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Governor's
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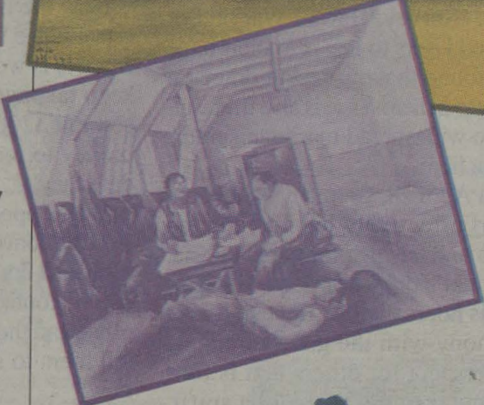
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H O N O L U L U

Weekly

Volume 4, Number 40, October 5, 1994

FREE

On-Ramp to the Information Superhighway



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Icing the pot

The news coverage of the tragic shoot-out in Waipahu between HPD Officer Cook and John Sinapati was extensive but ignored House Speaker Joe Souki's insightful comments that blamed the shooting on the ice (methamphetamine) in Sinapati's pocket — and probably in his bloodstream, as the drug is often linked to violent behavior.

Souki was also correct to repeat the *Advertiser's* April 1 front-page story, "Survey: Hawaii War on Pot Pushed Users to Ice." Officials have also found that our recent dramatic increase in heroin use is also the result of the widespread marijuana eradication here.

On April 28, Germany's Supreme Court effectively legalized marijuana and hashish for personal use, so Souki's proposed decriminalization is not really that radical. It is in harmony with the great tolerance and respect for others that is fundamental to the true aloha spirit.

On the other hand, Pat Saiki is the only candidate for governor who wants to increase penalties for marijuana. She also wants to spend close to \$200 million for a new state prison, leaving that much less to fund needed increases in education, housing and other beneficial social programs.

Wally Bachman

Silent scream

We were originally told that a convention center would be built, paid for and run by private developers. That promise kept many from raising a ruckus about a convention cen-

ter they didn't really want, or thought was needed, but if private enterprise was willing to foot the bill, what the heck. Well, the private sector was too smart for that and pulled out, at which point the state overpaid \$126 million for the property, giving Sukarman Sukanto a huge profit, and then went ahead with a plan to build and run the center themselves, just as if they had a mandate from the taxpayers whose money they are wasting.

Now the latest audacious affront is that Judge Wendell Huddy (Huddy-Buddy) is working with the state to keep taxpayers in the dark as they commit \$200 million more of your money to feed this dinosaur. How dare they?

We stopped the train, and we can stop the convention center if we raise a hue and cry by writing letters to the editor, contacting those running for office and those already in office and tell them to stop this outrage, right now!

John Weil

Sidewalk solution

The city administration and merchants are agonizing over the Waikiki sidewalk vendor issue while one proven and available solution is being ignored.

The state has solved the sidewalk vendor problem in the soon-to-be-opened Aloha Tower Marketplace by leasing streets and public property to a private entity and thus "privatizing" all the public spaces, making them subject to private-property regulation. This takes the ven-

дор issue, if it should arise, out of the free-speech arena and into the realm of trespass.

This is exactly what Brett White and I proposed to the city in an application on behalf of the University Corridor Improvement Association to lease the air rights easement over Waikiki sidewalks.

Ownership of such an easement would permit us to control uses on or above the sidewalks without having responsibility for the sidewalks or their condition.

Our application was for the purpose of providing without charge unimpeded movement and the enjoyment of the aloha spirit and its ambiance free from unwanted commercial activities and solicitations. It was not directed against T-shirt vendors or toward the circumvention of free-speech protection. It was for something positive.

The city's corporation counsel has suggested from the start that our application is legally "flawed" but has failed to cite the flaw."

We are suing in Circuit Court to compel him to do his duty and tell us how our application is flawed and how the law may be corrected.

In the meantime the state has shown us the way and the same solution.

Kekoa Kaapu

Touting the GOP

I am a Republican and very proud of it. It grieves me to see my party's candidate for governor groveling for votes from the unions. Pat Saiki should get off her knees and thank

the Lord above that she did not get the endorsements of any of the unions. The unions are what is wrong with Hawaii.

We have lost our agricultural industries to the greed of the ILWU members. Our schools are in a mess because of the HSTA and the HGEA. The very reason that Hawaii is not on the leading edge of communications technology is because the IBEW actively campaigns to keep new innovations out because such things could result in a smaller work force. Almost everything we buy costs more because the unions have jacked up the wages of their members, and employers are forced to pass that cost along to the rest of us. We have unionized police and fire forces, and that potentially pits the very safety of the community against the economic demands of those who put their own needs before those of the greater community.

Only a Republican can break the death grip that the unions have on Hawaii. I was very happy when Jared Jossem became the chairman of the state GOP because Mr. Jossem has the courage and ability to bring the open shop to Hawaii. Pat, stop begging the unions to accept you, and take the opportunity that they have given you to smash them into bits.

Helen Briggs

Dissin' Pat

Pat Saiki, the Republican gubernatorial candidate, has stated that school principals should not be allowed to participate in the collective bargaining process.

Pat Saiki claims she is not anti-union, but if she intends to strip school principals of their right to bargain collectively regarding their work conditions and salaries, which workers will she target next for elimination of their right to bargain collectively?

Pat Saiki cannot have it both ways. Either she supports the rights of workers to improve their lives through adjustments to their work conditions and salaries or she doesn't.

First she attacked labor leaders because they refused her requests for endorsements. Now she is attacking the workers themselves.

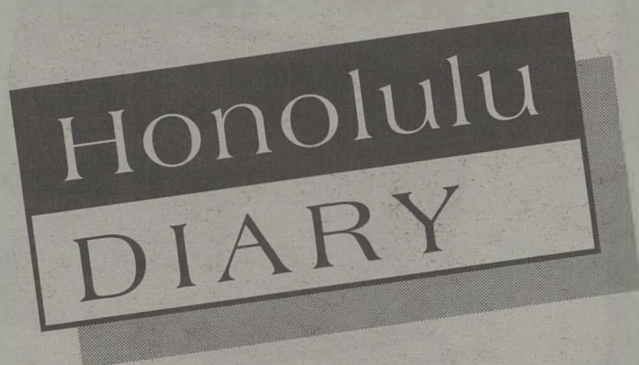
If Pat Saiki is elected governor, will she systematically attempt to dismantle Hawaii's public and private worker unions?

Richard Port

State Chair

Democratic Party of Hawaii

Honolulu Weekly welcomes your letters. Write to: Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI 96817. You must include your name, address and telephone number (only your name will be printed). Letters may be edited for length or clarity. Please limit your letters to 200 words maximum if you do not want to see them cut.



Zen roshi's last words

For the inquiring HW readers who called about Zen Master Robert Aitken's last, incomplete quote at Page 13 in our Sept. 21 issue, he said, "There is absolutely no concept, no archetype, no notion in Zen Buddhism that doesn't self-destruct, including Buddha." Zen politicians take note.

Opala busters

Volunteers! Oct. 22 is National Make a Difference Day. Manoa Stream, a favorite site for illegal disposal of appliances, scooters and other debris, is the target of World Awareness Voyages' "Manoa Stream Clean-Up."

Registration begins at 8 a.m. at the Campus Center Ballroom at UH. The stream cleanup is scheduled from 10 a.m. to 2 p.m., followed by a volunteer-appreciation banquet at Campus Center Ballroom where there will be refreshments, a band and a raffle of prizes from Patagonia, Crazy Shirts,

Motorola, KTUH, Power Bar, EMA Campus Copy, Hawaii State Campus Compact, Hawaii State Litter Control, UH Service Learning Center and Radio Free Hawaii. Contact Drew Hartnett at 945-9024.

Another ill wind blowing

Just when the asbestos dust appears to be settling in and out of court (and removed from our state Capitol), Victims of Fiberglass (VOF), publishers of the newsletter *Glassroots of Cancer*, is sounding an alarm about the carcinogenic properties of fiberglass, the "safe" alternative to asbestos. VOF says the listing of fiberglass as a substance "reasonably anticipated to cause cancer in humans" in the "Seventh Annual Report on Carcinogens," published by the U.S. National Toxicology Program, rocked the fiberglass industry, which lobbied U.S. Surgeon General Donna Shalala to have fiberglass stricken from the list.

On the home front the City Council passed Bill 81 - CD1, related to the adoption of "Building Energy Efficiency Standards" into the Building Code, out of committee for public hearings on Sept. 26. Adoption of the U.S. DOE's mandated standards into the Building Code would require commercial developers and new residential units to include radiant barriers and/or insulation (read fiberglass?) into new buildings as an energy savings measure. Advocates for the adoption of the standards claim that building interiors will be cooler, eliminating or reducing the need for air conditioning.

And don't drink the water?

Cryptosporidium, found earlier this year in water samples from a small Nuuanu source and featured on the nationally televised "Dateline NBC" that aired Sept. 20, should have sent shivers of excitement through Honolulu hypochondriacs.

Cryptosporidium — a species of protozoa carried by warm-blooded animals and found in surface-water sources such as streams or open reservoirs — was found in samples taken from a small Nuuanu source earlier this year. Ingested by mouth, it can cause gastroenteritis. Symptoms are nausea, vomiting and diarrhea for about three days. Healthy individuals have only to rehydrate themselves and will recover within 12 - 30 days, but any immunosuppressed individuals should seek immediate professional medical consultation.

The Board of Water Supply immediately shut off the source to the city's water supply and said that the hazard to public health was minimal and that the source will not be put back on line until a microfiltration system is installed sometime in 1996.

"Nearly all of our drinking water comes from wells or dike tunnel sources, which are not as vulnerable to contamination by the organism," says BWS Manager and Chief Engineer Kazu Hayashida. Less than 1 percent of Oahu's water supply comes from the surface-water sources in which the little critters were found.

Curb yourself, Dewey

Several individuals at the Halawa Quarantine Station reported seeing Station Director Dewey Sturges removing last week's edition of *HW*, which revisited the quarantine quandary, from the rack at the station. Apparently the animals aren't the only creatures howling in Halawa.

Connecting Point broken

Twenty-seven employees at Connecting Point, a popular Honolulu computer store, learned another meaning of Aloha Friday last week.

Connecting Point, a division of Computer Dynamics, a Virginia-based corporation which sold two of its Outer Island stores earlier this year, terminated most of the Nuuanu Street store sales and service employees without prior notice when they reported for work Sept. 30.

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Politics

"Some generals try to avoid the decisive battle."
—Karl von Clausewitz, On War, 1832.

Denial in the Governor's Race

ROBERT M. REES

The race for governor is deliciously close. Republican Pat Saiki and Democrat Ben Cayetano are struggling hard for advantage. Yet, in a tribute to systemic old-boy money politics, both candidates are stuck solidly in denial on the one issue where a definitive answer would mean certain victory.

The Saiki campaign got diverted early by a research analysis done by the Luntz Cos. of Virginia. Said the report, "With the entrance of Dr. Lewin into the Democratic primary a contested primary is expected and a divided Democratic Party is the likely outcome. ... The time is now for the Republican Party of Hawaii." Lulled by this and by a lead of 29 percentage points over Cayetano in an early poll, the Saiki forces dozed off.

The Luntz research indicated the single biggest early advantage for Republicans was a voter perception that the GOP is the better party to fight corruption. This early strength was squandered by Saiki's insistence on defending her relationship with alleged crime boss Larry Mehau. On the Big Island, where Mehau is owed favors, his spiritual presence has hurt Cayetano, but on the whole the damage has been to Saiki.

To add to this shaky beginning, Saiki let herself be talked into some nasty and false commercials aimed at former mayor and Best Party candidate Frank Fasi. She had been sucked into the arena where Fasi thrives.

Later, following rumors that Saiki would endorse Arnold Morgado in the mayoral race, the chairman of the Republican Party, Jared Jossem, sent a personal letter of support to Morgado and then called a press conference on Election Eve to announce that he as an individual was endorsing Morgado. Morgado, the favorite of the financial establishment, had become the front-runner in the polls, and Jossem's endorsement reeked of opportunism. It reeked also of Jossem's and Andy Anderson's feud with Jeremy Harris and with anyone who served in the Fasi administration. And it reeked of the hubris that seems to afflict the Republicans in Hawaii.

All of these unnatural factors, along with the natural attrition to any

Republican lead in a solidly Democratic state, combined to cut Saiki's lead from January's 29 points to 13 in June and to only one or two points in September.

Meanwhile Cayetano's campaign also had gotten off to a bad beginning. Prior to the Democratic convention, the slogan among insiders had been "ABC," Anybody but Cayetano. But after it became apparent that Cayetano was the nominee and after he had closed the gap on Saiki, some of the party's power groupies rushed to grab a piece of the action. After all, insiders had made millions from Waihee's friendly appointments.

But there was a difference: Cayetano was refusing to make promises. This caused panic among party regulars, especially after it became clear that their unlikely and perhaps unwitting mayoral candidate, Ann Kobayashi, was out of the running.

Legendary Democratic guru Nadao "Najo" Yoshinaga, one of the masterminds of Waihee's political ploys and a strategist in Ann Kobayashi's mayoral race, sent a messenger to let Cayetano know that "Najo doesn't like how he's being treated."

According to reliable sources present at the time, Cayetano's response was, "F___ him."

Frank Hata, a businessman sometimes known as the Andy Anderson of the Democrats, and Tom Enomoto, the owner of Dura Construction and sometimes called the "stealth bomber" of the Waihee administration, also tried to scramble aboard. Enomoto, a master of closed-door politics, actually complained that Cayetano "doesn't have an open door."

Archetypal insider Bob Oshiro took time off from power brokering as chairman of the Queen Emma Foundation to offer aid to Cayetano. Even Larry Mehau, through mediators, took a crack at ingratiating himself with Cayetano. He was rebuffed.

In spite of these problems, the Saiki and Cayetano campaigns be-

came more substantive once the list of contenders had narrowed and once Fasi, his antics reminiscent of those seen on stage in *The Madness of King George III*, had demonstrated himself to be irrelevant.

Saiki has issued five position papers. Each is a bit flimsy in content, but each at least contains specifics. We know that Saiki wants an elected attorney general and a governor-appointed Board of Education. She favors term limits. She wants control of water restored to the counties, and she wants the counties to receive a fixed portion of the excise tax. She wants time set aside in schools for "silent prayer or meditation." She wants a constitutional amendment to eliminate the civil rights of homosexuals when it comes to marriage.

Cayetano's campaign has been less specific than Saiki's and sometimes has fallen into the irritating rhetoric used by Waihee in his state-of-the-state addresses, a constant singsong invocation of "We must ..." or of "We need ..." followed by meaningless lyrics.

In most ways the campaigns have been generic. Both candidates seek reform. Both seek a higher sense of ethics. Both want economic diversity. Both want better education. Both want increased decentralization. Both claim to be opposed to cronyism.

Beneath this generic surface is the unmentioned seminal issue and real difference between Saiki and Cayetano, the difference of most importance to Hawaii: Who will serve in a Cayetano or Saiki administration?

When asked, both candidates immediately rejected discussing their cabinets on the grounds that it's premature and would divert attention from the "issues." This disingenuousness ignores that for 1994 the cabinet is the issue.

The only person so far eliminated from a possible cabinet post is Larry Mehau. Saiki, in response to my specific question, said she would not appoint Mehau to any position. But will Saiki appoint her

campaign strategist, D.G. "Andy" Anderson, to her cabinet? Will Republican Party Chairman Jared Jossem, an anti-union lawyer, wind up in the Saiki administration?

Will Cayetano retain any of those who have made such a shambles of our state — people like Rex Johnson over at the Department of Transportation? Will Cayetano cave in to the insiders to appoint the same old cronies so that the insiders might go on making millions?

Given Hawaii's recent history, there is every reason that the candidates should tell us *before* the election whom they will appoint. Yet both candidates are ducking this tough and decisive battle. It's a disturbing and ominous omission which, like most forms of denial, portends not change but more of the same. ■

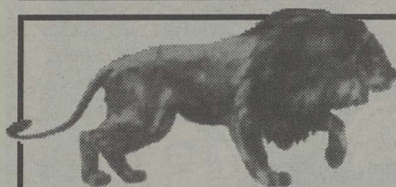
The seminal issue of real difference between the candidates, the difference of most importance to Hawaii: Who will serve in a Saiki or Cayetano administration?

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Exploring the Internet

Jennifer Jensen

Are you researching new cancer treatments? Would access to SEC filings help you follow the stock market? Are you looking for the text to an obscure poem you memorized in high school? Would you like access to Cornell's law library or NASA's Astronomical Data Center? Or do you just want to read the mail and play some interactive games?

You can.

There are oceans of information across the world waiting for you and your computer. The only problem is, it's all on this thing called the Internet, and the pathway is filled with strange things like Archie and Veronica, Gophers, WAIS and tons of addresses made up of seemingly random letters and periods that you have to get exactly right.

Intimidating? Maybe. But if you can get decent work out of your computer and even tell it to dial the modem, eventually your curiosity is going to get the better of you. The thought of all the fantastic stuff you can do is too enticing. So, take a deep breath, turn your computer on and start exploring the Internet.

First, you need to realize that the Internet is not a headquarters. It's a giant network connecting thousands of smaller computer networks. Universities are joined by government agencies

from the Food and Drug Administration to NASA to the Social Security Administration. Plus local bulletin boards all over the country. The Internet connects them all, and if you can get onto one, you can travel to others.

How do you get on? Simple, if you're a university student. If you paid a technology fee of some sort, you were probably assigned a computer access code and likely have access to Internet through the campus computers. If not, see if your business has access to the Internet. If neither of these is open to you, it gets a little tougher but not impossible. Fee-based networks like Compuserve, America-On-Line, Prodigy, etc. give you e-mail capabilities on the Internet, and possibly some browsing capability as well, but usually not complete Internet access. Check with your service to see what is offered and what it costs.

► **Internet:** *a new word added to a growing techno-vocabulary of an information universe. Everybody seems to be talking about it, but what is it really? Does it have any relevance to life in Hawaii? Should you be logging on? What's it cost?*

► *The seeds of Internet were planted in 1969 by a group of scientists, defense researchers and programmers who wanted to freely swap top-secret info in the event of a power outage of the nuclear-war variety. In the following decades the network they created, ARPANET, morphed far beyond their doomsday models. Today that network, now known as Internet, links between 5,000 and 11,000 university, government, commercial and personal networks, serving between 7 and 30 million people around the world. (No one knows exactly how big Internet really is.) While Internet stays faithful to its government and university roots with the bulk of data banks committed to archives, data bases and files, the sky is clearly the limit when you boot up and log on: Just browse or chat with a thousand of your closest friends or download free software, electronic journals and magazines, maps, song lyrics, images and sound bites.*

► *Kristine Bucar of Kapolei, Hawaii, and Jennifer Jensen of Bloomington, Ind., two experienced Internet voyagers, take you on a test drive on the information highway.*

E-mail

Here's some useful places to e-mail.

savetz@rahul.net: Kevin Savetz operates a number of lists:

In the subject line (the body is ignored) of your message, type:

- send is-faq** to receive the Internet Services FAQ (frequently asked questions).
- send booklist** to receive the unofficial Internet book list.
- send fax-faq** to receive the faxing from the Internet FAQ.
- send ipress** to receive the Internet Press.
- send yic** for info about Savetz's book, *Your Internet Consultant — The FAQs of Life Online*.
- scorecard-west@econet.apc.org** for a list of how Hawaii's and other legislators voted on environmental issues.
- president@whitehouse.gov>.** Yep, the big bubba himself.

Taking the plunge

Go to your main menu and choose "Network." From there we get a choice of Dial Out, E-Mail, Telnet, etc. Choose Telnet. We get a blank field, with a line at the bottom that says, "Enter Internet host name." This starts us with an easy, type-the-address-if-you-know-it route. But where do we want to go, and how do we get there? We peruse the back of the handy reference book *The Whole Internet*, where there's a broad sampling of Internet sources.

Law libraries? Ham radio call sign index? FDA electronic bulletin board? Ah ha! The Cleveland Freenet!

Freenets are networks of information, often based at a university computer system, provided for a community free of charge — but you don't have to live there to use it. If you can get to it through your home system, as I did, you can log on as a guest. If you want to register, you can do it on line. There are freenets from New York to New Zealand, and most have Internet addresses.

The Cleveland Freenet is the original and is loaded with info. Ready? Type *kanga.ins.cwru.edu* in the host-name space and cross your fingers. The Cleveland Freenet has three smallish phone lines and one big one (this is the big one), but it can be hard to connect at certain times. We're in luck, and the cryptic comments on screen finally change to an invitation to log in as a guest. We type "guest," read the instructions that come with it, and the town directory comes up. Feel free to go exploring!

We can enter the post office but can't send or receive mail unless we register (next time — let's go on for now). The Courthouse & Government Center has anything from complete Supreme Court decisions, with concurring and dissenting opinions (it can get really interesting to read an opinion thoroughly and listen to them nitpick), to the full text of the Magna Charta or the surrender documents from World War II. We head to the Medical Arts Building and find articles and question-and-answer sessions on topics from substance abuse to pediatrics and bioethics. Pediatrics looks interesting, but since none of the kids is sick right now, we'll go on.

From Medical Arts, we choose the Arts Building for some real browsing. The Arts menu includes Video, Culinary, Theater and Literary Arts, plus special-interest groups for music, photography, creative writing and audio arts. Plus something called The Chinese Advocate. Our stomachs are growling, so we browse through Culinary Arts. Our choices there include recipe files, local restaurant menus (anybody going to Cleveland?) and an Ask the Chef section. Plus access to Internet Usenet groups. After browsing awhile (and retrieving a fat, Dagwood-style sandwich for our rumbling tummy), we back out to go exploring further. We can wander all over the town, finding anything from art critiques to Chinese horoscopes to open forums where we could add our two cents worth if we had registered.

Some of these look innocent but aren't censored, so we need to send a statement by regular mail that we are over 18 before we're allowed in. You get the idea. Some systems are broad ranging, and you can spend hours browsing. Others are more subject specific but can pop up some unusual items. The FDA bulletin board has anything from consumer articles about blood transfusions and scoliosis as well as reports of veterinarians or dairies that are being fined for improper antibiotic use. (Hmm — how safe is my milk?)

Many Internet sites aren't for browsing; they're full of files of info and software programs for you to download and use. On one of the menus in your main access system (mine is the local university) is a selection called FTP or File Transfer Protocol. You enter the Internet address and search the directories for what you want (a copy of Shakespeare's *Othello*, reports from a recent bio-med conference or the most recent issue of *Jugglers World Newsletter*), then tell the computer to get the file. Basically, if you know the Internet address of any open system, you can check in. And quite a few allow you to use "anonymous" as your log-in. Then type your e-mail address as your password so you can try it out.

But what do you do if you don't know the address? It's like driving in a foreign country without a map or standing in the center of a huge library with no card catalog. You're not the only one who has felt lost. Once more people started using the Internet, techno types began writing programs to help us dummies get around.

I'll introduce you to a few of them, but since they work differently on different systems, I would recommend one of the books for more in-depth instructions.

Tools for traveling

AGopher is just that, a go-fer. It helps you navigate the Internet with a series of menus, giving you choices of directories until you get what you want to search. (It reminds me of the dichotomies we used to do in sixth grade, choosing answers to questions until we reached the end of a path telling us that the tree was a red-leaf maple.) Gopher lets you read a file at the end of your search, and if you want to copy or print it, it prompts you for information for a rather painless FTP or e-mail or printing. You need a Gopher program, or client, to use it, and you can download one off the Internet or dial into a system that has a Gopher client. You may need to try a few because the systems get busy, and you may find some that are easier to use than others.

Archie is a search program you usually access through another computer on the Internet. It searches through data bases across the world, looking for a match to the string of words you give it — "Mockingbird" or "John Jacob Jingleheimer Smith." When it finds a name with your phrase in it, you'll get a list of the places you can go to get it.

WAIS (pronounced "wayz") is like Archie in that it searches, but WAIS will search the actual documents, not just the titles. You choose which libraries to search from a list and give it several words describing what you're looking for. WAIS finds what it thinks you want, and then you refine it further. If you can get through it, you can get anything from a book with the phrase "It was a dark and stormy night" to recipes that use pureed pumpkin. And if you find a Gopher menu that has a WAIS-based Information Sites selection, Gopher will help you with WAIS.

The World Wide Web is like a brainstorming session: One idea leads you to another and another, and WWW keeps a finger in the book to be able to backtrack. You're browsing with a point-and-click (or cursor-and-enter) ease, and you can use Gopher or Archie through WWW, although it may not be as fast. You have to use Telnet and an Internet address to get onto a system with a "client server." There are only a few servers, and each one works a little differently, so spend some time trying things out and then download the one you like.

But what's this I hear? Isn't there anything easier? Well, as more and more people use the Internet, more software becomes available to help you. If Internet addresses were the first generation and search programs like Gopher and WAIS are second generation, then new programs like Mosaic and Lynx are third-generation tools that tie the others together in a point-and-click setup. Some of these require a mega-modem though and won't run on most personal systems.

Getting on the information highway

What about the future? Will the information highway make any of this more accessible? Surprise, surprise: You've been on the information highway for this whole session! But yes, it will be more accessible in the very near future. Eric Ost of the Center for Innovative

Computer Applications sees a wide range of people using the Internet. "The Internet is a marvelous source of all sorts of information for anyone who has interacted with technology at all, from kindergarten age on up," says Ost.

To get on line, first check out your connections at work and at school. Then try *International Access Providers — An Internet Resource Directory*, by Notess, which carries an extensive listing of Internet providers. Computer magazines also carry ads by Internet service providers. But be careful, Ost cautions: "You can easily pay double or triple what you need to. Check out what you need and don't need, and buyer beware."

Once you've done your homework, turn your computer on and get ready to explore!

Bloomington Voice

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C.H.

Kristine Bucar

The mainstream media have plastered your consciousness with buzzwords from the information revolution and planted the seed that the on-line world of the Internet is just a modem call away. But before you decide to jump on spaceship Internet, ask yourself: Do you like to ...

Spend hour after hour crouched over a computer?

Stay up until dawn searching alien data bases for trivia with which to impress your friends?

Solve frustrating puzzles where all the clues are in obscure computer jargon (i.e., "telnet fiivs01.tu-graz.ac.at; login boerse," which roughly translates as "connect my computer to the computer that has daily information about the Vienna Stock Exchange")?

Spend money?

If you answered yes to all, then grab a suitcase and enjoy the ride.

Traveling on a budget

Some say the Net provides equal access to information, but don't be fooled. Surfing the Internet is strictly a middle-class pursuit. Besides the initial expense for computer and modem, the average Josephine Citizen will also have to pay \$20 and up per month for a service provider.

The University of Hawaii offers free student accounts. Some high-tech employers have accounts for their employees. Hawaii INC offers government employees discounted fees. Hawaii FYI is a free computer gateway to other computer services. You can modem into FYI from your Oahu home (at 536-7133) or from terminals at selected branches of the Hawaii state libraries. Hawaii FYI consists mostly of local government-related information service providers, but there are a few Internet connections. A local company operates the portal to "Portal," a mainland BBS (bulletin board system) with Internet capability. But the \$40-a-month price tag is too rich for my blood. There's an indirect way (it avoids a long-distance phone call) to get into the Cleveland Freenet, the original free community-oriented service provider, but it's complicated and slow. E-mail me for more information.

I tried several times to log onto the "H-4," a free Internet connection, but I kept getting booted out during registration. Like the H-3, it's still under construction, but Project Manager Robert Abbett says he has 800 photographs of Hawaii on line and wants to use his on-ramp to promote Hawaii to the rest of the world. For more information call 808-263-6420 or log on at 263-8625.

Aloha.net and Flex Information Network offer full Internet connections for individuals and businesses. Flex has a MUD (Multi-user Dungeon). MUDs flourish on the Net. Much like a dungeons-and-dragons game, users create a character and role-play with other players in a text-based environment. Themes vary from killing dragons to constructing a world. Flex's MUD is Lua-uhane (the door through which the spirit passes after death). Del, the caretaker of Flex, can be reached at 732-8849, or modem into 732-8847.

Aloha.net has tapped into the backbone of the Internet through Sprint Net. Read speed. Aloha.net is operated by the same people who brought you Hawaii OnLine (HOL), the bulletin board. To make the whole Internet experience easier, Aloha.net has user-friendly multiple-choice menus. Accounts start at \$20 and include access to HOL BBS. Call 533-6981 to talk with a real person, or modem into 533-7133 and log on as a guest. ■

Kristine Bucar's e-mail address is kbucar@aloha.net.

Special-interest areas where users can read and post messages. Ten reasons (not necessarily good) why you should "yank in" all 9,300 (at last count) news groups. "Subscribe" to a few and then "yank out" the rest.

alt.personals.fetish

By the way, if you want to learn how to post anonymously, send e-mail to admin@anon.petet.fi.

alt.spam

Here's a sample: "Spam is put in the can RAW. Then cooked IN the can to make it indestructible." And a reply: "If it was first sealed in the can, and then cooked, wouldn't it expand pushing the sides of the can out, and then eventually exploding? Wouldn't there be a spamtastrophe, as exploding cans knock down the walls of the Spam packing plant, ejecting the poor Hormel employees into orbit???"

alt.binaries.pictures.erotica.bestiality

Use your imagination.

alt.surfing

the ocean kind

alt.tv.dinosaurs.barney.die.

die.die childless men expressing endless amounts of hate toward Barney, and anyone who dares to defend him, in the form of a flame war called the "B'hame Jihad."

clari.world.europe.balkans

real news.

sci.fractals

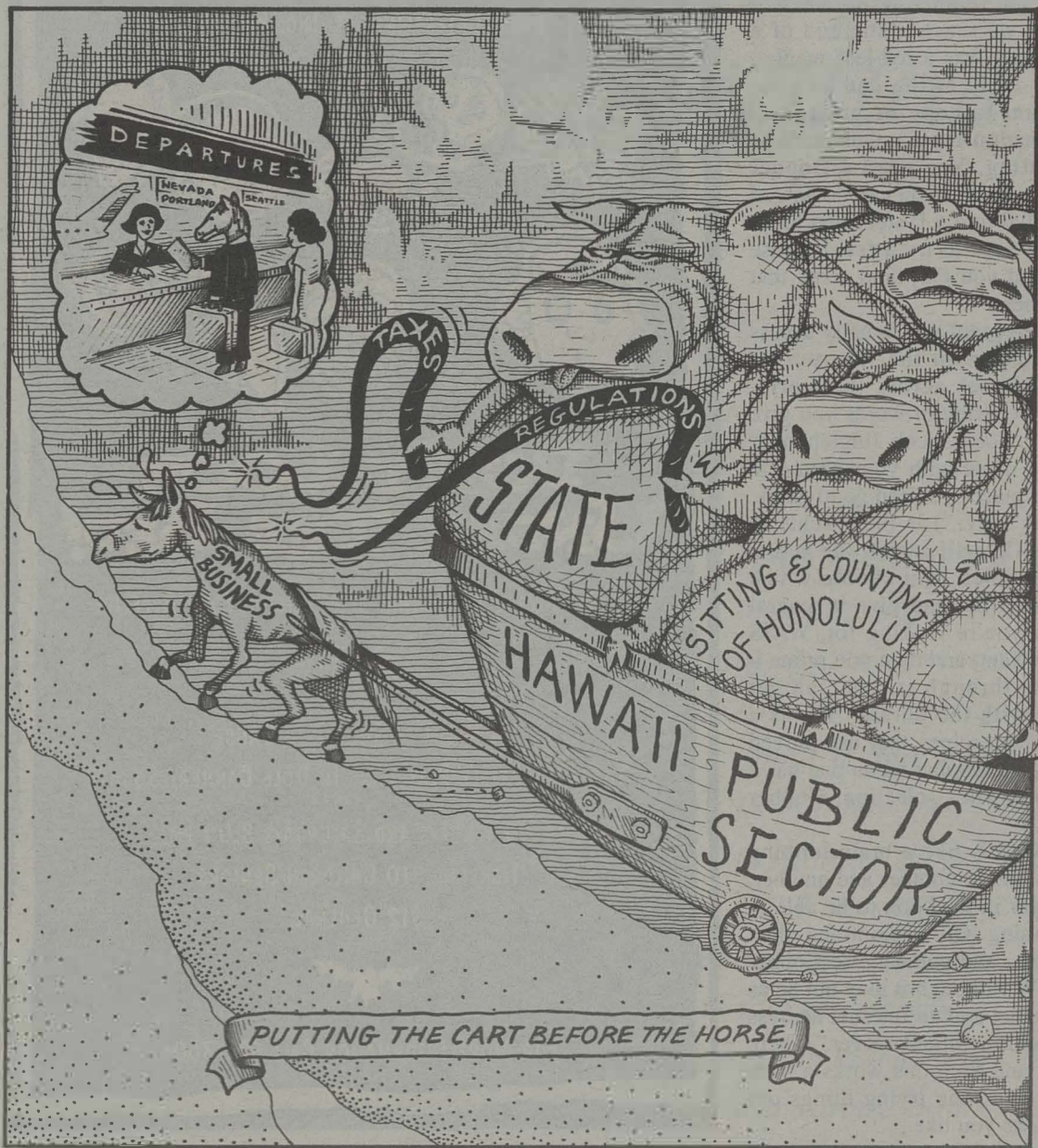
a real discussion.

soc.feminism

another real discussion.

rec.food.drink.coffee

rec.gardens.roses



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CALENDAR

Oct. 5 - 11

"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.

€ The Adventures of Priscilla Queen of the Desert Once a season, a little movie, low budget and unheralded, moves out center stage, charming audiences, wowing fest judges and capturing the attention of jaded journalists. This one is it. Terance Stamp, now 56 and in the last few years relegated to playing spiffy villains, gives the performance of a lifetime: that of a transsexual named Bernadette who along with two transvestites takes a lip-sync act to a resort in rainless Central Australia, performing their little act to increasingly odd, inappropriate audiences. Marred by some sentimentality this is nonetheless a funny, sunny movie whose silliness is infectious. The musical numbers are beautifully chosen, the costumes tacky, the jokes predictable (but funny nonetheless) and the performance by Stamp a revelation. **Varsity Twins** **€ Barcelona** This thing is as droll as a dry martini, and, for the right audience — the kind looking for sensibility and common sense in the current sea of cinematic slop — *Barcelona* turns a corner you didn't even know was there. This is character-driven comedy, people resolutely being themselves at every turn, making the same mistakes again and again and, of course, looking for love. The

wonderfully droll dialogue (listen carefully now) is the real reason to see *Barcelona*. **Kahala 8-Plex**

€ Blue Sky The late Tony Richardson's (*Tom Jones*) last film, before the director succumbed to AIDS. It's been on the shelf for a while because the studio was in financial upheaval. It's about a cover-up at an A-bomb facility ... and a marriage in trouble. Hotter-than-hot Tommy Lee Jones and the always reliable Jessica Lange co-star. Recommended cautiously. **Kahala 8-Plex**

Camp Nowhere A bunch of renegade kids forge their own camp as an alternative to the dull one they're attending. **Kahala 8-Plex, Pearlridge West, Kailua Theatre**
Clear and Present Danger Tom Clancy. Harrison Ford. Treasonous behavior in high places. Right and wrong clearly delineated. Big budget. Family values. Big budget. Willem Dafoe. Long lines in front of the theater. **Kahala 8-Plex, Keolu Center Cinemas, Pearlridge West**

The Client Susan Sarandon and Tommy Lee Jones star in this thriller about a trailer-park kid who hears a suicide confession. **Kahala 8-Plex, Pearlridge West**

Corrina, Corrina A Whoopi Goldberg programmer about a '50s black domestic bringing harmony to a fragmented household. Ray Liotta co-stars, trying to break out of typecasting. As usual, Goldberg is miles better than her material. **Enchanted Lake Cinema, Kahala 8-Plex, Pearlridge West**

€ Eat Drink Man Woman Taiwanese-American writer/director Ang Lee sticks to the basics — real basics — for his (world) mass audience: family, food and love. Its hero, Mr. Chu, is a hotshot Taipei chef, a widower with three troublesome daughters. Chu gets only the most obligatory respect from Jia-Ning, the youngest child, who works in a fast-food joint; Jia-Chen, herself a chef and hypercritical of her father's technique(s); and Jia-Jen, the oldest, an "old maid" schoolteacher. This sweet, good-natured movie serves up tasty fare, and it lingers

Tube Pick

Public TV takes its hat off to FDR.

Emperor Frank

Few figures in modern American — or, for that matter, world — political history share the lofty status bestowed on Franklin Delano Roosevelt. Small wonder: His 13-year presidential reign is the closest thing Americans have seen to an imperial dynasty, and he led his (by and large) loving subjects through some of the modern nation's most defining hours.

Because FDR is such an irresistible biography victim, American media consumers — and who isn't one? — have heard his praises sung again and again by the consequential baritones of countless documentary narrators. But now the prolific public-TV station WGBH in Boston seeks to rise to the top of the FDRography heap with the season opener of its popular "American Experience" series, a 4 1/2-hour, two-night miniseries tersely titled *The American Experience: FDR*.

The hook? It goes beyond the great man's myth to burrow into more personal, lesser known sides of his life. A few of the juicy details explored by the program include FDR's dependence on his overprotective mother, who dominated his life and controlled his money even when he was in the White House; his elaborate efforts to give the illusion that he could walk after his bout with polio at 39; and his unconventional relationship with his distant cousin and wife Eleanor — who is herself profiled in detail — and how that relationship changed after Eleanor discovered his affair with her secretary. Included in the series is a mosaic of archival footage, home movies and still photos; audio clips; and new footage of significant landmarks in FDR's life.

The first half of the series, which airs Tuesday Oct. 11, follows FDR's life from his birth in 1882 to his election as the 32nd U.S. prez in 1932. Part 2, which airs Wednesday Oct. 12, examines FDR's presidential years — which spanned both the Depression and World War II — until his death in office in 1945. All in all, it promises to be a bio buff's voyeuristic orgy supreme, so cook up a batch of victory brownies and settle in for the long haul.

The American Experience: FDR: KHET - Channel 11: Tue 10/11, 9 - 11 p.m. & Wed 10/12, 9 - 11:30 p.m.; repeats Sat 10/22 & 29, 10 p.m.



PHOTO COURTESY FDR LIBRARY

tantalizingly on the palate of the mind.

Marina Twins

€ Forrest Gump The film deals with the life and times (mostly flashback) of

Gump, whose experiences take him from small-town Alabama to college football glory to Vietnam (and the turbulent '60s) to Washington, D.C. (and propitious meetings with three presidents) to wealth ... and a return to the family home back in 'Bama. As long as the movie is Gump's Kilroyesque story, things go beautifully — funny and touching. When the movie tries to be a commentary on the great social tides of American history during these eras, it's more simplistic than Gump himself. **Kam Drive-In, Waikiki Twins, Milliani 3-Plex, Keolu Center Cinemas, Laie 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 Loih. 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**

In the Army Now Pauly Shore, the prince of the non-sequitur punchline, plays Bones Conway, one of a pair of slackers under the mistaken belief that they can earn some big bucks for only part-time work with an Army water purification unit. However, before they can say "Gaddafi," the two find themselves bumbling, stumbling and fighting their way through the sub-Saharan desert. From this short list of ingredients, you can probably guess the nature of the cuisine — yep, TV dinner. —David K. Choo **Pearlridge West, Milliani 3-Plex**

€ It Could Happen to You From first to last, from small to leading roles, this is a beautifully acted never-never-land comedy about a good, decent New York cop (Nicolas Cage, right on target) sharing his \$4 million dollar lottery prize with a good, decent waitress (Bridget Fonda, who's terrific here) because he

gave her half the ticket as a tip when he was short of cash. Need we say that the two — he, unhappily wed (to Rosie Perez), and she, divorced — "find" each other and fall in love? This movie might not get big laughs, but it gets big sighs from its audiences — and then plenty of medium laughs throughout. **Kahala 8-Plex**

Jason's Lyric Two brothers try to walk the straight and narrow after their father's tragic death. With an African-American protagonist who's not a rapper, gangster or athlete, this may be music to many people's ears. **Marina Twins**

Jurassic Park The monster that ate Hollywood is back. No further introduction is needed for this dinosaur. **Enchanted Lake Cinemas**

The Little Rascals Director Penelope Spheeris (*Wayne's World*, *The Beverly Hillbillies*) strikes again, this time updating Spanky, Darla, Stymie, Buckwheat, et al. Danger: cuteness ahead. **Kahala 8-Plex, Koko Marina Twins, Pearlridge West**

The Mask Despite all the late-summer movie hype, this *Mask* needs a face lift: With the exception of the FX (six or seven minutes) and the occasionally inspired Jim Carrey (when he sings and dances "Cuban Pete"), this thing looks like nothing so much as a failed TV pilot, stuff you've seen before. **Pearlridge West**

Milk Money Melanie Griffith in ringlets; Ed Harris trying again for leading-man status. Schoolboys save their "milk money" so they can pay to see a naked woman. Then they try to fix Dad up. And so on. **Pearlridge West, Kahala 8-Plex**

€ Natural Born Killers Oliver Stone's story is of a killer couple (Woody Harrelson and Juliette Lewis) whose three-week-long murderous rampage is mythopoeticized by the media and who become "stars" as they blast their way through the thickness of contemporary society. Whatever else this fragmented,

Music Pick

Ladysmith Black Mambazo



Song of freedom

Has it been close to a decade since Paul Simon introduced Western ears to *Ladysmith Black Mambazo*? Most of us first heard Ladysmith, which will appear at Kaimuki High School Auditorium this weekend, on Simon's *Graceland*, though the South African *mbube* group had been very popular in their homeland since 1970. The traditional a cappella music sung by Ladysmith is called *isicalambiya* and was born out of the oppressive conditions of apartheid. Black workers were taken by rail to mines far from their homes and families, were poorly housed and poorly paid. After a long six-day work-week, they would entertain themselves by singing songs into the early morning hours on Sunday. Along with the songs they would perform *cothoza mfana* ("walk proud boy"), the tiptoe dance steps choreographed so as not to disturb the camp security guards. Ladysmith's group leader, Joseph Shabalala, began assembling the troupe in 1964, guided by a vision. "A dream came to me. ... I always heard the harmony from a dream, and I said, 'This is the harmony that I want, and I can teach it to those guys.' I took some sounds from the farm and sounds to make the oxen team work become part of the song." Recruiting members of his immediate family — brothers Headman, Jockey and later Ben, as well as cousins Albert and Abednigo — Joseph taught them the harmonies from his dreams. The group name comes as a result of winning every singing competition the group entered; "Ladysmith" for Shabalala's home town in Natal, "Black" for the oxen considered strongest on the farm and "Mambazo," the Zulu word for ax, for the group's ability to "chop down" the competition.

Long established in Africa as a best-selling recording act, Ladysmith's work on Simon's *Graceland* attracted a world of fans. They won a Grammy in 1987 for their first American release, *Shaka Zulu*, and have since recorded with the Wynans, George Clinton, Manu Dibango and Stevie Wonder. They have survived the shooting death in 1991 of Headman Shabalala, killed by an off-duty security guard in a traffic dispute during the last months of apartheid. Just last year they were invited to appear at the 1993 Nobel Peace Prize ceremony honoring Nelson Mandela and F.W. de Klerk. Ladysmith Black Mambazo will arrive in Honolulu for their second concert visit as cultural emissaries, their captivating music and dance bearing witness to the virtue of hope in the face of seemingly insurmountable odds. —Chris Planas

Ladysmith Black Mambazo: Kaimuki High School Theatre: Fridays 10/7 & 14, Saturdays 10/8 & 15, 8 p.m. \$20 - \$40. 239-8112

MOVIEHOUSES

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

Town

Cinerama

1550 S. King St. 973-6333

The River Wild

Kapiolani

1646 Kapiolani Blvd. 973-5633

Terminal Velocity

Varsity Twins

1106 University Ave. 973-5833

Natural Born Killers, The Adventures of Priscilla Queen of the Desert

Waikiki

IMAX Theatre Waikiki

325 Seaside Ave. \$7.50. 923-4629

Hidden Hawaii, 11 a.m., 1:10, 3, 5, 7 & 9

p.m. *Search for the Great Sharks*, 2, 4 & 8

p.m. *Tropical Rainforest*, 2, 4 & 8 p.m.

Kuhio Twins

2095 Kuhio Ave. 973-5433

Timecop, The Scout

Marina Twins

1765 Ala Moana Blvd. 973-5733

Eat Drink Man Woman, Jason's Lyric

Waikiki No. 3

Kalakaua at Seaside Ave. 971-5133

Quiz Show

Waikiki Twins

Seaside at Kalakaua Ave. 971-5033

Forrest Gump, True Lies

Windward

Alkahi Twins

Alkahi Park Center, 25 Kaneohe Bay Dr.

254-1330

Terminal Velocity, Timecop

Enchanted Lake Cinema

1060 Keolu Dr. 263-4171

Jurassic Park; The Next Karate Kid; Corrina, Corrina; The Scout

Kailua Theatre

345 Hahani St. 261-9103

Camp Nowhere, Speed

Keolu Center Cinemas

1090 Keolu Dr. 263-5657

Clear and Present Danger, Forrest Gump,

The River Wild, Rapa Nui

East

Kahala 8-Plex

Kahala Mall, 4211 Waialae Ave. 733-6233

Corrina, Corrina; Camp Nowhere; Clear

and Present Danger, It Could Happen to

You, Blue Sky, Milk Money; The Little

Rascals; Barcelona; Rapa Nui; The Next

Karate Kid; The Client

Koko Marina Twins

Koko Marina Shopping Center, 7192

Kalaniana'ole Hwy. 397-6133

The River Wild, The Little Rascals

Central

Kam Drive-In

98-850 Moanalua Rd. 483-5533

Timecop, Forrest Gump, The River Wild,

The Shadow

Mililani 3-Plex

Mililani Town Center, 95-1249 Meheula

Pkwy. 625-3886

Timecop, In the Army Now, Forrest Gump

Pearlridge 4-Plex

Pearlridge Center, 98-1005 Moanalua Rd.

483-5233

The Scout, Timecop, Rapa Nui

Pearlridge West

Pearlridge Center, 98-1005 Moanalua Rd.

483-5333

Clear and Present Danger; The Client; Corrina, Corrina; Camp Nowhere; The Next Karate Kid; Terminal Velocity; The River Wild; The Little Rascals; The Mask; In the Army Now; Natural Born Killers; Milk Money

North Shore

Laie Cinemas

55-510 Kamehameha Hwy. 293-7516

Forrest Gump

Leeward

Nanakuli Cinemas

87-2070 Farrington Hwy. 668-8775

Timecop, The Scout

Art & Revival Houses

Academy Theatre

Honolulu Academy of Arts, 900 S.

Beretania St. \$4. 532-8768

Blue (1993) Wed 10/5, Thur 10/6 &

Mon 10/10, 7:30 p.m.; matinee Thur

10/6, 1 p.m.

The View from Within: Minoru: Memory

of Exile (1992) and *A Family Gathering*

(1993)

Tue 10/11, 7:30 p.m.

Movie Museum

3566 Harding Ave. \$5. 735-8771

If... (1968) Thur 10/6, 8 p.m. & Sat 10/8,

3, 5:30 & 8 p.m.

Billy Liar (1963) Fri 10/7, 8 p.m. & Sun

10/9, 3, 5:30 & 8 p.m.

Dr. Broadway (1942) plus *Strange*

Impersonation (1946) Mon 10/10, 7:30

p.m.

disturbing film might be, it is certainly Stone at the top of his powers — and, for good or for ill, he finally fully captures his fascination with human rage and ambivalence toward violence. **Pearlridge West, Varsity Twins**

The Next Karate Kid Congratulations, Mr. Morita. It's a girl. **Kahala 8-Plex, Pearlridge West, Enchanted Lake Cinema**

Quiz Show The cast is impeccable: Ralph Fiennes (*Schindler's List*), John Turturro, Rob Morrow, Paul Scofield. This is a Robert Redford-directed morality play about TV quiz shows in the late '50s. Call it *The Way We Went Wrong*. A slick biggie. **Waikiki No. 3**

Rapa Nui For all its apparent failings, *Rapa Nui* works wonderfully as a spaceship story, a strange, otherworldly tale of humankind's self-destructiveness and its need to escape itself. It's big, a little goofy and fun. Like a good spaceship story, the plot is simple and aerodynamic, free of those nasty velocity-robbing subplots: Win birdman contest, get girl, and friend will be sacrificed to the gods. Lose race, stay bachelor. There's also the essential elbow-in-the-ribs "message." This one, about taking care of Earth and your fellow human. —D.K.C. **Kahala 8-Plex, Keolu Center Cinemas, Pearlridge 4-Plex**



Corrina, Corrina

The River Wild Meryl Streep takes the plunge in her first action-adventure film. Streep and David Strathairn (*Passion Fish*) play a couple with marital troubles who take a raft trip in an attempt to patch things up. They end up in the deep end when bad boy Kevin Bacon shows up. **Cinerama, Pearlridge West, Koko Marina Twins, Kam Drive-In, Keolu Center Cinemas**

Search for the Great Sharks Someone with a camera searches for the great sharks. **IMAX Waikiki**

The Scout A New York Yankees recruiter (Albert Brooks) travels south of the border looking for the next Nolan Ryan and finds Brendan Fraser. Andrew Bergman (*It Could Happen to You*) gets an assist on this screenplay. **Pearlridge 4-Plex, Kuhio Twins, Nanakuli Cinemas, Enchanted Lake Cinema**

The Shadow Who knows what evil lurks in the hearts of men? Music-video ace Russell Mulcahy (the U2 videos) revives the old radio series. FX galore. With Alec Baldwin and John Lone. **Kam Drive-In**

Speed The latest model in the action-adventure muscle-car genre, this film is fast, sleek and all engine. Director Jan DeBont keeps the pedal to the metal in this story about an L.A. city bus rigged with a bomb

and plows through every action-hero convention: the maverick protagonist, the tough-as-nails broad and the I'm-going-to-die-in-the-second-act-and-it-will-be-p-o-i-g-n-a-n-t second banana. However, with plotting that makes *The Fugitive* look like "Masterpiece Theater," Speed eventually loses its new-can smell as its breakneck action turns from outrageous to

T H E R E ' S S O M E T H I N G I N I T F O R Y O U . . .

Thru Oct. Jazz at Ward's Rafters

Hawaii Chamber Orchestra, every Sunday, 3-6 p.m., donation. 734-0397.

Thru to Oct. 9 Keia Wai Ola: This Living Water exhibition, Maui Arts & Cultural Center, gallery hours, free. 242-2787.

Thru to Oct. 1 Annual Statewide Juried Exhibition of Contemporary & Traditional Crafts, Hawaii Craftsmen, M-F 7a.m.-7 p.m., Sat. 7 a.m.-2 p.m., Pauahi Tower Mezzanine Gallery, 1001 Bishop Street, free. 947-3135.

Thru to Oct. 22 Retrospective exhibition for Jeanne Wiig, Gallery Iolani, Windward Community College, Tue-Sat 1-5 p.m., free. 235-0077.

Oct. 6, 10, 13, 17, 20 Kids Acting Up! Volcano Art Center, 4-6 p.m., admission. 967-8222.

Oct. 7, 8, 9 Nunsense II: The Second Coming, Fri./Sat. 8 p.m., Sun. 4 p.m., Manoa Valley Theatre, admission. 988-6131.

Oct. 7, 8, 9, 13, 14, 15, 16*, 20, 21, 22, 23 Specs, Kumu Kahua Theatre, 8 p.m., Sun. 2 p.m., *matinee signed for the deaf, admission. 536-4441.

Children's Ceramics, Volcano Art Center, 9:30-11 a.m. Chiu Leong's Volcano Studio, ages 7-12, fee. 967-8222.

Oct. 8-12 Hand Built Ceramics for Teens and Adults, Volcano Art Center, noon-2:30 p.m., Chiu Leong's Volcano Studio, fee. 967-8222.

Thru to Oct. 27 Halloween Spooks-Ghosties & Goblins displ.y, City & County of Honolulu, Honolulu Hale Third Floor. 523-4674.

Oct. 5-Nov. 30 Hawaii Invitational Sculpture Show at the Honolulu Advertiser Gallery, The Contemporary Museum. 8:30 a.m.-5 p.m., free. 526-1322.

Oct. 6-27 Art Kauai '94 Juried Exhibition, Kauai Museum. 245-6931.

Oct. 7, 8 John Wayne: The Man Behind the Legend, Kahilu Theatre Foundation, 8 p.m., admission. 885-6017.

Oct. 7, 8, 14, 15*, 16 My Fair Lady, Maui Academy of Performing Arts, 7:30 p.m., Maui Arts & Cultural Center, admission. (*5 p.m.) 242-7469.

Eo E Emalani i Alaka'i Festival, Koke'e Natural History Museum, 10:30 a.m. Kanaloahuluhulu Meadow. 335-9975.

Talk Story Tour, Hawaii Preparatory Academy, 7 p.m., Gates Performing Arts Center. 885-7321.



National Arts and Humanities Month

October

Please join Hawaii's arts and humanities organizations in celebration of October 1994 as National Arts and Humanities Month.

Here are just a few samples of the many statewide events that are open to the public throughout this month:

Oct. 12 Simon Spaulding-Maritime & Historic Music, Hawaii Concert Society, 7:30 p.m., admission. 935-5831.

Oct. 13 The Magic of Believing, A Crafter's Dream, 5-9 p.m., JCCH, free. 945-7633.

Ladysmith Black Mambazo, Kahilu Theatre Foundation, 7:30 p.m., admission. 885-6017.

Tracing Our Roots: Japanese Genealogy Workshop, 9 a.m.-1 p.m., JCCH, fee. Registration required. 945-7633.

Oct. 13, 14, 15, 16, 20, 21, 22, 23 "Taming of the Shrew," Waimea Community Theatre, Thur-Sat., 8 p.m., Sun. 4 p.m., admission. 885-5818.

Oct. 15, 22* "Dragonwings," Honolulu Theatre for Youth, 7:30 p.m., *also at 4:30 p.m. signed for deaf, Richardson Theatre, admission. 839-9885.

Oct. 15, 16 "Honest Acting," Volcano Art Center, 2-5 p.m., Kilauea Theater, admission. 967-8222.

Oct. 15 "An Evening of Shakespeare," Hawaii Preparatory Academy, 7 p.m., Gates Performing Arts Center, free. 885-7321.

Oct. 15, 22, 29 Spooky Stories Walking Tours, Mission Houses Museum, 10:30 a.m.-noon, admission. 531-0481.

Oct. 20 Cast-Iron Architecture in America and Bioclimatic Skyscrapers of Malaysia, UH School of Architecture, 7 p.m., Art Auditorium, free. 956-8311.

Oct. 21 Combattimento Consort Amsterdam, Maui Philharmonic Society, 7:30 p.m., admission. 244-3771.

Choral Concert, Hawaii Preparatory Academy, 7:15 p.m., Gates Performing Arts Center, free. 885-7321.

Combattimento Consort Amsterdam, Kahilu Theatre Foundation, 8 p.m. Reserved seating. 885-6017.

Concert, Maui Symphony Orchestra, 7:30 p.m., Maui Arts & Cultural Center, admission. 244-5439.

Dances of Indonesia, Pacific & Asian Affairs Council, Center Stage, Kukui Grove Center, free. 941-5355.

Oct. 23 Combattimento Consort Amsterdam, Hawaii Concert Society, 7:30 p.m., UH-Hilo Theatre, admission. 935-5831.

Oct. 25 "Untitled," visiting artist public lecture, UH-Manoa Art Gallery, 7:30 p.m., UH Art Auditorium, free. 956-6888.

Oct. 26 - Nov. 13 "Marvin's Room," Diamond Head Theatre, Wed-Sat, 8 p.m., Sun 4 p.m., admission. 734-0274.

Oct. 28, 29, 30 Wait Until Dark, Volcano Art Center, Fri & Sat 7:30 p.m., Sun 4 p.m., Kilauea Theater, admission. 967-8222.

Oct. 28, 29, 30 "Equus," Maui Academy of Performing Arts, Fri-Sat 7:30 p.m., Sun 5 p.m., Maui Arts & Cultural Center, admission. 244-8760.

"Scarefest 1994," Hawaii Opera Theatre, Fri 7 p.m., Sat/Sun 5 & 7 p.m., Kaimuki High School, admission. 596-7858.

Oct. 29 Ethel Merman's Broadway, Kahilu Theatre Foundation, 8 p.m., admission. Reserved seating. 885-6017.

The Art of Trash, Volcano Art Center, 9 a.m.-4 p.m., fee. 967-8222.

Oct. 30 - Nov. 27 Contemporary East European Ceramics, Maui Arts & Cultural Center, gallery hours, free. 242-2787.

The Arts & Humanities.
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CALENDAR

ludicrous. But then again, if *Speed* is all you want, then speed is all you get. —D.K.C.

Kailua Theatre

Terminal Velocity A skydiver (Charlie Sheen) is in trouble. Natassia Kinski tries to help out. **Aikahi Twins, Kapiolani, Pearlridge West**

Timecop Jean-Claude Van Damme plays Max Walker, a member of the Time Enforcement Commission, a supersecret agency that polices the time travel superhighway. The year is 2004, and while on a mission to corral a dishonest partner, Walker, who lost his wife and eight-bedroom house in a fire 10 years before, uncovers a U.S. senator's dastardly and cumbersome plan to steal money from the past to fund his presidential campaign. What follows is a race against time, so to speak, as Walker dashes back and forth collecting evidence and witnesses to implicate the senator. What past life do you think Walker runs into in this investigation? You've got it. Does Walker save the world from a corrupt politician (give me a break), or does he save his wife from her untimely death? Hmmm. A lot of this stuff has already been covered in the *Terminator* films, but *Timecop* adds its own twists and turns which provide poignancy or corniness depending on your appreciation of this genre. —D.K.C. **Aikahi Twins, Kam Drive-In, Kuhio Twins, Milliani 3-Plex, Nanakuli Cinemas, Pearlridge 4-Plex**

Tropical Rainforest IMAX takes you to rain forests around the globe and explains their evolution and their importance to humankind. There's nothing here that you haven't already seen on cable — just bigger and louder. **IMAX Theatre Waikiki**

True Lies This film's premise seems irresistible: A suave and sophisticated superagent (Arnold Schwarzenegger), posing as a boring computer sales rep, can out-shoot, out-think and out-tango enemy operatives, but this buffed Bond is disarmed by a neighborhood Lothario. The comic possibilities of this spook-out-of-water scenario are endless. However, action-adventure maestro James Cameron (*Aliens*) and his steroid star tackle it with all the subtlety of an impaling. —D.K.C. **Waikiki Twins**

Short Runs & Revivals

☞ **Billy Liar** (1963) An undertaker's clerk in England's North Country lives a fantasy life in this John Schlesinger film. Tom Courtenay and Julie Christie star. A brilliant comedy of its time. **Movie Museum**

☞ **Blue** (1993) Krzysztof Kieślowski directs Juliet Binoche in a story of a woman putting the shards of her life together after the death of her husband and daughter. Winner of the three top honors at the 1993 Venice Film Fest. A classic story with "post-modern" structure. Highly recommended. **Academy Theatre**

☞ **Dr. Broadway** (1942) plus **Strange Impersonation** (1946) The Movie Museum's Monday Night Film School takes a brief look at the films of Anthony Mann (*Winchester '73*, *El Cid*). **Dr. Broadway** tells the story of a New York City doctor who does a favor for a dying gunman. *Strange Impersonation* is an ultracheap film with almost no production values. It's about a research scientist who experiments with her own anesthetic with tragic results. **Movie Museum**

☞ **If ...** (1968) An angry-young-man film that gets really angry. Malcolm McDowell stars in this Lindsey Anderson classic about a revolt at a strict British boarding school. Critics have called this film a landmark in '60s cinema. **Movie Museum**

The View from Within: Violet Murakami curated these films and videos, which include the following: *A Family Gathering* (1993) — a mix of home movies, photos, family interviews and archival materials — and *Minoru: Memory of Exile* (1992), in which animation is combined with archival materials to tell the story of Canadians first taken to internment camps and then deported. **Academy Theatre**

Concerts

Ka Lei Hiwa An afternoon of Hawaiian music with the big man himself, Israel Kamakawiwo'ole, Moe Keale and Kanilau. The guest halau that will perform are the ladies of Ke 'Ala o Ka Laua'e and Halau Kaulakahi. Tickets at Harry's Music and Tower Records. **Bishop Museum**, 1525 Bernice St.: Sun 10/9, 2 - 6 p.m. \$12.

Ladysmith Black Mambazo It's been seven years since this South African singing group hooked up with Paul Simon in a Johannesburg recording studio, and since then they've toured to rave reviews for bringing the world the traditional music called *isicathamiya*. A show not to be missed. Tickets at Jelly's, UH Campus Center, Rainbow Books, Tower Records (Kahala), Hungry Ear, Fromex Photo and Coffeeline. **Kaimuki High School Theatre**: Fridays, 10/7 and 14 & Saturdays, 10/8 and 15, 8 p.m. \$40 - \$25; \$20 students. 239-8112

Tsuoku The Honolulu Academy of Arts in conjunction with the exhibit "The View from Within" will present this unique collage of music, poetry and oral history depicting the Japanese spirit of endurance when Japanese Americans were interned in camps during World War II. Bailey Matsuda (keyboards) heads the musical portion of the project along with Kenny Endo (taiko), Jess Gopen (drums), Bob Herr (shakuhachi), Shoko Hikage (koto) and David Inamine (bass). **Honolulu Academy of Arts**, 900 S. Beretania St.: Fri 10/7 & Sat 10/8, 8 p.m.; Sun 10/9, 4 p.m. Free. 532-8700

The Scene

Performance schedules may change. Please call venues for latest information.

Alternative

CD Cafe, 647 Auahi St. 537-1921. *Fri: Absolute Fiction.*
Shark's Cafe, 2535 Coyne St. 947-4275. *Thur & Sun: Scott Williams. Fri: Monkey Pi w/ Scott Williams.*
Village Espresso, 1249 Wilder Ave. 523-2326. *Tue: Armenian Radio.*

Blues

Sand Island R & B, 197 Sand Island Access Rd. 847-5001. *Wed: Blues Jam Night. Thur: Blues Blalabs.*
Shark's Cafe, 2535 Coyne St. 947-4275. *Sat: Monkey Pi w/ Chris Bovard.*

Classical

Saint Andrew's Cathedral, Beretania & Queen St. 524-2822. *Fri: Canon John McCreary. noon - 1 p.m. "Bach's Lunch," free organ concert*

Comedy

Captain's Table Lounge, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Thur: Comedy Night.*
Polynesian Palace, Outrigger Reef Towers Hotel, 150 Kaiulani Ave. 923-SHOW. *Tue - Sat: Frank DeLima.*
Rose and Crown Pub, King's Village, Koa and Kaiulani. 923-5833. *Thur: Don Conover. 8:30 p.m. - 12:30 a.m. Sing-along comedy*

Contemporary

Captain's Table Restaurant, Hawaiian Waikiki Beach Hotel, 2570 Kalakaua Ave. 922-2511. *Sun: Joannie Komatsu. 9:30 a.m. - 12:30 p.m. Mon & Tue: Joannie Komatsu. 7 - 9 p.m.*
CD Cafe, 647 Auahi St. 537-1921. *Wed: Spike and the Times.*
Chart House, 1765 Ala Moana Blvd. 941-6669. *Mon: Dean and Dean. 5 - 8 p.m. Mon - Wed: Tito Berinobis. 8:30 p.m. - 12:30 a.m. Tue, Wed & Sun: Brado. 5 - 8 p.m. Thur: Lance Orillo. 5 - 8 p.m. Thur -*

Sun: Dean and Dean. 8:30 p.m. - 12:30 a.m. Fri: Tito Berinobis. 5 - 8 p.m.

Coconut Willie's, International Market Place, 2230 Kalakaua Ave. 923-9454. *Wed - Fri: Shirley Walker Band. 3 - 7:30 p.m. Sat & Sun: Kevin Mau. 12:30 p.m. - 3:30 p.m. Sat: Shirley Walker Band. 4 - 7:30 p.m. Mon & Tue: Kevin Mau. 3 - 7:30 p.m.*

Compadres, Ward Centre, 1200 Ala Moana Blvd. 591-8307. *Fri: Scott Williams. 5 - 7 p.m.*

Cupid's Lounge, The Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Sun: Tito.*

Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002. *Thur & Fri: Cecilio and the Free & Easy Band. Sat: Cecilio.*

John Dominis, 43 Ahui St. 523-0955. *Fri & Sat: Nightwing.*

Maile Lounge, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211. *Tue, Thur - Sat: Kit Samson's Sound Advice. Wed: Kit Samson's Sound Advice w/ Rolando Sanchez.*

Mezzanine Restaurant, 2045 Kalakaua Ave. 955-6000. *Fri & Sat: Kimo Bicoy.*

Nicholas Nickolas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466. *Tue - Sat: New Heights.*

Nick's Fishmarket, 2070 Kalakaua Ave. 955-6333. *Wed - Sat: Aura. Sun - Tue: Leroy Kahaku.*

Sunset Lanai Lounge, The New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave. 923-1555. *Wed: Makai Strings. 11:30 a.m. - 1:30 p.m. Tue - Sat: Pat Silva. 6 - 9 p.m. Fri: Arthur Lyman. noon - 2 p.m.*

Village Espresso, 1249 Wilder Ave. 523-2326. *Thur: Open Mike. Tue: Armenian Radio Band.*

Waikiki Broiler, 200 Lewers St. 923-8836. *Tue - Sat: The Edge.*

Windjammer Cruises, Pier 7. 488-7437. *Sun: Creighton Higa. Sunset*

Country/Folk

CD Cafe, 647 Auahi St. 537-1921. *Thur: Retroglyphs.*

Compadres, Ward Centre, 1200 Ala Moana Blvd. 591-8307. *Wed: Dita Holifield & the Hooters. 5 - 8 p.m.*

Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711. *Sun & Mon: One People.*

Monterey Bay Cannery Pearlridge, Pearlridge Center, Phase I. 487-0048. *Fri: Julie and Brian Huddy.*

Old Company, 2256 Kuhio Ave. 923-3373. *Wed: John and J.W. Sun: John Lathrop.*

Mon: John Lathrop and Andrew Develschow.

Pecos River Cafe, 99-016 Kamehameha Hwy. 487-7980. *Wed - Sat: Black Gold. Sun - Tue: Straight Shot.*

The Shore Bird, 2169 Kalia Rd. 922-2887. *Sat: Julie and Brian Huddy.*

Guitar

Marina Front Lounge, Hawaii Prince Hotel Waikiki, 100 Holomoana St. 956-1111. *Wed - Sat: Richard Natto.*

Ship's Tavern Restaurant, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111. *Mon - Sat: Winston Tan. Sun: Wayne Takamine.*

Sunset Lanai Lounge, The New Otani Kaimana Beach Hotel, 2863 Kalakaua Ave. 923-1555. *Sun & Mon: Douglas Frank. 6 - 9 p.m.*

Venus Cafe, 130 Kailua Rd. 263-9008. *Thur & Fri: Lee Eisenstein. 7 - 9:30 p.m.*

Hawaiian

Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677. *Wed - Sat: Mahi Beamer.*

Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Thur: Jimmy Kaina. 6:30 - 10 p.m. Fri: Jay Larrin. 6:30 - 10 p.m. Sat: Randy Hongo. Tue: Leon Siu.*

Duke's Canoe Club, Outrigger Waikiki Hotel, 2335 Kalakaua Ave. 922-2268. *Sun - Sat: The Lilikoi Sisters. 7 - 9 p.m. (in beachfront dining room) Mon - Thur: Jonah Cummings. 4 - 6 p.m., 10 p.m. - midnight. Fri & Sat: Haumea Warrington. 10 p.m. - midnight. Sun: Jonah Cummings. 10 p.m. - midnight.*

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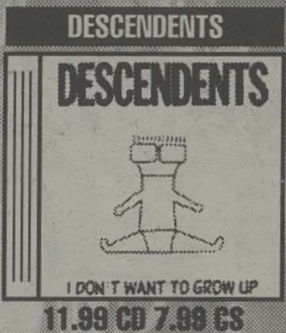
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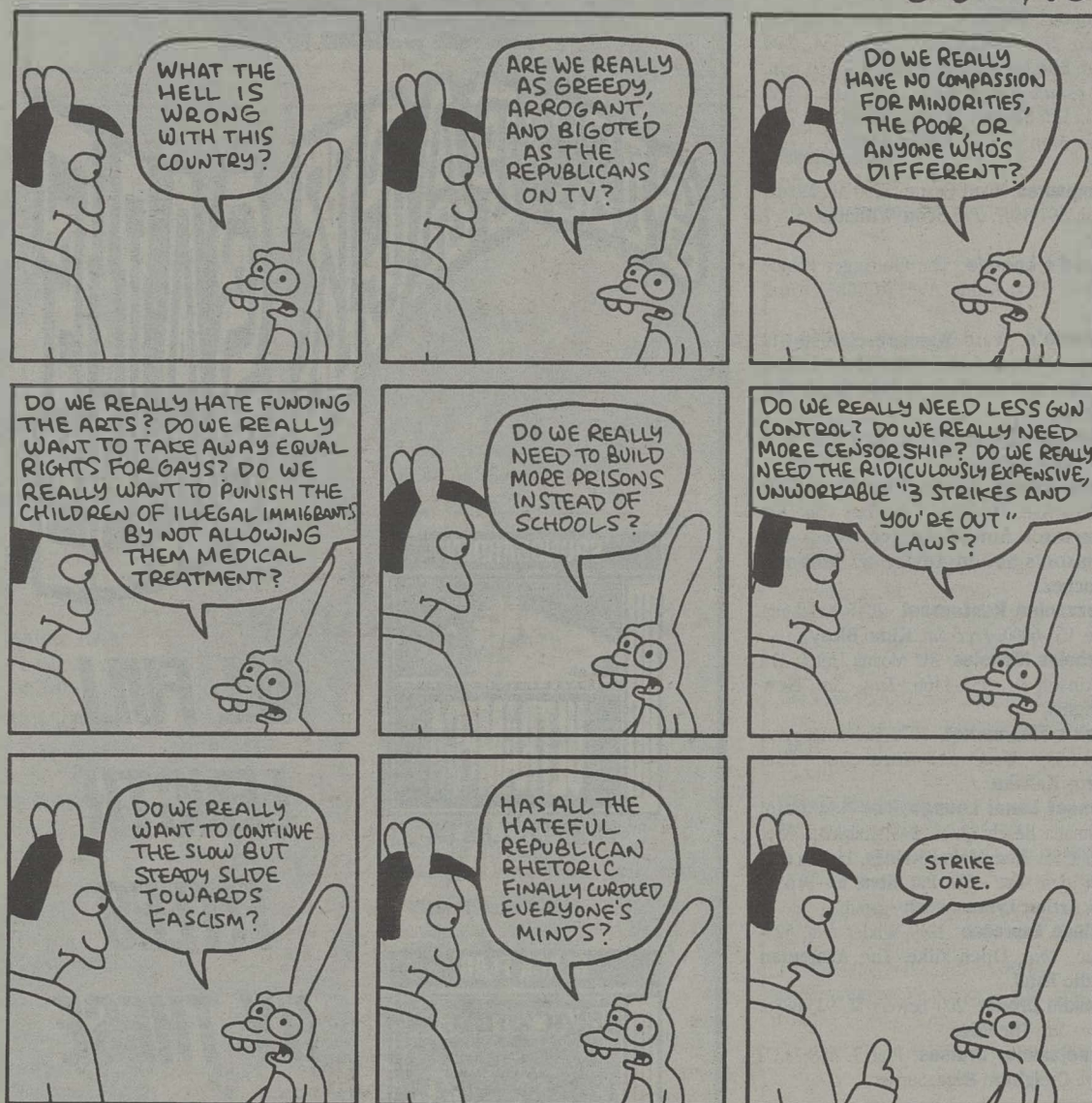
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GROENING



Fast Eddie's, 52 Oneawa St. 261-8561. *Thur*: Ka'au Crater Boys
Great Hall Atrium, Hyatt Regency Waikiki, 2424 Kalakaua Ave. 923-1234. *Tue - Sun*: Puamelia & The Lehua Dance Company. 3:30 - 7:30 p.m. "With Aloha"
Mon: Puamelia & The Lehua Dance Company. 3:30 - 5:30 p.m. "With Aloha"
Jolly Roger East, 150 Kaiulani Ave. 923-2172. *Tue*: Writtenband and Gustafsson. 5 - 7 p.m.
Leeward Bowl Bar, 850 Kamehameha Hwy. 453-1050. *Fri & Sat*: Mix Blend.
Moose McGillycuddy's Pub & Cafe, 1035 University Ave. *Fri*: Hapa.
Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321. *Fri & Sat*: Karen Keawehawai'i w/ the Kanilea Collection and Tracie Farias.
Polynesian Palace, Outrigger Reef Towers Hotel, 150 Kaiulani Ave. 923-SHOW. *Tue - Sat*: Loyal Garner & Melveen Leed. 7 - 8:30 p.m.
Sea Lion Cafe, Sea Life Park, 41-202 Kalaniana'ole Hwy. 259-7933. *Fri*: Olomana. 8:30 p.m.
Shark's Cafe, 2535 Coyne St. 947-4275. *Wed*: Jon Orsorio & Steve Brown.
Waianae Bowl Bar, 87- 2070 Farrington Hwy. 668-8778. *Fri*: RBM Band.
Ward Warehouse, 1050 Ala Moana 591-8411. *Fri*: Aloha Serenaders. noon - 1 p.m. (Food Express stage)

Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Wed*: Joy Woode w/ Betty Loo Taylor.
Jaron's Restaurant Kailua, 201-A Hamakua Dr. 261-4600. *Mon & Tue*: Bill Cox and Friends. 3:30 - 6 p.m.
Lobby Lounge, Royal Garden Hotel, 440 Olohana St. 943-0202. *Thur - Sat*: Sunny Silva w/ Paul Madison. Guitar/saxophone duo
Reni's, 98-713 Kuahao Pl. 487-3625. *Tue*: All That Jazz Big Band. 8:30 - 11:30 p.m. "Big Band Latin Night"
Ward's Rafter's, 3810 Maunaloa Ave. 734-0397. *Sun*: Azure McCall and Bob Winn w/ the Hawaii Chamber Jazz Ensemble. 3 - 6 p.m. *Tue*: Dr. Jazz. 7 - 9:30 p.m.

Piano

The Cove, Turtle Bay Hilton, Kahuku 293-8811. *Fri & Sat*: Carol Williams.
Cupid's Lounge, Outrigger Prince Kuhio, 2500 Kuhio Ave. 922-0811. *Sat*: Carol Atkinson.
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311. *Sun & Mon*: Billy Kurch.
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811. *Wed - Sat*: Johnny Todd. 5 - 8 p.m. *Thur - Sat*: Bobby Gonsalves & David Nico. 8 - 11 p.m. *Sun - Tue*: Ruben Yap. 5 - 8 p.m. *Sun - Wed*: Carol Atkinson. 8 - 11 p.m.
Michel's, Colony Surf Hotel, 2895 Kalakaua Ave. 923-6552. *Wed - Sun*: Les Peetz.
Pieces of Eight, 250 Lewers St. 923-6646. *Mon - Sat*: Max.
Windows at Eaton Square, 444 Hobron Lne. 946-4442. *Fri - Sun*: Don Conover.

Jazz

Anna Bannanas, 2440 S. Beretania St. 946-5190. *Mon*: Jam session w/ the North American Bush Band. Free to all musicians who come to jam; bring your instruments.
Cafe Picasso, Alana Waikiki Hotel, 1956 Ala Moana Blvd. 941-7275. *Fri & Sat*: Jimmy Borges w/ Betty Loo Taylor.
Cafe Sistina, 1314 S. King St. 526-0071. *Sat*: Azure McCall. *Sun*: Jazz Jam Session. 3:30 - 6:30 p.m.

Rock

Beeman Center, Pearl Harbor Sub Base. 596-0587. *Fri*: Higher Ground.
CD Cafe, 647 Auahi St. 537-1921. *Sat*: Frog Child.

Continued on Page 12



Don't Miss a Single Issue

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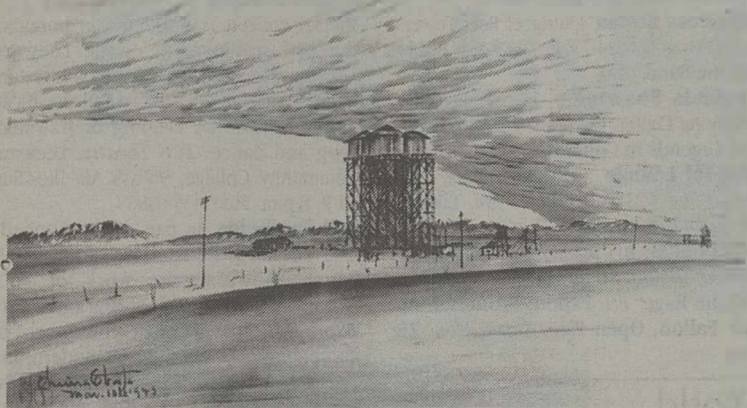


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Art

Three new exhibits at the Honolulu Academy of Arts showcase the indomitable spirit of the creative mind.

Sunset Water Tower, Topaz, Chlura Obata, 1943



From Behind Barbed Wire

NIKKI TY-TOMKINS

On Feb. 9, 1942, 10 weeks after the attack on Pearl Harbor, President Franklin D. Roosevelt signed Executive Order 9066 authorizing the exclusion of all persons of Japanese ancestry from military zones along the Pacific Coast states. Purportedly the law was formulated to prevent acts of sabotage and espionage, but in reality it condemned over 110,000 innocent civilians to as long as four years' captivity in roughly constructed camps surrounding with barbed wire and armed guards. In Hawaii, where some 160,000 Japanese Americans constituted more than a third of the total population, practicality superseded law. After individual hearings (albeit Kafkaesque ones), approximately 700 to 900 local Japanese were shipped to internment camps, most of them in isolated areas on the Mainland.

At the Honolulu Academy of Arts' newest exhibit, "Documents of Detention," three separate exhibitions, as well as an extensive program of lectures and video screenings, focus on the art created by World War II prisoners.

The largest of these is "The View from Within: Japanese American Art from the Internment Camps, 1942-1945," which includes over 100 works by 35 Japanese-American artists. It is a powerful display, both artistically and as a moving record of the tenacity, dignity and courage of an unjustly imprisoned people.

The show opens with several watercolors and *sumi-e* drawings by Chiura Obata, who was on the art faculty of the University of California at the time of his internment. Arriving at Tanforan Assembly Center on May 19, 1942, he and a fellow group of prisoners wasted no time in setting up the Tanforan Art School in a scant 20 days. Eventually the school assembled some 16 artist instructors who offered more than 95 classes a week in 25 subject areas.

Obata's work perhaps offers the most overt criticism of the internment. In "A Sad Plight" a swath of elegant Japanese calligraphy and

delicate *sumi-e* brush strokes only serve to underline the despair of a family surrounded by hastily bundled luggage, huddling miserably on a pair of Army cots. "Hatsuki Wakasa Shot by M.P.," with its roughly inked figure pitching forward against a backdrop of barbed wire and barren scrub land, is the harshest image in the show.

But many of the artists chose to simply record rather than comment on their situation. In the vignettes of mothers bathing their children, men playing cards and women gossiping, there is a pervading sense of life going on willy-nilly in spite of the vicissitudes of camp living.

Scattered amongst the exhibits are several with touching overtones. Estelle Ishigo's lovely "Boys with Kite" depicts two small children trying to disentangle their kite from a barbed wire fence. Her ethereal brush strokes are quintessentially Japanese and give no hint that the artist was a Caucasian woman who chose to share her husband's incarceration. Henry Sugimoto's "Mother in Jerome Camp" recalls the most ironic injustice of all. An elderly Japanese woman internee sits surrounded by war mementos of her nisei son fighting as an American: the Stars and Strips, a "V" sign and a 7th Division banner.

In the adjacent gallery "The Art of Hawaii's Hiroshi Honda" includes more than 50 drawings, watercolors, gouaches and three sketchpads acquired by the Academy two years ago from the artist's family. Born in Hilo around 1913, Honda was sent as a child to Japan where he received his early art training and served briefly in the Japanese Air Force. He returned to Hilo in 1939, but his sojourn in Japan made his internment inevitable shortly after the attack on Pearl Harbor.

Honda's work can be divided roughly into four distinct styles which, since he left most of his work untitled and undated, serve to help assign an approximate time and location to each. His earliest watercolors are aloof and distant; he surveys his faceless groups of people scattered amongst stands of trees as a spectator. Gradually his brushwork broadens, the lines soften and the scenes become more expressionis-

tic. Barracks and camp structures begin to appear as in "Camp McCoy: Men Among the Trees," but they remain incidental, functioning more as visual balance than focus.

But in the Tule Lake Camp, Honda claims his cultural heritage with a lovely series of *sumi-e* and watercolor landscapes. Tule Lake was one of the harshest camps, and one cannot help speculate that Honda staged his own magnificent revolt in the form of elegant landscapes in which Mount Shasta seems indistinguishable from Mount Fuji and rows of barracks might possibly be a Japanese village. In "Tule Lake Camp with Seagulls, Winter," a whirling vortex of seagulls soars over drifts of snow piled up against camp buildings. The camp is obliterated by sheer beauty.

After his release in late 1945, Honda moved to New York to further his studies as an artist. The work from this period, although still drawing on his camp experiences, moves dramatically into the mainstream. Fragmented shards of light cascade over his subjects, forming an overlay of intersecting diagonals that seem to trap them in a network of barbed wire. There is a sense of rage, repressed and strenuously contained in the camps, now liberated and overflowing.

Downstairs in the Graphic Arts Gallery, veteran Dr. Philip Dark offers "Images from World War II," a collection of some 50 drawings, paintings and historic photographs chronicling his three-year captivity as a prisoner of war. In a specially printed tabloid catalogue issued by the Academy, Dark's personal diary tracks his daily camp routine and his responses to the frustrations of confinement.

"Color was almost absent from prison life," he writes. "This and the continuing sense of hunger appear to have been responsible for heightening of one's imaginative invention and recourse to arbitrary color." In "Sunflowers and Sailboat" Dark's astonishing palette transforms a barracks into a child's green-and-red doll house. A sailboat drifts incongruously across a small pond, and only the confining frieze of barbed wire and guard towers jerks the viewer back into reality.

But in many of his paintings, Dark veers sharply away from fantasy and humor. "The Fruits of War Are Death" focuses on a splayed body sprawled on a mound of snow enclosed in the skeletal columns of a bombed-out building, while "The Russian Front" picks out three exhausted prisoners huddling in a snowy field littered with corpses.

Including Dark's work created in wartime in an enemy camp in "Documents of Detention" serves to underline a profoundly disturbing observation that an evasive exercise in semantics cannot conceal the fact that a civilian "internment" camp was merely an ameliorated form of concentration camp and that in a shameful moment of xenophobic paranoia, America condoned a great injustice upon an innocent segment of her people.

Documents of Detention

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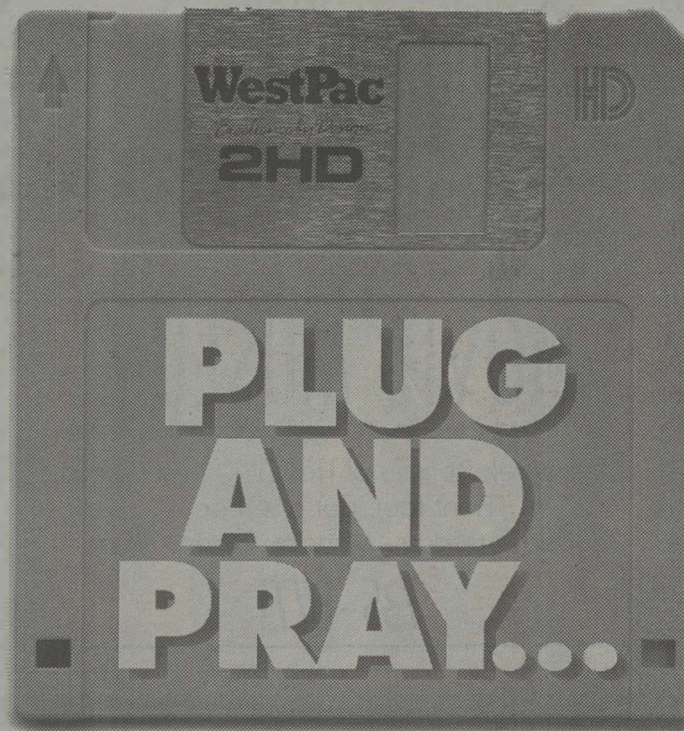
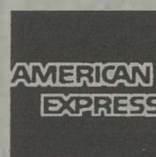
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Lynda Barry

ERNIE POOK'S COMEEK

IT'S NOTHING

LYNDA "GOD I LOVE BUFFALO SO MUCH" BARRY

And naturally there was another monster an especially troublesome monster that crawled and was often under things you sat on and this monster had a microphone and this monster was a spy and this monster took special note of things you loved. And this monster was your friend's pet. Your trusted friend.



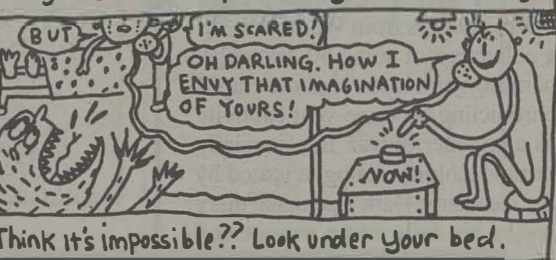
And you heard it again from under your bed, didn't you? And again you said 'It's nothing' and your trusted friend leaned closer to the receiver to better hear you breathe and damned the monster for not being better able to keep still. Was there really a snake in the garden of Eden? Or was that some sort of cover up? You hear the noise again. What do you do? What?!



And after you kissed your friend good bye and after your friend stood waving to you from his lit up front porch after serving you yet another fantastic supper, you drove home wondering how you came to be so lucky to have such a friend and you heard a noise from the backseat of your car and you said to yourself 'It's nothing' although it was the same noise you'd been hearing all night.



Why, you call your friend! You pick up the telephone and you tell him you are frightened but you hear feedback, and he asks you to hang on, then he says 'Sorry, darling, what seems to be the trouble?' And you hear the noise again so you whisper out the story which he hears from two speakers and he tells you don't worry. It's nothing, he says. Go to sleep. I love you. It's nothing.



TIDES - October 5 to October 11



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Theater and Dance

Cats All the advertising about this show pumps how long it's played on Broadway, how successful it's been here in Hawaii and other matters of financial concern. But will this goad you to shell out big bucks for a ticket? Well, what do you look for in a Broadway musical? If it's dancing, effects, singing and really neat gymnastic tricks, then this is your show (although Diamond Head Theatre's own homespun *Sunday in the Park with George* is every bit as fun). Unburdened by a plot, a series of cats (I suspect they're really people in cat suits) sing and dance their tails off explaining why they're so special. One's a great magician, one's a great actor, etc., etc. The show stopper, "Memory," is a big hit with the audience, but for the most part I think thousands of people are going to see *Cats* here simply because it's a Broadway icon. It's a dress-up, go-out, pretend-you're-in-New-York kinda thing — L.T. Blaisdell



PHOTO: CAROL ROSEGG

Cats

sional as ever, they clod about the stage propelled by the boundless lust for the limelight. Will you laugh? Well, how funny do you find absurd, irreverent nuns?



PHOTO: CORY LUM

Fall Footholds

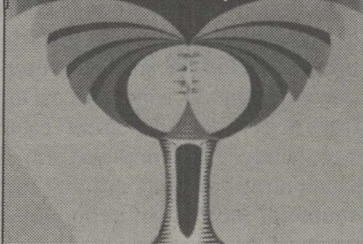
Frankly, the funniest moments result from the impromptu asides and double-takes these talented professional actors play off the live audience and not from the desperately tired and listless script. That's about it. So, go if you have a friend or favorite star in the cast; go if you just adore goofy nuns; stay away if you just

Continued on Page 14

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Sports

For football's primitive but elegant cousin, the basics are as old as playing catch and as fundamental as a game of keep-away.

No Namby-Pamby Stuff



It's more than just hitting ... sort of.

DAVID K. CHOO

According to legend, the sport of rugby was born in 1823 at the Rugby School in England when William Webb Ellis added a small variation to the soccer game he was participating in: He picked up the ball and ran with it. Reportedly, the young non-conformist was tackled by his schoolmates shortly thereafter. It is likely that many other brave and adventurous souls performed similar experiments even before Ellis' fabled ad lib, for rugby's basic rules seem as old as playing catch and as fundamental as a game of keep-away. Played by two 15-member teams on a field slightly wider and longer than its American cousin, the object of rugby is simple: Get the ball through your opponents' goal posts or over their goal line. The latter, called a "try" and worth five points, is accomplished when the ball is literally "touched down" in your opponents' end zone. (Like American football a successful conversion attempt following such a score is awarded one point.) The other forms of scoring, drop kicks and penalty kicks, are both worth three points.

"I can't tell you how many games I've been to where the guy is over the goal line and he's picked up and flung back over," says Jeff Zubik, secretary for the Hawaii Harlequins Rugby Football Club. "None of this namby-pamby football stuff about breaking some imaginary plane. You have to put the ball down on the ground, and if the ref doesn't see it, you do it again until he does."

To execute or to defend against such scores, teams deploy their numbers into two separate units, a front and a back row, eight forwards and seven backs. Generally, the forwards are the tallest, heaviest and strongest players and are responsible for taking possession of the ball and getting it to the backs. The forwards are also counted on to wear down the opposing team or, to borrow an overused phrase from the NFL, "win the war in the trenches." The backs, the quicker of the bunch, do most of the scoring. The ball, larger than the American version, can only be passed backward or laterally. It can be kicked forward. However, a forward pass

results in a change of possession.

Rugby matches last 80 minutes and are divided into two 40-minute halves. No two-minute warnings, no timeouts, no huddles, no substitutions (except for injuries), just non-stop action.

"People unfamiliar with the game only think of the hitting. There's so much more to it than that," says Zubik. "For instance, they don't realize that in rugby you can't hit a guy unless he has possession of the ball. So the most important thing is to keep that ball moving." This fundamental rule along with a light and easy-to-handle ball combines to create a game of contrasts: brute strength, blinding speed and graceful ball-handling that would be the envy of any option quarterback.

You would think that this combination would result in collisions of the Mack truck variety and they do, but according to Zubik the injuries suffered by rugby players are not as severe or as numerous as those inflicted upon their helmeted and padded brethren. Abrasions, banged-up shoulders, twisted knees, scratches and bruises are typical rugby injuries. (However, it is interesting to note that front-row players tape their ears to their head headband style to protect them from being torn or otherwise mishandled.) "There's no spearing like football," says Zubik. "It doesn't matter if the guy gets an extra yard or two. The main thing is just to bring him down."

This weekend Hawaii's players test their skills against the world in the Hawaii International Rugby Tournament at Kapiolani Park. This year's edition, the 21st, will be one of the largest in tournament history. Attending the event will be teams from 10 different countries from as far away as Saudi Arabia and Japan. Other participants include teams from Australia, New Zealand, Fiji, Tonga, Western Samoa, Tahiti, Canada and the U.S. Mainland. While the tournament isn't as large as its Mainland counterparts, the level of competition will be hard to beat. The proximity to rugby superpowers Australia and New Zealand and the strongholds of the South Pacific may not make Hawaii a rugby center but at least a way station. Last year's tournament was graced with an appearance by New Zealand's Michael Jones, rugby's Michael Jordan, and a host of top-

flight teams. This year's version promises a similar lineup of rugged luminaries.

So what makes an ideal rugby player? According to Harlequins front-line coach Saia Liufau, a lava rock wall of a man, there is no substitute for speed, and superior conditioning can turn the tide late in a game. But Liufau, whose workouts used to include a 10-mile run up Tantalus, also tries to instill in his players an intimate on-field awareness. "It's body position that's really important," he says. "Eyes forward and set yourself. Always stay aware and you can take a hit."

According to Enoki Yalimawai, one of the state's fastest and finest players, it's the chemistry between teammates that's important. "You have to give up the ball at the right time," he says. "You have to be aware of everyone else's moves and where they are."

"Outside of my family and my work," says Liufau. "rugby is the most important thing. I've played it all my life. I've been all over the world because of rugby, but it also takes me home."

"I moved to Hawaii without knowing anybody, and within a month of joining the club, I had a job, a place to stay and a bunch of friends," adds Zubik. "You hear that happening everywhere you go."

For the Harlequins' Yalimawai this may be one of his last tournaments. Although he has been offered a tryout with the U.S. national team, at 32 he is considered an "old man." Because of his skill and speed, he is often the target of opposing rogue players and has dislocated both his knees, sprained his ankles seven times, broken his ribs and broken his nose. "I tried to sit out one year, but I saw them playing and I just couldn't stay away," he says. "I don't have much interest in coaching right now. I think I'll just have to leave, and I don't know how I'll do that." ■

Hawaii International Rugby Tournament

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CALENDAR

From Page 12

can't stomach yet another musical about bad musicals—*L.T. Manoa Valley Theatre*, 2833 E. Manoa Rd.: Fri 10/7 & Sat 10/8, 8 p.m.; Sun 10/9, 4 p.m. \$23 - \$27. 988-6131

Specs Kumu Kahua begins its first full season in its permanent state home with this raunchyish comedy by Bob Okasako. When a relocated Waipahu woman returns to the Islands to check on construction at an investment property of hers, her passion is rekindled for an old flame, now working as a carpenter at the site. Farcical romantic, class, gender and cultural complications are caused by the presence of the woman's Mainland Asian-American boyfriend and the carpenter's surfer girlfriend. Directed by Harry Wong III. *Kumu Kahua Theatre*, 46 Merchant St.: Fri 10/7, Sat 10/8, Thur - Sat 13 - 15 & 20 - 22, 8 p.m.; matinees Sun 10/9, 16 & 23, 2 p.m. The 10/16 show will be signed for the deaf. \$9. 536-4222

Mixed Plate Scratchboard drawings and watercolors by Cindy Conklin. Through 10/8. *Little Bit of Saigon*, 1160 Maunakea St. 597-8108

Personal Exodus Mixed-media installation by Milan Heger. Through 10/7. *Koa Gallery*, Kapiolani Community College, Diamond Head campus. 734-9375

Julie Kerns Schaper Landscapes and florals in watercolor. Through 10/31. *Shark's Cafe*, 2535 Coyne St. 94-SHARK

Shrines to Paradise Acrylic paintings by Michael Harada. Through 11/19. *Kabala Moon*, 4614 Kilauea Ave. 732-7777

Jeanne Wilg An exhibit of the artist's work and that of her students. Through 10/22. *Gallery Iolani*, Windward Community College, 45-720 Kealahala Rd. 235-7346

Windward Potters A group show of Windward ceramists. Through 10/7. *HPU Art Gallery*, Hawaii Loa campus, 45-045 Kamehameha Hwy. 233-3167

Hawaiian descent, representing all islands and the Mainland. Through 12/14.

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

Between Sea and Stone Recent works by Jonathan Busse. Through 10/9.

Concentrations 2: H.C. Westermann The artist is best known for his meticulously crafted wood sculptures; his prints, drawings and watercolors executed in a witty, cartoonlike style; and his formal inventiveness with found objects. Through 11/6.

Transient Poet: William Allan Retrospective Since the 1960s the artist has been an important contributor to development in Northern California art, including assemblage, funk, realism and personal narrative. Through 11/6.

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

Color and Light Photographs by Doug Young and glass by Rick Mills. Through 11/2.

The Contemporary Museum Honolulu Advertiser Gallery 605 Kapiolani Blvd. Open daily. Free. 526-1322

Pacific Rim Sculpture Conference Exhibition An invitation sculpture exhibit featuring work by Hawaii artists. Through 11/23.

The Hawaii Maritime Center Pier 7. Open daily, 9 a.m. - 5 p.m. \$7 adults, \$4 kids. 536-6373

The history of Hawaii is the history of its relationship with the ocean. Honolulu's waterfront museum offers an excellent view of that history through exhibits that explore the ancient Hawaiian voyages, Captain Cook, the whaling industry, memories of the Lurline and Matson shipping lines and the most recent maritime hallmark, the Hokule'a voyages. The center is home to the Falls of Clyde — the only four-masted, fully rigged ship left in existence — a humpback whale skeleton and other marine displays ranging from sharks to yacht racing. Ongoing.

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

Sam Hernandez: Abstract Imagist A California artist creates eclectic abstract sculpture that utilizes both ancient and modern themes. About 30 wood pieces and 10 works in bronze. Through 10/9.

In Captivity: Images from World War II An exhibit that features the drawings and paintings of Philip Dark (now an internationally renowned anthropologist) created while he was a prisoner of war in a German camp from 1942 to 1945. Through 10/30.

Manhattan Graphics Center Print Exhibition Prints from 36 participating artists from the Manhattan Graphics Center. Opens Sat 10/1, runs through 10/31.

The View from Within A comprehensive exhibit of art made during the

Continued on Page 16

Galleries

Opening

Hawaii Watercolor Society The society holds its 32nd annual open exhibition. Opens Wed 10/5, runs through 10/21. *Amfac Plaza Gallery*, 700 Bishop St. 543-8900

Visions Works by Tiare Snidar. Opens Fri 10/7, runs through 10/28. *Gallery on the Pali*, 2500 Pali Hwy. 526-1191

Continuing

The Art of Aloha An exhibit curated by Louis Pohl. Through 10/31. *The Waikiki Gallery*, 2139-F Kuhio Ave. 922-8388

Contemporary Hawaiian Quilting Works by the Hawaiian Quilt Research Project. Through 10/28. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Dreams, Visions, Light in the Darkness Paintings by Maria Garcia. Through 10/16. *Queen Emma Gallery*, The Queen's Medical Center, 1301 Punchbowl St. 547-4397

Emerge 3 Photographs by Jason Nakano, two- and three-dimensional works by Marsha Hoffmann and collaborative mixed-media sculpture by Sharon Matsumoto and James Nichols. Through 10/30. *Coffeeline Gallery*, 1820 University Ave. 947-1615

Hawaiian Garden Recent watercolors and collages by Yasuko Abeshima. Through 10/30. *Ko'olau Gallery*, Windward Mall. 247-0709

Island Visions Oils and mixed media by Dexter Doi. Through 10/16. *Harlequin Restaurant*, Alana Waikiki Hotel, 1956 Ala Moana. 941-7275

Ronny Kilpatrick Acrylic landscapes and pastels. Through 10/31. *Shark's Cafe*, 2535 Coyne St. 94-SHARK

Let There Be White Paintings on scratchboard by Cindy Conklin. Through 10/31. *Arts of Paradise*, International Market Place. 924-2787

Museums

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

Conservation Clinic The museum offers one-on-one consultations with a conservator to assist you with the care of your family heirlooms, photographs, textiles and other treasures. Conservators will discuss the condition of your heirlooms and give suggestions and instructions for future care and preservation. Appointments are necessary. Call 848-4112. Sat 10/8, through 10/21.

Monuments to the Stars This planetary program pays tribute to the history of stargazing from Stonehenge to Mauna Kea. Daily, 11 a.m. (1:30 p.m. in Japanese) & 2 p.m.; Fridays & Saturdays, 7 p.m. \$3.50

Nature's Fury The world's natural disasters will be within your reach at this new exhibit which demonstrates (on a very small scale) the powerful forces behind earthquakes, hurricanes and tsunamis. Also, an instructional exhibit on how to prepare and respond to natural disasters. Through 1/2/95.

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.

Superstitions Gearing up for Halloween, the museum has brought back by popular demand this investigation of the sky and its links to our many fears and beliefs. Reservations required for evenings. Opens Fri 9/30, runs through 10/31. Daily, 11 a.m. & 2 p.m.; Fridays & Saturdays, 7 p.m. \$3.50

Turning Back the Sky The exhibit celebrates both the voyagers of eras past, such as the mythical explorer Maui, and the builders who made the voyages possible. Features the work of 19 artists of

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Food

PHOTO: DALE MACDIARMID

There's a new niche in that culinary ecosystem known as Chinatown, and it may be a model of multiculturalism.



Assimilating into the Neighborhood

ALAN YOUNG

A stroll down Maunakea Street makai of Beretania reveals an array of lei stands, grocers and eateries. One of the newest is Café Oriente. It replaces the less-than-a-year-old Esan, a Thai place, which was clean, pleasant and eminently acceptable as the bougeouis choice in adventurous authenticity — useful when entertaining out-of-town guests. Perhaps Esan's somewhat bland palatability is what did it in. Small loss, say I. I miss the pre-Esan occupant, a look fun and noodle factory, which had my favorite dried-shrimp-studded *cheong fun* (rice-noodle rolls).

I was outside perusing Café Oriente's menu when the door opened and John, one of the owners, said hello. He remembered me as an Al Dente customer, long ago and far away (at least, four years and Niu Valley) when he was a waiter there. With that seductive bit of recognition, how would I not but fall in and check it out for you, dear eater?

Café Oriente, the new kid on the block, has been open only since the end of August. John explained that their Euro-Asian cuisine is actually Hong Kong cooking, Chinese for sure but also with touches of that international port's many culinary influences.

So, on with the investigation. The five appetizers are a mixed bag. I tried Buffalo Wings Oriente, "Chinese flavor wings prepared with Chinese five spices, salt and pepper" (\$4.95) and Mia's Shrimp Scampi, "Shrimp prepared in butter, garlic and Italian herbs" (\$6.50). The standard prep on the Buffalo Wings is mild, so I ordered them up hot, nicely prepared à la Chinese pan-fried shrimp with bits of fresh red chilies and green onion. Nicely piquant, they weren't breaded and were faintly five-spiced and tasty. The scampi consisted of eight shrimp (not those ubiquitous tiger prawns) redolent of butter, wine and a bit of garlic. But what about the Italian herbs? The dish really didn't need them, but why advertise what you ain't got? The scampi could also use good bread to sop up the juices. The Ba Le-baguette-based

garlic bread was crisp but otherwise unremarkable. The other three appetizers are deep-fried calamari, spring rolls with long-rice/vegie-pork filling and chicken chive potsickers. Maybe next time.

The soup was Wonton, 10 or so round dumplings filled with minced chicken and shrimp in shrimp-shell/chicken-bone broth with crisp lengths of choi sum accompanying. Yum. Enough for two and, at \$2.95, a meal deal.

During the medium-long wait for the next course, gazing and glancing revealed that a blond wood rail runs around the wall and a plain wooden door conceals the loo entrance. There's gray nubbed carpet and gray-and-white walls. The ceiling is adorned with white overhead fans, white painted track lighting and hanging hemispheric glass and white metal lamps. A polished brass rail divides the room into two sections, both with Formica-topped tables but one with wooden chairs, the other with gray. Tables at lunch are laid with paper place mats, white and scalloped, and paper napkins. Presumably, at night, in accordance with the higher prices, you get real linen — well, OK, cotton — napery. White-framed unmemorable but real watercolors are on the wall. Soothing. No visual overload here.

Service is attentive and informed. The water glass was never empty. I was grateful: It was a hot day.

The first main course to arrive was Paella Castellano, described as "traditional Spanish rice served with shrimp, scallop, mussel and calamari" (\$8.95). Remember, these are the lunch prices being quoted; the dinner Paella is \$12.95. This Spanish exercise turned up tasty, interesting but not what I recognized as paella. I went to the library to look up paella Castellano but no dice. Castille being landlocked, all that seafood in the dish seems incongruous. Well, let's face it: It's basically fried rice, albeit somewhat Euro with bits of red pimento and green bell pepper, ruddy with tomato product and/or paprika and bedizened with a bright-green sprinkle of chopped parsley, haole kind. No saffron. The paella was ringed by a moat of a nicely complex tomato-based sauce and some excellently prepared seafood, tender

and succulent. There were two New Zealand green-lip mussels (not my fave, being generally large and inclined to rubbery toughness, but they can be tasty as these were) on the half shell, two or three scallops and shrimp, a good amount of calamari and some chunks of a tasteless white fish.

The other dish up for investigation was the Filet Mignon (\$12.95), served with a "French Oriente pepper sauce." The steak was ordered well done, and so it was and excellent too, gray all the way through and not tough, dry or tasteless. Applause here, please. The sauce over and under complimented the meat, but where's the pepper? The accompanying linguine was well and lightly seasoned with olive oil, haole parsley, maybe a smidgen of garlic or shallot. The vegetable was choi sum, almost but not quite cooked beyond tenderness.

The Salad Oriente is huge. Romaine lettuce (cut, not tom); crisp, fried, cut up wonton skins; toasted sesame seeds; and a topknot of parsley, pake this time. And the dressing is sweet, with sesame and a refreshing citrusy tang. Three tripetaled carrot cutouts (they had turned up on the appetizer plates too, and remind me of the radiation warning symbol) dot the blank blanc plate perimeter. And the 2-foot-long pepper mill is proffered for further amusement.

Dessert du jour is Almond Tofu. Memories of Schilling extract flavored white cubes under a dollop of Del Monte fruit cocktail (remember the dyed grapes?) in other places other times force me to decline. Full besides and a plane to catch.

Café Oriente's orientation seems to be working. I could be wrong. So dear feeder, go forth, eat at the newest niche in the culinary ecosystem of Chinatown and report back to me. ■

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CALENDAR

From Page 14

incarceration of Japanese Americans during World War II. The work of 35 artists offers an intimate picture of the wartime ordeal. Through 10/30.

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.

Pacific Aerospace Museum Honolulu International Airport, central waiting lobby. Open Sun, 10:30 a.m. - 6 p.m.; Mon & Tue, 9 a.m. - 6 p.m.; Wed - Sat, 9 a.m. - 9 p.m.

Dedicated to commemorating aerospace achievements of the Pacific. Ongoing.

Wildlife Museum 1190 Dillingham Blvd. Open daily, 8:30 a.m. - 4:30 p.m. \$6.95. 848-0660

On display are more than 360 specimens of wild animals from 42 countries on six continents. Ongoing.

Learning

A Race for Life The Vegetarian Society of Honolulu will present a lecture by Ruth Heidrich, triathlete and author. Members and nonmembers are invited. *St. Clement's Episcopal Church*, 1515 Wilder Ave.: Tue 10/11, 7 p.m. Free. 395-1499

B.I.K.E. Fix Workshops Riding bikes is fun, but you should know how to fix them, too. There will be four workshops to choose from on this bike fixing day. Reservations required. *Diamond Head Triangle Park*: Sat 10/8, 8 a.m. - 5 p.m. \$9.50 per workshop. 732-0380

Beer, the Malt of the Ages The Hawaii Homebrewer's Association salutes Oktoberfest in a grand fashion by sponsoring this lecture on how to bubble brew in the privacy of your own home. *KCC Chapel*, Kapiolani Community College, Diamond Head campus: Thur 10/6, 7 - 8 p.m. Free. 734-9211

Breast Cancer and Environmental Contamination A public forum sponsored by the UH Personnel Management Office, community colleges and the Ethnic Studies program. Invited panelists are Sandra Steingraber, Judy Brady and Cha Smith. *Campus Center Rm. 308*, UH Manoa campus: Wed 10/5, 7 p.m. Free. 595-4244

Frankenstein in Fiction & Film A pre-Halloween lecture and discussion about Mary Shelley's enduring creation, *Frankenstein*. Nina D. O'Donnell will examine the many portrayals of Frankenstein's monster from Boris Karloff to Mel Brooks' *Young Frankenstein*. Registration required. *Kapiolani Community College*, Diamond Head campus: Fri 10/7, 7 - 9 p.m. \$10. 734-9211

Handmade Recycled Paper This class will concentrate on recycling paper from various sources. Pulp, coloring, decoration and sheet-forming methods will be addressed. The end product will be appropriate for stationery or art projects. Registration required. *Art Building Rm. 306*, UH Manoa campus: Sat 10/8 & Sun 10/9, 10 a.m. - 3:30 p.m. \$75. 956-8244

Introduction to Chi Kung Simple movements will be taught to restore vitality and well-being, reduce stress and improve flexibility. Wear comfortable shoes and clothing. Registration required. *Windward Community College*, 45-720 Kealahala Rd.: Mon 10/10, 7 - 9 p.m. \$27. 235-7433

Investing for Your Child's Future Education Investment vehicles to plan for your child's education will be discussed in this continuing ed. class. Registration required. *Sakamaki Hall Rm. 4-109*, UH Manoa campus: Thursdays 10/6 & 10/13, 6:30 - 8 p.m. \$25. 956-8244

L.I.F.E. The acronym of this organization stands for Ladies Involved in Firearm Education. Basic handgun, rifle and shotgun classes are being offered. Firearms, ammo, training manual and ear protection included in fees. For more information call: 625-1246

Selling Your Freelance Articles This six-hour class will teach you the tools of our favorite trade: writing for publication. Find out how to approach a publisher or editor to place an article you've written. Our advice: Write a good article. *Kapiolani Community College*, Diamond Head campus: Saturdays, 10/8 - 10/22, 9 - 11 a.m. \$45. 734-9211

Video Production A practical workshop if you want better results from your video equipment at home or at work. Topics include: an introduction to equipment, pre-production planning, techniques and practice and editing. Registration required. *Sakamaki Rm. B-107*, UH Manoa campus: Thursdays 10/6 - 10/27, 6:30 - 9 p.m. \$85. 956-8244

Kids

Children & Youth Fun Fair This day-long event will begin in the morning with the McGruff fun run and will be followed by a fair put on by different agencies and organizations that serve children. There will be entertainment. *Kapiolani Park Bandstand*: Sun 10/9, 8:45 a.m. - 3:30 p.m. Free. 948-4786

HTY Drama Education Program Several classes will begin this week that will explore story building, dramatization, improvisation, movement, music and art. **Rainforest Discoveries at Makiki District Park**, 1527 Keeaumoku St.: Saturdays, 10/8 - 11/9, 9:15 - 10:15 a.m. (grades K - 2), \$75; and 10:30 a.m. - noon (grades 3 - 5), \$95. **Creatures Featured at Mililani District Park**, 94-1150 Lanikuhana Ave.: Saturdays, 10/8 - 11/9, 1:30 - 2:30 p.m. (grades K - 2), \$75; and 2:45 - 4:15 p.m. (grades 3 - 5), \$95.

Tales of Dragons & Other Mythical Creatures at Halawa District park, 99-795 Iwaiwa St.: Saturdays, 10/8 - 11/9, 1:30 - 2:30 p.m. (grades K - 2), \$75; and 2:45 - 4:15 p.m. (grades 3 - 5), \$95. 839-9885

Stream Encounters Take your 6- to 10-year-old to spend the afternoon on the banks of the streams of Makiki Valley for an exploration of the stream as a habitat for animals and a water source for people. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sun 10/9, 1:30 - 3:30 p.m. \$5. 955-0100

Windy Ways & Sunny Days A high-energy morning investigation of the sun and wind through fun experiments and crafts. In conjunction with the "Nature's Fury" exhibit. *Bishop Museum*, 1525 Bernice St.: Sat 10/8, 9 - 10:30 a.m. \$12. 848-4168

Young Playwrights Workshop This workshop presented by Hawaii Theatre for Youth offers students the chance to write what they think, feel and want to say. No editing involved. Students bring the ideas and HTY helps. Open to ages 12 - 18. Call for application. *Honolulu Theatre for Youth*, 2846 Ualena St.: Sat 10/8, 9 a.m. - 3 p.m. \$5. 839-9885

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 historic buildings. The afternoon tour visits several Chinese and Japanese temples and the lush sanctuary Foster Gardens. *Meet inside Asia Mall*, 1250 Mauna Kea St.: weekdays, 10 a.m. & 1 p.m.; Sat, 10 a.m. \$5. 521-3045

Diamond Head Hike More of a walk (replete with handrails and paved stairs) than a hike, this excursion up Hawaii's famous landmark includes a look at its historical background. Bring a flashlight for the dark passages at the top. *Meet at entrance to Honolulu Zoo*, 151 Kapahulu Ave.: Saturdays, 9 a.m. Free. 948-3299

The Hawaii Nature Conservancy Get an educational experience of a lifetime on this hike through Honouliuli Preserve. Located above Makakilo, the preserve is home to more than 45 rare native plants and animals. Donations appreciated. For more information and reservations, call the Hike Line at 537-4508, ext. 252.

Historic Honolulu Revealed Explore Honolulu Harbor, sections of Chinatown, historic Merchant Square and the Capitol district. Includes a tour of Iolani Palace. Reservations required. Call for information: Sat 10/8, 9 a.m. - noon. \$10; \$8 kids. 943-0371

Historic Honolulu Walking Tour Step back in time (but be careful crossing the street) on this historical tour of downtown, which

Continued on Page 20

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The Straight Dope

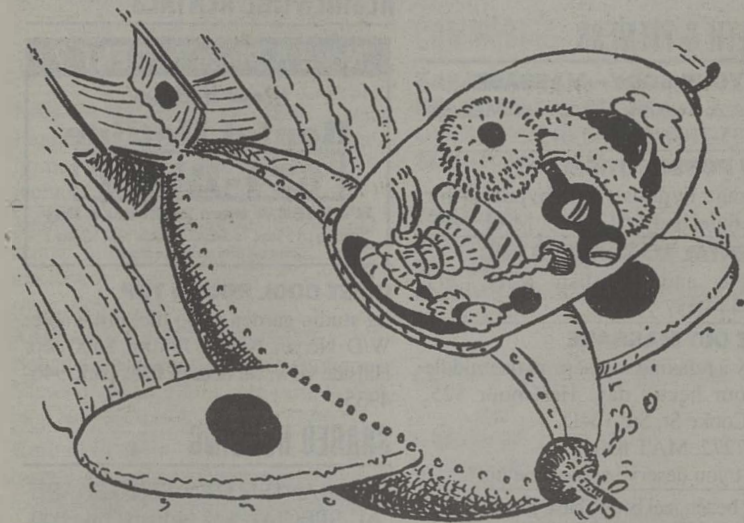


ILLUSTRATION: SLUG SIGNORINO

read this as a tag line on the Internet, but it's still a good question: Why did kamikaze pilots wear helmets? —Matt McCullar, Arlington, Texas

Correction, Matt. This is not a good question. This is a dumb question that appears to be a good question only until such time as you actually give it some thought. As anyone acquainted with aviation or basic physics knows, the pilot's helmet has never been intended to provide protection against a crash. If the plane encounters the landscape a bit too abruptly, you're sausage no matter what you're wearing. The leather or cloth head covering worn by WWII aviators was a holdover from open-cockpit days, when you needed protection against the wind and rain. Closed cockpits had come into general use by WWII, but in the early years at least, it was customary to take off and land with the canopy open, apparently (Cecil hears differing stories on this point) in the ill-founded hope that you'd be able to get clear of the plane if it nosed in while you were near the ground. Pilots also wore helmets because they held their radio earphones but most of all, military bureaucracy being what it was, because regulations required it. When jets came in, most air forces switched to the hardened "brain bucket" in use today, but the purpose of this was merely to protect a fighter pilot's head from being bashed against the canopy during high-speed maneuvering, not to save him in the event of a crash. Similarly, the kamikaze pilot's helmet merely helped him complete the trip, not survive it.

Why are dead bodies embalmed? It seems like a lot of trouble for a sack of dead meat that will shortly be dropped into the ground or even cremated. If the concern is sanitary, why not simply use refrigeration? I suspect most of what undertakers do is geared toward separating grieving relatives from large amounts of the deceased's estate, rather than hygienic and compassionate corpse disposal. —Peter van der Linden, Los Altos, Calif.

Jessica Mitford tackled this one in her classic muckraking book *The*

American Way of Death (1963). She came to basically the same conclusion you did: Morticians embalm bodies because they can charge money for it. That's not to say embalming is completely pointless; it does preserve the body for viewing. What frosted Mitford was that morticians used to embalm bodies even if they weren't viewed, on the excuse that the law required it. It doesn't, but you can see what got morticians started thinking otherwise. In the latter 19th century, doctors and others in the then-emerging field of public health concluded that urban cemeteries were a major cause of epidemics. A movement began to relocate cemeteries to outlying areas, and somewhere along the line the related idea took root that embalming helped prevent disease. It does, but only in bodies not yet interred. If all you want to do is return Aunt Millie to the biomass without inspecting her remains first, you're within your rights to refuse embalming. Take the family to her favorite tavern instead. I'm sure she'd rather you toasted her memory and pickled yourselves rather than wasted the money pickling her.

If a tree falls in the woods and there is no living creature to hear it, is there a sound? —Julie Bosselman, Houston

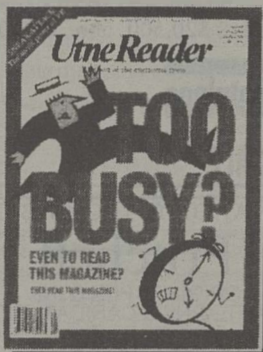
People often ask me my secret. I tell them it's that I still remember how to open a dictionary. According to the "(a)" definition in my *American Heritage* (third edition), sound is vibration carried through a suitable medium in a frequency range capable of being heard by the human ear. It doesn't say the sound actually has to be heard. So, according to (a), yes, there's a sound. The (c) definition says a sound is the sensation generated in the organs of hearing by the aforesaid vibration. So, according to (c), no, there isn't a sound. Not the most definite answer in the world, you may think. But certainly definitive.

Cecil Adams

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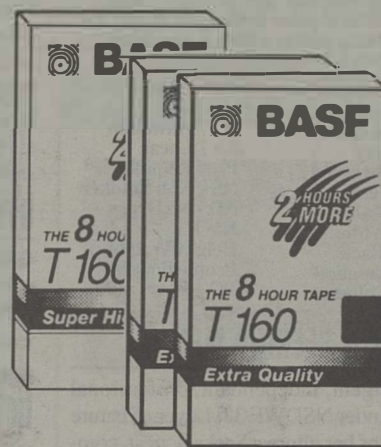
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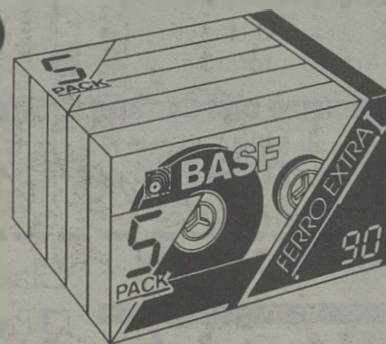
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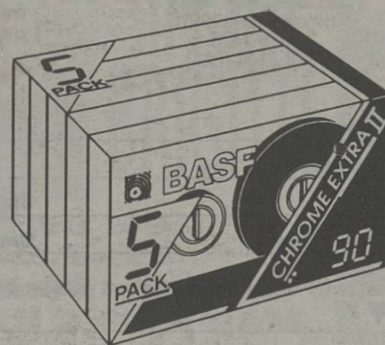
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S - Single	H - Hawaiian	
G - Gay	L - Local	
D - Divorced	P - Filipino	
F - Female	NS - Non Smoker	
M - Male	ND - No Drugs	
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B - Black	Height/Weight	
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By Zoo, furnished room in 3 bdr house, quiet, walk to beach, A/C, W/D, yard, utilities incl, \$550/mo. Available now. Non-smokers please. No pets. Owner occupied. 732-7719.

Ala Moana. rm avail in 2 bdrm/1 bath, secured, near bus and beach w/ view. Prefer 1 responsible N/S prof. \$485+. Call 593-0437.

CLASSIFIED ADVERTISING RATES

CLASSIFIED LINE ADS

See Classified Line Ad rates on order form below.

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Please call 528-1475, ext. 11, for Classified Display Ad rates.

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Wednesday at 4:30 pm,
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CLASSIFIED DISPLAY ADS

Monday at 4:30 pm,
9 days before publication.

PAYMENTS

Prepayment is required.

Check or money order
accepted.

Prepaid advertising is
NONREFUNDABLE.

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Classified Line Ad order form

☐ Person-to-Person Ads WITH VOICE MAIL FIRST THREE LINES FREE FREE!
☐ BOLD line (23 characters/line max) \$6.50/line x _____ = _____
☐ Standard line (38 characters/line max) \$5.00/line x _____ = _____
Cost Per Week (2 line minimum) _____ Subtotal = _____
Number of Weeks _____ x Subtotal = _____
☐ HW Box (Valid for 4 weeks) Additional \$15.00 = _____
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Home Phone _____

Daytime Phone _____

Start here. Please include punctuation & space between words.

End of BOLD line

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DIAMOND HEAD

Huge 1 bdrm suite w/ walk-in closet, boudoir and bthrm in large gracious home on the slopes of Diamond Head. Views to Barbers Point and ample parking. Prefer 1 prof or grad student. \$750/mo. Call Julia 734-3225.

Dia Head Waikiki hse. Own rm, prvt entry, lanai, fully furn, TV, VCR, cable, tel inc. Share kit, bth in main hse w/ lib male. Wlk to beach. \$550/mo inc util. 734-2609.

NS, politically correct, professional to share large 3 bedroom house in Hawaii Kai. Avail 10/15, \$500 + ut. Call eves 395-0852.

KAILUA ENCHANTED LAKE

Female to share w/ non-smoker nice home w/ pool, washer/dryer. \$475 includes utilities. 261-1313.

Kaimuki. Int'l atmosphere in a tropical setting, non-smoker, prof, lg yard, semi-enclosed patio, prkg. Pref cat owner/lover. \$600+. 732-3423.

KAIMUKI/KAHALA HEIGHTS

Beautiful room, private bath in lovely home. Views of ocean, DH. Large yard, W/D, pkg. N/S, \$600 includes utils. 737-6257.

Kaimuki/Palolo. 1-2 rooms in clean, quiet 3-4 bdrm 2 bath home. M/F okay to share with two 30+ straight promales. \$500 + deposit & utilities. 734-3992.

KAIMUKI/PALOLO

1 RM IN 3 BDRM HOUSE. CLEAN, QUIET & COOL \$430 + DEP. MUST SEE! CALL 732-7727.

KAIMUKI/WILHELMINA RISE

1 furn bdrm avail in lg quiet, luxury home w/ ocean/DH view. Seeking responsible/clean/openminded/NS to enjoy this fab place w/ 2 young professionals. Near UH, Coffeetalk, H1 onramps, Kahala Mall, etc. \$700 + deposit includes everything and utils! Plus hottub!! Call 735-7168.

Kuapa Isle. Beautiful, quiet, 3/2 waterfront twnhse w/1 prof M/F. 1 bdr, \$500/mo + dep. 538-0040 or 261-5438 (eve). Roger.

MAKAKILO

Own room & bathroom in clean, quiet, townhouse. Has ocean view, W/D & own prkg stall. Non smkr. \$450 incl util. 672-8210.

MAKIKI/SKYTOWER

Executive 2/2 condo w/ sep phone, W/D, prking. Share w/ quiet, N/S, prof. \$615 + dep + util. Rick: 521-9615.

3 prof women need roommate to share our beautiful home! One room in 4 bdrm house in Manoa. WD, garden, pets okay. \$425 + util. Call 988-7167.

Upper Manoa. 1 br in lg 3 br/2 b conscious hse, w/ lanai, views, green, cool. Rent \$630 + util, avail starting anytime betwn Oct 1 to Nov 1. Seek quiet prof. Call 988-5450.

Nuuanu. 1 rm, 2 bdrm. Yard, lanai, quiet, secluded, near bus. W/D, pkg, furn, clean. Responsible, quiet, considerate, N/S, cat-lover. \$600 + utils/dep. 595-6134.

Pacific Heights, share w/2 prof women. Great older home, 1 br \$650. 531-5390. In Palolo/Kaimuki area. Own furnished room in 3/1 house w/view of DH. W/D, utilities & cable included. \$425. Call pager 844-1949.

Pearlridge/Aiea Townhome: Room to rent on busline. Share with SWM, N/S, quiet, room fully furnished. \$500/mo. 487-7419/digital 288-9551.

Punahou area. NS gay professional seeks responsible person to share nice 2/1 apartment w/ lanai and own phone. \$460 + deposit, available now. 943-6140.

Punchbowl. Wonderful big 30's house to share. City views, big trees, high ceilings, nice deck, W/D. Looking for responsible & easygoing. \$550. 599-1653.

U of Hawaii - One block. 942-3851 eves. Partly furn room, priv bath, kitch, priv pkng. \$550 incl util. No pets. Prefer prof or grad student.

Wahiawa Hts. 2 br house - single/couple to share w/ liberal male - nr Scho/Wheeler/Whit/Kunia - lots of room/strg-pkg-amen-cool-pvt. Ask \$575 - dep negot. 622-1800.

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Prof nonsmoker wanted to share quiet peaceful 2 bed house w/ one other. Yard service, wash/dry, etc. \$700/mo. 259-8040.

RENTAL WANTED

Male, employed, 55, non-drinker, N/S, Italian descent, excellent refs, wants to share room in DH/Kahala area. 524-3942.

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