other equine and human products." Not that I have anything specific in mind, but I hope they don't get 'em mixed up.

LAUNDRY BALLS: TAKING FOLKS TO THE CLEANERS?

Got two interesting notes on laundry balls, the gimmicks you put in your washing machine that supposedly eliminate the need for detergent. (As reported July 23, our tests and those of others detected little or no difference between clothes washed with laundry balls and those washed in plain water.)

The first note, from David Harris, reported his satisfaction with the Laundry Solution, a laundry ball sold by TradeNet. "It has performed well even on the smelly dog blankets we keep on the furniture to ward off hair and dirt from a greasy Airedale," he writes. "Without the detergent residue, cottons are noticeably fluffier without using softener or drier sheets (great for towels)." He goes on to tout the company that developed the Laundry Solution for TradeNet, American Technologies Group, which "created a coolant that is both safe and 20 percent more efficient than Freon, and is working on a particle-beam device to neutralize nuclear waste." Laundry balls and particle beams! Are these guys brilliant or what?

Another reader sent us newspaper articles reporting that the Utah state division of consumer protection had sent a couple of TradeNet's laundry balls out for tests and found that they contained dyed water, not crystal technology, as claimed. A TradeNet spokesman says the state was testing an "earlier model." Gosh, David, I guess you better send 'em yours.

One more thing. I said Amway sells ceramic washing disks (same idea as laundry balls). Amway has clarified that while the product appeared in a July 1997 catalog, the company decided not to sell the thing after tests showed it had "no measurable impact on overall cleaning." Figured you'd want to know. ■

—Cecil Adams

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 11 E. Illinois, Chicago 60611; E-mail him at cecil@chireader.com; or visit the Straight Dope area at America Online, keyword: Straight Dope.



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What's happening at the Academy Theatre? Sept 24-Oct 5

The Flower of My Secret

Dir: Pedro Almodóvar. Spain, 1995 100m.

A middle-aged writer of cheap romance novels can't face the reality of her own disintegrating marriage and finds herself blocked both professionally and personally. She escapes her routine by going to work for a newspaper and meets a handsome army general straight from one of her novels. His advances are challenged, however, by her editor...romance triangulates. The best Almodovar in years.
Sept. 25, 27 & 29 at 7:30 pm



Matador Saturday Night Double Feature

Dir: Pedro Almodóvar. Spain, 1986 102m.

This subversive black comedy heralded the arrival of the bad boy of new Spanish cinema in this story of a retired matador who passes his time by appearing in snuff films. His relationship with a gay protégé (Antonio Banderas, in his first major role) caused a stir in post-Franco Spain.
Sept. 27 only at 9:30 pm

Everyone Says I Love You

Dir: Woody Allen, U.S., 1996 100m.

Filming in Paris, New York, and Venice, Allen is in top form with his first musical. Seeking advice from his ex-wife Goldie Hawn, he tries to romance Julia Roberts with the aid of private information overheard at her analyst's office—getting a lot of mileage from a few key secrets. With a stellar eclectic cast, including Drew Barrymore, Tim Roth, and Edward Norton.
Sept. 30 at 7:30 pm, Oct. 1 & 2 at 7:30 pm, Oct. 2 also at 1 pm



EVERYONE
SAYS
I LOVE
YOU

Les Voleurs (Thieves)

Dir: André Téchiné. France, 1996 97m.

From the director of Wild Reeds comes this intricate story of emotionally stunted characters examined like cold, hard facets of a crystal with Daniel Auteuil and an ambisexual Catherine Deneuve.
Oct. 3 at 7:30 pm, Oct. 5 at 4 pm



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By Ken Dahl

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\$1 BARELY LEGAL BABES \$1

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The Right Connection

18+

GET MATCHED FREE
Local Singles can't wait to meet you.

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1-268-404-4418
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Serv-U 619-645-8434

THE 1-900 DATE LINE
SINGLE GUYS AND GALS
looking to meet someone like you
Call **1-900-336-8185 ext 4113**
Pro Call Co. (602-954-7420) \$2.99/min 18+

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Aren't you even just a little BI-CURIOS?™

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TOWER

MUSIC

calendar

october ISSUE 1997

HERE IS WHAT'S HAPPENING THIS MONTH!

hot picks

prime cuts

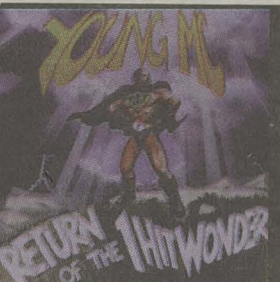
new releases

MONEY TALKS
Soundtrack



12.99 CD
Cassette 7.99

YOUNG MC
Return Of The
1 Hit Wonder




12.99 CD
Cassette 9.99

ULTIMATE HIP HOP PARTY 1998
Various Artists



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Various Artists



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Cassette 7.99

CARLY SIMON
Film Noir



12.99 CD
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CRISTIAN
Lo Mejor De Mi



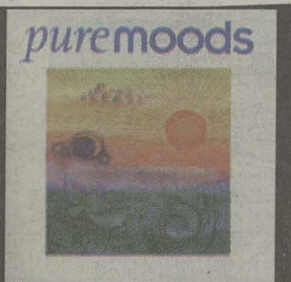
Available 9/30
12.99 CD
Cassette 7.99

GINUWINE
Ginuwine...
The Bachelor



12.99 CD
Cassette 7.99

PURE MOODS
Various Artists



12.99 CD
Cassette 7.99

GANGGREEN
Another Case
Of Brentality



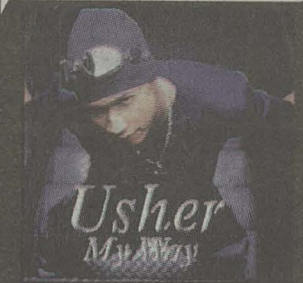
10.99 CD

STIFF LITTLE FINGERS
Tinderbox



10.99 CD

USHER
My Way



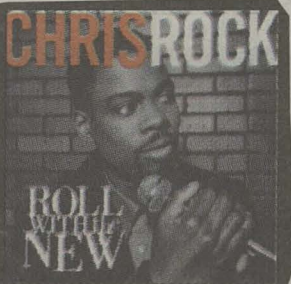
12.99 CD
Cassette 7.99

SOUL FOOD
Soundtrack




12.99 CD
Cassette 7.99

CHRIS ROCK
Roll With The New



12.99 CD
Cassette 7.99

PETER CETERA
You're The Inspiration:
A Collection



12.99 CD
Cassette 7.99

SO SO DEF BASS ALLSTARS VOL. II
Various Artists



12.99 CD
Cassette 7.99

SAVE FERRIS
It Means Everything




8.99 CD
Cassette 4.99

JIM BRICKMAN
The Gift



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Cassette 7.99

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Surf-N-Burn



10.99 CD

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