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Thoroughly
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H O N O L U L U

Weekly



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Volume 5, Number 7, February 15, 1995

FREE



The Department
of Defense
has made it
easier for U.S.
military women
to kill the
enemy, but
old notions
of a woman's
place die hard.

Women Warriors

Pg 6

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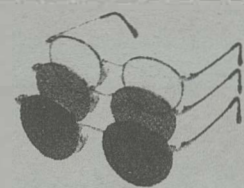
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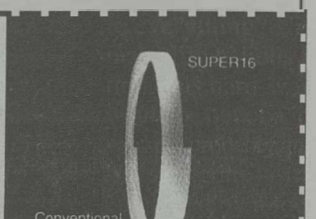
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Bishop Estate debate

Robert M. Rees took the very difficult task of trying to convince people that Bishop Estate is not a greedy, self-centered, badly run organization for only the rich and well-connected people of Hawaiian ancestry.

All I see are the basic facts. I see a Hawaiian foundation that was established to help people of Hawaiian ancestry. It has assets close to \$10 billion with approximately \$244 million in annual revenues. It claims tax-exempt status, which constitutes federal financial assistance, but it only admits Hawaiians. Its trustees are appointed by Supreme Court justices who always seem to nominate their friends who are politically powerful. It claims to be a charitable organization, but its trustees are paid

close to a million dollars a year. It runs a respected Kamehameha Schools for Hawaiian children but only admits the smartest and most gifted 6 percent of Hawaiian schoolchildren.

People could learn to love Bishop Estate if they truly believed that it was helping the less fortunate. It seems to only help the gifted, rich and well connected. But why should the trustees care? They're millionaires and growing richer by the minute no matter how Bishop Estate performs.

This mega-powerful organization has finally succumbed to its worst fear: viewed by many as one based on greed, politics and self-interest. Bernice Pauahi Bishop should be turning over in her grave.

Colin Kau

I am shocked, offended and insulted by Robert Rees' "Learning to Love Bishop Estate."

The most offensive part of Rees' loving portrait of Bishop Estate is his extremely negative interpretation of its critics. He contends that "some of this onslaught results from a mixture of greed and envy and some from racism." Although Rees doesn't explain what he means, perhaps he believes that the critics merely resent the \$823,000-plus income of the Bishop trustees.

This amount is justified according to Rees since "by corporate America standards, given that trustees receive no perks or stock options, the fees are not inordinate." That's a misleading comparison. Bishop Estate is not a business corporation. It is a philanthropic foundation that by law is tax-exempt. The trustees of such

organizations usually receive one-tenth or less of the Bishop Estate trustee fees.

As a condo land-lessee and former member of the HALE coalition, I have a personal interest in land reform. Rees gives an especially offensive view of the many thousands of condo lessees. Calling land reform "share-the-wealth socialism" duplicates the testimony of trustees in legislative hearings. This name-calling is McCarthyism, not responsible journalism.

Rees overlooks the vast majority of Native Hawaiians who have been untouched by the benefits of Kamehameha Schools. It ignores the criticisms of Native Hawaiians who for many years have called for school facilities and programs in areas where they live on the North Shore, Kauai and the Big Island.

To criticize the politicization of the Bishop Estate trustees is not to attack the successes of Kamehameha Schools. But to ignore the ignoble actions of the trustees is to harm all of Hawaii — its many Native Hawaiians as well as its many other peoples.

Jerome Manis

Rees responds

These letters are terrific examples of what Bishop Estate unfairly endures and are verification of the conclusion that the most important

reason we love to hate Bishop Estate is a lack of understanding.

Mr. Kau, after repeating the facts I provided, seems startled to learn that Bishop Estate is self-interested. It is supposed to be. If it weren't, it wouldn't be living up to its fiduciary duty.

Mr. Manis, while disclaiming greed and resentment on his part, acknowledges he was a member of the HALE coalition. He describes HALE as a "land reform" organization. Actually, the Hawaii Leasehold Equity association is devoted not to land reform but to the abrogation of signed leases with Bishop Estate.

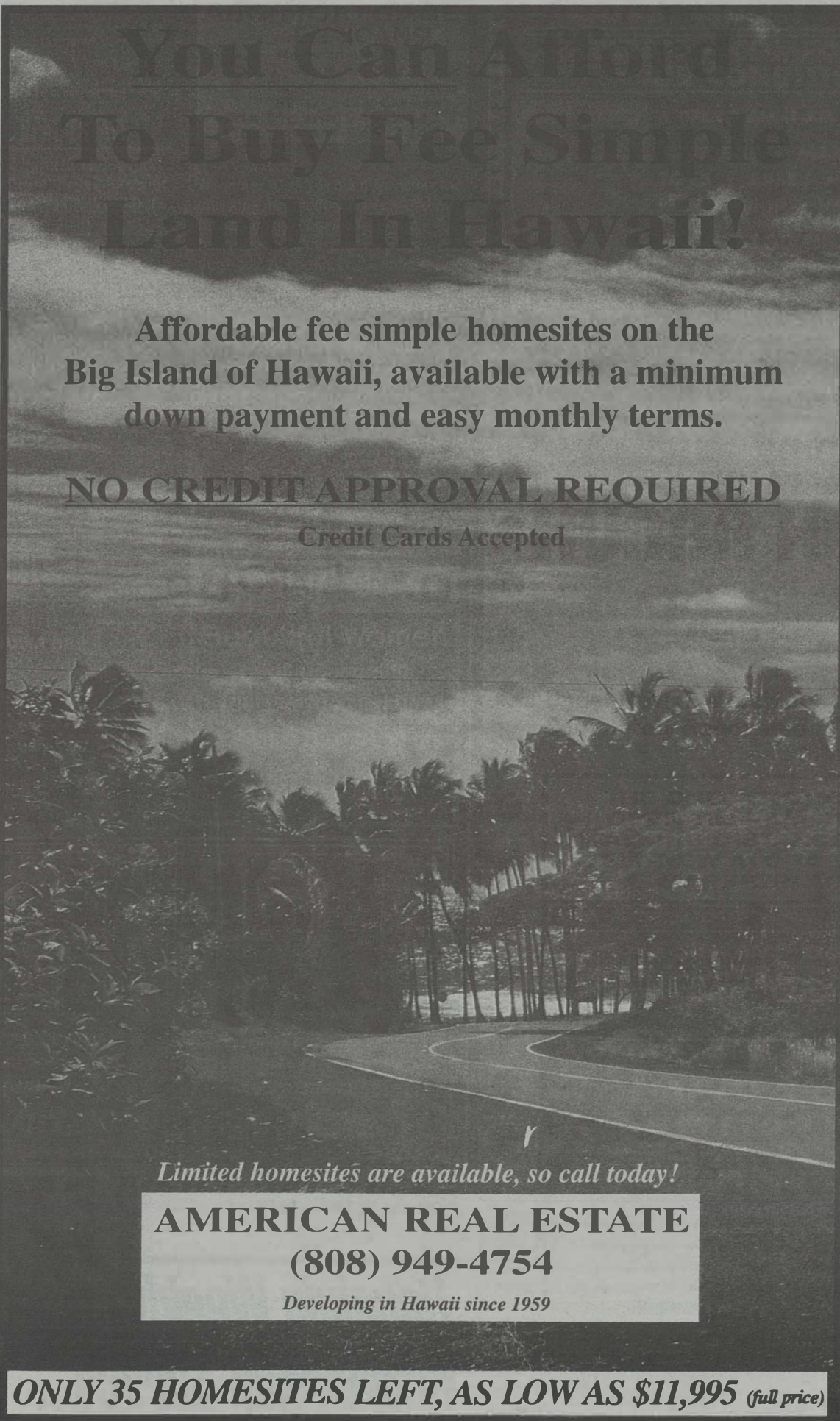
A national treasure

I first took a class with Betty Jones at the Juilliard School in New York in the late '50s; next I studied with her at the Dance Festival in New London. Finally, for some several years I studied under her at the José Limón Studio in New York.

We have all had teachers to remember for the rest of our lives. Ms. Jones is one of those extraordinary and inspiring people. She is not only a great dancer, a legend and an artist, she is also a great teacher.

Thank you for your article ("Prima Ballerina," *HW*, 1/18) on this person who is truly a national treasure and an ornament to Hawaii Nei.

George Vye



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H O N O L U L U Weekly

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INDEPENDENT, LOCALLY OWNED

1 First, how regularly do you read *Honolulu Weekly*? That is, how many issues *out of the last four* we have published have you read or looked through?
☐ One ☐ Two ☐ Three ☐ All Four ☐ None

2 Please indicate how often you personally read each of the following features and subjects in the *Weekly*:

	<i>Always</i>	<i>Sometimes</i>	<i>Rarely</i>
Calendar			
Letters to the Editor			
Cover story			
Honolulu Diary			
Music feature			
Art (visual) reviews			
Film reviews			
Restaurant reviews			
Club Scene			
The Straight Dope			
"Life in Hell" cartoon			
"Tom Tomorrow" cartoon			
Classified advertising			
Other advertising (display ads)			

3 What topics would you like to see covered in the *Weekly*? _____

4 Using any adjectives you want, how would you describe *Honolulu Weekly*? _____

5 Do you agree or disagree with this statement: "*Honolulu Weekly* covers important subjects in a way that other media don't."
☐ Agree ☐ Disagree

6 Do you find the news you read in the *Weekly* more or less credible than what you read in the daily papers?
☐ More credible ☐ Less credible ☐ About the same

7 Including yourself, how many people read your copy of *Honolulu Weekly*?
☐ 1 ☐ 2 ☐ 3 ☐ Other _____

8 In addition to *Honolulu Weekly*, please check all of the following publications that you regularly read:

- | | |
|---|---|
| <input type="checkbox"/> <i>Sunday Honolulu Advertiser</i> | <input type="checkbox"/> <i>Honolulu Magazine</i> |
| <input type="checkbox"/> <i>Honolulu Star-Bulletin</i> | <input type="checkbox"/> <i>Pacific Business News</i> |
| <input type="checkbox"/> <i>Honolulu Advertiser</i> (other than Sunday) | |
| <input type="checkbox"/> <i>Downtown Planet</i> | <input type="checkbox"/> <i>Island Lifestyle</i> |
| <input type="checkbox"/> <i>Time</i> or <i>Newsweek</i> | <input type="checkbox"/> <i>MidWeek</i> |
| <input type="checkbox"/> <i>The Wall Street Journal</i> | |
| <input type="checkbox"/> Other: _____ | |

Leisure Activities

1 In which of the following activities did you or other members of your household participate during the past 12 months? (*Check all that apply.*)
☐ Purchased gourmet or specialty foods
☐ Decorated, redecorated or remodeled your home
☐ Took a continuing-education course
☐ Enrolled your child in non-school classes, lessons, activities
☐ Volunteered for a charity or nonprofit organization
☐ Worked for a political candidate or contributed to a political cause
☐ Contributed financially to a charitable cause
☐ Contributed to public television or public radio
☐ Purchased artwork

2 During the past 12 months, in which of the following activities have you or other members of your household participated?

<input type="checkbox"/> Bicycling	<input type="checkbox"/> Boating/sailing
<input type="checkbox"/> Backpacking/camping	<input type="checkbox"/> Cooking
<input type="checkbox"/> Dance classes	<input type="checkbox"/> Fishing
<input type="checkbox"/> Fitness/conditioning	<input type="checkbox"/> Fitness walking
<input type="checkbox"/> Gardening	<input type="checkbox"/> Golf
<input type="checkbox"/> Jogging	<input type="checkbox"/> Painting/drawing/ceramics
<input type="checkbox"/> Photography	<input type="checkbox"/> Racket sports
<input type="checkbox"/> Reading	<input type="checkbox"/> Sewing/needlecrafts
<input type="checkbox"/> Surfing	<input type="checkbox"/> Swimming
<input type="checkbox"/> Scuba diving	<input type="checkbox"/> Singing/playing an instrument
<input type="checkbox"/> Other: _____	<input type="checkbox"/> Roller-skating/blading

3 During the past 12 months, what kinds of events or entertainment have you or other members of your household attended? Please check all types listed below that you have attended and indicate about how often you attend each. Use a fraction to indicate less than one per month.

	<i>attended</i>	<i>times per month</i>
Movies		
Ballet/dance concerts		
Live theater		
Cafe or club with entertainment		
Popular music events/concerts		
Classical music events/concerts		
Sporting events		
Art galleries/museums		
Zoo/aquarium		
Lectures/reading		
Outdoor fairs/festivals		

4 In the past week, which of the following beverages did you or members of your household purchase to consume or serve to guests?

- | | |
|--|--|
| <input type="checkbox"/> Domestic beer | <input type="checkbox"/> Imported beer |
| <input type="checkbox"/> Alcohol (hard liquor) | <input type="checkbox"/> Domestic wine |
| <input type="checkbox"/> Imported wine | <input type="checkbox"/> Bottled water/seltzer |

5 In the past week, approximately how much time did you personally spend watching television?
☐ None ☐ Less than 1 hour
☐ 1-3 hours ☐ 4-7 hours
☐ 8-15 hours ☐ 16 hours or more

This is not a contract with America.

It's a readership survey that lets businesses know who our readers are. Once they understand you're not all living out of the back of a VW van, they'll know how smart it is to advertise in the *Weekly*.

6 Which of the following do you or members of your household do to maintain good health?

- ☐ Exercise on a regular basis
- ☐ Belong to health club
- ☐ Have regular medical checkups
- ☐ Diet to lose weight
- ☐ Diet to maintain health
- ☐ Take vitamins or diet supplements
- ☐ See a counselor or therapist

7 Approximately how many times in the past month did you or other members of your household do the following?

- _____ Times per month ate at fast-food/self-serve restaurant
- _____ Times per month ate at table-service restaurant
- _____ Times per month purchased takeout food
- _____ Times per month ordered food delivered to home/office

8 From which of the following sources do you generally learn about the leisure-time events you attend? (*Check all that apply.*)

- | | |
|---|---|
| <input type="checkbox"/> <i>Sunday Honolulu Advertiser</i> | <input type="checkbox"/> <i>Island Lifestyle</i> |
| <input type="checkbox"/> <i>Honolulu Advertiser</i> (other than Sunday) | <input type="checkbox"/> <i>Honolulu Magazine</i> |
| <input type="checkbox"/> <i>Honolulu Star-Bulletin</i> | <input type="checkbox"/> <i>Downtown Planet</i> |
| <input type="checkbox"/> Other: _____ | <input type="checkbox"/> <i>MidWeek</i> |
| | <input type="checkbox"/> <i>Honolulu Weekly</i> |

9 Which radio stations do you listen to most often?

- | | | |
|---|--|--------------------------------------|
| <input type="checkbox"/> KDEO (The Blaze) | <input type="checkbox"/> KCCN-FM | <input type="checkbox"/> KSSK |
| <input type="checkbox"/> KTUH | <input type="checkbox"/> KQMQ | <input type="checkbox"/> KHPR |
| <input type="checkbox"/> KIPO | <input type="checkbox"/> KPOI (The Edge) | <input type="checkbox"/> KIKI (I-94) |
| <input type="checkbox"/> KGU | <input type="checkbox"/> K108 | <input type="checkbox"/> KCCN-AM |
| <input type="checkbox"/> KDEO-AM | <input type="checkbox"/> KUMU | <input type="checkbox"/> KRTR |
| <input type="checkbox"/> Other (<i>write in</i>): _____ | | |

Shopping

1 In the past three months, where have you or other members of your household shopped for food and wine? (*Check all that apply.*)
☐ Supermarket ☐ Department store
☐ Natural foods store ☐ Specialty food store
☐ Wine store
☐ Other (*write in*): _____

2 In which of the following shopping areas have you made retail purchases in the past 12 months? (*Check all that apply.*)

- | | |
|--|---|
| <input type="checkbox"/> Downtown Honolulu | <input type="checkbox"/> Ala Moana Center |
| <input type="checkbox"/> Manoa Marketplace | <input type="checkbox"/> Moiliili |
| <input type="checkbox"/> Kaimuki | <input type="checkbox"/> Aina Haina |
| <input type="checkbox"/> Aiea Shopping Center | <input type="checkbox"/> Niu Valley |
| <input type="checkbox"/> Hawaii Kai Shopping Center | <input type="checkbox"/> Koko Kai Shopping Center |
| <input type="checkbox"/> Kamehameha Shopping Center | <input type="checkbox"/> Kapahulu |
| <input type="checkbox"/> Iwilei | <input type="checkbox"/> Kahala Mall |
| <input type="checkbox"/> Windward Mall | <input type="checkbox"/> Waikiki |
| <input type="checkbox"/> Pearlridge/Pearl Kai Shop.Ctr. | <input type="checkbox"/> Waikale |
| <input type="checkbox"/> Other (<i>please name</i>): _____ | |

3 In which of the following stores have you or other members of your household made purchases in the past 12 months?

- | | |
|---|---|
| <input type="checkbox"/> Liberty House | <input type="checkbox"/> The Gap |
| <input type="checkbox"/> Banana Republic | <input type="checkbox"/> Costco |
| <input type="checkbox"/> Compleat Kitchen | <input type="checkbox"/> Borders |
| <input type="checkbox"/> Tower Records | <input type="checkbox"/> Local Motion |
| <input type="checkbox"/> Home World | <input type="checkbox"/> Sports Authority |
| <input type="checkbox"/> Other: _____ | |

4 In the past three months, how many of each of the following did you or other members of your household purchase? Fill in "0" if none.

<i>Product</i>	<i>Number purchased</i>
Paperback books	
Hardback books	
Prerecorded audiotapes	
Blank audiotapes	
Prerecorded videotapes	
Blank videotapes	
Computer software programs	
Blank computer disks	
Compact discs	

5 Which of the following services have you used in the past 12 months?

- | | |
|--|---|
| <input type="checkbox"/> Architect | <input type="checkbox"/> Dry cleaning |
| <input type="checkbox"/> Interior designer | <input type="checkbox"/> Lawyer |
| <input type="checkbox"/> Caterer | <input type="checkbox"/> House cleaner |
| <input type="checkbox"/> Photographer | <input type="checkbox"/> Realtor |
| <input type="checkbox"/> Massage therapist | <input type="checkbox"/> Veterinarian |
| <input type="checkbox"/> Landscaper/gardener | <input type="checkbox"/> Dating service |
| <input type="checkbox"/> Remodeler/painter | <input type="checkbox"/> Child-care service |
| | <input type="checkbox"/> Financial planner/accountant |

6 Do you plan to purchase a new or used car in the next 12 months?
☐ Yes ☐ No

7 At work, are you involved in making any of the following purchasing decisions? (*Please check all that apply.*)

- | | |
|--|---|
| <input type="checkbox"/> Office supplies | <input type="checkbox"/> Office equipment |
| <input type="checkbox"/> Computers | <input type="checkbox"/> Phones |
| <input type="checkbox"/> Health insurance | <input type="checkbox"/> Furniture |
| <input type="checkbox"/> Hotel/travel arrangements | <input type="checkbox"/> Meeting plans/catering |

8 Do you own a personal computer? ☐ Yes ☐ No
Do you use one at work? ☐ Yes ☐ No

Travel

1 In the past 12 months, approximately how many air trips did you or other adult members of your household take either within Hawaii or to the Mainland? (*Count a round trip as two trips.*)

<i>Number of trips</i>	<i>Business only</i>	<i>Pleasure only</i>
Within Hawaii		
To Mainland		
To Asia/Pacific		
Other		

Demographics

1 Are you: ☐ Female ☐ Male

2 How old are you?

- | | | |
|---|--------------------------------------|--|
| <input type="checkbox"/> Under 20 years | <input type="checkbox"/> 21-24 years | <input type="checkbox"/> 25-29 years |
| <input type="checkbox"/> 30-34 years | <input type="checkbox"/> 35-39 years | <input type="checkbox"/> 40-44 years |
| <input type="checkbox"/> 45-49 years | <input type="checkbox"/> 50-54 years | <input type="checkbox"/> 55-59 years |
| <input type="checkbox"/> 60-64 years | <input type="checkbox"/> 65-69 years | <input type="checkbox"/> 70 years or older |

3 Are you registered to vote? ☐ Yes ☐ No

4 What is your current marital status?

- | | |
|--|---|
| <input type="checkbox"/> Married | <input type="checkbox"/> Single (never married) |
| <input type="checkbox"/> Divorced, separated | <input type="checkbox"/> Other |

5 Do you have children at home?

- | | |
|--|---|
| <input type="checkbox"/> Yes, ages 0-10 | <input type="checkbox"/> Yes, older than 17 |
| <input type="checkbox"/> Yes, ages 11-17 | <input type="checkbox"/> No |

6 Are you likely to have more children within the next 3 years?

- | | |
|------------------------------|-----------------------------|
| <input type="checkbox"/> Yes | <input type="checkbox"/> No |
|------------------------------|-----------------------------|

7 What is your occupation or job responsibility? If a second adult is in the household, what is his/her occupation or job responsibility?

	<i>Yourself</i>	<i>Other adult</i>
Senior executive/professional/technical		
Manager/administrator		
Sales		
Clerical		
Service worker		
Skilled worker/craftsman		
Unskilled worker		
Other:		

8 Do you own your own business? ☐ No ☐ Yes

9 What was the highest grade of formal education you completed?

- | | |
|--|--|
| <input type="checkbox"/> Some high school or less | <input type="checkbox"/> Attended college 1-3 years |
| <input type="checkbox"/> High school graduate | <input type="checkbox"/> Did postgraduate work - no degree |
| <input type="checkbox"/> Graduated from college | |
| <input type="checkbox"/> Complete postgraduate studies - received degree | |

10 Would you please indicate your approximate total household income before taxes for 1994? Please remember to include all family members' income from all sources such as wages, bonuses, profits, capital gains, stock or investment dividends, rentals, interest, etc. (*Please check one.*)

- | | |
|--|---|
| <input type="checkbox"/> Under \$25,000 | <input type="checkbox"/> \$25,000-\$34,999 |
| <input type="checkbox"/> \$35,000-\$44,999 | <input type="checkbox"/> \$45,000-\$54,999 |
| <input type="checkbox"/> \$55,000-\$64,999 | <input type="checkbox"/> \$65,000-\$74,999 |
| <input type="checkbox"/> \$75,000-\$84,999 | <input type="checkbox"/> \$85,000-\$99,999 |
| <input type="checkbox"/> \$100,000-\$124,999 | <input type="checkbox"/> \$125,000 and over |

11 Do you own or rent your principal residence?
☐ Own ☐ Rent

12 What is the zip code of your home?

13 What is the zip code of your work place?

Thank you for your participation in this survey!

Please send your completed survey to:

Evaluation Research Associates
P.O. Box 61057
Honolulu, HI 96839-1057

Honolulu Weekly Readership Survey

Environment

Mediation brings hunters, environmentalists and state foresters together to work out their differences on the Big Island.

Pig Wars

PETER S. ADLER

"If you're really pissed off at somebody, count to 10 after kicking their ass." —Beavis and Butt-head

In the annals of human evolution, biological necessity and social ingenuity have combined to produce thousands of interesting, and sometimes artful, conflict resolution procedures. Each society has its own ways of sorting things out. Beavis and Butt-head notwithstanding, the cultural norm in America is litigation. When it comes to having a good brawl, people like to hire attorneys to do their fighting for them. The result is an incessantly rising tide of court cases and a general predisposition toward adversarial problem solving. There are, however, exceptions to the rule, and some of them touch the soul of the place where we live.

On a wet, cool December evening very close to Christmas, 20 people are gathered around benches and plywood tables in the clubhouse of the Laupahoehoe and Hamakua Hawaiian Civic Club. The group, known as the NAWG (Natural Areas Working Group), includes representatives from three Big Island hunting groups, two local community associations, the Sierra Club Legal Defense Fund, Audubon Society, National Biological Survey and the state's Division of Forestry and Wildlife. My job, as one of two co-mediators, is to organize and structure a process of communication and negotiation and increase the odds that new solutions to some old problems can be invented.

This meeting is the NAWG's 15th in eight months, and the specific task is to put the finishing touches on a document that contains 50 recommendations aimed at resolving long-standing controversies between hunters, environmentalists and state foresters. The issue is ungulates in general and pigs in particular. Pigs can be found almost anywhere in Hawaii (including my neighborhood in urban Honolulu), but the geographic epicenter of this particular conflict is the Big Island's Natural Area Reserve (NAR) system, particularly those reserves closest to Laupahoehoe, Hilo and Waiimea.

For years ecologists and environmental advocates have sought to eliminate pigs from Hawaii's more pristine forests. They marshal considerable evidence to show that pigs indiscriminately tear through local plant life, particularly in the rain forests, and pave the way for invasive pests like avian malaria and the banana poka vine. The pigs, which can weigh

up to 250 pounds, are prolific breeders and cause havoc when left unchecked. For biologists the usual answer is to exterminate them with traps, poisons and aerial hunting.

Local hunters hold a different view. On all of the Islands, but especially on Molokai and Hawaii, they have vociferously resisted eradication, claiming that the pigs are an esteemed cultural and recreational resource and, in these hard times in places like Hamakua and Molokai, an economic necessity. The issue greatly ruffles many Hawaiians and invokes charges of "eco-imperialism" and a call for Hawaiian dominion over Hawaii's forests. "Why," says one of the Laupahoehoe hunters, "should some haole scientist from America get to come here and tell us that this plant or that bird is more important than us? We will decide these things for ourselves."

Which is precisely what the NAWG is all about.

At times as I listen to each person express his or her viewpoint, it feels as if everyone is playing out a pre-choreographed part in a decades-old conflict ritual. In fact, political quarrels between hunters, environmental advocates, scientists and state foresters date back to the origins of America's national-park system and beyond. The natural ideological differences between these camps gets exacerbated by a few "conflict junkies" who approach every difference of opinion as a holy war, a personal duel, a general amusement or just a small chance to display the cranky and obstreperous side of their personalities.

Luckily, the NAWG is composed of people who hold strong opinions but who also genuinely want to solve problems and, in the finest tradition of *hooponopono*, "make things right." There is the inevitable stereotyping, miscommunication, misinformation, noninformation, interpersonal irritation and battles over process that attend any conflict but everyone also recognizes that the cultural, economic and political stakes in this case are very high and will have consequences for future generations.

So, cheered on by key House Concurrent Resolutions initiated by Rep. Dwight Takamine and logistically supported by the Division of Forestry and Wildlife, NAWG members have rolled up their sleeves and committed themselves to a joint search for understanding and agreement.

At the first meeting, pleasantries are exchanged as representatives from the various state, environmental and hunting organizations gather, but the underlying mood is taut. They regard

each other with suspicion, and everyone eyeballs the mediators since no one quite knows how mediation really works. Then the meeting commences. The group spends two hours negotiating meeting procedures and interpersonal etiquettes. These protocols are extremely important. Not only do they provide real rules of engagement, they represent the first tangible agreements and some simple overtures of trust and good will.

At subsequent sessions the NAWG tackles substance. Despite heated outbursts, which occasionally punctuate the discussions, the group pools critical information, works out a common goal and signs off on a series of guiding statements. These "agreements-in-principle" will become the beacons that help navigate the group toward specific solutions.

Conceptually, everyone concurs that more forest areas could be administered specifically for hunting and that these areas could sustain more pigs. Other areas, it is agreed, might be managed in such a way that there are no pigs or the lowest number possible. Everyone in the NAWG also acknowledges that local hunters should be the ones to help manage pig numbers by pressuring the pigs out of the low-numbers areas. The linchpin to making these agreements work is joint monitoring, which will be done through a set of newly created local Big Island entities called Regional Forest Management Advisory Councils.

Although there are many disagreements on the road to conceptual clarity, the group is learning to tolerate and, in some circumstances, actually value differences of opinion. The discussions are still fierce when it comes to content but increasingly comfortable and collegial in style. Mediation meetings start and end with a prayer or chant. There is humor. People bring food. They mingle at breaks and inquire about each other's families. They bring small gifts for each other. They tell stories.

As the 15th meeting comes to a close, there is a tangible sense of achievement among the community members, hunters, scientists and state foresters who make up the NAWG. People who at one time would not be seen publicly together, who viewed each other as "the enemy," have walked in each other's shoes, worked side by side for many months and produced some breakthrough agreements that may just make a difference. They won't solve every problem but they are a start.

More important is the unique chemistry of peacemaking that has been used and modeled, at once part Oriental, part Polynesian, part Occidental and something uniquely and completely "local." Casey Stengel once said that real accomplishment is getting everyone else to hit a home run, which describes part of what I feel. But there is something else as well, something more ineffable and important that has to do with the fundamental politics of people, place and culture in these weird and difficult times. It is, I think, a sense of hope renewed.

Peter S. Adler is director of the Hawaii Justice Foundation, a mediator and the author of *Beyond Paradise*, published by Ox Bow Press.

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During January 1990, as Army helicopter pilot Chief Warrant Officer Quincy Kelly flew a general over the hostile deserts of Iraq, she saw blasted Iraqi tanks with charred bodies strewn nearby like burnt toothpicks. She hadn't flown any of the attack helicopters that helped devastate Saddam's armored divisions. As a woman she wasn't eligible to.



Lt. Mary Bell and CWO Brian Wilson prepare for a mission over Haiti.

Now that's changed. Last October new regulations took effect allowing women a wider, more lethal role in the U.S. military. Women like Kelly are now being trained to fly the Army's most advanced Apache attack helicopters. Others are already flying fighter planes and serving on warships.

Last November Pfc. Tanya Valenzuela took part in a combat exercise at the Schofield Barracks urban-warfare site. During the mock assault, with her M-16 bouncing on her back, Valenzuela ran to the aid of a "wounded" comrade and helped lift him through a window while automatic gunfire chattered around her. Had this been actual combat, Valenzuela wouldn't have been there, no matter how good a medic she is.

In spite of the new regulations, women still aren't allowed to participate in "direct ground combat."

Why can a woman now fly a fighter plane or helicopter gun-

women. The Department of Defense says this has opened 80,000 additional positions to women in the various branches of the military. Women may now fly all combat aircraft, crew on all warships (except submarines, where two crew members share one bunk on alternating shifts), help build and destroy bridges and perform many other risky jobs.

But 20 percent of the jobs in the U.S. military remain off limits to women. More important for women making the military their career, those combat jobs closed to them are the very ones that lead to the fastest advancement up the ranks. Any ambitious offi-

actual threat there is low, this kind of peace-keeping mission — which is becoming increasingly common for the U.S. military — has no "front lines." Both men and women pull perimeter guard duty, drive escorts, fly helicopters and do countless other jobs side by side. Everybody who leaves camp carries his or her firearm loaded and at the ready.

For their twice-a-year physical-training test, women aren't required to do as many push-ups, sit-ups or pull-ups

NEW

Story and photos by Bill Harby

MODEL

ship over the battlefield with rockets and machine guns at her fingertips, but a front-line combat medic must still be a man? The answer has to do partly with logic and partly with deeply entrenched American notions of men's and women's roles.

"The justification is basically [Department of Defense] policy and the will of the Congress," said Sara Lister, assistant secretary of the Army for manpower, when in Hawaii last year on an inspection tour.

During 1993 Lister oversaw the nine-month study that recommended opening many new positions to women in the military. In January 1994, after reviewing the study, then-Secretary of Defense Les Aspin ordered that women would be prohibited only from military jobs likely to expose them to "direct ground combat." This is defined as "engaging an enemy on the ground with individual or crew-served weapons, while being exposed to hostile fire and to a high probability of direct physical contact with the hostile force's personnel. Direct ground combat takes place well forward on the battlefield."

Only those jobs likely to involve this kind of combat — infantry, armor and field artillery, for example — remain closed to

cer knows that some combat under his belt will help lift him up the ladder.

"[Women] want chances to advance just like their male counterparts," said Lister (who wants to get that word "manpower" in her title changed to "personnel"). "In terms of readiness, we need the best soldiers we can get. It doesn't matter what sex they are."

Maj. Gen. George Fisher, commanding general for the 25th Infantry Division, agrees. Some might say he's betting his life on it. Fisher is currently deployed to Haiti as commander of the 3,500 25th Infantry Division soldiers and of the entire multinational military force. Whenever he goes anywhere off the compound, he is escorted by a "personal security detachment" in Humvees with turret-mounted machine guns. "The driver of the lead gun-jeep is a female," he reports. "She's on the point. If something happens out there on the street one night, she's the one who's got to decide what we do, where we go."

The woman MP (military police) who rides point for Fisher would nevertheless be barred from a "front-line" job likely to expose her to direct ground combat. But war rarely goes according to plan. During the American invasion of Panama in 1989, a female captain and her MP unit came under enemy fire, making her officially the first U.S. military woman to command troops in combat.

Fisher's MP is one of about 250 women deployed to Haiti with the 25th. While the

Modern warfare increasingly blurs the notion of "front lines." During Operation Desert Storm, 90 U.S. soldiers were killed in action in the Gulf. Five were women, even though none of them died in "direct ground combat." (Around 34,000 women served in Desert Storm, piloting and maintaining aircraft, directing artillery, driving trucks and doing a host of other jobs.)

The official reasons given for prohibiting women from direct ground combat are physical ones: Most women just don't have the upper-body strength required to carry an infantryman's 80- or 100-pound load over hill and dale or to manhandle the heavy machinery and ordnance in armored and artillery units.

"I think that's why you have the direct-combat rule," says Fisher. "I think it comes down to strength."

"Personally, I know I couldn't do a lot of what they have to do," says 1st Lt. Mary Bell, a platoon leader in Haiti flying UH-60 Blackhawk helicopters for the 25th I.D. "But I have met women who could definitely outdo most men," says Bell.

Bell is one of a relative few Hawaii military women potentially affected by the new regulations. They're mostly Army helicopter pilots. There are no female Air National Guard fighter pilots, Navy warship crew members or Marine pilots stationed here yet.

Bell adds that she's concerned that "if they did allow women into some of those areas, the standards would be lowered. You can look at several instances, like airborne school, air assault school — I know they used to be a lot more difficult. When they let women in, they did alter some things."

Separate standards for physical ability are a sore point with some military men.

as their male counterparts. "If women want to be in the infantry, the standard should be the same across the board, as far as physical-fitness tests, haircuts, the whole nine yards," said Staff Sgt. Danny Young one day during a combat exercise at Schofield.

The issue of upper-body strength isn't limited to those units, like infantry and armor, that obviously require more brawn. Some military brass argue that women shouldn't be permitted to fly combat aircraft because if they're shot down and they survive, they become de facto infantry.

This doesn't worry 2nd Lt. Dana Jones, another Blackhawk pilot stationed at Schofield. "Then you think through whatever is available to you and you make do," she says. Jones also notes that separate physical-training standards exist not just for women and men but for different ages of people of both sexes.

But in an emergency, with a downed pilot and crew, a typical woman might not be able to carry someone whose life would be saved by a typical man. "For stuff like that, it seems to me that it's more individual rather than gender related," says Bell.

What if individual women proved they could match the physical requirements the men must meet? Young says fine. "If they are able to meet the same standards as the male, then they should be able to be in the infantry."

From her tent, which she shares with several men at a northern base in Haiti, Sgt. Johnna Thompson, a military-intelligence language specialist, says that "the Army needs to go to a system where everything is based on qualifications and it has nothing to do with gender. They should have special qualifications for every MOS [military occupational specialty]. For example, I don't have to be able to march 36 miles like the infantry. Yet there are some women who can do that and some men who can't. I think we'd have a much better Army if they based everything on skill."

Thompson's job usually means "manning" a mobile electronic listening post, where she attempts to intercept enemy communications. She says that even though such a position is often pretty close to the front lines, it's not a terribly dangerous job because the enemy can't detect her equipment.

Because of the new regulations, a new MOS has opened to Thompson. She can now be trained to operate a radio communications jamming station. She says no thanks. "It attracts a lot of enemy attention. The enemy can find you very easily."

How physical strength might impact on a unit's fighting effectiveness is just the beginning, the easily discussed, rational issue.

Capt. George Ruo is a combat engineers company commander. Ruo, 37, a 20-year career soldier, was asked if there is any reason women shouldn't be allowed to serve in his unit if they could meet all the

How does he feel personally? "I refuse to get into that argument," he replies.

A related question many brass have asked is, Will the fighting effectiveness of a male-female unit be compromised by men being overly protective of the women?

When a young Tropic Lightning infantryman was asked this question, he joked that "it depends on what she looks like."

But many military men insist that if they did find themselves in a firefight alongside a woman in their unit, they would not be overly protective toward her. "I think if bullets were flying I would not take an individual's concerns over the unit's," says combat engineer Ruo.

ARMY

requirements, same as a man?

"Tough question," he

answered. "Probably not. But that's a lot easier for the younger soldier to accept than it is for me at my age, the way I grew up. I still have a habit of opening doors for younger soldiers that are female, because it was ingrained in me when I was a kid. But I'm learning."

Ruo is not the only American military man who has trouble accepting the idea of fighting alongside a woman for whom he'd also show gentlemanly courtesy. To them there's something squirmy about opening a door for a woman you might later watch be blown apart by a land mine.

Last year Chief Warrant Officer Thomas Gorman, who flies Blackhawks, served under a female platoon leader. He says she was a good pilot and competent leader. But he was against the new regulations. "Just from an ethical standpoint, I don't believe a nation should send its daughters in harm's way," he says.

In Haiti, as Fisher's chief of staff, Col. Sam Thompson has also entrusted his safety to that female MP in the streets of Port-au-Prince. "I guess one of the arguments that's been postulated for years and years is, In the deeper psyche of the American people, do you want the people who give life out there, taking it away?" he asks.



Assistant Secretary of the Army for Manpower Sara Lister watches Pfc. Tanya Valenzuela practice her combat medical skills.

Infantryman Staff Sgt. Young:

"You'd have to just watch out for her as much as any of your other buddies, and she needs to do the same for you. If I was fighting alongside her, I'd just do my job and take care of her along with everybody else."

Of course, most military women agree. "In a team you end up caring for each other," says Staff Sgt. Cathy Blurton, an MP at Schofield. "It's because you work together, you form a relationship."

Spc. Thomas Soukup works under Blurton. "Everybody works together," he says. "If anyone needs help, they're not afraid to ask."

But what if a member of the team gets killed? What if there's only you and a woman? You're wounded and she's not strong enough to help you get away. "That could be a problem," says Soukup.

He feels that having separate physical-training requirements for men and women isn't fair. "I have to understand that the physical makeup is different," he says. "But the enemy doesn't care about that."

Soukup says he used to feel ill at ease about sharing the trenches with women, whom he grew up thinking he was supposed to protect. Then he met his platoon sergeant. "She is hard core. She's like the rest of the females: They do their job. I guess I've kind of opened my mind."

There's still a lot of opening of minds to take place, however. It's not hard to find a soldier who believes that one of the main reasons women can't compete on the battlefield is their hygiene needs. American soldiers show great concern for the hygiene of the female soldier. "Guys can just go over in the bushes, but women aren't gonna want to do that," said one grunt on a ground-assault exercise at Schofield.

Another soldier, Desert Storm veteran Spc. Kurt Blankenship, wrote an essay about the changing role of U.S. military women for a college course. "We're one of the few NATO countries that doesn't have women in a [ground] combatant role," he says. "If we want to put women in a combatant role, we can't put them in something like the 25th Infantry Division, because we go out to the field for more than a month. You'd want to put them in a unit that's going to have the hygiene care for them. That's a big problem right there."

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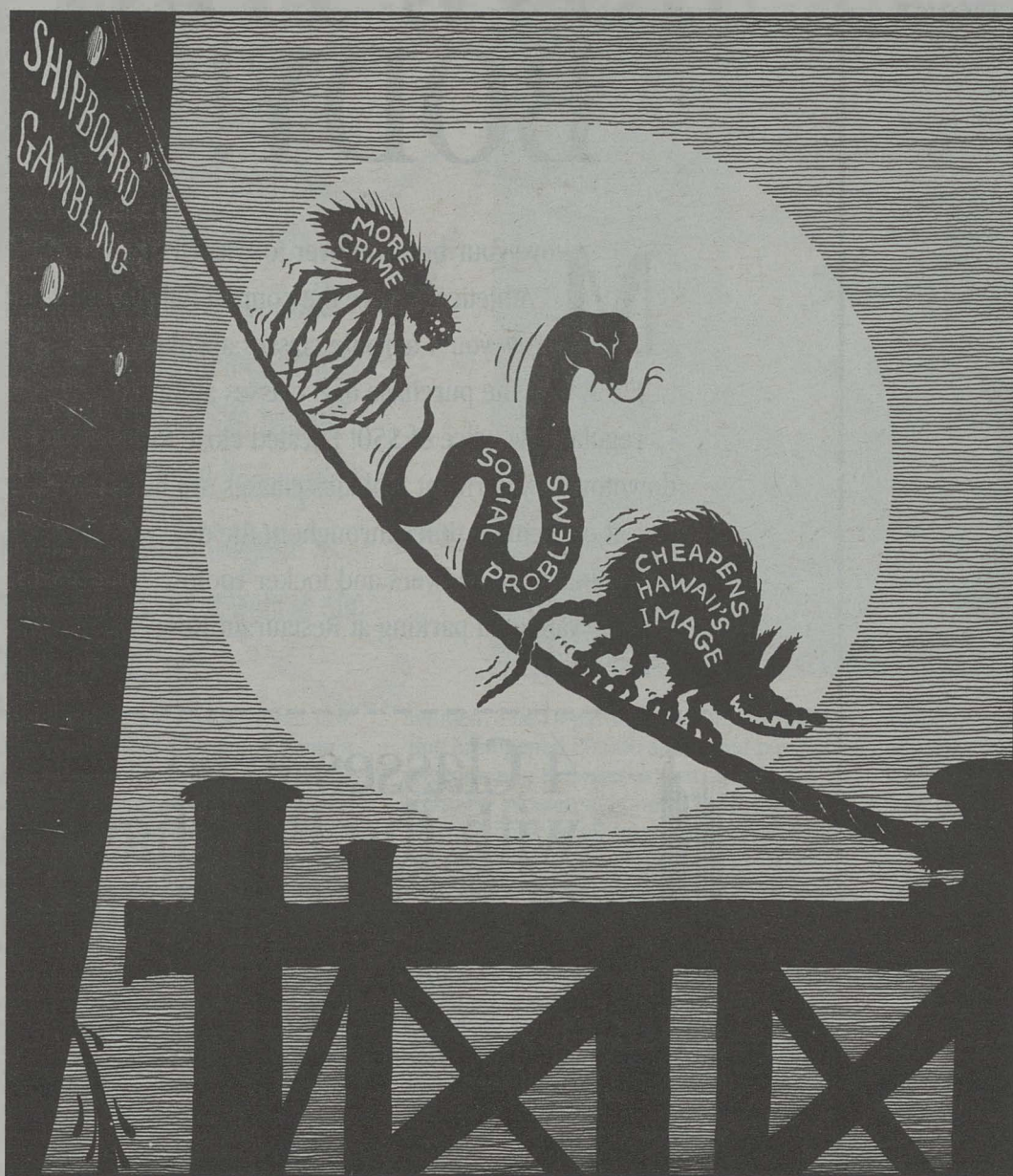
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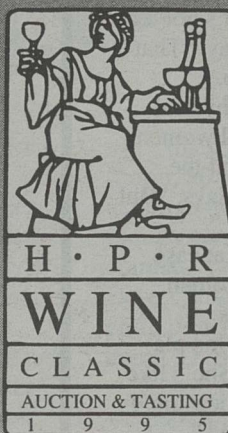
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It's more than just being dirty," says Blankenship a little bashfully. "There's those feminine concerns at times. The little things that women do in private. Other units, like armored units, they provide showers and better accommodations."

"I don't think women should be allowed in the infantry," says helicopter pilot Miss Quincy Kelly. (Male warrant officers are called "Mister"; females are normally called "Miss," whether married or not.) "The living conditions would have to be overcome. Everybody would be living side by side in the foxholes with no restroom facilities and so on. I think it would be harder for a woman to accept not having a shower at least every couple of days like we [aviators] do when we go out to the field."

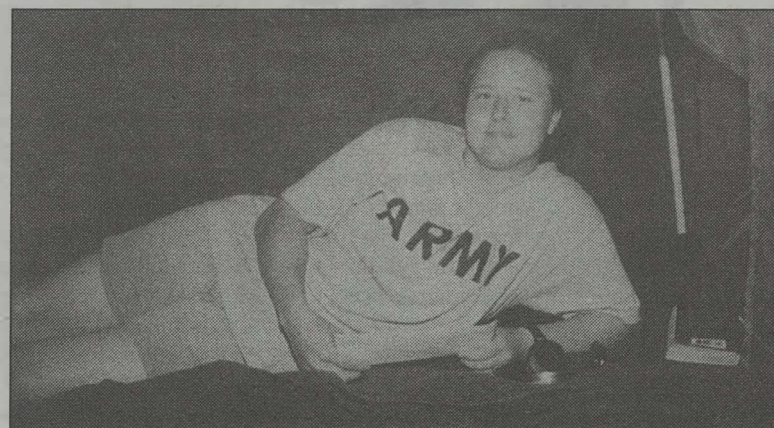
Maj. Catherine Lo Presti disagrees. "If women are integrated into those roles, they'll adapt," she says. "You don't have to learn to suffer; you pick up on that real quick. You do what you have to

in Haiti. Upon arriving in Haiti, Rodriguez, a mobile-switchboard operator, and the three men on her team were ordered to support a Special Forces unit in an outlying village. But the Green Berets said they didn't want a woman. She was ordered to join another communications team.

"I said, 'What's the big deal? This is the Army; we're all soldiers,'" recalls Rodriguez. "Just because I'm a female doesn't mean I can't perform like a male. I was brought up on a farm, and I can swing a sledgehammer just like any male can."

The Green Berets protested that they had no facilities to accommodate women. "I said, 'I can dig a hole. And if they don't have showers, I've got a big, gigantic tub and I can take my own sponge bath. So I don't need anything extra.' But they kept making excuses, saying they couldn't handle themselves around a female."

She complained to a sergeant. "I said, 'This really upsets me."



Like most of the female soldiers serving in Haiti, Spc. Robin Rodriguez bunks in a tent with men.

do. I think the quality of all our soldiers is so high that mission accomplishment is always going to come first. If you can't go get a daily or weekly shower, then you deal with it, you drive on." As a public-affairs officer, Lo Presti will never have to go a week without a shower, but her job can mean escorting reporters to the front lines during war.

As for peeing in the woods, Lt. Mary Bell rolls her eyes. "I've done it many times."

Ditto for fellow pilot Lt. Dana Jones, who has ways of keeping clean in the field. "If you can't take a bath, you use a baby wipe," she explains. "You can think of ways to take care of yourself."

"A canteen of water does amazing things," says Bell. And the guys give her space. "I've been in an environment where I was the only female, and I'd say, 'Hey guys, don't look this way for a little bit,' and they wouldn't. I could take care of myself. They respected me, and I did the same thing for them. It was no big deal. If you want to take care of it, you can. If you try to make it difficult, you can definitely make it difficult."

Those who will find military life most difficult during the next couple of years are not women who want a shower but men like the Schofield soldier who says, "Combat is for boys."

The most exclusive boys' club in the Army is the Special Forces. And most Green Berets want to keep it that way. Spc. Robin Rodriguez found that out recently

My team is my family. And I want to go with my family."

The sergeant was slow to act, so Rodriguez went to the Equal Opportunity officer. This officer, a woman, told her to put it in writing. The E.O. took it up the chain of command. That night the battalion commander, a male lieutenant colonel, backed her up. "He pulled me aside and told me, 'You can go with your team. We're just going to tell S.F. [Special Forces] they've got to suck it up and drive on because they can't do that to soldiers.'"

But by that time Rodriguez, who had hardly slept during her first two days in Haiti, had moved all her gear to another communications unit. She decided to stay. "I knew in my heart that I had won," she says from her cot in a tent with the men in her new family. "I'm a female in the Army, and I have rights."

It's as inevitable as war itself that more and more American women will exercise their rights to take military jobs traditionally reserved for men. And it's inevitable that some of these women will be killed doing those jobs. As some pacifist feminists worry whether this is a step forward or backward, more women warriors will take the controls of fighter planes, attack helicopters and jamming stations while others launch cruise missiles from U.S. warships — and war-fighting strategy from Washington, D.C.

Finally, though, the group of people who will have the hardest time coping with women in war are the mothers and fathers who will find their daughters coming home in body bags.

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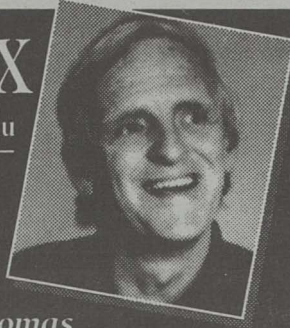
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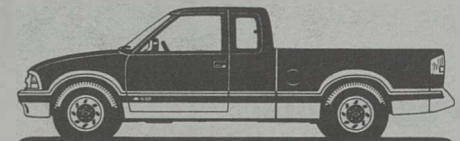
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CALENDAR

Feb. 15 - 21

"Calendar" is a selective listing of arts, entertainment and other activities in the Honolulu area. Due to the capricious nature of life in the entertainment world, dates, times and locations are often subject to change without warning; movies are prone to switching theaters just days after Honolulu Weekly comes out. Avoid disappointment: Call ahead.

Film

Criticism by Bob Green unless otherwise noted. ☼, the Weekly's dingbat of approval, indicates films of more-than-average interest.

Before Sunrise Will Ethan Hawke's star rise now that he's entered Brad Pitt territory? This is a love story about a sensitive American youth falling in love in a foreign clime. **Kahala 8-Plex**

☼ **Bhaji on the Beach** Originally shown at the Hawaii Int'l Film Fest, this comedy is about three generations of Indian women (now living in England) who travel to a Blackpool resort where they undergo a series of unexpected confrontations. Highly recommended. **Varsity Twins**

Billy Madison The rash of high-concept/low-IQ movies continues with this dumb-boy comedy starring and co-written by Adam Sandler. If you like Sandler's little kid in the bathtub, Opera Man, and his singing on "Saturday Night Comatose" ... er, "Live," you might like this one, as Sandler's character goes back to school to fulfill an obligation. For the numb and number. **Kapiolani, Pearlridge West, Mililani 5-Plex, Keolu Center Cinemas, Laie Cinemas** ☼ **Boys on the Side** In the mode of *Fried Green Tomatoes* (but with the lesbian angle not blunted here) comes this sister-bonding movie. Three women meet by chance (or fate) and share a journey to the West. With Drew Barrymore, Mary Louise Parker and, as a lesbian far more out than the one she played in *The Color Purple*, Whoopi Goldberg. Directed by Herbert Ross (*Steel Magnolias*). Recommended. **Waikiki Twins, Mililani 5-Plex, Keolu Center Cinemas**

☼ **Death and the Maiden** Roman Polanski's newest film, adapted from Ariel Dorfman's play, a hit off and on Broadway, seen by some as an allegory about female retribution and

others as a cracking good suspense yarn. Sigourney Weaver portrays a lady who, 15 years earlier, was kidnapped and tortured for her political views. She runs across her abductor and seeks her revenge. Some critics have called this a polemic rather than a story, but all have lavishly praised the acting of Weaver, Ben Kingsley (the abductor) and Stuart Wilson. Cautiously recommended. **Varsity Twins Disclosure** Zeigeistmeister Michael Crichton has his thumb firmly placed on the pulse of the country and presses hard, very hard, tackling the vagaries of the gender war with all the subtlety of a stampede of t-rexes. But what is interesting about *Disclosure* is that it really isn't about sexual harassment at all. As in other Crichton plots, high-minded arguments are merely introductions to high-tech plot engines. —David K. Choo **Pearlridge West, Mililani 5-Plex, Marina Twins**

☼ **Dumb and Dumber** The title roles are played, respectively, by Jeff Daniels and Jim Carrey (*The Mask*), who is hotter than hot. It's slapstick, filled with puns and not in any way threatening. **Pearlridge 4-Plex, Kailua Theatre, Kahala 8-Plex**

Far from Home: The Adventures of Yellow Dog Boy meets dog. Boy loses dog. Boy gets dog. It's not Disney but you'd never know it. **Nanakuli Cinemas**

Hidden Hawaii An IMAX tourist-oriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Loihi. Luckily for us, it has an environmental theme and does an OK job — as far as it goes. Music by Oscar-nominated Mark Isham (*Never Cry Wolf*). **IMAX Waikiki**

Higher Learning Rebounding from the disastrous *Poetic Justice*, writer/director John Singleton uses a college campus as a metaphor for our fragmented, racist culture. At Columbus University tensions are already high enough when, to add to the problem, skinhead sophomores appear. With Omar Epps, Laurence Fishburne and Ice Cube. **Pearlridge 4-Plex, Keolu Center Cinemas, Koko Marina Twins, Nanakuli Cinemas**

Highlander: The Final Dimension Yet another entry in the immortal-swordsman series. This time — the last, they say — sloe-eyed Christopher Lambert fights a futuristic battle with a "gifted" opponent, a sorcerer played

Music Pick

A Toad thing

Like almost everybody else, I discovered **Toad the Wet Sprocket** back in 1991 with the release of their platinum-selling Columbia record, *Fear*. Compared erroneously to R.E.M. as wanna-bes or R.E.M. Lites, the band really works a different musical vein: less

brainy angst, more non-secular folk-rock roots — uprooted to expose the heart of the amorphous poetry that propels their comely sound forward. Sort of like Gordon Lightfoot doing the Cure meets the Beach Boys. After *Fear* I was anxious for their new release, *dulcinea*, some three years in the making. I more or less panned that project (in these very pages, no less) and now regret my cursory opinion. In the six months since that review, I've gone back quite a few times to *dulcinea* and upon each listen discovered something new and noteworthy regarding the band's slightly melancholic edge. Well, with the release of their heavily rotated MTV video for the single "Something's Always Wrong," I've a new level of respect for this quartet, formed eight years ago in Santa Barbara, Calif., after taking their weird moniker from an obscure Monty Python skit. The video is a brilliant tongue-in-cheek jab at the miasmic world of television home-shopping networks. Wonderfully copying the visual presentation and graphics of a QVC spot but hawking things like unconditional love, self-respect, friends and at one point even the band itself, you can't help but hear the acrid message to somnambulist viewers that beats like a heartbeat through the rueful melody, "Get a life." In light of that, you'd have to say Toad's gotten a little more rambunctious and pointed than R.E.M. ever dared. The video seems to contradict lead vocalist Glen Phillips' description of the band's elusive artistic persona: "If a song is ambiguous, you can bring out a feeling in somebody else. If they're allowed to read between the lines and put what they want there, they'll get a lot more out of it than if you give them everything." I think this is what appeals to me most about the band: They know how to float between musical worlds; they have a dry sense of humor, can write tight little pop-folk gems but aren't afraid to let their guitars crunch and bark in a song like their hit "Fall Down"; and their lead singer appears barefoot in big-budgeted videos. What more could you want? Order yours today. —Frederick Woodruff

Toad the Wet Sprocket: After Dark, 1130 N. Nimitz Hwy.: Fri 2/17, 8:15 p.m. \$16.50. 926-4447

by Mario Van Peebles. The special effects range from the cheesy to the impressive, the former more prominent than the latter. **Enchanted Lake Cinema, Laie Cinemas, Nanakuli Cinemas** ☼ **Hoop Dreams** See review on Page 13. **Varsity Twins**

PHOTO: JEFF HELBERG

Pagan Pick

A Pagan ritual

When guitarist Chris Planas plugs in to bid his longtime followers a fond final adieu Saturday night at Anna Bannanas, he may be comforted in knowing few Honolulu bands have reached the heights or possessed the vital staying power of the **Pagan Babies**.

As the only remaining original member of the Pacific's premier world-beat combo, Planas has seen the Pagan Babies go from weekly gigs at Anna's to warm-up spots for major concert headliners and two very praiseworthy independent releases (in 1990 *Musician* magazine listed the Babies among the nation's best unsigned bands). And while successful tours of the Pacific, Asia and the West Coast proved more than encouraging, their favorite place to play, they will tell you, is still here in Hawaii. After all, for 12 wonderful, whirlwind years, it seemed the Pagan Babies and their eclectic entourage were as much a fixture at Anna Bannanas as the antique license plates and tattered concert posters that line the longstanding Honolulu cantina's walls.

School year after school year, adventurous college students bumped rumps with bikers, yuppies, exotic-music lovers and even some of their hipper professors while the Pagan Babies whipped up a bubbly cross-cultural concoction of pan-American/Afro-Caribbean pop for their frenzied fans. It is that magically contagious one-world/one-big-party outlook they bring to the local music scene that will make the Pagan Babies' demise a sorely regrettable one and their farewell show Saturday night an absolute must-see. The current Pagan Babies lineup, which includes Planas, Bailey Matsuda (keyboards, vocals), James Ganeko (drums), Goopy Rossi (bass) and Elijah (vocals) will be reunited with former bandmates — Craig Okino, Elyce Tajima, Mike Muldoon, Seth Markow, Bill Danos — and, of course, dedicated Paganites like you. —Shawn Lopes

Pagan Babies: Anna Bannanas, 2440 S. Beretania St.: Sat 2/18, 9 p.m. \$4. 946-5190



The longest-lived and most popular version of the Babies (from left to right): Bill Danos, Elyce Tajima, Mike Muldoon, Craig Okino, Chris Planas and Bailey Matsuda

Houseguest Sinbad tries the Pauly Shore/Disney approach to movie stardom. Disney has fashioned a likable if bland vehicle for Sinbad, hoping to call the comic's loyal fans into the theaters, as in their Tim Allen success. **Pearlridge West, Kam Drive-In** ☼ **Immortal Beloved** The real star of this film, a cleverly written, well-directed Beethoven bio film by Bernard Rose (*Paper House, Candy Man* and the music video *Frankie Goes to Hollywood*) is musical director Sir Georg Solti, who has enlisted the London Symphony (and various guest artists) for all the music pulsing almost continuously throughout the story line. The result is a kind of fluidity in an otherwise fragmented (and uneven) plot. The sumptuous music renders the story almost seamless, and its passion endows the imagery with psychological resonance. **Kahala 8-Plex** ☼ **In the Mouth of Madness** Director John Carpenter (*The Thing*) makes a comeback in this psychological thriller about a missing horror writer, a book that makes readers kill and an insurance investigator (Sam Neill). With Jurgen Prochnow and Julie Carmen. Cautiously recommended. **Kuhio Twins, Pearlridge 4-Plex, Aikahi Twins**

I.Q. Quantum-triangle comedy/love story with Meg Ryan, Tim Robbins and (as Albert Einstein) Walter Matthau. **Lale Cinemas** **The Jerky Boys** Real-world hoaxers Kamal and Johnny Brennan play ... well, themselves, sort of, in this movie about guerilla huckstering. Emilio Estevez and Tony Danza co-produced this one. **Kuhio Twins, Enchanted Lake Cinema, Pearlridge West** **Legends of the Fall** If you're a sucker for one of those big-empty-sky American myth-making movies about generationalism, good and bad brothers, disruptive beautiful love objects, Montana patriachs and big shoot-outs, this is the one for you. Call it *East of Eden* meets *A River Runs Through It* on the Ponderosa. **Aikahi Twins, Mililani 5-Plex, Waikiki Twins, Kam Drive-In** ☼ **Little Women** Director Gillian Armstrong (*My Brilliant Career*) skillfully guides a PC version of the Alcott classic onto the screen. Some

of it is wonderful, but casting compromises for box-office oomph falsify the narrative. Winona Ryder's presence made the movie financially possible, but she's wrong for the part she's chosen. Susan Sarandon, as usual, is wonderful. Recommended. **Kahala 8-Plex, Pearlridge West, Nanakuli Cinemas**

A Low Down Dirty Shame Keenen Ivory Wayans wrote and directed this shoot-out comedy. **Pearlridge West, Lale Cinemas** **Murder in the First** The burning question of the film, is, Can a prisoner, who has been physically and psychologically tortured, re-enter the human race and save not only himself but other prisoners who could suffer the same fate? The answer, according to the film's postscript, is an emphatic yes. However, that's according to the postscript. The two hours of filmmaking may convince you otherwise. **Murder in the First** has a motherlode of stylized movie stuff: MTV-style flashbacks, herky-jerky camera work that looks like the camera person had an attention deficit disorder, and intense acting — which all camouflage a script that is short on subtlety and substance. —D.K.C. **Kahala 8-Plex, Pearlridge West**

☼ **Nobody's Fool** Paul Newman gives a terrific performance as an aging bouncer coming to terms with himself, family and time in rural New York. The stellar cast includes the late Jessica Tandy, Bruce Willis and an effective Melanie Griffith. Written and directed by Robert Benton, adapted from the novel by Richard Russo. **Kahala 8-Plex, Keolu Center Cinemas, Pearlridge West** ☼ **Pulp Fiction** This film is a kind of "celebration" (albeit ironic) of criminal life, post-modernist filmmaking that makes a virtue out of self-consciousness and the audience's knowledge of genre movies. *Pulp Fiction* is a good, good movie, but it's quite brutal. **Kahala 8-Plex, Kailua Theatre**

The Quick and the Dead Sharon Stone has big guns in this one, and she's also got Gene Hackman and Leonardo DiCaprio (*What's Eating Gilbert Grape?*) as co-stars. You're on your own. Good luck. **Mililani 5-Plex, Keolu Center Cinemas, Waikiki No. 3, Koko Marina Twins, Enchanted Lake Cinema**

Club Scene

Into the night

In my seemingly endless quest to stave off boredom, I ventured into "historic Chinatown" one Friday night to seek out that new palace of punk, **Wo Fat**. Yes, *that* Wo Fat. It still operates as a restaurant on the second floor, but the real fun happens in the third-floor banquet hall. Roughly once or twice a month, **Kristien of Fisheye** magazine puts together a lineup of local bands, runs off a couple of fliers, sets up her cash box in the Wo Fat stairwell and waits for the faithful to arrive. And arrive they do. With minimal publicity, the Wo Fat gigs attract a decent-size crowd, though mostly scene regulars, various band members, friends and girlfriends.

With the recent loss of **CD Cafe**, and Honolulu an increasingly hostile environment for local bands to find places to play, Wo Fat has become, almost by default, the new home for local bands. But what a place it is! First of all, the decor: There is a red velvet curtain at the back of the stage, with the words "Merry Xmas" hanging forlornly on the side. Strings of blinking Christmas lights are draped along the low ceiling. Plastered on the walls are posters of winsome female Thai pop singers, perhaps evidence of other gigs at Wo Fat. With the edgy decay of Hotel Street below, it just makes the whole experience feel surreal and slightly decadent.

Next, the bar. The first time I went to Wo Fat, I was amused by the slightly confused look on the Vietnamese bartenders' faces when confronted by blue-haired kids in thrift-store clothing asking them for cokes. This time they just served Heinekens and sodas with looks of calm benevolence, as if thinking, "Hey, whatever. As long as they have the cash."

Of course, all this is secondary to the bands. That night's lineup included **The Catalogues** — which I missed, sorry — followed by **Spazz**. Like **Tweaked**, Spazz too is aptly named. This three-piece band

plugged through their set like a giddy garage band on their first gig. Their set included some pop-punk originals, with the occasional ironic cover song like "Every Breath You Take" by the Police. I later found out that they came from Kauai, and thought what a lonely thing it must be to be a punk band on the Garden Isle. ...

Next came **Grapefruit**, which I had a hard time pigeonholing into a genre since their sound is based on power-pop punk with a dash of reggae, some ska flavor and a whole lot of goofiness. From hearing their ska-punk song about David Letterman and their cover of the early-'80s MTV staple "Stray Cat Strut" by the Stray Cats, I came to the conclusion that these boys watch way too much TV. Since the last time I saw them, they have gotten tighter, though they ended their set with their half-apologetic promise "We'll get better!"

The night ended with the sonic blitz bomb that is **Hell Yeah Bowlers**. If Spazz is like a homemade cupcake and Grapefruit is like a bakery birthday cake, then Hell Yeah Bowlers is like bread pudding: dense and chewy with chunky bits. "Let's bowl," growled the tall, Lurch-like singer as feed-back and the first chords exploded from the tiny amps. Unlike the previous bands, the Bowlers waste no time on giggly patter. A curt "thank you" is all you'll hear between songs, but the band has gotten noticeably more confident with each gig. They are tighter, louder, faster; they make the hair on my arms stand up.

Handy hint No. 1: Don't miss the megagig at Kalaheo High School on Fri 2/17. Ten bands including **Creed**, **Ike Turner's Vagina**, **Brick** and more are slated to raise a little hell and lower the property values in beautiful Kailua. Fun starts at 5 p.m. No smoking or drinking allowed, but that shouldn't stop it from being the place to be that weekend.

Deb Aoki

MOVIEHOUSES

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

Town

Cinerama

1550 S. King St. 973-6333
Rudyard Kipling's The Jungle Book

Kapiolani

1646 Kapiolani Blvd. 973-5633
Billy Madison

Varsity Twins

1106 University Ave. 973-5833
Bhaji on the Beach, Death and the Maiden, Hoop Dreams

Waikiki

IMAX Theatre Waikiki

325 Seaside Ave. \$7.50. 923-4629
Hidden Hawaii, 11 a.m., 1:10, 3, 5, 7 & 9 p.m.

Kuhio Twins

2095 Kuhio Ave. 973-5433
The Jerky Boys, In the Mouth of Madness

Marina Twins

1765 Ala Moana Blvd. 973-5733
Disclosure, To Live

Waikiki No. 3

Kalakaua at Seaside Ave. 971-5133
The Quick and the Dead

Waikiki Twins

Seaside at Kalakaua Ave. 971-5033a
Boys on the Side, Legends of the Fall

Windward

Aikahi Twins

Aikahi Park Center, 25 Kaneohe Bay Dr. 254-1330
In the Mouth of Madness, Legends of the Fall

Enchanted Lake Cinema

1060 Keolu Dr. 263-4171
Highlander: The Final Dimension, The Jerky Boys, The Quick and the Dead

Kailua Theatre

345 Hahani St. 261-9103
Pulp Fiction, Dumb and Dumber

Keolu Center Cinemas

1090 Keolu Dr. 263-5657
Billy Madison, Higher Learning, Rudyard Kipling's The Jungle Book, Nobody's Fool, Boys on the Side

East

Kahala 8-Plex

Kahala Mall, 4211 Wai'aleae Ave. 733-6233
Before Sunrise, Murder in the First, Pulp Fiction, Richie Rich, Nobody's Fool, Little Women, Immortal Beloved, Dumb and Dumber

Koko Marina Twins

Koko Marina Shopping Center, 7192 Kalaniana'ole Hwy. 397-6133
The Quick and the Dead, Higher Learning

Central

Kam Drive-In

98-850 Moanalua Rd. 483-5533
Legends of the Fall, The Quick and the Dead, Houseguest, Richie Rich

Mililani 5-Plex

Mililani Town Center, 95-1249 Meheula Pkwy. 625-3886
Boys on the Side, Disclosure, Richie Rich, Legends of the Fall, Billy Madison, The Quick and the Dead

Pearlridge 4-Plex

Pearlridge Center, 98-1005 Moanalua Rd. 483-5233
Dumb and Dumber, Higher Learning, Rudyard Kipling's The Jungle Book, In the Mouth of Madness

Pearlridge West

Pearlridge Center, 98-1005 Moanalua Rd. 483-5333
Street Fighter, Murder in the First, Stargate, Richie Rich, A Low Down Dirty Shame, Tales from the Crypt Presents Demon Knight, Little Women, Nobody's Fool, Houseguest,

Disclosure, The Jerky Boys, Billy Madison

North Shore

Lale Cinemas

55-510 Kamehameha Hwy. 293-7516
Billy Madison, I.Q.

Leeward

Nanakuli Cinemas

87-2070 Farrington Hwy. 668-8775
Richie Rich, Higher Learning, Far from Home: The Adventures of Yellow Dog, Little Women

Art & Revival Houses

Academy Theatre

Honolulu Academy of Arts, 900 S. Beretania St. \$4. 532-8768
Grief (1993) Wed 2/15, Fri 2/17 & Mon 2/20, 7:30 p.m.; matinees Thur 2/16, 1 p.m. & Sun 2/19, 4 p.m.

The Wonderful, Horrible Cinema of George Kuchar Tue 2/21, 7:30 p.m.

Movie Museum

3566 Harding Ave. \$5. 735-8771
Round Midnight (1986) Thur 2/16 & Fri 2/17, 8 p.m.; Sat 2/18, 2, 5 & 8 p.m.

Duke Is Tops (1938) plus *Black Preview Trailers* Sun 2/19, 3, 5:30 & 8 p.m.

Fire Maidens from Outer Space (1956) plus *Cape Canaveral Monsters* (1960) Mon 2/20, 7 & 8:30 p.m.

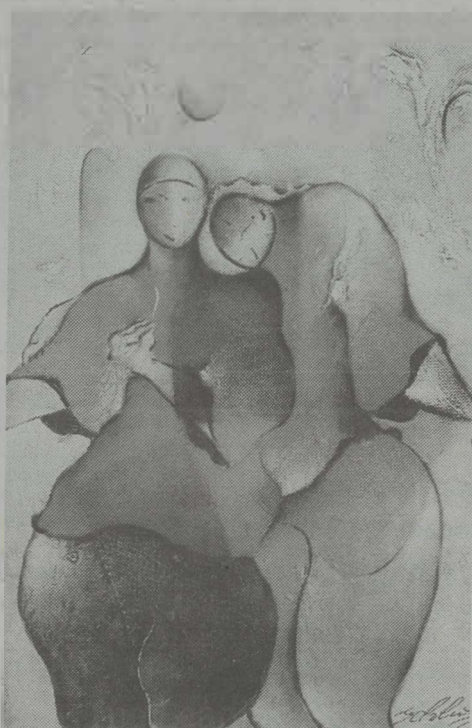
Hemenway Theatre

UH Manoa campus. \$3.50. 956-6468

Jason's Lyric (1994) Wed 2/15 - Sun 2/18, 6 & 8:15 p.m.

Bird (1988) Tue 2/21 - Sat 2/25, 7 p.m.

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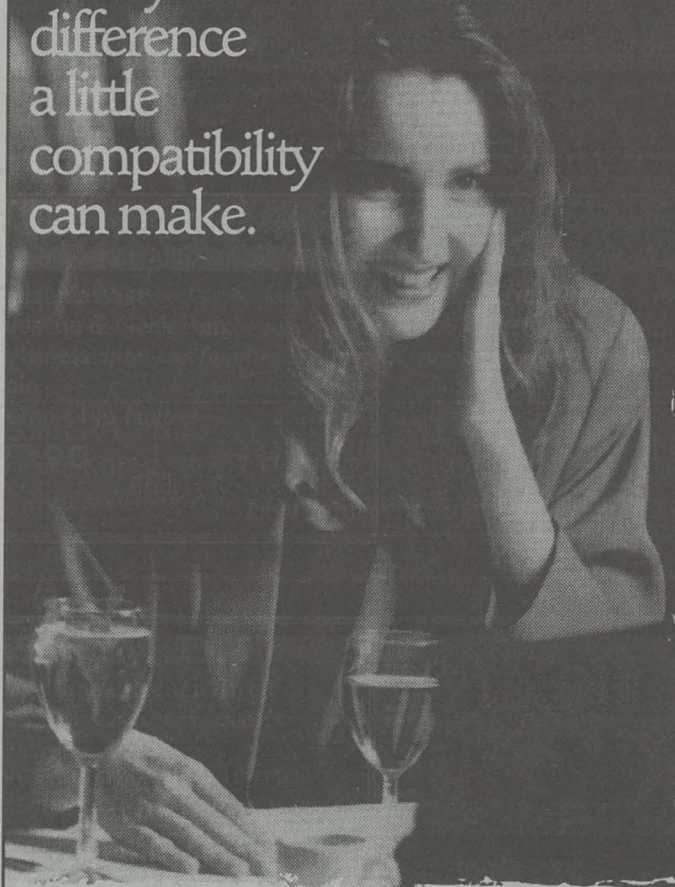
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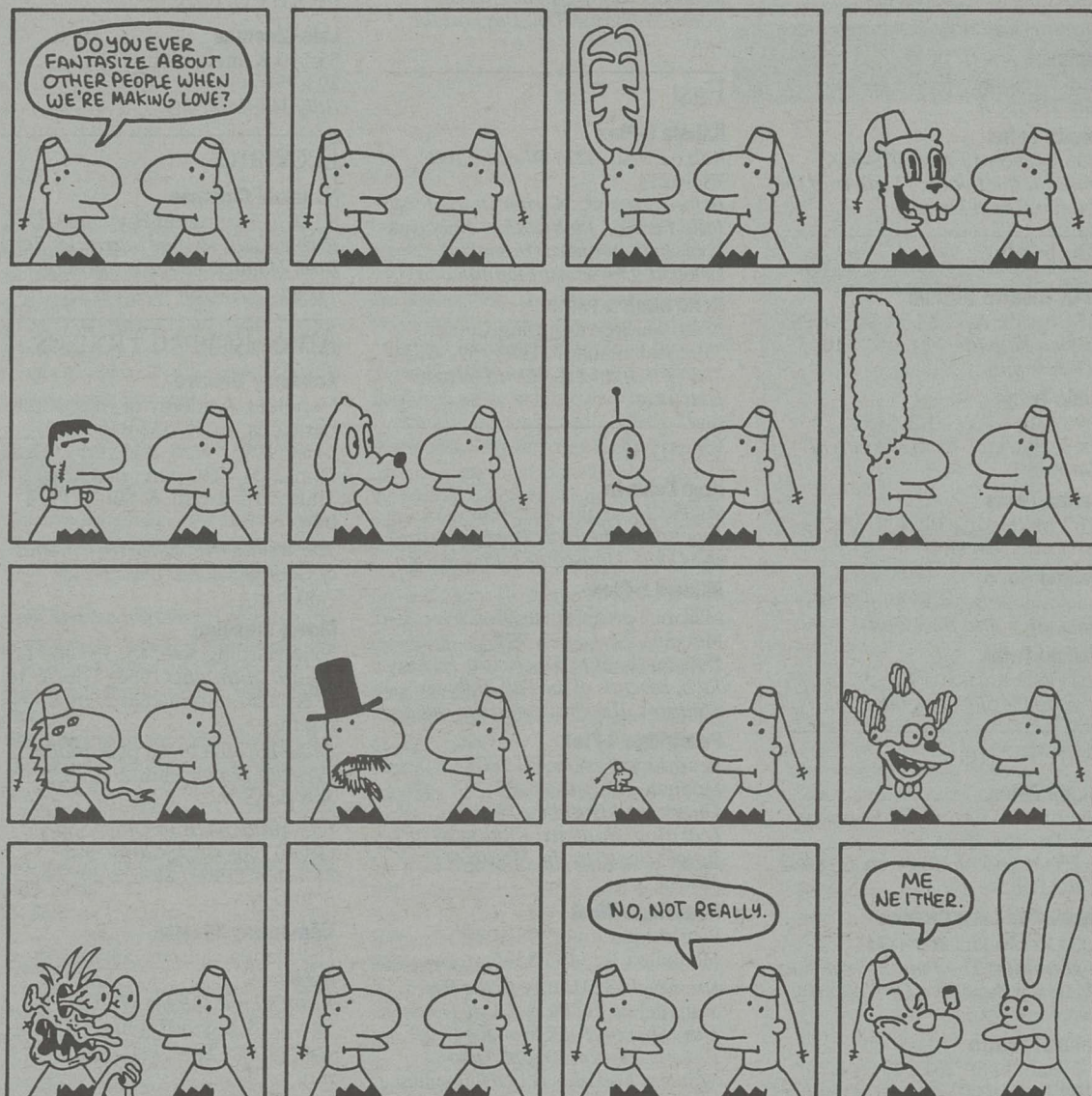
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LIFE IN HELL

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GREENING



Richie Rich Cute but dull. Macaulay Culkin stars as the billionaire kiddie. **Kahala 8-Plex, Pearlridge West, Mililani 5-Plex, Nanakuli Cinemas, Kam Drive-In**

✶ **Rudyard Kipling's The Jungle Book** While romance is what sets this film into motion and kick-starts it from time to time, adventure — Saturday-matinee, catch-me-if-you-can fun — is what beats in its heart. **Rudyard Kipling's The Jungle Book** is a throwback, a swash-buckling time warp to an era when men were men and women were bored. If you can bite the PC bullet for a bit and weather some rough spots, you might enjoy the ride. —**D.K.C. Cinerama, Pearlridge 4-Plex, Keolu Center Cinemas**

✶ **Stargate** Sci-fier with plenny FX and (non-political) morphing. An Egyptian artifact spurs a top-secret investigation. Kurt Russell muscled around, James Spader is a Nilotic scientist, and Jaye Davidson (*The Crying Game*) plays a queenly ruler. **Pearlridge West** ✶ **Street Fighter** Jean-Claude Van Damme climbs another rung to superstardom status. His nemesis in this one is the late Raul Julia. Fast and loose. **Pearlridge West**

Tales from the Crypt Presents Demon Knight Goo and gore writ large upon the silver screen, as the schlock-shock TV series, emceed by the animatronic crypt keeper, creeps into theaters, dispensing slime of all sorts everywhere. The plot line: Residents of a mysterious boarding house are terrorized by otherworldly types. **Pearlridge West**

✶ **To Live** Zhang Yimou's instant Chinese generational classic, which was premiered at the Hawaii International Film Festival and is now doing big business on the Mainland. Starring Gong Li. Highly recommended. **Marina Twins**

Short Runs & Revivals

Bird (1988) Clint Eastwood did the directing in this longish biography of jazz great Charlie Parker. Forest Whitaker does the acting. **Hemenway Theatre**

Duke Is Tops (1938) Lena Horne makes her feature-film debut in this all-black musical about a singer who enters the big time. Plus **Black Preview Trailers** Rare all-black trailers that include *Bronze Buckaroo* (1938), *Dark Manhattan* (1937), *Juke Joint* (1947), *God's Stepchildren* (1938) and *Miracle in Harlem* (1948). **Movie Museum**

Fire Maidens from Outer Space (1956) plus **Cape Canaveral Monsters** (1960) The Movie Museum unearths two rare and strange films from science fiction's golden age. *Fire Maidens* tells the story of the journey to Jupiter's 13th moon, where remnants of the lost city of Atlantis have settled. In *Cape Canaveral Monsters* sinister aliens inhabit decomposing corpses in order to thwart the U.S. space program. **Movie Museum**

✶ **Grief** (1993) Hilarious equal-opportunity-employer movie, directed by Richard Glatzer (five years at the helm of "Divorce Court"), about shenanigans, romantic and otherwise, behind the scenes of a daytime TV show, "The Love Judge." Everybody's up to something, hetero, homo, bi and celibate. A funny, finally wise movie about the power of friendship. Winner of the top prize at the 1993 Lesbian and Gay Film Festival. Highly recommended. **Academy Theatre**

Jason's Lyric (1994) Two brothers try to walk the straight and narrow after their father's tragic death. Throw in a love story set in a "urban wasteland," and you have some powerful pathos. **Hemenway Theatre** ✶ **Round Midnight** (1986) Many folks think this is the best movie ever made about jazz. Director Bernard Tavernier's story involves the complex relationship between a tenor saxophonist (Dexter Gordon) and a French follower (Francois Cluzet). Plenny good music here. With Herbie Hancock and Lonette McKee. Highly recommended. **Movie Museum**

The Wonderful, Horrible Cinema of George Kuchar The Academy's series on avant-garde cinema takes a look at this unique figure in the underground-film world. The features include *I, An Actress* and *George Kuchar: Comedy of the Underground*. **Academy Theatre**

Continued on Page 14

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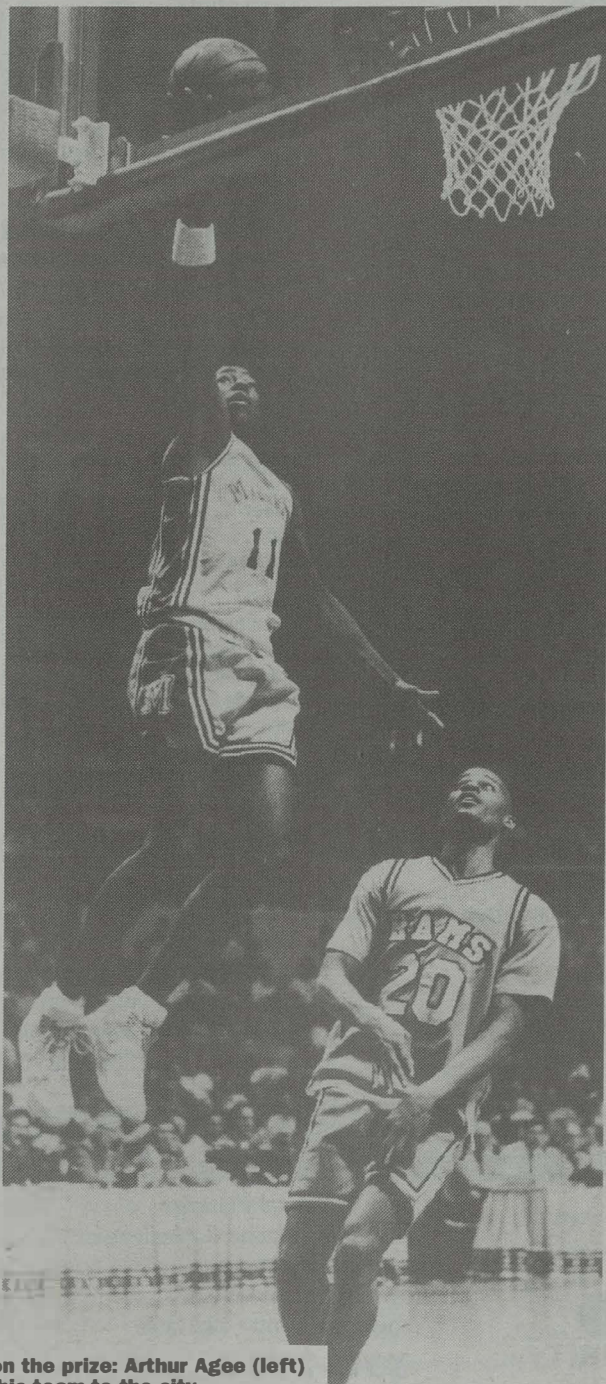
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Film

Hoop Dreams shows us that life, like basketball, is a team sport.

Truth Is Beauty



Eyes on the prize: Arthur Agee (left) leads his team to the city championship.

DAVID K. CHOO

Basketball stars William Gates and Arthur Agee are naturals. They handle the ball as if it were an appendage of their bodies; they can shoot the trey from the next county, and they can slam. At the beginning of the documentary *Hoop Dreams*, the players, the objects of a contentious battle for body and soul, are recruited to play at suburban Chicago's basketball powerhouse St. Joseph's. For the two, going to St. Joseph's means a three-hour commute, a chance to play with a coaching legend, better academics and the promise of a future in the NBA. William and Arthur are 14 years old. William, larger, more mature and slated to be the next Isiah Thomas — St. Joseph's, we are reminded

repeatedly throughout the film, is the alma mater of Thomas, the patron saint of inner-city lost causes — makes the varsity as a freshman. Arthur, on the other hand, smaller, quicker and looking all of his 14 years, languishes on the freshman team. At season's end his scholarship is cut, and he is kicked out of school when his parents can't keep up with the tuition payments. Arthur has to start over at his gritty neighborhood school. Meanwhile William, the golden boy, is given a free ride at St. Joseph's and has a rosy future ahead of him.

Just about a third of the way through its three hours, with Arthur being dumped like so much trash, *Hoop Dreams* could easily have become an indictment of "the system" — misguided dreams dashed by naked exploitation. But filmmakers Steve James, Fredrick Marx and Peter

Gilbert choose the dramatic over the didactic and leave black-and-white morality to the "in-depth investigations" of television news magazines. *Hoop Dreams*, which chronicles 4 1/2 years in the lives of William and Arthur, takes its game off the court and focuses on the everyday struggles of its players, animating the X's and O's of the game of life. Drug abuse, unexpected pregnancies, parents running out or losing their jobs and, of course, knee injuries are just some of the obstacles that William and Arthur have to hurdle. Any self-respecting screenwriter would have to turn in his or her word processor if they piled so much pathos into one story. But this is a "true" story and the two endure, fueled by the power of a fantasy.

While some of its most dramatic sequences are on the court — the foul line and the last-minute three-pointer were probably originally conceived by Shakespeare himself — the most powerful scenes in the film take place outside the gym and often don't involve William or Arthur. *Hoop Dreams* is an epic journey not just of the two boys but of the solar system of family, friends and coaches revolving around them. All seem drunk on the awesome allure of what is becoming America's favorite pastime. One of the intoxicated is Curtis Gates, William's older brother and self-appointed mentor, probably the saddest character in the film. Once a playground legend and a star at his junior college, Curtis was deemed uncoachable and spoiled his chance to play in Division I basketball. At the beginning of the film, he is bitter and overweight. ("I could have played in the NBA" is a mantra repeated by Gates and several characters in the film.) In one sequence the perpetually cocky Gates visits his neighborhood playground and is easily outshone by a new generation of talent. Even though he is as passionate as ever about basketball, it is clear that the game has passed him by with the speed of an L.A. Laker fast break.

Another character is Sheila Agee, Arthur's mother. Beaten by her crack-addicted husband and laid off from her minimum-wage job, she struggles to keep her kids fed and out of trouble. While her son thrills gymnasiums full of fans, she studies to become a nurse's assistant. Late in the film she receives her diploma, having graduated at the top of her class, in a near-empty auditorium. It is an eloquent statement on family values — and it doesn't involve a Volvo station wagon or a dog. The inclusion of the stories of the elder Gates and Agee makes it clear that life, like basketball, is a team sport.

The story of *Hoop Dreams* has been sold to a number of national publications, Spike Lee is planning to shoot a fictionalized version for Turner Broadcasting Systems, and there certainly will be follow-ups and sequels. By then the story of William, Arthur and their families will most likely be spoiled by auteurs, academics and image makers. So you might want to see *Hoop Dreams* before it's reinterpreted. (Be warned: it's three hours long, and the last third of the film slows down considerably.) It is a rare film experience where you are given large, heaping slices of life and you don't mind swallowing them whole. ■

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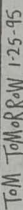
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Continued on Page 16

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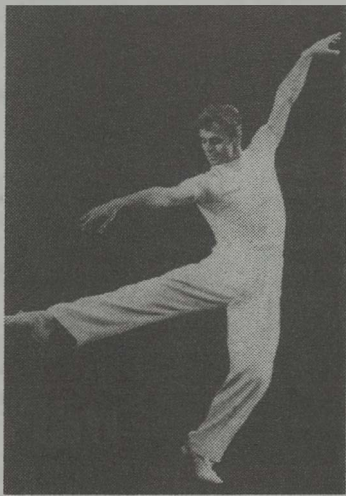
PAULA DURBIN

First things first. Although the steep price of admission made us think long and hard about writing a piece on Baryshnikov Productions' White Oak Dance Project, the much-applauded showcase of some of the best of American modern dance and dancers, we got over it. In context, the cost (\$60 - \$120) is not that unreasonable. Most dance offerings run into the red even when heavily underwritten, the exceptions being some *Nutcrackers* and the Joffrey Ballet's *Billboards*. Unsubsidized by grants or contributions (unless we count paper-company magnate Howard Gilman's offer of his fabulous Florida estate as the site for the 1990 genesis of the project bearing its name), White Oak, which opens this weekend at the Blaisdell Center Concert Hall, has stayed in the black since its Boston premiere in 1991, selling out across the country and, most recently, in Sydney, Australia, even at these prices.

"We don't have any sponsorship," reiterates White Oak's star and co-creator, the one and only Mikhail Baryshnikov, in his gracefully idiosyncratic English. "We rent studio space, pay for rehearsals, costumes, chamber orchestra, transportation; we transport even the floor and the lights. Financially we are counting on our success at the box office, and we get away with it for five years. Some years we did a little better, some we were on a bit of a diet, but we are in healthy shape. It's a rare achievement. We've been lucky."

Baryshnikov's charisma projects even over the telephone, and, obviously, many in those SRO audiences drawn to White Oak come to experience the mystique of the man who has riveted audiences for nearly three decades. As the peerless prince of the classic repertoire, he reversed ballet's traditional gender bias, perhaps forever, eclipsing nearly every ballerina he ever partnered, and then glided and soared through such rock and pop delights as *Push Comes to Shove* and *Sinatra Songs*. By the time he became a movie star, his name recognition had reached a point unheard of for a ballet dancer, but not because he had perfected his art. Baryshnikov's dramatic defection to Canada from the former Soviet Union in 1974 was the start of a public-relations blitz the likes of which classical ballet had never before seen.

Impeccable form:
Baryshnikov



one person. We have a spectrum of choreographers in the mainstream of North American modern dance. The little bit of money we make invest in new pieces for the Project."

Currently, the White Oak repertoire includes material by Martha Graham and Lar Lubovitch, in addition to the works by Tharp, Morris, Merce Cunningham, Jerome Robbins, Hanya Holm and the current rage in New York, Kevin O'Day, to be danced in two separate programs this weekend.

Although White Oak ads feature a solo photo of its star, the dancers are usually listed democratically in alphabetical order. "The ballet hierarchy doesn't exist in a modern-dance company," Baryshnikov explains. "We share the stage evenly. I do big solo, but generally I participate in the group dances. I think it's only fair because everybody has their own career behind and ahead of them and we are all mature artists. We take a lot of administrative responsibilities in our own hands. So to speak, smaller government. Sound familiar?" And he laughs knowingly. Both Baryshnikov and his promoters often refer to a team effort when speaking of these other performers. Did the ABT experience, then, teach him anything about working with a team? "The way of working and the way not to work maybe," he admits. But haven't a lot of the original cast left the Project? "Some dancers stopped dancing, some ladies had babies, but main group," he answers, hesitating as he grasps for words, "the hard nut, is still there." Actually, *The Hard Nut* was Mark Morris' irreverent choreography of *The Nutcracker*, but we know what he means, and it's part of the magic.

Such linguistic lapses seem to be Baryshnikov's only missteps these days. Perhaps to keep the audience focused on his dancing, he refuses to comment about his personal life. "I have a wonderful family," he says, without defining the entity. "I am very happy." Time and maybe White Oak seem to have mellowed his temperament and healed his body. He just turned 47 and can now take a full daily ballet class, something he could not do even last year. According to early reviews of White Oak, his technique is still superb, his speed lightning, his carriage perfect and his classical alignment impeccable — meaning his nose is always dead center over his foot. "Dance is a form of art that makes people feel better. Come to see us. I guarantee you a good time," says Mikhail Baryshnikov of White Oak. From all indications, he should be as good as his word.

"Misha" became something of a household word as gossip columnists breathlessly tracked his romances, some of them later chronicled in best-selling autobiographies by Gelsey Kirkland and Twyla Tharp. This didn't hurt ticket sales and probably helped with the movie contracts, television appearances, product endorsements and a successful dancewear line. However, it raised hackles among the cognoscenti who, refusing to be bamboozled, cited Baryshnikov's difficulties with George Balanchine's neoclassical idiom, harped on the unhappiness at American Ballet Theater (ABT) under his nine-year artistic direction and otherwise held him to a standard that was as unreasonable as the media hype.

When Baryshnikov undertook the White Oak Project not long after his abrupt departure from ABT, the critics seemed to imply they were not going to tolerate yet another contemporary vehicle appropriate to the age and long-ailing right knee of a razzle-dazzle superstar whose ballet days were behind him. The very idea of a 40-something ballet dancer forming his own modern-dance company brought to mind the never-ending "farewell tour" of Rudolf Nureyev and Friends, an embarrassing second act to the celebrated partnership with Margot Fonteyn. When Baryshnikov took a sabbatical from the Project in 1992 - 1993 to resume his partnership with Twyla Tharp, their tour got mixed reviews, though not because of him.

So the unanimous critical acclaim that hails White Oak after every performance is no rubber stamp, and Baryshnikov's pride in the Project appears justified. But only reluctantly does he speculate about why he has succeeded where Nureyev and Tharp did not. "I would rather not comment on Nureyev," he says. "The Twyla Tharp tour was her attempt at a kind of 'show biz' tour and up to her, but out of that came a wonderful piece, *Pergolesi*, which she reorchestrated from duet to solo." Baryshnikov will perform *Pergolesi* in Honolulu, and its inclusion illustrates the constant redefinition of the Project. Although initially all the choreographies were by co-creator Mark Morris, the understanding was that when Morris' own company returned from Europe, White Oak would evolve to feature other works. "Our group stands out," continues Baryshnikov, "because we are a repertory group. Most modern groups perform the choreography of

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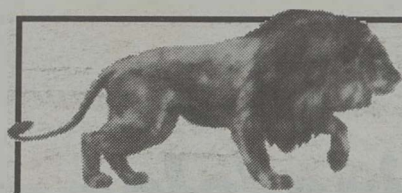
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John Cruz, Sloppy Joe's 528-0007

Johnson & Johnson, Sloppy Joe's 528-0007

J.P. Smokettrain, No Name Bar 261-8725

Comedy

Don Conover, Rose & Crown 923-5833

Frank De Lima, Outrigger Polynesian Palace Showroom 923-SHOW

Contemporary

Aura, Nick's Fishmarket 955-6333

Cecilio & the Free and Easy Band, Kincaid's 591-2005

The Edge, Waikiki Broiler 923-8836

John Failing, The Old Company 923-3373

Kevin Mau, Coconut Willy's 923-9454

New Heights, Nicholas Nickolas 955-4466

Augie Rey & City Lights, Hyatt Regency Waikiki 923-1234

Guitar

Pumehana Davis (harp), Banyan Veranda 922-3111

Richard Natto, Marina Front Lounge, Hawaii Prince 956-1111

Winston Tan, The Ship's Tavern 922-3111

Hawaiian

Bulikoko Band, Fast Eddie's 261-8561

Jimmy Kaina, Cupid's Lounge, Outrigger Prince Kubio 922-0811

Lihau, The Banyan Veranda 922-3111

Mahi Beamer, Andrew's 523-8677

The Islanders, Halekulani 923-2311

"With Aloha" w/ Kumu Hula Kaulana

Kasparovitch, The Lehua Dance Co. or

Puamelia, Hyatt Regency Waikiki 923-1234

Jazz

Loretta Ables, Lewers Lounge 923-2311

Azure McCall & Tennyson Stephens, Duc's Bistro 531-6325

Piano

Max, Pieces of Eight 923-6646

Bob Nelson, W.C. Peacock 922-3111

Les Peetz, Michel's 923-6552

Oliver Wendell, The Banyan Veranda 922-3111

Rock

The Celebration Show, Kento's 923-7400

The Copycats, Kento's 923-7400

Bobby Dunne Band, Irish Rose Saloon 924-7711

High Risk, Rock Cellar 923-9952

Higher Ground, The Pier Bar 536-2166

Legends in Concert, Legends Showroom 971-1400

Otis & the Abusers, Java Java Cafe 732-2670

Smoother Party, Coffee Gallery 637-5571

Steep Cliff, Rock Cellar 923-9952

The Swinging Johnsons, Jaron's Kailua 262-6768

Zig Zag, Leslie's Place 845-5752

World

"Latin Dance Party", Pink Cadillac 942-5282

17/Friday

Alternative

Beat Poets, No Name Bar 261-8725

Life Explodes, Wave Waikiki 941-0424

Surf Psycho Sexy, Shark's Cafe 947-4275

Scott Williams, Sloppy Joe's 528-0007

Blues

J.P. Smokettrain, No Name Bar 261-8725

Tattoo Bleu, Sand Island R&B 847-5001

Classical

"Bach's Lunch" w/ John McCreary, St. Andrew's Cathedral 524-2822

The Pleasant Peasant Band, Ward's Rafters 734-0397

Comedy

Frank De Lima, Outrigger Polynesian Palace Showroom 923-SHOW

Contemporary

Aura, Nick's Fishmarket 955-6333

Kimo Bicoy, Mezzanine 955-6000

Cecilio & the Free and Easy Band, Kincaid's 591-2005

The Edge, Waikiki Broiler 923-8836

John Failing, The Old Company 923-3373

Roslyn Freitas, Hanatei Bistro 396-0777

Henry Kapono, The Pier Bar 536-2166

Jay Larin, Cupid's Lounge, Outrigger Prince Kubio 922-0811

Kevin Mau, Coconut Willy's 923-9454

New Heights, Nicholas Nickolas 955-4466

Nightwing, John Dominis 523-0955

Open Mic, Coffeehouse 947-1615

Augie Rey & City Lights, Hyatt Regency Waikiki 923-1234

Guitar

Pumehana Davis (harp), Banyan Veranda 922-3111

Richard Natto, Marina Front Lounge, Hawaii Prince 956-1111

Winston Tan, The Ship's Tavern 922-3111

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Mahi Beamer, Andrew's 523-8677

Hawaiian Paradise, The Banyan Veranda 922-3111

Island Rhythms, Rex's 623-2544

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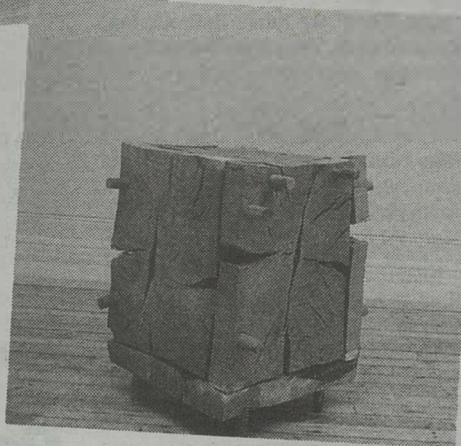
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In "Voyages and Vessels" the active collaboration of artist and material is carried to its zenith.

David Nash's *Two Ubus*, 1988 (above) and *Cracking Box*, 1990 (right)



Nailed to the gallery wall at the Contemporary Museum, an assemblage of several dead branches enclosed in a rough-hewn framework cube introduces "Voyages and Vessels," a collection of works by British sculptor David Nash. At a distance of some 20 feet, *Branch Cube* may evoke a familiar apprehension. Is this another deliberately provocative piece of minimalist sleight of hand that can be legitimized only by the artist's copious and intensely subjective explanations?

But as one approaches there is an epiphany. The branches aren't just poked through the cube, they are the natural outgrowths of the wooden pieces used to form its sides. The faultless placement of each pale unfinished strip with its bark-covered branch creates a perfect illusion of separate elements. The questions that arise are genuinely provocative. Man's subjugation of the natural world, harmony between nature and man, nature confined and tamed by man ... leitmotifs that gently wend their way through this wonderfully innovative and magical show.

David Nash is an intriguing artist. Twenty-five years ago, shortly after graduating from college, he left the strident sociopolitical noise of the London art scene for a remote slate-quarrying Welsh village where he purchased an old chapel for £200. The huge interior offered him space for his studio and a residual state of grace that imbues his work with a subtle spirituality. From the sur-

rounding forests he harvested the wood and organic debris, quarrying trees in much the same way as his neighbors quarried their slate.

But Nash chose only condemned or windblown trees for his sculpture, respecting the life of the tree as well as its wood, which he meticulously observed, noting each whorl, knot or node. In an early sculpture, *Nine Cracked Balls*, he became fascinated by the random cracking of the wood, which splits and bent around the wood's seams and knots as the timber dried. "The nature of the wood answered me back," he recalls.

This unexpected kinetic reaction of his material spurred Nash on to new experiments involving wood as an active participant in the creative process. In *Family Tree* a large three-part charcoal-and-pastel chart traces the evolution of his work from his earliest post-graduate "towers" to his most recent "living" sculptures. It is a welcome guide to the wealth of work displayed in all of the museum galleries.

The first group of pieces is dominated by *Ancient Table*, composed of 400-year-old oak beams salvaged from a medieval barn. Four huge monolithic beams, fissured with wood rot, support a flat top held together with enormous dowels. The dowel joints, obvious antiquity of the wood and the size of the beams suggest a scaled-down Stonehenge. Nearby, *Two Rough Balls* carved from *mizunara*, or Japanese oak, are testimony to Nash's penchant for utilizing different woods from different places he visits. They are also witness to the artist's keen interest in recycling. The

round slices of trunk wood, remnants of a larger sculpture, have been sandwiched together to form terraced balls punctuated with a dark, naturally rotted core.

Cracking Box is whimsical. Made of fresh unseasoned oak, it is "the wrong way to make a box," says Nash. The wooden slats are cut cross-grain, which almost guarantees that they will split and warp, straining against geometry. The box fairly bursts with energy. But in *Crack and Warp Column*, the active collaboration of artist and material is carried to its zenith. A wooden obelisk is sliced over 125 times to a thin central core. Then the "petals" are allowed to dry and "the piece continues to make itself after I've stopped," says Nash. The result is an enormous pile of gently undulating wood sheets that look as if they will topple over at any moment.

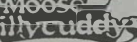
However, on the other side of the gallery, *Threshold Column* is stark and totemic, reminiscent of the huge carved poles erected at the entrance of the Haida Indians' homes and meeting halls. Five segments, charred as black as native argillite, soar around an empty inner core. It is one of the few pieces in which the natural vegetable quality of wood is rendered mineral and sheer form allowed to dominate.

But arguably Nash's most innovative and fascinating work is on display only via photographs. In 1977 he planted a circle of 22 ash saplings on a 4-acre plot of woodland in Maentwrog, a neighboring village. Each sapling was bent and trained to swirl sideways and up to form a natural domed enclosure. *Ash Dome* is beautifully documented in a series of photographs and sketches tracing its 20-year evolution from a small circle of twigs to the beautifully structured pattern of trained branches just beginning to form a fragile dome in 1992. Eventually the inner leaves will drop away as the outer ones form a canopy, and Nash's natural temple will pay reverence to nature herself.

Since that time the artist has created a range of living sculptures trained to form ladders, open bowls and friezes of meticulously intertwined branches. Sculptures for the 21st century, the living trees are slowly and quietly creating an ongoing work of art.

Work of the Advertiser Gallery a second segment of this show is also on display. Among the exhibits is *Tree to Vessel*, a charcoal drawing in which a single large tree branch is dissected in the manner of Michelangelo's anatomy sketches. Almost every fragment is accounted for. The two largest portions yield the pieces for *Serpentine Vessels*, which are also on view. Several new works created in Hawaii of local wood will also be shown. ■

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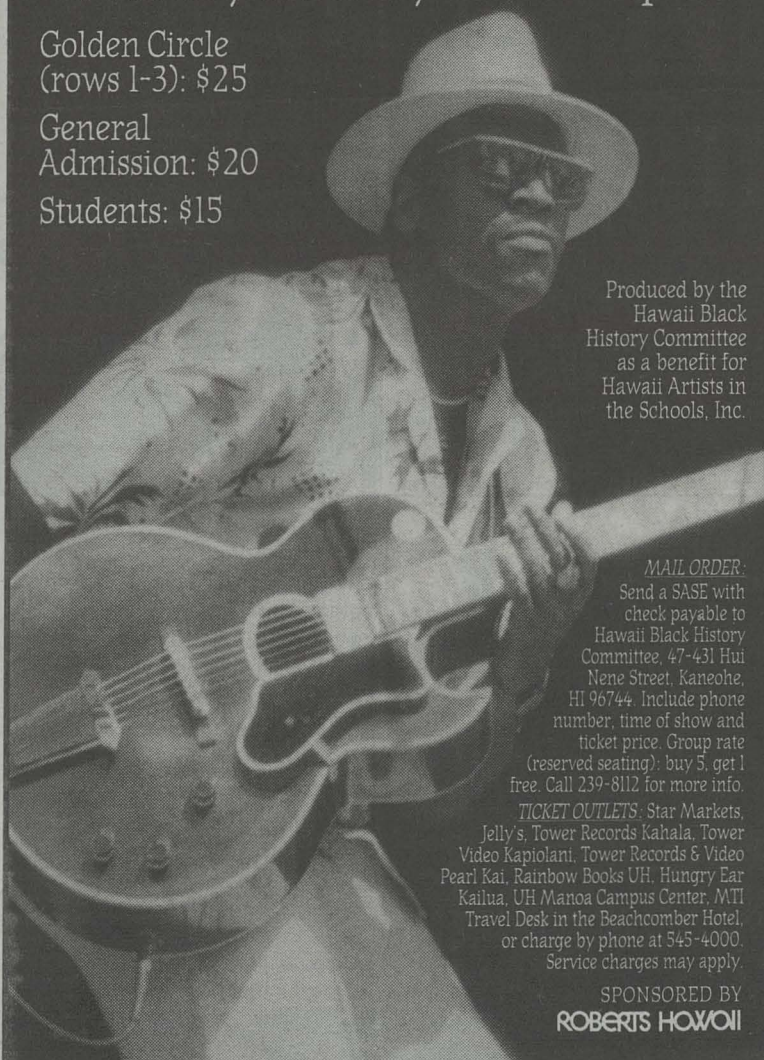
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The Copycats, Kento's 923-7400

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John Lathrop, Sloppy Joe's 528-0007

Legends in Concert, Legends Showroom 971-1400

Rave, Leslie's Place 845-5752

Starving Musicians, Java Java Cafe 732-2670

**Shirley Walker & IBM Express, Coconut
Willy's** 923-9454

Widowmaker, Rock Cellar 923-9952

World

Pagan Babies, Anna Bannanas 946-5190

Rolando Sanchez, Jaron's Kailua 262-6768

19/Sunday

Alternative

Life Explodes, Wave Waikiki 941-0424

**Spiny Norman & Elizabeth Hortonsphere,
Anna Bannanas** 946-5190

Scott Williams, Shark's Cafe 947-4275

Blues

Honolulu Blues Band, Anna Bannanas 946-5190

Johnson & Johnson, Sloppy Joe's 528-0007

Classical

Greg Dubay & Erick Schank, Hanatei Bistro
396-0777

**Gregorian Chant, Lutheran Church of
Honolulu** 941-2566

**"Shepherd On The Rock": Young Artist
Recital, Lutheran Church of Honolulu** 941-2566

**Susanne Hussong & Susan Gillespie,
Halekulani** 923-2311

Contemporary

Baird Brittingham, Sloppy Joe's 528-0007

Freshwood, Aloha Bar 922-5353

John Failing, The Old Company 923-3373

Leroy Kahaku, Nick's Fishmarket 955-6333

Harvey Maiea, Coconut Willy's 923-9454

New Heights, Nicholas Nickolas 955-4466

Partners in Pan, The Banyan Veranda 922-3111

Country/Folk

One People, Irish Rose Saloon 924-7711

Guitar

Billy Chapman, Waikiki Broiler 923-8836

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

Tito, Cupid's Lounge 922-0811

Hawaiian

Banyan Serenaders, The Banyan Veranda
922-3111

Ho'olono, Java Java Cafe 732-2670

The Islanders, Halekulani 923-2311

Kapena, Fast Eddie's 261-8561

Joanie Komatsu, The Captain's Table 922-2511, ext. 6900

Pu'uhonua Trio, The Banyan Veranda 922-3111

**"With Aloha" w/ Kumu Hula Kaulana
Kasparovitch, The Lehua Dance Co. or
Puamela, Hyatt Regency Waikiki** 923-1234

Jazz

Jazz Jam Session, Cafe Sistina 596-0061

**Jim Decker & Bob Winn w/ the Hawaii
Chamber Jazz Ensemble, Ward's Rafters**
734-0397

Paradox w/ Azure McCall, Oasis Niteclub
734-3772

Piano

Billy Kurch, Lewers Lounge 923-2311

Bob Nelson, W.C. Peacock 922-3111

Rene Paulo, The Banyan Veranda 922-3111

Les Peetz, Michel's 923-6552

Rock

The Copycats, Kento's 923-7400

Elmer's Band, Leslie's Place 845-5752

Legends in Concert, Legends Showroom 971-1400

Zig Zag, Rock Cellar 923-9952

World

Local Anesthesia, Sloppy Joe's 528-0007

CALENDAR

20/Monday

Alternative

Scott Williams & Friends, Sloppy Joe's 528-0007

Blues

J.P. Smoketrain, No Name Bar 261-8725

Torpedo Brothers, Sloppy Joe's 528-0007

Comedy

Don Conover, W.C. Peacock 922-3111

Contemporary

John Failing, The Old Company 923-3373

Freshwood, Aloha Bar 922-5353

Leroy Kahaku, Nick's Fishmarket 955-6333

New Heights, Nicholas Nickolas 955-4466

Country/Folk

One People, Irish Rose Saloon 924-7711

Guitar

**Sharlene Lum (harp), Banyan Court, Sberaton
Moana Surfider** 922-3111

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

Winston Tan, The Ship's Tavern 922-3111

Hawaiian

**Ho'onanea, Banyan Court, Sberaton Moana
Surfrider** 922-3111

The Islanders, Halekulani 923-2311

Jonny Kamai, Sloppy Joe's 528-0007

Joanie Komatsu, The Captain's Table 922-2511 ex. 6900

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Kasparovitch, The Lehua Dance Co. or
Puamela, Hyatt Regency Waikiki** 923-1234

Jazz

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**Mike Lewis & the All That Jazz Big Band,
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Piano

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Dennis Graue, The Banyan Veranda 922-3111

Billy Kurch, Lewers Lounge 923-2311

Max, Pieces of Eight 923-6646

Rock

Elmer's Band, Leslie's Place 845-5752

The Fabulous Classics, Kento's 923-7400

Legends in Concert, Legends Showroom 971-1400

21/Tuesday

Blues

Brother to Brother, Sloppy Joe's 528-0007

Joe Kingston, Sloppy Joe's 528-0007

J.P. Smoketrain, No Name Bar 261-8725

Classical

Onjin & Crystal Sonomura, Hanatei Bistro
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Comedy

**Frank De Lima, Outrigger Polynesian Palace
Showroom** 923-SHOW

Contemporary

John Failing, The Old Company 923-3373

Freshwood, Aloha Bar 922-5353

Leroy Kahaku, Nick's Fishmarket 955-6333

New Heights, Nicholas Nickolas 955-4466

**Augie Rey & City Lights, Hyatt Regency
Waikiki** 923-1234

Guitar

**Pumehana Davis (harp), The Banyan
Veranda** 922-3111

**Joel Robeson, Marina Front Lounge, Hawaii
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Theater and Dance

The Gate of Heaven A two-man show written and directed by Lane Nishikawa, artistic director of the Asian American Theatre Company of San Francisco. The play follows the lives of and relationship between two men who meet at the gates of the Dachau concentration camp: one a liberator with the 442nd (nisei) Division, the other a survivor. *Leeward Community College Theatre, LCC campus, 96-045 Ala Ike: Fri 2/17, 8 p.m. \$12 and up. 455-0381*

Growing Up Local An exploration of growing up in the Islands using poetry and short stories by Hawaii writers. *Growing Up Local* touches on everything from Pidgin and hanging out at the beach to family and city life. Adapted from the writings of Eric Chock, Diane Kahanu, Melealani Kamaui, Darrell Lum, Wini Terada and Lois-Ann Yamanaka. *Chance 'em! Tenney Theater, St. Andrew's Cathedral: Sat 2/18, 4:30 & 7:30 p.m. \$5 and up. 839-9885*

White Oak Dance Project Misha goes modern: arguably the most influential dancer of our time, Mikhail Baryshnikov, and the White Oak Dance Project arrive in Honolulu to premiere a dance by Tere O'Connor as well as perform new and recent dances by Mark Morris, Kevin O'Day, Twyla Tharp and others. Live music provided by the White Oak Chamber Ensemble under the direction of Michael Boriskin. *Neal Blaisdell Concert Hall: Fri 2/17 - Sun 2/19, 8 p.m. \$60 and up. 591-2211*

Galleries

Opening

Art Suey '95 A bento plate of recent oil, acrylic and water-media paintings by Warren Stenberg, with native-stone works by guest sculptor Dan Manoa. Opening reception Sun 2/19, 1 - 3:30 p.m. Runs through 3/12. *Ho'oma-lubia Botanical Garden Gallery, 810 N. Kalaheo Ave. 262-8306*

Eia Ku'u Home Oil paintings by Native Hawaiian folk artist Meala. Opening reception Sun 2/19, 2 - 4 p.m. Runs through 3/11. *Gallery on the Pali, 2500 Pali Hwy. 239-6014*

Continuing

Bold & Free Works by Ute Kersting. Through 3/6. *Honolulu Club, 932 Ward Ave. 543-3900*

Colorful Underwater Activities Acrylic on canvas by Virginia Bishop. Through 2/28. *Shark's Cafe, 2535 Coyne St. 947-4275*

Contemporary East European Ceramics Organized by the Council for Creative Projects in New York. Through 2/17. *Art Gallery, UH Manoa campus. 956-6888*

Contemporary Hawaii Art Works by Helen Iaea, Satoko Dung, Anne Irons, Ruth Laird Pistor, Louis Pohl and Howard Sewell. Through 3/20. *Hawaii Medical Association Gallery, 1360 S. Beretania St. 595-2399*

John de Mello Photographs. Through 2/18. *Assagio's, 354 Uluniu St. 261-2772*

Defining Consciousness Photographs and photographic transfers by Tania Yowson, Randy Kaneshiro and Nancy Wolf. Through 3/11. *Coffeeline Gallery, 1820 University Ave. 947-1617*

Kim Duffett Drawings. Through 2/18. *Catania, 2671 S. King St. 949-3545*

Epitome of Nature's Beauty Paintings by Keiko Thomas. Through 2/28. *Arts of Paradise, International Market Place. 924-2787*

The Eyes of Easter Island Photography by Rick Carroll. Through 2/28. *Ramsay Galleries, 1128 Smith St. 537-ARTS*

From Grass to Glass — The Search for a Hawaiian Sense of Place An exhibit of Hawaiian regional architecture. Through 2/19. *Gentry Pacific Design Center, 560 N. Nimitz Hwy. 599-8271*

Continued on Page 20

Food

In the 16th century a Swiss botanist grabbed a particularly valuable plant, held it up to the sky and gave it a monumental name: Theobroma cacao — food of the gods.

haven't been inside a quality candy shop lately, you may still believe truffles are found in French forests by trained pigs. But most truffles today are found on anti-septic white doilies, with fancy names like "Fudge Cherry Supreme" and "Butterscotch Almond Delight." These aren't the old-fashioned chocolates your grandparents stuck in your hand. Chocolate truffle making is considered an art form among chocoholics.

"If all you know is the common chocolate candy and you eat a good truffle, a really good truffle, you can never go back," says Andy Connell, a California accountant who makes his own truffles to give out on Valentine's Day. "I truly believe there are shut-ins all over the world who are addicted to truffles and are too big to leave their houses; they're that good."

To make a truffle, cream and melted sweet butter are mixed with some choice flavorings and dipped into a high-quality dark or light chocolate to create a hard coating. The result is a killer candy, a box of which could clog the arteries of an elephant.

For years another gimmick chocolate makers have used is the addition of colorings to give the candy a particular look. Green chocolate for St. Patrick's Day, red for Valentine's Day and so on. Most colored chocolate rarely tastes as good as the brown stuff,

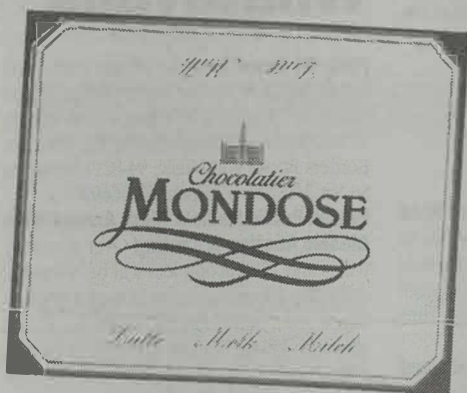
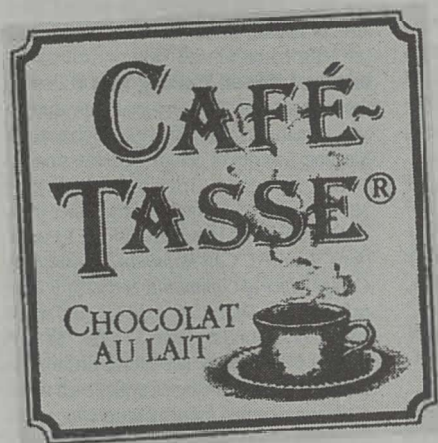
with the exception of white chocolate, and true white chocolate is somewhat of a rarity.

"Real white chocolate is made from cocoa butter," says Sam Rosen of Edelweiss Chocolates in Beverly Hills, Calif. "Imitation white chocolate, which is mostly what you see, is made with hydrogenated vegetable oil or with a mixture of that and cocoa butter."

While the good imitation white stuff can be tasty, the real thing, found mostly in Europe, is why some white-chocolate lovers try it and never go back. It retains that deep chocolate flavor, and since it's mostly cocoa butter, it melts at 90 degrees, so it's solid on your tongue just long enough before it's devoured. Next time you buy chocolate for that special someone, show a little creativity by picking out some choice truffles, a few pieces of good white chocolate and maybe a few basic chocolates-with-nuts. And if you know what's good for you, don't steal any from the box before you hand them over. The true chocoholic will know.

Los Angeles Reader

An Ode to Chocolate



JOHN MORELL

Despite all our talk about trimming our waistlines and logging more time on the Stairmaster, chocolate remains the second most popular Valentine's Day gift in America (behind flowers), and we regularly consume 10 pounds of it per year.

The magic of the cacao plant was discovered by the Aztecs, who found that by roasting the kernel of the cacao bean and grinding and mixing it with hot water, they had a rudimentary version of our own hot chocolate. Hernando Cortés brought the recipe, along with a new spelling ("cocoa"), back to Spain in 1519, and the drink spread throughout Europe.

By the 1600s the first chocoholics met at chocolate taverns where the steamy stuff was served in stone mugs. It was consumed only as a liquid until the Dutch figured out that by squeezing the fat, which is known by the more innocuous term "cocoa butter," out of the cocoa beans and

mixing it with finely ground chocolate powder and sugar, they had a chocolate bar.

The Swiss added condensed milk to create milk chocolate. (They're the world's biggest chocolate fiends, consuming 21 pounds per person annually.)

While we may adore the stuff, what we really crave is the fat. Cocoa butter is almost all fat. It's what leaves a great aftertaste in your mouth after a trip to Godiva, and it's why many of us accumulate a ball of silver foil the size of a baseball from all those Hershey's Kisses we've devoured. (The Kiss is like a tiny fat globule: Each silver drop has 1.6 grams.)

Chocolate fads seem to crop up at this time of year and soon melt away. Remember chocolate-covered roses? The latest trend is to customize a box o' sweets for your loved one. People are veering away from the prepackaged chocolates, which solves at least one problem: no more biting (or prodding with a finger) into a mysterious piece to see what's inside. If you

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Michael Haan Oil on canvas. Through 3/4. *Paul Brown's*, 1347 Kapiolani Blvd. 947-3971
Hawaiian Pop Mixed-media works by Sonny Pops Maui. Through 3/4. *HonBlue*, 501 Sumner St. 531-4611

Homeless: Hollywood to Hawaii Works by Janet Holdaway. Through 2/18. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191

Light to Dark Photographs by Sergio Goes, Andy Kay, Suzanne Watkins and Ken Scott. Through 3/12. *Waikiki Gallery*, 2145 Kuhio Ave. 922-8388

Fran Maier Oil on canvas. Through 2/26. *Center Court*, 1088 Bishop St. 539-3115

Morgan-Hermes Acrylics and multimedia. Through 2/21. *Little Bit of Saigon*, 1160 Maunakea St. 528-3663

New Dimensions Watercolors and mixed media by Jennifer Rothchild. Through 2/20. *Verbano II*, 1451 S. King St. 941-9168

New Kids on the Block A group art exhibit by artists Imaikalani Kalahale, Patricia Green, Andy Kay, Suzanne Watkins and Ken Scott. Through 3/12. *Waikiki Gallery*, 2145 Kuhio Ave. 922-8388

Hisa Oguri Paintings and sculptures by the artist. Through 2/28. *The Readery*, 2509 S. King St. 942-3747

Printmaking East/West The Honolulu Printmaking Workshop presents this traveling exhibit of prints from Hawaii and the Mainland. Through 2/25. *Gallery Iolani*, Windward Community College, 45-720 Kealahala Rd. 235-0077

Recent Acquisitions Works from the State Foundation on Culture and the Arts. Includes traditional painting, drawing, printmaking, raku ceramics and others. Through 2/24. *Koa Gallery*, Kapiolani Community College, Diamond Head campus. 734-9375

Spirit Visions: Fiber Artist Betty Fine commemorates Black History Month with an exhibition of Seminole Indian patchwork, stitched wall hangings and fabric paintings. Through 3/19. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 538-7696
Tribeism Speaks Mixed media and sculpture by Dan Rudyoy. Through 3/11. *Thi Espresso*, 1311 Kapiolani Blvd. 593-1664

Eric VomDorp Oil on canvas. Through 2/21. *Paulina's*, 1221 Kapiolani Blvd. 591-1736
Eric VomDorp Oils and monoprints. Through 3/4. *Steven Michaels*, 3435 Waiialae Ave. 737-6284

Wave Forms Works by Mark Chai. Through 3/3. *HPU Art Gallery*, Hawaii Pacific University, Hawaii Loa campus, 45-045 Kamehameha Hwy. 544-0202

Windward Views Oil pastels and acrylics by Brenda Cablayan. Through 2/28. *Ko'olau Gallery*, Windward Mall. 247-0709

Museums

The Academy Art Center 1111 Victoria St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Free. 532-8712

Cycles Psychological portraits of women and confrontational photographs of the nude human form by internationally recognized photographer Judy Dater. Opens Thur 2/16, runs through 3/31.

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

Hawaii's Endangered Species An educational art series featuring original pastels of 15 of Hawaii's endangered species. The new exhibit is by artist Rochelle Mason of California, who is renowned for her efforts to increase awareness and appreciation of endangered species through her art. Through 3/12.
Hawai'i'loa, Ka 'Imi 'Iki, Seeker of Knowledge A celebration of Polynesian seafaring history, this exhibit coincides with a three-month excursion to Tahiti and the Marquesas Islands by the voyaging canoes Hawai'i'loa and Hokule'a. The museum attempts to recreate the experience for landlubbers through hands-on activities, interactive displays and computer simulations. Through 6/4.

Journey by Starlight A new two-part planetary program looks at the history of Polynesian explorations and how the sky may have been used by ancient navigators to explore the Pacific. Daily, 11 a.m. & 2 p.m.; Fridays & Saturdays, 7 p.m. \$3.50.

Shells: Gems of Nature The exhibit, which focuses largely on shells that may be found

in Hawaiian waters, includes an array of cowries, cones, augers, bivalves and volutes, as well as a number of fossilized shells gathered around Oahu. Ongoing.

The Contemporary Museum 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5. 526-1322

Metaphoric Menagerie Masks of animals made by UH students. Through 3/12.

David Nash: Voyages and Vessels Contemporary sculpture by British artist David Nash. Through 3/26.

The Contemporary Museum at the Alana Waikiki 1956 Ala Moana Blvd. Open daily. Free. 526-1322

Land Space Recent paintings by Hiroki Morinoue. Through 4/5.

The Contemporary Museum at The Honolulu Advertiser 650 Kapiolani Blvd. Open Mon - Fri, 8:30 a.m. - 5 p.m. Free. 526-0232

Aha Hana Lima '95 Exhibition of works by artists who conducted this year's sessions of "Aha Hana Lima" ("gathering of craftsmen"), a series of lectures and workshops by visiting Mainland artists. Opens Thur 2/16, runs through 4/12.

Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Suggested donation: \$4 adults; \$2 students, seniors. 532-8700

Raymond Han Table-top still lifes by Hawaiian-born artist Raymond Han. Through 4/16.

Island Ancestors: Oceanic Art from the Masco Collection Masterpieces from Micronesia, Melanesia and Polynesia as well as from Australia and New Zealand. Items include masks, wooden figures, drums and dance regalia. Through 3/26.

Selections of 20th Century Art from the Academy's Collections Works on display illustrate major movements in the 20th century from the modernism of Georgia O'Keefe to Robert Rauschenberg's "combine painting." Through 3/26.

Mission Houses Museum 553 S. King St. Open Tue - Sat, 9 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5 adults, \$1 kids. 531-0481

The three historic mission houses, built between 1821 and 1841, are located downtown, within walking distance of other photographic landmarks. Explore the daily life and work of the American missionaries on the grounds of the museum and discover the role the brethren and sistren played in 19th-century Hawaii. Ongoing.

Learning

Brain Gym: Peak Performance for Mind and Body Learn state-of-the-art methods to enhance health and vitality through right/left-brain balance. *Kapiolani Community College Chapel*, KCC, Diamond Head campus: Thur 2/16, 7 - 8 p.m. Free. 734-9211

Contemporary Translations of Traditional Values and Art Styles in Pacific Society How are people of the Pacific reidentifying with ancient traditions and living in a contemporary world? What remains and what is adaptable to contemporary society? A panel discussion. *Honolulu Academy of Arts Theater*, 900 S. Beretania St.: Sat 2/18, 10 a.m. Free. 532-8712

Italian and Sardinian Dance Lecture and Workshops Lecture/demonstrations and dance workshops sponsored by the International Folk Dancers of Hawaii. *Ala Wai Golf Course Clubhouse*, 404 Kapahulu Ave.: Sat 2/18, 1 p.m. *Makiki Park*, 1527 Keeaumoku St.: Sun 2/19, 2 - 4:30 p.m. \$5 and up. 521-2270

Mountain Biking Island Triathlon and Bike staff and the Pacific Velo Dirt Devils teach you to do it in the dirt. *Island Triathlon & Bike, Kemoo Farms*, 1640 Wilikina Dr.: Sun 2/19, 3 - 5 p.m. Free. 737-8985

Sports Nutrition Dietitian Susan Fierro, M.P.H., R.D., discusses proper nutritional needs for sports-minded individuals. *Pikake Room*, Neal Blaisdell Center, 777 Ward Ave.: Sat 2/18, 11:30 a.m. - 12:30 p.m. Free. 537-2211, ext. 707

Kids

Children's Storytime Hour The Religious Science Church of Honolulu holds an hour of nondenominational storytelling for the young and young at heart. Stories are select-

ed on the basis of entertainment and positive values and are "free of any sort of preaching." *Maunakea Marketplace Community Room*, 1120 Maunakea St.: Saturdays, 10 a.m. Free. 521-0855

Nature's Symphony Musicians 5 - 8 years old will spend the morning listening to the sounds of Makiki forest, then re-create these melodies by making musical instruments and performing in their own natural symphony. Reservations required. *Hawaii Nature Center*, 2131 Makiki Heights Dr.: Mon 2/20, 9 - 11 a.m. \$5; \$3 members. 955-0100

Hikes and Walks

Chinatown Walking Tours The Chinatown Historical Society offers two different walking tours. The morning tour covers the heart of Chinatown and its arcades, herbal shops and historical buildings. The afternoon tour visits several Chinese and Japanese temples and the lush sanctuary Foster Gardens. *Meet inside Asia Mall*, 1250 Maunakea St.: weekdays, 10 a.m.; Saturdays, 10 a.m. & 1 p.m. \$5. 521-3045

Hanauma-Halona Hike A chance to get better acquainted with this stern and rock-bound coastline on this 3-mile novice-graded hike. *Meet at Iolani Palace Grounds*, mauka side: Sat 2/18, 9 a.m. \$2. 422-7830

Interpret Hawaii Walking Tour Follow in the footsteps of 19th-century kings, queens and adventurers with "There's Trouble in the Kingdom." Stories of riotous elections, smooth-talking foreigners (frickin' haoles?) who become counsel to the king and other little-known pupus of Hawaiian history. Reservations required. *Call Kapiolani Community College Office of Community Services for more information*: Thur 2/16, 1:30 - 3:30 p.m. \$5 adults; \$4 seniors, students; \$2 kids. 734-9245
Sierra Club Hikes The Sierra Club holds weekend hikes and other activities each week. *Call for a recorded listing of upcoming events*: 538-6616

Whatevahs

Folio 94 Event Meet the writers and artists behind this new, unique and locally produced magazine. Readings by various contributors as well as live percussion music. *Espresso Bar*, Borders Books and Music, 94-8211 Luminaia St.: Sat 2/18, 7 - 8:30 p.m. 676-6699

Hawaii Public Radio's Ninth Annual Wine Classic Auction & Tasting Over 40 tasting wines and 200 auction lots will be offered at this annual fund-raiser for Hawaii's original Radio Free. *South Pacific Ballroom*, Hilton Hawaiian Village Waikiki: Sun 2/19, 1 - 6 p.m. \$35. 955-8821

Island Ancestors Festival A two-day community festival featuring canoe-building demonstrations, a panel discussion by visiting scholars and special lectures as well as daytime and evening Polynesian performances. *Academy Theatre and Central Court*, Honolulu Academy of Arts, 900 S. Beretania St.: Sat 2/18, 10 a.m. - 4 p.m. & Sun 2/19, 1 - 5 p.m. Free. 532-8712

Kaimana Klassik VIII Ultimate Frisbee Tournament The return of the fast-paced endurance sport that combines elements of football, basketball and soccer to produce a world-class blend of physically gifted and mentally deranged participants (last year's men's champion, Nectar Hagen Wave of Bliss, played the entire two-day tournament in a variety of stylish women's evening wear, winning the final in ankle-length grass skirts). Thirty teams from Japan, Australia, Europe, the Mainland and Hawaii are scheduled to hurl (discs, that is). *Kapiolani Park*: Sat 2/18 & Sun 2/19, 9 a.m. - 6 p.m. 373-5038

The Ninth Annual Great Aloha Run Health and Fitness Expo The three-day event includes a karate tournament, arm-wrestling competition, strong-man contest, women's fitness competition as well as diagnostic testing and health products and services. *Exhibition Hall*, Neal Blaisdell Center, 777 Ward Ave.: Fri 2/17, 4 - 10 p.m.; Sat 2/18, 11 a.m. - 9 p.m.; Sun 2/19, 11 a.m. - 6 p.m. \$2 adults, \$1.50 children 7-12. 945-3594

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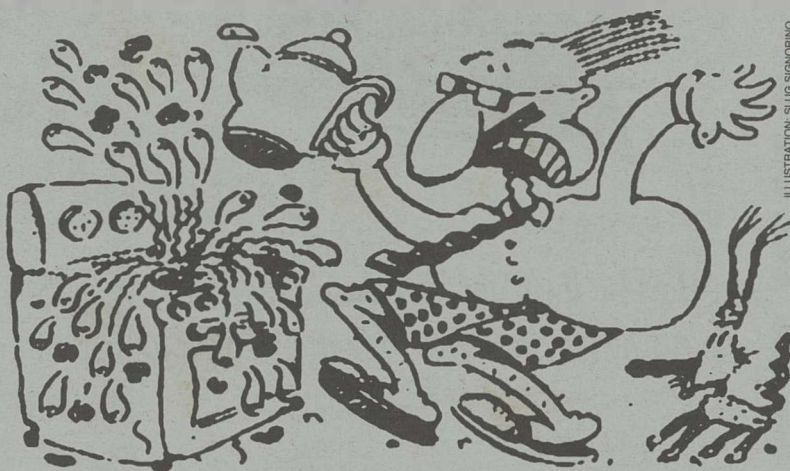
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The Straight Dope



I've heard that during times of heavy demand, natural-gas suppliers compensate by introducing an inert, nonflammable gas just to keep the seals tight and the pressure steady. Is this true? Do we pay natural-gas prices for the substitute stuff? Your home meter doesn't know the difference! —Jack Ballard, Springfield, Va.

if gas has percolated through the soil. Still nothing? Time to get serious and dig a series of 2-by-2-foot holes along the route of the gas main, paying particular attention to joints and connections. The leak having been found, the crew digs a bigger hole, makes the necessary repair and moves off to snarl traffic somewhere else.

Cecil is not going to tell you, in this suspicious age, that no gas company ever tried to con the proletariat. In general, however, you've got nothing to worry about. Utilities do introduce substitute gases at times of peak demand when the pressure threatens to drop. But the substitute gases burn just like the regular stuff does, with the same heat value per cubic foot. Typical substitutes are gasified propane and synthetic natural gas, which is made from petroleum feedstocks.

The only time anything nonflammable is used is when a newly installed or repaired line is pressurized with nitrogen or water to check for leaks. The bogus stuff is purged before the line goes into service. Fact is, the gas companies would be crazy to use nonflammable gas in regular service. If somebody's pilot light went out because of bad gas and the house filled with methane and blew up, they'd have a pretty ticklish time trying to explain things on the evening news.

Every so often we see a work crew dig four or five squares in a row out of the street, cover them with a marker for a day, then — surprise — fill them in with cement. What is the point of this? —David Drazin, Chicago

Who says there has to be a point to everything? Not only would it make life tedious beyond description, this hard-working columnist would be out of a job. That said, the workers probably aren't digging those holes for grins — most likely they're employed by a local utility. Since we're on sort of a gas theme today, let's assume it's the gas company out looking for a leak. First they check the obvious places where gas collects, like catch basins and manholes. If this proves unavailing, they drive a steel bar into the pavement to see

Are there animal venereal diseases? Pet-care books don't have much to say on the subject. Can you help? I've got to know. —Animal Lover, Dallas

Keep your hands off that sheep, you dev. I can't claim to have made much of a study of the matter, since this column is meant for decent folk, but Kit Schwartz, author of *The Male Member* (1985), reports as follows:

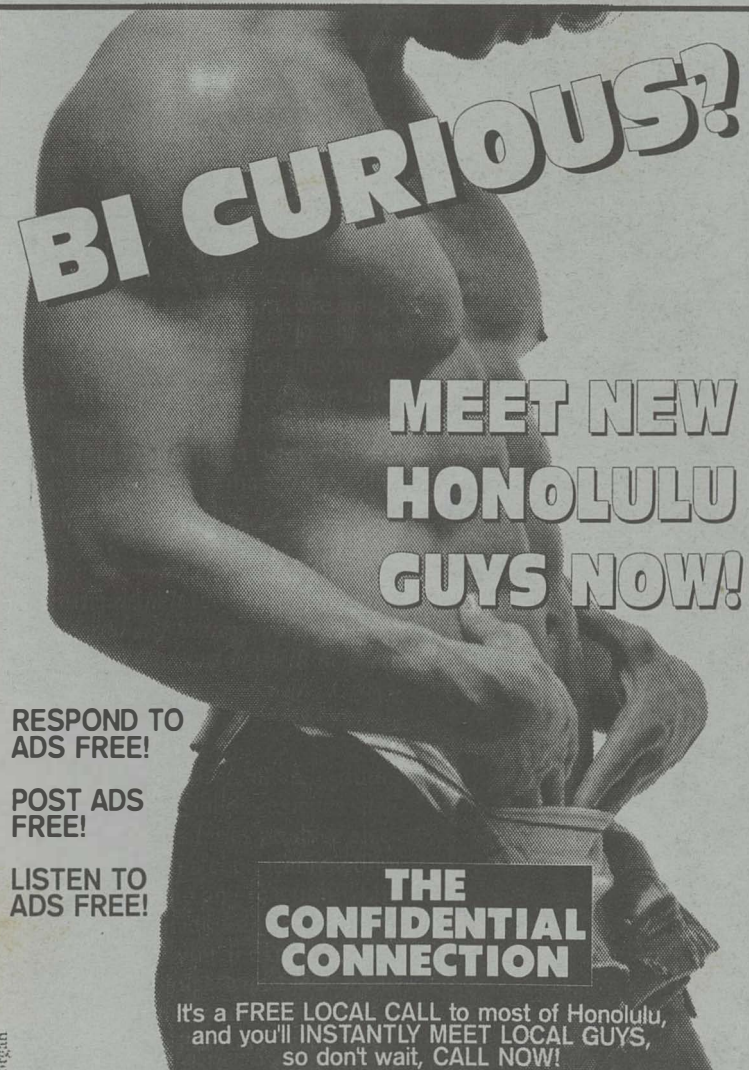
"Venereal disease appears to be a rarity in all wild species. Not so fortunate are domestic animals, especially those given artificial insemination [or worse]. It is presumed that animals in the wild are protected because VD organisms are not in constant transmission (VD cells are short-lived or frail until they multiply in the protection of a body) due, in part, to harem-style mating and the female having a briefer sexual time span." More than you need to know, if you ask me.

Is it true refrigerating batteries will extend shelf life? If so, why does a cold car battery cause slower starts? The answer will help me sleep better. —Kevin Cross, Alexandria, Va.

Whatever it takes, dude. Refrigerating batteries extends shelf life because batteries produce electricity through a chemical reaction. Heat speeds up any reaction while cold slows it down. Freeze your Diehard and you'll extend its life because the juice won't leak away — but it'll also make those volts a little tough to use right away.

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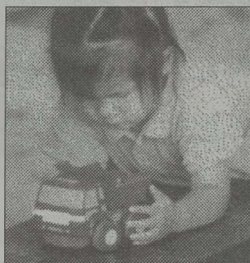
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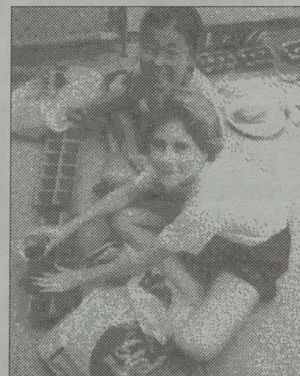


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