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H O N O L U L U

Weekly

Volume 2, Number 7, February 12, 1992



Honolulu's Opera Season

By Alan Bunin
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Taking
the
Funnies
Seriously

Flower

By Liza
Simon

JEFF HELBERG



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Frankenstein

camping sale

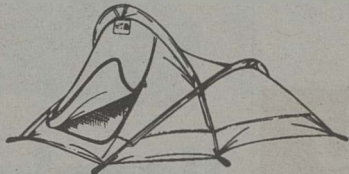
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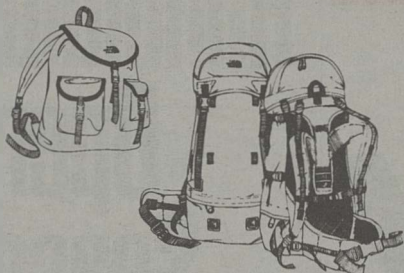
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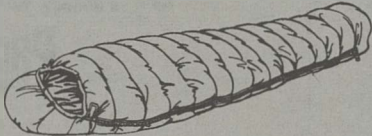


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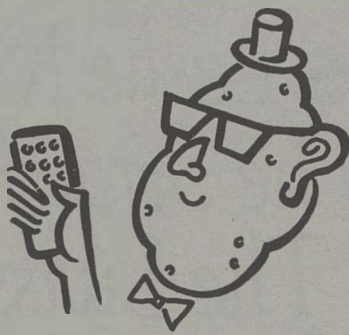
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Honolulu Diary



Couch Potato Heaven

It's not going to take as long as you thought for TV-oriented couch potatoes to mutate into a new subspecies. Two weeks ago the Federal Communications Commission approved a new interactive television technology developed by a Virginia-based company called "TV Answer," with which you can bank, pay bills and order food, goods and services right from your very own couch, armed with a remote control device that makes its selections from an on-screen menu on the television. The company beams the data to your home via a giant satellite. How soon can we expect to see this new wonder? We're told by the end of 1992, "TV Answer" will be in 25 major cities in the United States — and demand is expected to be so great that it will be virtually "everywhere" within five years. There goes the neighborhood.

Gambling



Guess who's just broken ground on a new 30,000-square-foot gambling casino in Central City, Colo.? We'll give you a hint: When he was cutting deals in Hawaii he was called

"Mr. Glitz." In his youth he performed in a singing group in Central City's Mine Shaft Bar. And he just spent nine months romancing Central City's townspeople and politicians to approve his new enterprise — a gambling parlor four times larger than any other around. (Colorado has made gambling legal in Central City and two other towns as a way out of financial woes.) "I'm not an interloper," says Mr. X, whose new business opens June 1. Give up? Ah, but you knew all along, didn't you? The name is Hemmeter — Chris Hemmeter.

Let's Get Fiscal

Last year, for the first time in state history, Hawaii employers owed more than \$1 million in back-pay. According to the state investigatory Enforcement Division, Hawaii employers owed \$1,212,364 in unpaid wages to 5,151 Hawaii workers during fiscal year 1991. (This figure is nearly twice as large as that of the previous fiscal year.) The biggest case-finding for a singular employer weighed in at \$173,284; the biggest claim for a single wage-earner was \$5,243; and there were 56 separate wage-earner claims for at least \$1,000 each. All complaints about mispay were investigated by the division in what is said to be strict confidence.

Is That a Dictionary in Your Pocket Or...?

The University of Hawaii Press has just released a *New Pocket Hawaiian Dictionary*, a 272-page pocket-sized paperback based on the standard work of Hawaiian language by Mary Kawena Pukui and Samuel Elbert, *Hawaiian Dictionary*. The abridged version contains 10,800 entries selected from the larger works' 41,500 on the basis of frequency of usage and what the press calls "cultural importance." Entries include given names, plants and animals, words borrowed from other languages, numbers and practical

phrases. The book also includes a chapter on grammar and pronunciation. For those who'd like to own it or to give it as a gift, the order code is ISBN 0-8248-1392-8. For more info, you can call Steve Hirashima at 956-8697. The cost is \$4.95.

And You Think Economy Class is Crowded



Japanese ingenuity strikes again — this time with possible future shock consequences for budget air-travelers. A Japan Airlines research team has come up with a new air-cargo container that keeps fish alive without seawater by placing them in a state of suspended animation JAL's innovators call "anabiosis." After the fish have been given the old whammy, they're removed from the water and loaded aboard the planes, thus conserving space, saving literally tons of weight and, of course, eliminating in-flight leaks. Once the fish arrive at their proper destination, they're put back in the water and "revived." The success rate — at least according to a JAL newsletter — is 100 percent. Moreover, shipping fish this way also saves money, officials say. Why, it can be done practically for scale. No word yet on plans to expand this "service" to whacked-out tourists and jaded businesspersons in a special intravenous "sardine class" But who knows? Stranger things are probably already on the drawing board in some corporate headquarters somewhere.

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Weekly

Vol. 2, No. 7
February 12, 1992

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Honolulu Weekly

ISSN #1057-414X

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Governor Moonbeam, Slick Willy, PAC Man, Cosmic Bob and the Professor

Rating the Democratic Contenders

By Leslie Miller

Jerry Brown

Date announced: Oct. 21
Matching funds qualified for: \$460,000
Campaign Manager: Jodie Evans (has worked for Brown in previous campaigns)
Has been described as...: Having "a voracious appetite for ideas but a famously short attention span"
Nickname: Governor Moonbeam
Son/grandson of...: California governor
First...: Ex-governor to empty bedpans in India
Other jobs: Seminarian; chairman, California Democratic State Committee
Years in Elected Office: 12
Proudest moment*: Establishing the California Conservation Corps
Weirdest public moment: Reading a newspaper during nationally televised debate
Nemesis: The nickname "Governor Moonbeam"
Hero*: His father
Literary tastes: Recently praised *The Unbearable Lightness of Being*, by Milan Kundera
Listens to...: Noam Chomsky, Pat Caddell, Amory Lovins
Campaign-worker characteristics: Pissed-off flower children

Bill Clinton

Date announced: Oct. 3
Matching funds qualified for: \$1.4 million
Campaign Manager: David Wilhelm (worked on Richard Daley's mayoral campaign in Chicago)
Has been described as...: "An obscure governor from a state you have to change planes to get to"
Nickname: Slick Willy
Son/grandson of...: Sharecropper
First...: 30-year-old Arkansas attorney general
Other jobs: Intern for J. William Fulbright; law-school teacher
Years in Elected Office: 13
Proudest moment*: Raising spending and standards for Arkansas schools
Weirdest public moment: Garbled on tape
Nemesis: Gennifer Flowers
Hero*: JFK, RFK
Literary tastes: Read Ernest Becker's meditations on death during his honeymoon
Listens to...: The Harvard Boutique
Campaign-worker characteristics: Public-policy dweebs

When Frank Zappa dropped out of the race, this year's presidential campaign lost a lot of its appeal. Still, as the following scorecard indicates, the Democratic candidates aren't without a little flamboyance and character of their own. Here's a plethora of little-known facts on the men who would be president.

Tom Harkin

Date announced: Sept. 16
Matching funds qualified for: \$1.37 million
Campaign Manager: Tim Raftis (a veteran of previous Harkin campaigns)
Has been described as...: "Meaner than a junkyard dog"
Nickname: PAC Man
Son/grandson of...: Coal miner who died of black lung disease
First...: American to photograph "tiger cage" prisons in Vietnam
Other jobs: Sailboat builder; construction worker; insurance salesman
Years in Elected Office: 17
Proudest moment*: Passage of Americans with Disabilities Act
Weirdest public moment: Falsely accused of supporting death penalty for women who have abortions
Nemesis: Paul Tsongas, who insists he give his PAC money back
Hero*: Harry Truman, FDR, JFK
Literary tastes: Made staff read Kevin Phillip's *The Politics of Rich and Poor*
Listens to...: His wife, Ruth
Campaign-worker characteristics: Humorless party types

Bob Kerrey

Date announced: Sept. 30
Matching funds qualified for: \$833,000
Campaign Manager: Tad Devine
Has been described as...: "A New Age mystic"
Nickname: Cosmic Bob
Son/grandson of...: Builder
First...: U.S. governor to host Debra Winger overnight
Other jobs: Pharmacist; Navy SEAL; teacher; restaurant and health-club magnate
Years in Elected Office: 7
Proudest moment*: Day son was born
Weirdest public moment: Dressed up as Don King
Nemesis: C-SPAN mike that picked up stupid lesbian joke
Hero*: Allard Lowenstein, Robert Coles
Literary tastes: Lectured at Harvard on Walker Percy's *The Moviegoer*
Listens to...: An inner voice
Campaign-worker characteristics: Arrogant politicians who see him as their ticket to the White House

Paul Tsongas

Date announced: April 30
Matching funds qualified for: \$590,000
Campaign Manager: Dennis Kanin (veteran of Tsongas's '78 Senate campaign)
Has been described as...: "Terminally earnest"
Nickname: The Professor
Son/grandson of...: Dry cleaner
First...: Presidential candidate to appear in TV commercial wearing a Speed-O
Other jobs: Corporate lawyer; Peace Corps volunteer
Years in Elected Office: 16
Proudest moment*: Breaking his age group's world record for 200-meter freestyle relay
Weirdest public moment: Told by undergraduate, "Sir, you are all flash and style and no substance"
Nemesis: Michael Dukakis
Hero*: JFK, RFK, Anwar Sadat
Literary tastes: Read Willa Cather's *O Pioneers* during recent bout with the flu
Listens to...: His wife, Niki
Campaign-worker characteristics: True believers
*Information provided by candidate or staff
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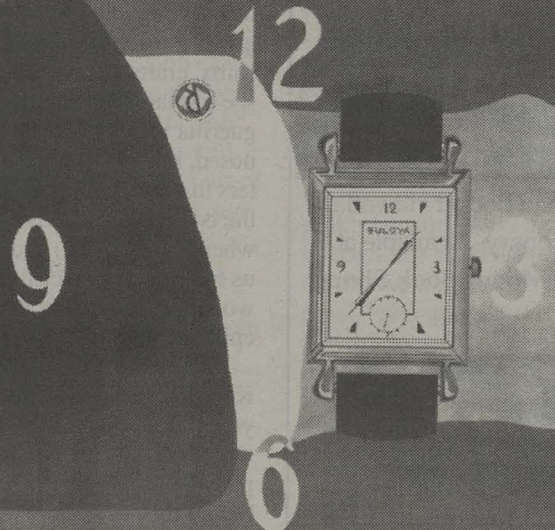
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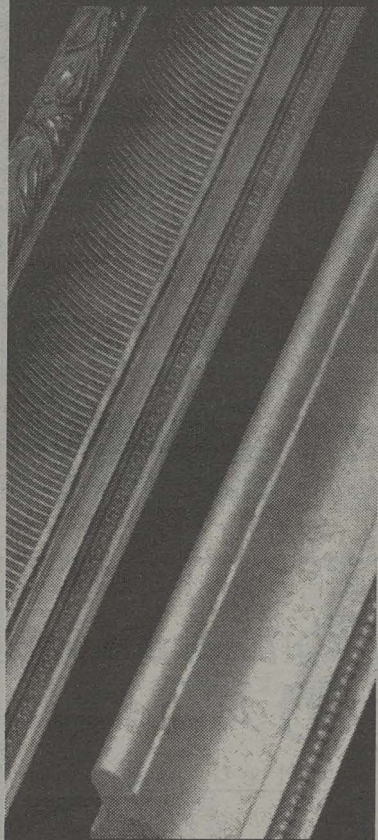
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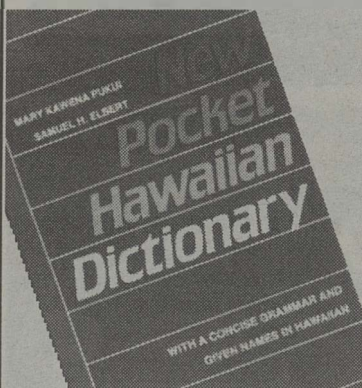


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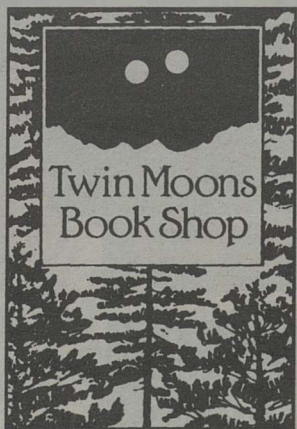
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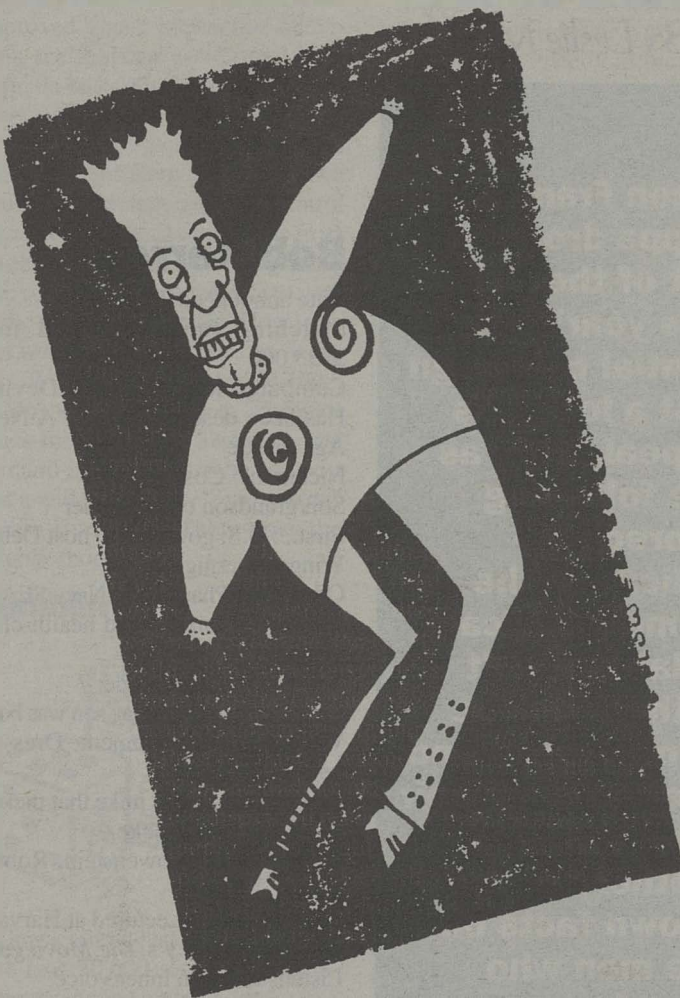


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By Liza Simon



The game is called Heterophobia Land. At first it seems no more than a Mono poly clone populated by squiggly characters that pop up in odd places. But take a closer look at the written directives in the squares. These directives are not of the usual "do not pass Go" variety. A typical square reads, "You get drunk and wait outside for unsuspecting straight people to come out of their house and and you beat them up with broken bottles and call them sick perverts. You must be insecure. Lose a turn!" Or, "You accept a straight person as your friend because it's cool, as long as they don't touch you. Go home and feel self-righteous, you hypocrite."

Remember when your elementary school teacher confiscated that comic book she caught you with? Maybe it was the first inkling you had that images could be subversive. Flower Frankenstein (née Jennifer Schneck), who dreamt up Heterophobia Land, has turned that inkling into inspiration. As a graphic artist who designs T-shirts, crafts and cartoon strips, she has launched an army of guerilla images: little snout-nosed, bug-eyed, troll-bodied critters that she hopes will steal into the collective subconscious (from whence they came) and liberate us from sexism, racism and our worst nightmares about the AIDS epidemic.

In her makeshift studio in a Kaneohe garage, the doe-eyed 23 year old deadpans indignation when she tells me that many people who have seen her work before they meet her are surprised to find out that it is (as she puts it), "girl work."

She is in the middle of stringing a clothesline with fluttering mobiles of clay bunny rabbits and hearts painted in bold acrylic colors, along with paper fans, candle holders and dried gourds, similarly emblazoned with a menagerie of bright monsters. Her plan is to exhibit and sell some of these decorative works in a "Valentine's Show" at Honolulu's Gallery Eas. But the subversive architect of

Heterophobia Land is definitely in the house. "Okay, this may be cute, but it's not submissive," she says, drawing my attention to the prominent sexual ambiguity of the figures she has rendered. "I like to have the sex of my characters change," Flower explains. "That's a good dynamic to throw in, because it desensitizes assumptions. People judge each other too much by their sexual preferences instead of seeing what someone is really about inside. Even subtly, we can influence people just by changing the imagery that floods our lives everyday."

Flower speaks through characters such as Stinky Cat and Bad Fly, which she invented just after she'd broken up with a boyfriend and while she was reading Freud. She calls the two creatures "co-dependents in a totally dysfunctional relationship." She also calls them obnoxious. They engage in argument after argument; Flower says their clichéd banter, phrased into abstract dialogues and impressionistic plot lines, is designed to expose assumptions we make about relationships and control. Cuteness plays off malevolence. A typical saga begins: "Stinky Cat was so hard-core smelly, he turned into a heavy metal rock and roll banger and Bad Fly became a groupie..." The

two enter a maze of symbols that are designed to mock the pretensions and assumptions of hard-rock hype. "Warning!" reads a corner of the strip. "Do not read this comic strip backwards."

Flower's work has reached its appreciative audience through non-conventional media channels. Prior to the Gallery Eas exhibit, Flower exhibited at the Coffeeline and could occasionally be found in volunteer-staffed publications like KAOS (the latest issue of which includes a full-page reproduction of Heterophobia Land) and the now defunct Scrawling Wall, print outposts advocating progressive politics and alternative lifestyles. A couple of years ago, she created an ad campaign for the surf shop Wave Riding Vehicles featuring Milo, a mutated surf bum ("Milo reminds you, only *this* many shopping days until X-Mas," one ad blared above an image of Milo holding out his 22 fingers). Also, she began painting gourds with vibrant Floweristic ocean scenes, which she sold at the Waikiki Aquarium.

Guy Brandwen, founder of In Design, the graphic design firm which publishes KAOS, says, "Flower takes these clichés that reinforce what we're supposed to be thinking, and she throws them back at us in a way that is very

Flower Frankenstein

A Rose by Any Other Name

disarming. She puts people in the opposite place and uses reverse psychology."

Flower has no official portfolio or resume. When I ask about her past work, she leads me to a display rack at Jelly's Comics and Books stocked with a variety of "alternative comics," including her own xeroxed, hand-stapled books. There is no easy way to describe their content — the action comes closest to resembling surreal melodrama punctuated by flashes of familiarity.

"When I see a story starting to develop, I change it," says Flower. "It takes a lot to get conditioned images out of my head. But I want people to think for themselves about social situations and relationships. I give them a push, that's all."

Before I can begin theorizing in earnest about the psychology that would prompt Flower to create the pock-marked, amoeba-shaped faces adorning her pages, she beats me to the punch. Until recently, she says, she wore a body brace for scoliosis, which she first donned at the age of three. "I was like a little metal monster (growing up)," she says. "It affected how I maneuvered and also how I visually perceived things. A lot of people stereotyped me as handicapped. That's why I want people to look at more than just

the self-censoring Comics Code Authority, whose seal of approval still appears on most comics sold at newsstands today. In response, artists began to publish "underground," that is, without the authority's seal. Books like *Zap* and characters like Fritz the Cat and the Fabulous Furry Freak Brothers reflected the anti-establishment sentiment of the counter-culture. In the '80s, however, a darker, more angry breed of comic began to emerge that took society's hypocrisies head on.

David Sandlin, an acclaimed New York City cartoonist and professor at the School of Visual Arts in New York who discovered Flower's cartoons in an edition of *KAOS*, says, "Flower is really representative of a second generation — you could call it a renaissance — of underground cartoonists who are more socially conscious than their older counterparts."

Underground cartoonists of a generation ago didn't have to factor AIDS into the revolution flowing from their pens. Like many of her contemporaries, Flower's approach has been galvanized by the epidemic, which has made her look beyond pen and sketch pad for some way to effectively and directly communicate the social concerns of her cartoons. At the



reception, Flower helped Maxwell burn some of his emaciated wooden figures to piles of rubble; the work is designed to convey the horror of the plague that has claimed so many.

Flower says *Fanatik* exists to promote

Associates say Flower's impact seems powered by something more ineffable by than what she does on paper. During the Persian Gulf War, Flower launched what she called "A Pink Protest." She showed up at pro-war rallies dressed in a pink dress and carrying a hand-drawn cartoon of an unhappy dog, also in pink. She gave out balloons to bikers and military wives, playing the part of what she calls "a real submissive girl."

"Gosh! Golly!" she'd say to them, "If the war doesn't end, where am I gonna find a man to fix my car?" She says some people figured out what she was up to and she explained her "no blood for oil" anti-war stance to them. But then again, she says, she didn't want to push her opposition to the war too hard. "A lot of these people had family members that were fighting. They had to support the war."

Fellow Honolulu cartoonist Deb Aoki describes her friend as "a true art activist." While the two were together at the annual Cartoon Convention in San Diego last summer, Aoki says, Flower really blossomed. Among endless booths that touted Super Hero comic books — where women were depicted as either seductive vamps or damsels in distress —

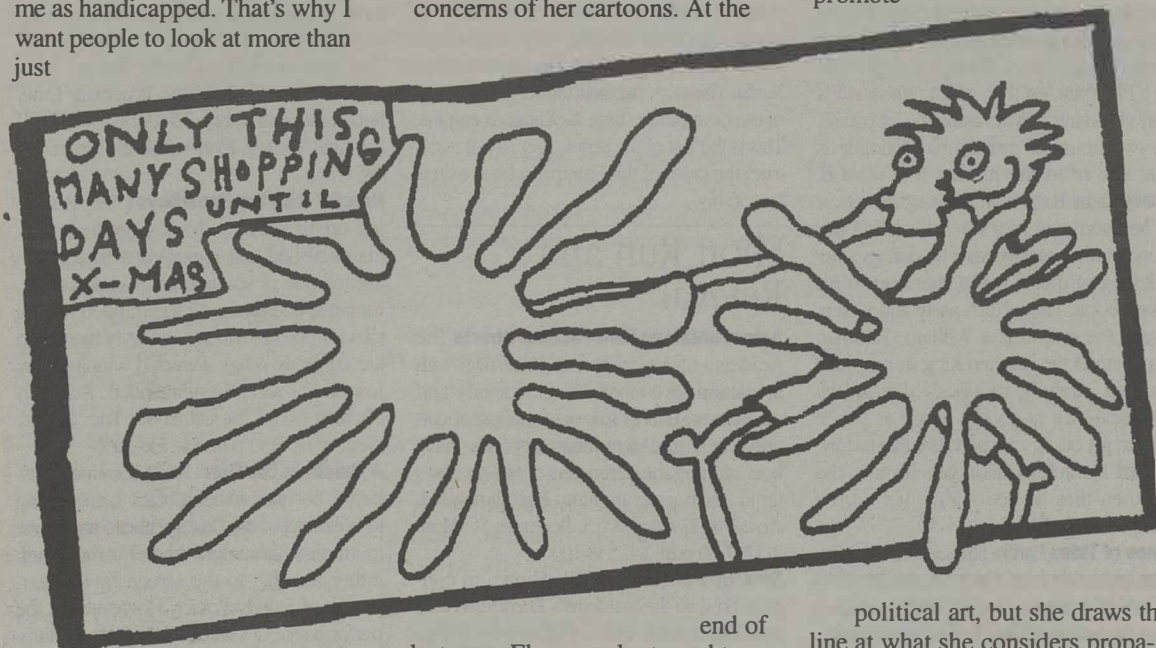
Flower cut a figure as unusual as her work. Through a paperwork mix-up, Flower was asked out of the blue to be a panelist on a symposium titled "Cartoon Art and the Gay Community."

"She didn't think of backing out," recalls Aoki. "She just went up there and made a speech." Flower told the hundreds of cartoonists in the hall that it didn't matter to her if people thought she was gay, bi or straight; she believed the ambiguity would add more subliminal power to her cartoons. The audience gave her a standing ovation.

Originally from upstate New York, Flower graduated from Kailua High School with an art scholarship (thanks to a prize-winning metal cow she constructed out of junk). She quickly became bored with the one art class she took in college. "We had assignments like 'arrange three dots in a square,'" she says with mock perplexity. So she found a motley combination of mentors by herself: performance artists, theater people and graffiti writers who gave her a sense of what she terms "empowerment and camaraderie." One experience she relishes came from involvement with the "Commando Art Group." In the stealth of the night under a banyan tree on the University of Hawaii campus, they constructed a 50-foot dinosaur out of discarded junk; the work drew a multitude of reactions as well as coverage on the evening news. "It was great," she says. "It proved to me that art doesn't have to be legitimized by its marketability. Also, it doesn't have to be made out of gold or steel."

Flower is currently working on an animated program for Olelo community-access TV titled *When Pigs Fly*. It's a bizarre take on the traditional sitcom: Mom, Dad and the kids are watching television. The president comes on and announces that, due to arms reductions, nuclear war is now as likely as pigs flying. Then airborne pigs begin to appear...

"The more I become aware of what is going on in the world," Flower says, "the more I want to counter it with my art."



exteriors, to look at each other to see the real good inside — well, whatever that means..."

Flower's work has roots in the 30-year tradition of underground comics in America. In the '50s, the comics industry responded to governmental pressure by establishing

last year, Flower volunteered to convert the dining room of the University YWCA's Coffeeline into what is now *Fanatik* Gallery. *Fanatik*'s current exhibit is a mixed-media installation by San Francisco artist Peter Edward Maxwell, who is HIV-positive. Hours before the show's opening

end of

political art, but she draws the line at what she considers propaganda. "We want to support art that is political, but that doesn't mean some angry brush strokes with the word 'war' in the middle. If you do something too sensationalistic, people pre-judge you and make up their minds before they even walk by."

CALENDAR

Feb. 12 - Feb. 18

Film

Criticism by Bob Green unless otherwise noted.

First Run

Brief reviews of selected first-run films in town. Confirm theaters, dates and times.

The Addams Family Everything about this American Gothic family comedy is first-rate except the script...

Beauty and the Beast Disney animators imitate the classic '30s Disney animation style and raid successful elements from other animated "classics." Among the performers who sing the ersatz Broadway-showtune score is Angela Lansbury, who is worlds better than anyone else. Recommended, cautiously.

Cape Fear Martin Scorsese's reworking of a 1962 revenge movie, in which the director shows us the soft white underbelly of respectability and gives retribution its due. Robert De Niro and Juliette Lewis give terrific performances.

Father of the Bride For such a wild and crazy guy, Steve Martin ages gracefully. Now he's done a Disney film about a father who is just a tad ambivalent about his daughter's emergence as a sexually active adult about to leave the nest. The movie, lightweight in the Disney way, scores points when dealing with the hideous baggage of wedding ceremonies and the social mores surrounding the Big Event. With Martin Short and Diane Keaton (the former steals the picture, while the latter does little but smile gamely).

Final Analysis A Bay Area shrink (Richard Gere) meets two enigmatic sisters (Kim Basinger and Uma Thurman); he falls for one of them and becomes entangled in madness and murder. Phil Joanou (U2's *Rattle and Hum*) directs. Written by Wesley Strick (*Cape Fear*).

Freejack Call it cheapjack. This cheesy looking sci-fi potboiler (adapted from Robert Sheckley's rather more ambitious book *Immortality, Inc.*) is a major disappointment for those of us who treasure director Geoff Murphy's New Zealand film *Utu*. *Freejack* is just another chases-and-explosions movie. The intriguing plot concerns techno-

wizards in the plague-ridden year 2009 who "steal" healthy bodies from 1991 and fill them with the 21st century's diseased and dying. With Mick Jagger (phoning in his performance), Emilio Estevez (miscast), Rene Russo (resembling a bad female impersonator doing Priscilla Presley), Esai Morales (wasted) and Anthony Hopkins (on-screen for about five minutes).

Fried Green Tomatoes at the Whistle Stop Cafe Adapted from Fannie Flagg's novel, *Tomatoes* is a story within a story. Jessica Tandy is a chatty nursing-home resident who recounts memories of her youth to a visitor (Kathy Bates). The inner story is about a pair of women, Depression-era friends, who defy the rigid standards of the times. With Mary Stuart Masterson. — *Mary Brennan*

Grand Canyon A toy, upscale *City of Hope*, where the urban angst is of the L.A. variety (making the film's advertising-like superficiality somehow appropriate). The clumsy, uneven screenplay — by director Lawrence Kasdan and his wife Meg — revolves around stratified types who ordinarily never interact. Among them are Kevin Kline and Mary McDonnell, as a white couple who can no longer buy their way out of social problems; Danny Glover and Alfie Woodard, as a black couple who "find" each other; and Steve Martin, as a hypocritical Hollywood hyphenate. Some moments in the film are deeply moving, but overall it cops out on nearly every issue it raises. It's a sincere movie that's got a head stuffed with feathers.

The Hand that Rocks the Cradle This thriller from the director of *Bad Influence* (the silly *noire* in which Rob Lowe poses as a calculating psychopath) is about a nanny whose calculated scheming begins to pull a happy little nuclear family apart. With Rebecca DeMornay and Annabella Sciorra. — *M.B.*

Hook Steven Spielberg's hit is about a grown-up Peter Pan who rediscovers his inner child and returns to Never-Never Land to save both himself and the requisite kidnapped children. With Dustin Hoffman as a foppish Captain Hook and Julia Roberts as a suburban, cheerleader-like Tinkerbell.

Into the Sun While researching an upcoming *Top Gun*-ish movie role, an arrogant actor (Anthony Michael Hall) meets up with

the real thing — a heroic pilot (Michael Paré). With Deborah Moore (Roger's daughter) as the love interest.

JFK Politicos who early on dismissed this Oliver Stone opus on John Kennedy's assassination and the subsequent (Stone alleges) government cover-up are now running scared. They apparently hadn't counted on propaganda more skillful than their own. Recommended.

Juice The long-awaited directorial debut of cinematographer Ernest Dickerson (*Brother From Another Planet*, *Jungle Fever*) is not, as mainline critics assert, just another entry in the Black Movie sweepstakes. True, it's about young alienated urban blacks struggling for identity (which is to say, survival) against almost impossible odds. But *Juice* explores the central cultural issue of their lives as no other film has: namely, the importance of music for the subliterate young and its heart-breaking limitations. Rap and hip-hop are the forms under consideration here; a quartet of young Harlem men live and breathe the music until the temptations of crime make themselves deeply felt. Recommended.

Kuffs Christian Slater is a laid-back Valley-Boy type whose Nicholsonian presence, as a rookie investigator who becomes the boss, throws a security force badly out of whack. — *M.B.*

The Last Boy Scout This by-the-numbers action flick has the formula down: highly visual violence every three minutes (beginning with a zonked-out footballer gunning down the defense during a Big Game); buddy-bonding (Bruce Willis smirking at Damon Wayans, who looks a little uncomfortable delivering his semi-homoerotic rejoinders); and shockingly ancient one-liners (Willis' 13-year-old daughter delivers "f-word" put-downs). Scripter Shane Black (who received \$1.45 million for the screenplay) provides plenty of cartoon-like rough stuff. It's a hit.

Mindwalk Liv Ullman, Sam Waterston and John Heard are the principals in the thinnest of dramatic pretenses for a Green Party lecture on what we need to do to save the planet. Ullman is a disillusioned physicist who has retreated from the world; she enters into conversation with two inquiring tourists who visit her picturesque domain (the movie was filmed on the spectacular French island Mont St. Michel). Waterston is a can-do American politician looking for new solutions to increasingly complex problems; Heard (how did he get into so many movies, anyway?) is a cynical emigre poet. Though it plays more like a PBS thinkfest than a film, *Mindwalk* is oddly absorbing. Always assuming, of course, that two hours of professorial dialogue is what you're in the market for. — *M.B.*

Misery Kathy Bates won a best-actress Oscar for her portrayal of a fan who holds her favorite author captive after he outrages her by killing off her favorite character in his newest book. Things turn nasty and violent toward the end of this William Goldman adaptation of the Stephen King story, which has been carefully, cautiously directed by Rob Reiner. It's as good a movie as you're going to get out of a conservative film factory.

My Girl Macauley Culkin gets his first kiss and then dies of bee stings. It's a box-office sensation.

Prince of Tides Barbra Streisand directs Nick Nolte (probably to an Oscar) in this Pat Conroy tale of a South Carolina teacher discovering the secrets of his dysfunctional family.

Rush A pseudo-gritty, beautifully cast movie about a pair of Texas narcs (Jason Patric and Jennifer Jason Leigh) who not only share bed and board, but also develop tandem drug habits during their undercover investigations. (You have to take the movie's word for this; we don't see the transition itself, just the rather sudden outcome.) The by-the-numbers screenplay reads like a UCLA freshman screenwriting project — a little

Music Pick



Get Stung

As the leader of the reggae-influenced, post-punk British trio The Police, **Sting** was responsible for some of the best music — and most thoughtful lyrics — to top the pop charts in the late '70s and early '80s. If one were a pompous rock critic, one might even say that his worldbeat bass playing and sky-high voice helped define the sound of a generation (Exhibit A: Eddie Murphy wailing *Roxanne* in *48 Hours*).

As a solo act, the spikey-haired eight-time Grammy winner — who will play the Blaisdell Arena Friday and Saturday — took a turn toward jazz and was instantly embraced as the social conscience of the "adult contemporary" crowd (probably the same kids he played to before, now saddled with jobs and mortgages). No matter, he still rocks. Better get your tix for this one today; Friday's show is long sold-out and Saturday's isn't far behind.

Sting: Blaisdell Arena, 777 Ward Ave: Fri. 2/14 & Sat. 2/15, 8 p.m. \$19.50 & \$25. 521-2911

foreshadowing here, a little love interest there, a telegraphed payoff at the end — but someone wasn't watching the store. The plot is full of holes big enough to drive the producer's Mercedes through. Directed semi-skillfully by rookie Lili Zanut. The music — by Eric Clapton — is the best thing about this product of the "new" Hollywood.

Shining Through This World War II spyromance stars Melanie Griffith and Michael Douglas. Griffith is a secretary-translator who speaks impeccable German; Douglas is her macho military boss. She insists that she be dropped behind enemy lines. He resists. Intrigue ensues. The music swells. With Liam Neeson, Joely Richardson and John Gielgud. — *M.B.*

Star Trek VI One of the best of the series. Paramount had the good sense to return to writer-director Nicholas Meyer (*Star Trek II*) for this episode, which, despite a drastically reduced budget (cut by \$9 million), is a sturdy, simplistic morality play, very effectively photographed by Honolulu's Hiro Narita. The story parallels the recent breakup of the Communist (here it's Klingon) empire. This is the last of the series, they say. If that's true, the crew of the Enterprise have exited honorably.

Short Run and Revival

Asian-American Film Festival Shorts The Academy of Arts wraps up its festival with animation, live farces, black comedy and surrealist visuals in this presentation of cutting-edge AmerAsian filmmakers who have been skirting the perimeters of Hollywood's timid Asian programming. Recommended. *Academy Theatre*, 900 S. Beretania St.: Mon. 2/17, 7:30 p.m. \$4. 538-1006

Bird of Paradise (1932) Shown in conjunction with the Academy's *Encounters with Paradise* exhibit. This is Hollywood Hawaiiana, writ large upon the silver screen. The great director King Vidor was responsible for this epic, which suffers from stereotypical misconceptions and nightmare casting. Dolores Del Rio (hardly Hawaiian) is an island princess kidnapped by an affluent white guy. There are volcanoes, battles, chases, misunderstood Polynesian gods (Pele, for example, is male), etc. *Academy Theatre*, 900 S. Beretania St.: Thur. 2/13, 1 &

7:30 p.m. \$4. 538-1006

The Doctor (1991) William Hurt confirms his status as one of the two most versatile American leading men now appearing on film (the other is Robert De Niro) in this story of a heart surgeon who becomes fully human only after he is stricken with throat cancer. *Hemenway Theatre*, UH Manoa Campus: Wed. 2/12 - Sun. 2/16, 6 & 8:30 p.m. \$3.50. 956-6468

Don Juan, My Love (1990) A Spanish neo-satire that mixes fantasy with bedroom farce (mistaken identities, hairbreadth escapes). It's also a ghost story and a post-Franco political tract. Directed by Antonio Mercero (*La Cabina*). This is a fiercely Spanish film. *Academy Theatre*, 900 S. Beretania St.: Wed. 2/12, Fri. 2/14 & Sat. 2/15, 7:30 p.m. \$4. 538-1006

Four Daughters (1938) A kitsch classic (adapted from a Fannie Hurst novel) about small-town gals and their romantic adventures, dramatic and otherwise. Probably one of the best-acted of all screen soap operas. The cast includes Claude Rains, John Garfield, Priscilla Lola and Rosemary Lane. Recommended. *Movie Museum*, 3566 Harding Ave. Thur. 2/13 & Sat. 2/15, 8 p.m. \$5. 735-8771

Hangin' with the Homeboys (1991) A striking urban comedy. It's the South Bronx, impoverished and imperiled, where a variegated mix of young homies seek fortune, romance and thrills. All feel trapped by dull jobs (or unemployment) and want more than life currently offers. Directed winningly by Joseph Vasquez. Recommended. *Academy Theatre*, 900 S. Beretania St.: Tue. 2/18 & Wed. 2/19, 7:30 p.m. \$4. 538-1006

A Raisin in the Sun (1961) Lorraine Hansberry's '60s play about a black family trying to break out of the Chicago ghetto and move to an all-white neighborhood is translated, rather literally, to the screen by the star-power of Sidney Poitier. However, it's the performance of Claudia McNeil (as the family matriarch) that saves the day. *Raisin* is a period piece, but the family conflict at the heart of the story keeps it somewhat fresh. Recommended. *Hemenway Theatre*, UH Manoa Campus: Tue. 2/18 & Wed. 2/19, 6 & 8:30 p.m. \$3.50. 956-6468

Song of Chaophaya (1990) Asian-American Film Fest. Thailand's Prince Chatr Chalermsri is one of the world's premier movie directors, yet he's not widely known. This

Word Pick

PHOTO: EAST-WEST CENTER



Samoan author Albert Wendt

Get Wendt

Pacific Island novelists are as few and far between as the islands themselves. But among them, **Albert Wendt**, who will read from his work Wednesday at the University of Hawaii, is the dean — the best-known and most widely published fiction writer in the region. Originally from Western Samoa, the 52-year-old Wendt studied in New Zealand, where he is currently a professor of English at the University of Auckland. He has written numerous novels, short-story collections and volumes of poetry, most dealing with the tensions between Polynesian tradition and Western modernity. His first novel, *Sons for the Return Home*, and his novella *Flying Fox in a Freedom Tree* have been made into feature films. His latest novel, *Ola*, is the story of a Westernized Polynesian woman searching for an understanding of her father and the cultural legacy he represents as the two take a pilgrimage to Christianity's Holy Land.

Albert Wendt: St. John Auditorium, UH Manoa campus: Wed. 2/12, 7:30 p.m. Free. 956-7700



FOUR EYES STUDIO

CALENDAR

Nights at the Opera

By Alan Bunin

Vikings, Clowns and the Fat Lady

Opera. The word conjures up vivid images: Singers with girths almost as large as their egos, decked out in horns, shields and spears; heroes and heroines in the throes of death, too weak to stand but able to out-shout the average 747. The Marx Brothers spent a memorable night at the opera, and who can forget Alfalfa crooning *I'm the Barber of Seville* to Darla in *Our Gang*. Even Bugs Bunny and Elmer Fudd have had their operatic flings ("Kill the wa-bbit — bom-bom — kill the wa-bbit!").

Opera is the theatrical spectacle, but despite the incursions it has made into popular culture, many people remain intimidated by it; to them, opera is just too large, complex and difficult to digest. But according to Mario Ramos, the new general director of Hawaii Opera Theatre, "Opera is very simple. Take the most convoluted plot you can possibly think of — not necessarily very deep — turn it into a rather beautiful poetic piece of literature, hand it over to a great composer to set it to music, and that's what you have" — opera.

"Opera is the Broadway of the 1700s and 1800s — even of today," Says Ramos. "The magical element is the same one you find in the plays of William Shakespeare: that timelessness of human strife, the satire of the human condition, the recounting of human love. It is the human aspect of opera that makes it great theater that we can all relate to."

Honolulu is currently in the midst of an opera season: HOT has already produced one piece, *Andrea Chenier* by Umberto Giordano, and two more will be performed in the coming weeks: *The Barber of Seville* by Gioacchino Rossini and *Manon* by Jules Massenet.

Opera is almost always concerned with literature's great themes: love and death, friendship and betrayal, sex, money, politics and the consequences of momentous decisions. The operas in HOT's season are no

exception. Giordano's *Chenier* is a story of love and ultimate sacrifice set against the background of the French revolution. In the same vein, *The Barber of Seville*, although set in Spain, draws on the plays of Beaumarchais, the French playwright who inspired a great deal of revolutionary thought with his cleverly satirical portrayals of the aristocracy and his use of common folk as heroes. One such hero — Figaro, the opera's central figure — helps his boss, the Count, outwit his rivals while at the same time achieving his own ends.

The setting for Massenet's *Manon* is the metaphorical aftermath of the French Revolution. A young woman falls prey to the corruptions of material pleasure, choosing to become the kept mistress of a man of means instead of following her heart. She finds, however, that no amount of money is enough to compensate for what this choice costs her.

Audiences are often intimidated by the language barriers of opera; HOT's productions go a long way toward eliminating them. *Manon* will be presented with English subtitles (actually "surtitles") projected above the stage. *The Barber of Seville* will be sung in an English version that Ramos says captures the spirit of the Italian libretto.

The soloists engaged by HOT are not "big name" artists (at least not yet). Ramos says this is of no importance — to him, it's the voice that counts, not the name.

"If the singers are truly doing their jobs," he says, "you shouldn't be able to remember their names. I'd rather

the audience remember that the love of Madeleine and Andrea Chenier was so strong they walked serenely together to the guillotine; that Figaro, with his incredible genius for mischief, was able to outwit everybody; or that Manon meets a tragic end for having made the wrong choices in life. That to me is more important."

Putting together an opera production is an incredibly "people-intensive" undertaking. For every person on stage, there are at least three or four backstage. *Andrea Chenier*, for instance, required the use of no fewer than 140 wigs, each of which had to be individually styled and adapted to fit the actors and chorus members. Then there's the costume design and sewing, make-up, costume changes, scenery changes and all of the other mechanical aspects of mounting an operatic production.

HOT's challenges don't end there. Most opera companies of HOT's size, for example, rent their stage sets from larger companies around the country and then fit their production to the sets. HOT designs and builds their own sets from scratch.

The special combination of music, story and stage craft that is live opera conspires to create an emotional catharsis for the audience. Or, as Ramos puts it: "Opera can transport the soul, touch the imagination and delight our eyes and ears. It can take us outside of ourselves, make us step aside and look at how we are leading our lives and challenge us to better and greater things. I don't think that opera is an art form that will suit every taste, but I do believe that everyone should experience it at least once. And when you do, if you just keep enough of an open mind to allow yourself the opportunity of perhaps enjoying it, then it will grab you!"

Alan Bunin is the host of the classical music show Morning Concert, which airs Mondays through Fridays at 8:30 a.m. on KHPR, 88.1 FM.

wistful film — about a woman who leaves her family to pursue a dream — is regarded by many as his best. Recommended. *Academy Theatre*, 900 S. Beretania St.: Sun. 2/16, 4 p.m. \$4. 538-1006

Zoo in Budapest (1933) One of the best fantasies ever put on film. Three alienated people — two lovers and a runaway child — seek temporary refuge in a most Rousseauian zoo, which changes into something quite different at night. The theme is the achievement of personal freedom, but no mere synopsis can convey the peculiar genius of this all but forgotten film. Directed wonderfully by Rowland V. Lee and photographed amazingly by Lee Garmes. A must for all lovers of film. *Movie Museum*, 3566 Harding Ave. Fri. 2/14 & Sun. 2/16, 8 p.m. \$5. 735-8771

Music

Concerts

Cecilio & Kapono C & K, whose performances as a duo are rare these days, will be Sailing Away on a Valentine's champagne brunch cruise on the Navatek I, whose high-tech design nearly eliminates the rolling motion associated with sea sickness. (Translation: You'll be more likely to stay Friends with the person next to you since they'll be less likely to spew in your fruit cup — unless, of course, the person next to you happens to be the president.) With the Ka'au Crater Boys. *Pier 6*, Honolulu Harbor: Sat. 2/15 & Sun. 2/16, departure 11:45 a.m. 848-6360.

Free Mumia Concert A benefit for Mumia Abu-Jamal, a former Black Panther Party spokesman who is now on death row for the alleged murder of a cop. Supporters say he was set up. Featuring reggae acts Dub Version, Hawaii Amplified Poetry Ensemble (in their final concert), Roots Natty Roots; rappers MC Frumpy, Slacker and Syz of One's Mind; and Friends of the Sun Island Drummers. Half the proceeds of the show will go to Mumia's defense committee and half will go to Chicago's Prisoner's Revolutionary Literature Fund. *Church of the Crossroads*, 1212 University Ave.: Sat. 2/15, 4 - 10 p.m. \$5 advance, \$6 at the door. 576-2955

Latin Valentine's Featuring Rolando Sanchez and Salsa Hawaii, Ray y su Grupo Alegres and DJ "Caz." *Waikiki Beachcomber*, 2300 Kalakaua Ave.: Sat. 2/15, 8 p.m. \$8 advance, \$10 door. 922-4646

Music for Lovers Honolulu Symphony's outdoor Valentine's concert of orchestral pop, featuring the accomplished team of conductor John Dankworth and his wife, singer Cleo Laine. On the program is a mix of sentimental favorites, from Gershwin's *Strike Up the Band* to the Beatles' *Here, There and Everywhere*. *Waikiki Shell*, 2805 Monsarrat Ave.: Sat. 2/15, 7:30 p.m. \$9 - \$16. 537-6191

Music from Korea Traditional pieces and modern compositions featuring three highly regarded musicians: Hwang Byung-Ki, composer and 12-string *kayagum* master; Kim Jung-Soo on the *changgo* drum; and Hong Jong-Jin on the *taegum* flute. Also on the program: *kayagum sanjo*, an improvised folk style, and several compositions by Hwang. *Jefferson Hall*, UH Manoa campus: Sat. 2/15, 8 p.m. \$8. 944-7666

Obituary Who knew death could be so much fun? Watch especially for the cheery tune *Slowly We Rot*. *Pink's Garage*, 955 Waimanu St.: Sat. 2/15, 8 p.m. \$15 advance, \$17.50 at the door. 537-1555

Sting See Music Pick.

Robert Holl According to his press release, bass baritone Holl is the "Fischer-Dieskau of his generation." If you know who Fischer-Dieskau is, then you're one up on me. What's more, the release goes on to say, the Dutch-born Holl's "Lied-interpretations have

endeared him to Austria, which last year gave him the honorary title of "Wiener Kammer-sänger." But of course. *Orvis Auditorium*, UH Manoa campus, Thur. 2/13, 8 p.m. \$16. 956-7235

Club Acts

Band schedules are subject to change. Please call venues for latest information. Consult the Live Music Venues list for locations and phone numbers.

12/Wednesday

Alisa Randolph & Musica E Jazz; *Black Orchid*.

Almost Famous Variety; *Coconut Willie's*. **Augie Rey & City Lights** Salsa, Dance; *Nicholas Nickolas*.

Blue Kangaroo Variety; *Jolly Roger Waikiki*. **Brado** Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.

Brother Noland Hawaiian; *Monterey Bay Cannery Pearlridge*.

Cinderella Rockafella Dance Rock; *Wave Waikiki*.

Ernie Shea Jazz; *Mabina Lounge*.

Hawaii Amplified Poetry Ensemble Reggae; *Anna Bannanas*.

Horizon Contemporary; *Spindrift Kabala*. **In Step** Variety; *Monterey Bay Cannery Ward*.

J.P. Smoketrain Light Rock, R & B; *No Name Bar*.

Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Outrigger*.

Joel Kurasaki Jazz; *Orson's*.

Jon Basebase Contemporary; *Horatio's*. **Jonny & the Dreamers** Variety; *Jolly Roger East*.

Kama'aina Club Hawaiian; *Beachcomber*. 11:30 a.m. - 2 p.m.

Kevin Mau Variety; *Coconut Willie's*. 12:30 - 3:30 p.m.

Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.

Live Paradise Variety; *Waikiki Broiler*. **Loretta Ables Trio** Jazz; *Lewers Lounge*.

Mahi Beamer Contemporary Hawaiian; *Andrew's*.

Mass Confusion Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.

Max Flight Contemporary; *Nick's Fishmarket*.

Mondo Incognito Rock; *Moose McGillycuddy's Waikiki*.

Pam Gamboa Top 40; *Paradise Lounge*. **Raga & Star Williams** Jazz; *New Orleans Bistro*.

Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.

Wes Hamrick Classical, Jazz; *Banyan Veranda*.

Willie K. Contemporary Hawaiian; *Malia's Cantina*.

13/Thursday

Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.

Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.

Blue Kangaroo Variety; *Jolly Roger Waikiki*. **Blues Bandits** Blues; *Fast Eddie's*.

Bobby Dunne Band Pop, Rock; *Bandidos*. **Brado** Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.

Brother Noland Hawaiian; *Monterey Bay Cannery Pearlridge*.

Cinderella Rockafella Dance Rock; *Wave Waikiki*.

Ektara & Friends Jazz; *Cafe Sistina*.

Horizon Contemporary; *Spindrift Kabala*. **In Step** Variety; *Monterey Bay Cannery Ward*.

J.P. Smoketrain Light Rock, R & B; *No Name Bar*.

Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Outrigger*.

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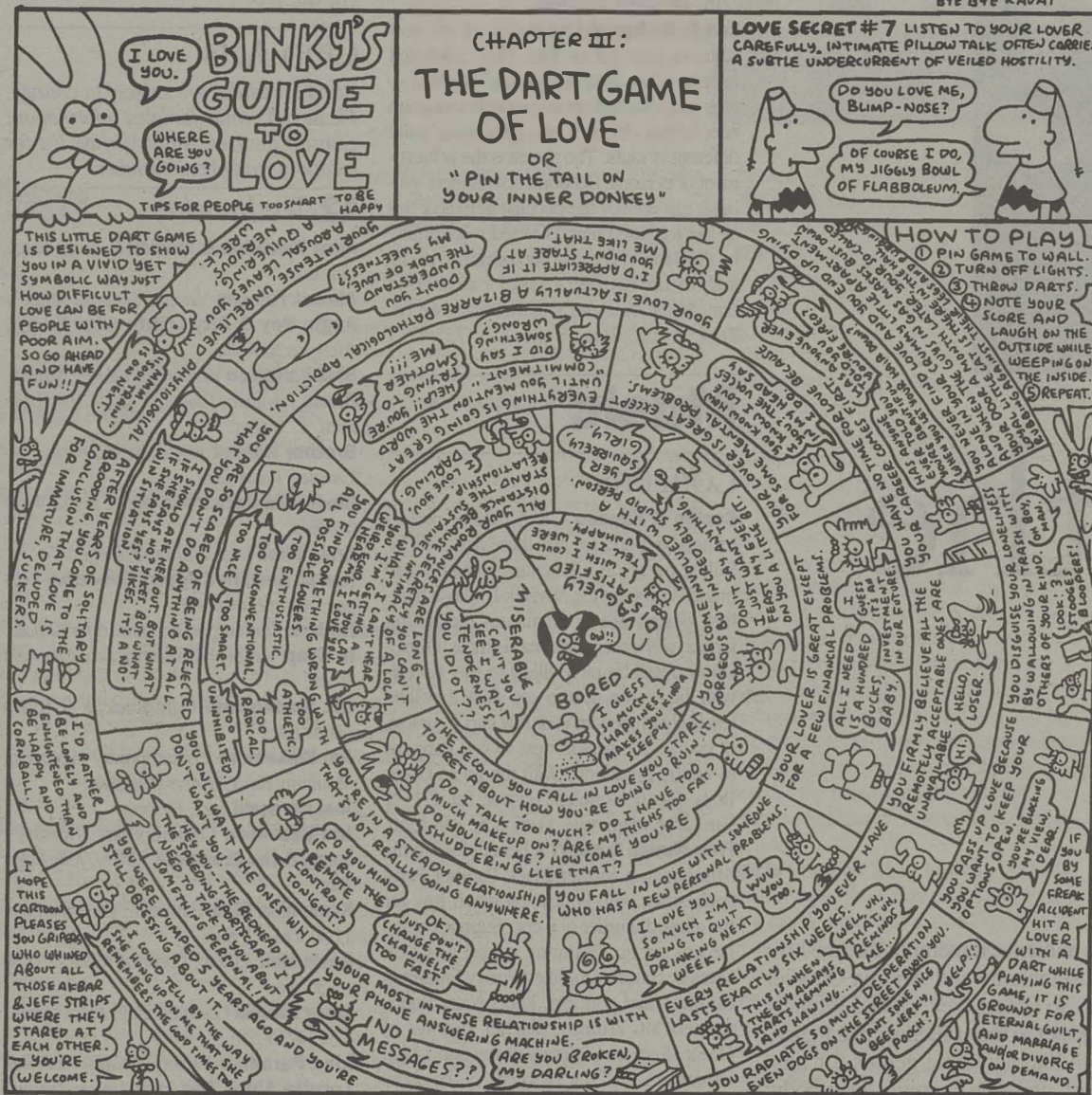


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CALENDAR

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Joel Kurasaki Jazz; Orson's.
Jon Basebase Contemporary; Horatio's.
Jonny & the Dreamers Variety; Jolly Roger East.
Kama'aina Club Hawaiian; Beachcomber.
11:30 a.m. - 2 p.m.
Kevin Mau Variety; Coconut Willie's. 12:30 - 3:30 p.m.
Leroy Kahaku Contemporary; Black Orchid.
5:30 - 8:30 p.m.
Live Paradise Variety; Waikiki Broiler.
Loretta Ables Trio Jazz; Lewers Lounge.
Mahl Beamer Contemporary Hawaiian; Andrew's.
Mass Confusion Acoustic; Coconut Willie's.
4 - 8:30 p.m.

Max Flight Contemporary; Nick's Fishmarket.
Mojo Hand Blues; Jaron's Kailua.
Mondo Incognito Rock; Moose McGillycuddy's Waikiki.
No Excuse Dance; Black Orchid. 9 p.m.
North American Bush Band Funk, Jazz, Reggae; Anna Bannanas.
Pam Gamboa Top 40; Paradise Lounge.
Raga & Andrea Young Jazz; Mabina Lounge.
Rolando Sanchez & Salsa Hawaii Latin; The Row.
Simplicity Jawaiian; Coconut Willie's.
Warren Johnson & Gator Creek Band Country; Pecos River Cafe.

Willie K. Contemporary Hawaiian; Malia's Cantina.

14/Friday

Alisa Randolph & Musica É Jazz; Cafe Sistina.
Augie Roy & City Lights Salsa, Dance; Nicholas Nickolas.
Billy the Kid Rock; La Salsa.
Blue Kangaroo Variety; Jolly Roger Waikiki.
Bobby Dunne Band Pop, Rock; Bandidos.
Brado Jawaiian, Classical, Jazz; The Shore Bird. 4 - 8 p.m.
Brother Noland Jawaiian; Monterey Bay Cannery Pearbridge.
Carol Atkinson Jazz; Orson's.

TIDES - February 12 to February 18



Moon Phases: LAST QUARTER - Feb. 24 NEW MOON - Feb. 3 FIRST QUARTER - Feb. 11 FULL MOON - Feb. 17
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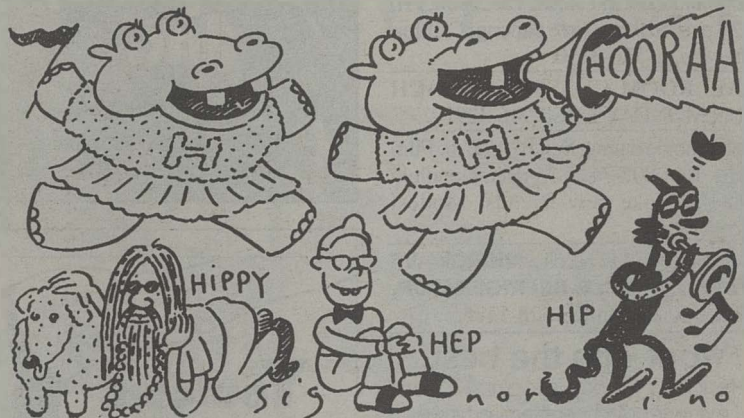
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The Straight Dope



Illustration/Slug Signorino

What is the origin of the expression "hip hip hurrah"? According to one book I've read, it derives from an abbreviation of the Latin Hierusylema est perdita or "Jerusalem is destroyed." Apparently, medieval anti-Semites yelled "Hep! Hep!" as they exiled or executed innocent Jews. Can this be true? Can modern expressions such as hip, hipster, hippie and hip-hop have such an odious etymology? Say it ain't so.

— Name withheld, Washington, D.C.

You're not going to believe it, but there may be a germ of truth to this bizarre story.

Hip, hippie, hipster and presumably hip-hop all derive from hep (meaning hip, of course), which dates from the turn of the century. There are several theories on where hep came from:

(1) From the marching cadence "hep, two, three, four." If you were hep, you were in step with what was happening.

(2) From Joe Hep, who ran a low-life saloon in Chicago in the eighteen-nineties. (You may recall we once discussed another 1890s Chicago saloon keeper who allegedly lent his name to the language, Mickey Finn. 1890s Chicago saloon keepers were obviously quite a crew.) Hep liked to hover around the local hoods while they plotted their dirty deeds and fancied himself in the know. His name was originally used ironically to refer to someone who thought he knew what was going on but didn't. The ironic sense was soon lost, and to get Joe to or to get hep to simply meant to get the straight dope, so to speak (source: D.W. Maurer, *American Speech*, 1941).

(3) According to a 1914 slang dictionary, "from the name of a fabulous detective who operated in Cincinnati."

Of the three explanations, the first is probably the least ridiculous. Hep (or hup or hip) has long been a multipurpose exclamation. In addition to being a cadence counter, it was a traditional cry used by teamsters and herders to rouse animals. Hip was used to mean something on the order of "yo" or "hey" in the 18th century, and folks obviously thought it made a nice kickoff for hip hip hurrah.

Now we get to the bizarre part. Anti-Semitic rioters in Europe in the 19th century often shouted "Hep! Hep!" while on the prowl for Jews. Mob harassment of Jews in Hamburg, Frankfurt and other German cities in 1819, in fact, became known as the "Hep! Hep!" riots.

The origin of the expression is unclear. Some claim it derived from Hierusylema (also spelled Hierosolyma) est perdita. Personally I think this is preposterous. Others say it came from the German habe, in this context apparently meaning "give." But some think it was nothing more than the traditional herdsman's cry, perhaps used because the rioters thought Jews ought to be rounded up like animals. Does this mean we owe hip, hippie, hip hip hurrah and the rest to the howling of a bunch of Jew baiters? Not necessarily. Literary citations of hip hip hurrah in clearly innocent contexts date from 1818, the year before the "Hep! Hep!" riots. (I've seen nothing to convince me "Hep! Hep!" was used in the Middle Ages.) The most plausible explanation is that hip hip hurrah and "Hep! Hep!" simply have a common source, the herder's cry. Still, it's something to think about next time you're about to give someone a rousing cheer.

How come water towers are always elevated, while petroleum tanks are on the ground? — T.R. Sayers

Because water towers are a cheap, reliable way to generate enough pressure to get the water into your house — not an issue with petroleum tanks. If you didn't have towers you'd have to use pumps, and buying enough pumps to meet peak demand would be prohibitively expensive for most towns. Towers simplify matters. You pump water up at a steady rate and gravity does all the work getting it down. Since the pressure is a function of the right height of the column of water inside the tower, and since the height of the column doesn't diminish appreciably until the tank is virtually empty, the pressure stays steady regardless of fluctuations in supply and demand.

—CECIL ADAMS

Is there something you need to get straight? Cecil Adams can deliver the Straight Dope on any topic. Write Cecil Adams, Chicago Reader, 11 E. Illinois, Chicago 60611. ■

Kontrast Rock; *Moose McGillycuddy's Waikiki.*

Live Paradise Variety; *Waikiki Broiler.*

Loretta Ables Trio Jazz; *Lewers Lounge.*

Mahi Beamer Contemporary Hawaiian; *Andrew's.*

Max Flight Contemporary; *Nick's Fishmarket.*

Mojo Hand Blues; *Silver Fox Lounge.*

No Excuse Dance; *Black Orchid.*

Nueva Vida Jazz; *The Row.*

Pagan Babies World Dance; *Anna Bananas.*

Raga & Andrea Young Jazz; *Mabina Lounge.*

Simplicity Contemporary Hawaiian, Rock; *Malia's Cantina.*

Steve Fries Keyboard; *Ramsay Galleries & Cafe.* 6 - 9 p.m.

Zig Zag Classic Rock; *Fast Eddie's.*

16/Sunday

Almost Famous Variety; *Coconut Willie's.*

Augie Roy & City Lights Salsa, Dance; *Nicholas Nickolas.*

Carol Atkinson Jazz; *Orson's.*

Charley's Garden Acoustic; *Anna Bananas.*

Cinderella Rockafella Dance Rock; *Wave Waikiki.*

Dread Ashanti Reggae; *No Name Bar.*

Ernie Shea Jazz; *Mabina Lounge.*

Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge.*

Good Ole Boyz Country; *Pecos River Cafe.*

Hawaiian Duo Contemporary Hawaiian; *Jaron's Kailua.* 10 a.m. - 1 p.m.

Ho'aikane Contemporary Hawaiian; *Fast Eddie's.*

Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Ward.*

Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro.*

Kapena Contemporary Hawaiian; *Malia's Cantina.*

Keoa Contemporary Hawaiian; *Jolly Roger East.*

Kontrast Rock; *Moose McGillycuddy's Waikiki.*

Over the Hill Gang Dixieland Jazz; *Fast Eddie's.* 2 - 5 p.m.

Pagan Babies World Dance; *Jaron's Kailua.*

Pam Gamboa Top 40; *Paradise Lounge.*

Pico Payne & Friends Jazz; *Miramir Lounge.*

Picture Window Contemporary; *Spindrift Kabala.*

Ray Raymond Band Variety; *Sugar Bar.*

Royal Hawaiian Band Contemporary; *Kapiolani Park Bandstand.* 2 - 3 p.m.

Russ Donnelly Folk, Country; *Jolly Roger Waikiki.*

Sydetta Jazz; *Lewers Lounge.*

Vinny Ringrose Celtic, Folk; *Irish Rose Saloon.*

Wes Hamrick Classical, Jazz; *Maile Room.*

17/Monday

Almost Famous Variety; *Coconut Willie's.*

Bruddah Walta Contemporary Hawaiian; *Malia's Cantina.*

Ernie Shea Jazz; *Mabina Lounge.*

Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge.*

Good Ole Boyz Country; *Pecos River Cafe.*

Howling Beddies Rock; *Moose McGillycuddy's Waikiki.*

J.P. Smoketrain Light Rock, R & B; *No Name Bar.*

Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Ward.*

Joel Kurasaki Jazz; *Orson's.*

Kama'aina Club Hawaiian; *Beachcomber.* 11:30 a.m. - 2 p.m.

Keoa Contemporary Hawaiian; *Jolly Roger East.*

Kevin Mau Variety; *Coconut Willie's.* 12:30 - 3:30 p.m.

Kontrast Rock; *Moose McGillycuddy's Waikiki.*

Leroy Kahaku Contemporary; *Black Orchid.* 5:30 - 8:30 p.m.

Milestone Jazz; *Nick's Fishmarket.*

Open Jam Session Rock; *Fast Eddie's.*

Pam Gamboa Top 40; *Paradise Lounge.*

Picture Window Contemporary; *Spindrift Kabala.*

Raga & Derryl McKay Jazz; *New Orleans Bistro.*

Russ Donnelly Folk, Country; *Jolly Roger Waikiki.*

Sydetta Jazz; *Lewers Lounge.*

CALENDAR

Untouchables Dance; *Nicholas Nickolas.*

Vinny Ringrose Celtic, Folk; *Irish Rose Saloon.*

Wes Hamrick Classical, Jazz; *Banyan Veranda.*

18/Tuesday

Almost Famous Variety; *Coconut Willie's.*

Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro.*

Blue Kangaroo Variety; *Jolly Roger Waikiki.*

Bruddah Walta Contemporary Hawaiian; *Malia's Cantina.*

City Lights Dance; *Nicholas Nickolas.*

Cool Breeze Jazz; *Coffee Manoa.*

Crossover Pop, Funk, Blues; *Jaron's Kailua.*

Ernie Shea Jazz; *Mabina Lounge.*

Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearlridge.*

Horizon Contemporary; *Spindrift Kabala.*

Howling Beddies Rock; *Moose McGillycuddy's Waikiki.*

In Step Variety; *Monterey Bay Cannery Ward.*

J.P. Smoketrain Light Rock, R & B; *No Name Bar.*

Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Outrigger.*

Joel Kurasaki Jazz; *Orson's.*

Jonny & the Dreamers Variety; *Jolly Roger East.*

Kama'aina Club Hawaiian; *Beachcomber.* 11:30 a.m. - 2 p.m.

Kevin Mau Variety; *Coconut Willie's.* 12:30 - 3:30 p.m.

Kontrast Rock; *Moose McGillycuddy's Waikiki.*

Leroy Kahaku Contemporary; *Black Orchid.* 5:30 - 8:30 p.m.

Loretta Ables Trio Jazz; *Lewers Lounge.*

Love Godz & 2 Local Bands Three progressive rock acts; *Wave Waikiki.*

Mass Confusion Acoustic; *Coconut Willie's.* 4 - 8:30 p.m.

Max Flight Contemporary; *Nick's Fishmarket.*

Nalu Variety; *Monterey Bay Cannery Pearlridge.*

Pam Gamboa Top 40; *Paradise Lounge.*

Warren Johnson & Gator Creek Band Country; *Pecos River Cafe.*

Wes Hamrick Classical, Jazz; *Banyan Veranda.*

Wes Hamrick Classical, Jazz; *Banyan Veranda.*

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Wes Hamrick Classical, Jazz; *Banyan Veranda.*

Wes Hamrick Classical, Jazz; *Banyan Veranda.*

all levels, call for more information. *Ala Moana Center Stage.* Sat. 2/15, 7 p.m. Free. 732-8972

Fame This updated version of the film is about the last class of students to attend N.Y.'s old High School of Performing Arts before it moved to Lincoln Center. It addresses such "now" issues as illiteracy, drug abuse and racism. Performed by the Tri-School Ensemble Theatre Co, which is made up of students from Aiea, Leilehua, Mililani and Waialua high schools. *Mililani High Cafetorium*, 95-1200 Meheula Pkwy. 2/14, 15, 16, 21 & 22, 7:30 p.m. \$5. 623-5800

Mardi Gras Follies An annual Vegas-style revue put on by Ava Iau Wahine, a group that sounds like a hula halau but is actually an officers' wives club. Last year's show, performed at the height of Gulf War homefront hysteria, got covered by Time magazine. Now where was Time when our bulldozer tanks were burying Iraqi soldiers alive? Proceeds go to local charities. *Pearl Harbor Officers Club.* Opens Thur. 2/13, runs nightly through 3/7, 6:30 p.m. \$22, includes buffet. 488-7757

West Side Story When you're a Crip, you're a Crip for life... or something like that. This UH production of the evergreen Bernstein and Sondheim *Romeo and Juliet* Broadway remake, set in a gang-torn New York ghetto (gee, maybe not all that much has changed since the '50s), stars UH voice prof Laurence Paxton as the doomed haole Tony and Ruth Anne Fortuno as his flame Maria. Directed by die-hard Glenn Cannon, who played Riff in the 1959 touring version. *Kennedy Theatre*, UH Manoa Campus. 2/14, 15, 20, 21, 22, 27, 28 & 29, 8 p.m.; Sundays 2/16 & 3/1, 4 p.m. \$10. 956-7655

Art

AIDS... Birth, Resurrection and Death San Francisco artist Peter Edward Maxwell's mixed-media installation illustrates the loneliness of being a person with AIDS surrounded by a mostly HIV-negative support group. Through 2/29. *Fanatik*, Coffeeline, 1820 University Ave. 947-1615

Apollo Oils of marine life and Hawaiian plants. Ongoing. *Restaurant Row*, 500 Ala Moana Blvd. 532-1200

Art of Recycling Mixed media with recycled materials. Through 2/21. *Honolulu Hale*, 530 S. King St. 523-4674

Bridge the Gap Acrylic pastel paintings by Nathan Lee, a Kauai artist. Symbols and geometric elements are used to depict communication and relationships between East and West. Through 2/22. *Bakkus Gallery*, 928 Nuuanu Ave. 528-4677

A Brush With Nature Island-inspired watercolors by Julie Kerns Schaper. Through 2/29. *Ho'omaluhia Botanical Garden*, Kaneohe 235-6636

Corky's World Editorial cartoons by Corky Trinidad. Through 2/28. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Encounters with Paradise: Views of Hawaii and Its People, 1778 - 1941 A major exhibition of 159 paintings, watercolors and drawings depicting Hawaii, done over a period of 163 years. Not to be missed. Through 3/22. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

From Big Bang to Consciousness 28 works of erotic, suggestive sculpture and painting by Richard M. Fand demonstrate how abstract forms offer impressions of living biological systems. Through 2/14. *Koa Gallery*, KCC, 4303 Diamond Head Rd. 734-9375

The 47 Ronin Kimono fabric designs by Hishashi Otsuka. Opens Fri. 2/14 and runs through 2/16. *Palm Boulevard Gallery*, Ala Moana Center. 926-5081

Luigi Fumagalli Abstract impressionistic oils. Ongoing. *Restaurant Row Gallery*, 500 Ala Moana Blvd. 532-1200

Ione Haney Photos with oils and/or pastels; some with collage elements. Through 4/19. *The Contemporary Museum Cafe*, 2411 Makiki Heights Dr. 526-1322

Hawaiian Design: Decorative Objects of the 1930s and 1940s Small pieces from private and Academy collections. Through 4/5. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Hawaii Imported Arts and Crafts Pieces from China, Thailand, Burma, Bali and more. Ongoing. *Waterfall Gallery*, 1160A Nuuanu Ave. 521-6863

Hawaiian Prints An exhibit from the Academy's collection. Through 3/22. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Hawaii Watercolor Society 29th annual mem-

Continued on Page 12

Formica Tables

The Cheapest Eggs Benedict in Town

DAVID L. MOORE



Owners Lily Kraft (left) and Hedwig Burkhard (right).

The Swiss Café

The Swiss Café advertises itself as "the only open-air European café in Waikiki." It has all the right trappings, too — the white fringed umbrellas emblazoned "Evian," the small pink Formica tables, the ' over the "e."

There are two menus at the Swiss Café — one for ice cream, one for food — both on Swiss card stock, both extensive, both housing photographs of prototypes. The food menu shows a sumptuous spread of Swiss specialties; the ice cream menu features an aerial shot of an ice cream coupe (and I don't mean Chevrolet). The ice cream, which is excellent, is Italian gelato and sorbetto made here in our fair city by Maurice Grasso of La Gelateria.

Breakfast at the Swiss Café features the cheapest Eggs Benedict in town: \$1.99, with homemade Hollandaise sauce no less. We follow with Bircher muesli (oats, fresh fruit, nuts, honey, yoghurt and milk), three-egg omelettes (ham, cheese, mushroom) for \$3.95, and the *Mozartschmarren*, an Austrian pancake with fresh apples coated in caramel sugar. You can also get an American-style complete breakfast: two eggs your way, with a choice of ham, bacon or Swiss sausage and hash browns, a roll and Kona filter coffee or tea (\$6.95). Yes, Virginia, the Swiss make good coffee — strong, fresh and dark. They also serve a tart organic red grape juice imported from Switzerland, Evian, Ovaltine and hot chocolate.

The Continental breakfast consists of a basket of rolls, fruit juice (they offer fresh squeezed), assorted

marmalades, Hawaiian honey, butter and Kona filtered coffee or tea (\$4.50). The Swiss breakfast is made up of muesli, a boiled egg, Swiss cheese, cold cuts, a basket of rolls, fruit juice, assorted marmalades, honey and coffee or tea. Rolls are baked by Fritz's European Bakery on Dillingham Boulevard.

The day menu contains two soups: a meaty, spicy goulash soup and a soup of the day. Last time I was there, the latter was split pea. I asked if there was meat in it and was assured there was not, so I ordered, got it and

Alan Young

noticed goodly sized pieces of ham. Friends I was dining with, Kurt and Fumiko, who'd lived in Basel for some time, explained that the flesh in my bowl wasn't *meat* in the Swiss mind, it was *ham*. Be warned, you semi-vegies out there.

There are several good salads. The house contains lettuce, tomato chunks, bell pepper bites, diced onion and whole pitted black olives with fresh basil or dill dressing (\$3.50). The pasta salad is very Swiss, with its *tre colore* fusilli pasta, a vinaigrette, fresh basil, toasted walnuts and those olives (\$4.20). The potato salad has a nice tangy yoghurt dressing drizzled over chunks of red potato, cucumber and onion (\$3.90). There is also a tuna salad dressed with vinaigrette and a turkey salad served, *a la HVB*, in a fresh pineapple boat.

Lighter meals include Quiche Lorraine with onions, bacon and mushrooms (\$4.90) and pizza with Parmesan cheese, bell peppers and

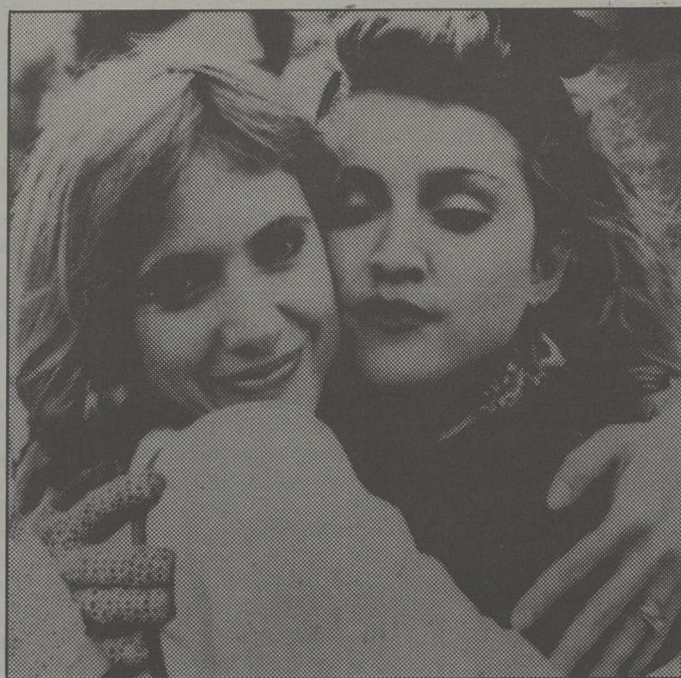
tomatoes (\$6.20). Cold plates include Bundnerfleisch — beef that's been air-cured in the Alpine mountains and sliced very thin (\$7.90); roasted turkey breast with fresh tomato slices and potato salad (\$5.90); and assorted cold cuts (\$6.90).

Hot dishes are meat-oriented. (Do you detect a slight vegetarian bias in this writer's cant?) The bratwurst is a nicely browned plump broiled veal sausage served with rice pilaf or roesti potatoes (like really good hash browns made from FRESH potatoes) and salad (\$6.90). Geschnetzeltes is a sauté of julienne turkey breast in a wine sauce with fresh mushrooms. Kurt liked it, said it was an improvement over its Swiss counterpart. Fumiko claimed it had too much Aromat (the Swiss counterpart of Aji-no-Moto — MSG with herb and spice flavorings). I did notice it in the food; Swiss Café may suffer slightly from Chinese restaurant syndrome. The other dishes are all very substantial in a European way: Swiss meat loaf, pork schnitzel, American-style roast turkey, Kasseler (smoked pork chop) and Sauerbraten (roast meat) with Spaetzle (tiny dumplings) and red cabbage. Eat hearty, dudes! Prices range from \$6.90 to \$12.50. For dessert, there's mango cheesecake or banana nut cake, both prepared on site. Tables come equipped with pepper mills and sweet butter for your rolls. Chocolates for sale. Gemütlichkeit everywhere.

The Swiss Cafe, 2310 Kuhio Ave., no. 11. Open seven days a week from 7 a.m.; last call for the kitchen is at 9:30 p.m. Tel. 921-9070.

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Continued from Page 9

bership show. Through 3/6. *Pauahi Tower Gallery*, Bishop St. 923-6667

Innovative Printmaking Studio members show their prints. Through 3/15. *The Honolulu Printmaking Workshop*, 826-A Dillingham Blvd. 848-0402

James Rack Oils of rustic Hawaii. Through 3/12. *Cafe Che Pasta*, 1001 Bishop St. 524-0004

Landscapes Oil paintings, by Noreen Naughton, of Montecastello di Vibio in Umbria, Italy; farmlands around Waterford, Ireland; and Ho'omaluhia Botanical Gardens, Hawaii. Through 3/6. *Che Pasta*, 3571 Wai'aleae Ave. 735-1777

Modern Indonesian Art: Three Generations of Tradition & Change 1945 - 1990 Mixed media works. Opens Tues. 2/18 and runs through 4/5. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Myths & Issues Ceramic works and sculpture by Margaret Realica. Opens Tues. 2/18 and runs through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

Nudes: Fantasies & Realities 40 works on paper and three sculptures by Jack Adams. Through 3/1. *Robyn Buntin Galleries*, 900A Maunakea St. 523-5913

Northwest Print Council 47 pieces in a variety of media. Jurors write that the works in this 10th anniversary exhibition range from "realism and abstraction to funk and fantasy." Through 2/21. *Art Gallery*, UH Manoa Campus. 956-6888

Seize the Day Artists' interpretations of leap year, which include rituals, role reversals, order and chaos and time. Through 2/29. *The Gallery on the Pali*, 2500 Pali Hwy. 526-1191

Selections 1991 Recent acquisitions by the Honolulu Advertiser Collection. Through 2/26. *The Honolulu Advertiser Gallery*, 605 Kapiolani Blvd. 526-1322

A Show of Heart Valentine sculptures and computer artwork by Timothy In. Opens Fri. 2/14, 6 - 8 p.m., and runs through 3/31. *Designers Hawaii Corporation*, Manoa Marketplace, 2752 Woodlawn Dr. 486-3976

Spontaneous Combustion An exhibit of paintings and mixed media assemblages that artist Liam Walsh compares to "stream of consciousness writing." Opens Wed. 2/19 and runs through 3/14. *KCC*, 4303 Diamond Head Rd. 734-9375

TCM Collection & Promised Gifts Mixed-media works. Through 2/9. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

Transfigured Nights Paintings by Ka-Ning Fong. Opens Tues. 2/18 and runs through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

Treasures from the State Archives Treaties, rare documents and artifacts highlight events in the time of the Monarchy. Through 3/11. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Views of Life in Hawaii A children's art exhibition depicting life in the Islands. Through 3/11. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693

Works from the Euclidian Dream Cycle Ken Bushnell's paintings and prints. Opens Tues. 2/18 and runs through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

Learning

Full Moon Madness Learn about the "misunderstood wolf" through games, crafts and more. *Bishop Museum*, 1525 Bernice St. Sun. 2/16, 6:30 - 8:30 p.m. \$6. 848-4168

Improvisation Drama Workshop A course for teenagers interested in developing stage presence. An optional family potluck follows each class. *Kokokabi YWCA Peace Center*, 45-035 Kaneohe Bay Dr. Sat. 2/15, 2 - 6 p.m. \$30. 247-2124

Night Reef Walks A field exploration of the reef after dark. Covers marine life natural history, reef walking safety and conservation. Minimum age 5 yrs. old. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Sat. 2/15, 6:30 - 9 p.m. \$7. 923-9741

Original Playwrights' Workshop Pointers on developing scripts for live performances. *Diamond Head Theatre*, 4310 Diamond Head Rd.: Wednesdays, 7 p.m. \$5. 734-0274

Racism as a System of Power Stacey 12 ■ February 12, 1992 ■ Honolulu Weekly

Moniz, a representative of the Maui Women of Color Caucus, explores the impact of colonialism and racism with an emphasis on Hawaii. Part of the Spring Forum Series *Developing a Culturally-Sensitive Response to Violence Against Women*. *University of Hawaii Women's Center*, 1820 University Ave.: Thurs. 2/13, 4 p.m. Free. 942-7762

Stopping the Coming Ice Age John Hamaker, an engineer who dabbles in the global climate, has spent years assembling evidence to support his theory that the greenhouse effect will create an ice age within the next decade. This film details his findings, along with his proposal that the catastrophe can be avoided by sprinkling the earth's soils with gravel dust to "remineralize" them. *Oceanic Cable*. Channel 22: Tuesdays 10:30 p.m. through 2/25. 237-8327

Kids

Bamboo Bounty Bamboo stories, bamboo music, bamboo art and even bamboo munchies for kids aged 6 to 8. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hgts. Dr.: Mon. 2/17, 1:30 - 3:30 p.m. \$3.955-0100.

Footprints Four and 5 year olds follow trails of animal tracks to learn about the critters that made them. Reservations required. *Bishop Museum*, 1525 Bernice St.: Sat. 2/15, Session I, 9:30 - 11 a.m., Session II, 12 - 1:30 p.m.. \$12. 848-4168

Incredible Insects An insect safari for preschoolers. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hgts. Dr.: Sun. 2/16, 1:30 - 3:30 p.m. \$3. 955-0100.

Let's Use Paper An opportunity for kids to cut, glue, weave and quill with paper. *The Hawaii Children's Museum*, Dole Cannery Square, 650 Iwilei Rd.: Sat. 2/15, All day. \$8. 522-0040

Sea Creatures & Crafts Whales and dolphins in games, stories and crafts for 6 to 8 year olds. *Sea Life Park*, Makapuu Pt.: Sat. 2/15, 9 - 11:30 a.m. \$12.50. 259-7933

Story Time Tales of animals, dragons, fairies and faraway places in the Contemporary Museum's courtyard. *The Contemporary Museum*, 2411 Makiki Heights Dr.: Sat. 2/15, 10:30 a.m. Free. 526-1322

Styrofoam Crafts This offers a double whammy — a way to recycle styrofoam and a creative outlet for kids 2 years old and up. *The Hawaii Children's Museum*, Dole Cannery Square, 650 Iwilei Rd.: Sat. 2/15, All day. \$1. 522-0040

Valentine Cookie Painting Personalize cookies with paint made from eggs, water and food coloring. Materials provided. *Waikiki-Kapahulu Public Library*, 400 Kapahulu Ave.: Wed. 2/12, 2 p.m. Free. 732-2777

Whatevahs

Albert Wendt See pick on Page 6.

Archaeology of the Recent Past in Waikiki We're not talking last weekend. Bertell Davis examines pre-historic and historic findings from a dig near Fort De Russy. This series is sponsored by the Society for Hawaiian Archaeology. *Porteus Hall Rm. 345*, UH Manoa Campus: Wed. 2/12, 7 p.m. 239-5638

Hawaii Monarchy in Story Learn about the *mana'o* of Princess Ruth, King Kalakaua, Queen Liliuokalani, Queen Emma, Queen Kapiolani and others, in celebration of the 20th anniversary of the Statewide Cultural Extension Program. *Library for the Blind and Physically Handicapped*, 402 Kapahulu Ave.: Fri. 2/14, 10 a.m. 586-3716

Homefront: Hawaii During the War Years Featuring photos, propaganda posters, documents and artifacts from martial-law days. *Bishop Museum*, 1525 Bernice St.: Through 2/16. Free. 847-3511

Literary Reading An evening of poetry and fiction by Phyllis Coochie Cayan, Pat Harpstrite and Susan Schultz. *Women's Center*, 1820 University Ave.: Fri. 2/14, 7:30 p.m. Free. 942-7762

Local Chinese Writers Eric Chock, Cathy Song, Wing Tek Lum, Sue Lin Chong and Darrell H.Y. Lum read from and discuss their work. *Moore Hall Rm. 319*, Center for Chinese Studies, UH Manoa Campus: Thurs. 2/13, 3:30 - 5 p.m. Free. 956-8891

Monuments to the Stars Pyramids of Egypt, ruins of Mexican cities, Stonehenge, early Polynesian voyages and the observatories on Mauna Kea are all explored in this program. Reservations suggested for evening shows. *Bishop Museum*, 1525 Bernice St.: Through March. Daily, 11 a.m. and 2 p.m., Fridays and Saturdays, 7 p.m. \$2.50. 847-4102

Moonwalking Walk at night through Waimea Falls under the full moon. *Waimea Falls Park*, 59-864 Kamehameha Hwy.: Sun. & Mon., 2/16 & 2/17, 8:30 p.m. \$5 donation for a family. 638-8511

National Writers Club A manuscript critique session. Newcomers welcome. *Manoa Public Library*, 2716 Woodlawn Dr.: Fri. 2/14, 7:30 p.m. Free. 536-7901

Rebirth of the Renaissance Hawaii's Renaissance duelists will fence off with survivors hanging around for the picnic afterward. B.Y.O.S. (Bring your own sword.) Dress code: Renaissance style clothing. *Diamond Head end*, Kapiolani Park: Sun. 2/16, 12 p.m. Free. 239-6990

Valentine's Day Dance Willie Barton's 14-piece orchestra will play classic and contemporary tunes for lovers. Prizes go to the most romantically dressed couple, the best dancers and more. *The Ward Warehouse*, 1050 Ala Moana Blvd.: Fri. 2/14, 7 - 9 p.m. Free. 531-6411

Valentine's Day Social Bring a sweetheart or find a new one. Music will range from country & western to '70s disco. Sponsored by the Gay and Lesbian Community Center. *YWCA*, 1820 University Ave.: Sat. 2/15, 6:30 - 10:30 p.m. \$5. 951-7000

Wolves & Humans: Coexistence, Competition & Conflict This exhibit features a simulated wolves' den, plus representations of wolves in folklore, myth, art and religion, video and computer programs. *Bishop Museum*, 1525 Bernice St.: Through 3/17. \$5.95 adults, \$4.95 kids. 847-3511 ■

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*Pearl Ridge Center - 11 and 11:15 only

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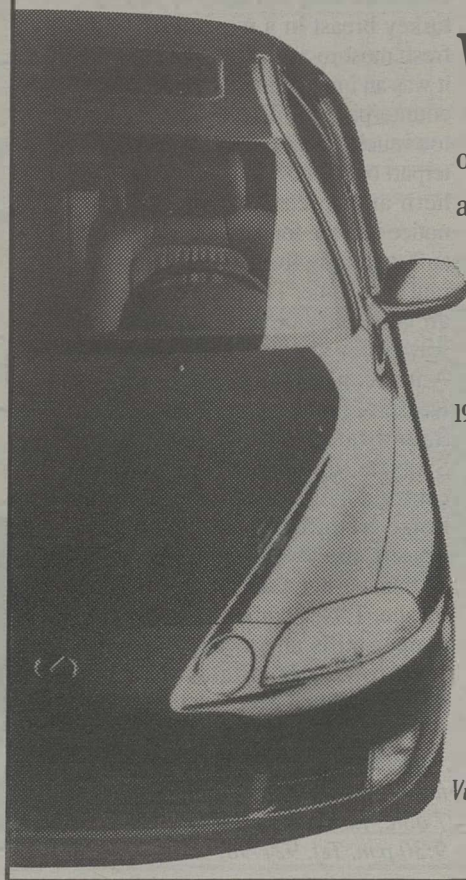
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