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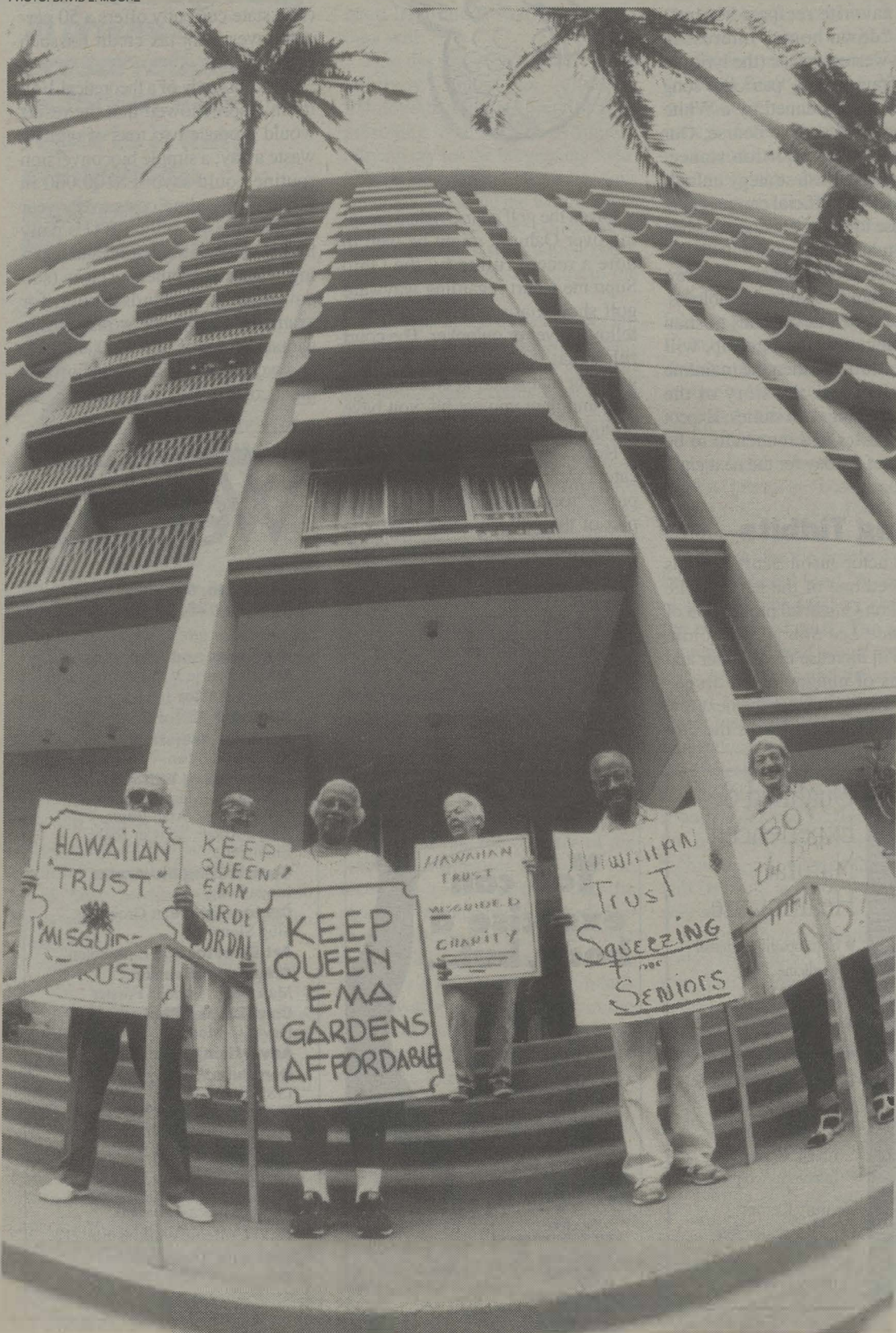
Weekly

Volume 2, Number 9, February 26, 1992



Taj
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Page 7

PHOTO: DAVID L. MOORE



Rent War at Queen Emma Gardens

BY JULIA
STEELE

On Valentine's Day of this year a number of people clustered outside the Bank of Hawaii's downtown branch to hand out little pink hearts, but this was no love fest. "Bank of Hawaii — have a heart" read the pink shapes. They were passed to all pedestrians that would accept them, accompanied by a pamphlet detailing one of the most volatile rent struggles being waged in Honolulu today.

Continued on Page 4

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Brace yourself for the dirtiest presidential campaign in history, although of a different stripe and tactic from the last go-round, when the Bush boys batted Michael Dukakis around like a wounded mouse. People who for obvious reasons don't read the supermarket tabloids are perhaps unaware of how heavily our Current Administration salts those weeklies with photos and stories about the Bushes and the Quayles and Gulf War follow-ups... interesting populist stuff like Barbara Bush's favorite recipes, her husband's "down home" interest in country-western music (the lyrics to Randy Travis' latest "patriotic" song were allegedly penned by a White House staffer) and, of course, Our President's anti-abortion stance.

The newest Bush strategy unfolding is this: The official campaigners will refuse to smear opponents, while the down-and-dirty boys will "leak" information about Buchanan, Kerrey, Clinton, Harkin et al to the tabloids.

The tabloids, never ones to shun mere allegations and gossip, will print the stuff and then the mainline press will cover the story of the tabloids running such stories. Expect sexual smears and innuendo to be the order of the day for the next eight months.

Telling Tidbits

Oahu actor Jason Scott Lee has just scored one of the leads in the \$40 million Universal production of *The Bruce Lee Story*... Honolulu police will increase the number and locations of unannounced drunk-driving checkpoints for the next few months... Frank Fasi says the city

HONOLULU DIARY

wants *all* of the hotel-room tax revues collected on Oahu — to finance the much embattled convention center. (Hawaii has one of the lowest hotel-room taxes of any tourist-oriented destination in the industrialized world)... Recent rains swelled up refuse in the Ala Wai Canal something fierce; the most telling remnants were literally hundreds and hundreds of condoms... What about gentlemen's preference? One of our local anchorpersons has let her blonde tresses go to their natural brunette state... A recent report revealed that Hawaii places first in 1992 state and territorial legislative appropriations for the arts; our arts appropriations were lowered but not as drastically as in most other states, some of which decimated such appropriations... And a recent bill to decriminalize marijuana possession was killed before it even got out of a legislative committee....

Fore Sure!



Given the golf course mania creeping over Oahu, it might be well to note a recent ruling by the Ohio Supreme Court regarding wayward golf shots that accidentally bonk a fellow player or onlooker. The court ruled that if a golfer has yelled a warning that a ball is coming your way and then you get hit, you have no right to sue.

However, the investitured adjudicators went on to say that if you can prove "reckless indifference" on the part of the golfer — that is, if you were clearly in the line of flight, well, then you have a case (if, of course, you have the proper witness(es)). Expect more people than ever to have their lawyers as golfing partners and caddies with video cameras. It's enough to drive you into a real sport.

Convert, Sinners



Waste disposal at Hawaii's resorts is reaching critical mass: Landfills are closing, tipping fees are rising, incineration no longer looks like a great option and environmental regulations are becoming stricter. Experts, like Kailua's James McElvaney (speaking not only of our island but the Mainland as well), indicate that as much as 75 percent of solid waste is "bioconvertible."

That means that anaerobic digestion, composting and/or recycling are technically possible if the corporations are willing to undertake them. One fascinating note: A byproduct of anaerobic digestion is biogas, which can be employed to run gas appliances in kitchens, keep air-conditioned units chilled and fuel electricity-producing generators. (The state currently offers a 50 percent investment tax credit for such conversion.)

A recent study of a theoretical 100-room resort showed that the resort would produce two tons of organic waste a day; a simple bioconversion routine could save it \$100,000 in waste and hauling costs every year and provide 10 million BTUs daily for hot water, refrigeration and cooking. Those and other services (soil amendment for landscaping, for example) would result, experts say, in a total savings of \$240,000 annually and would pay off the initial investment costs within four years. ■

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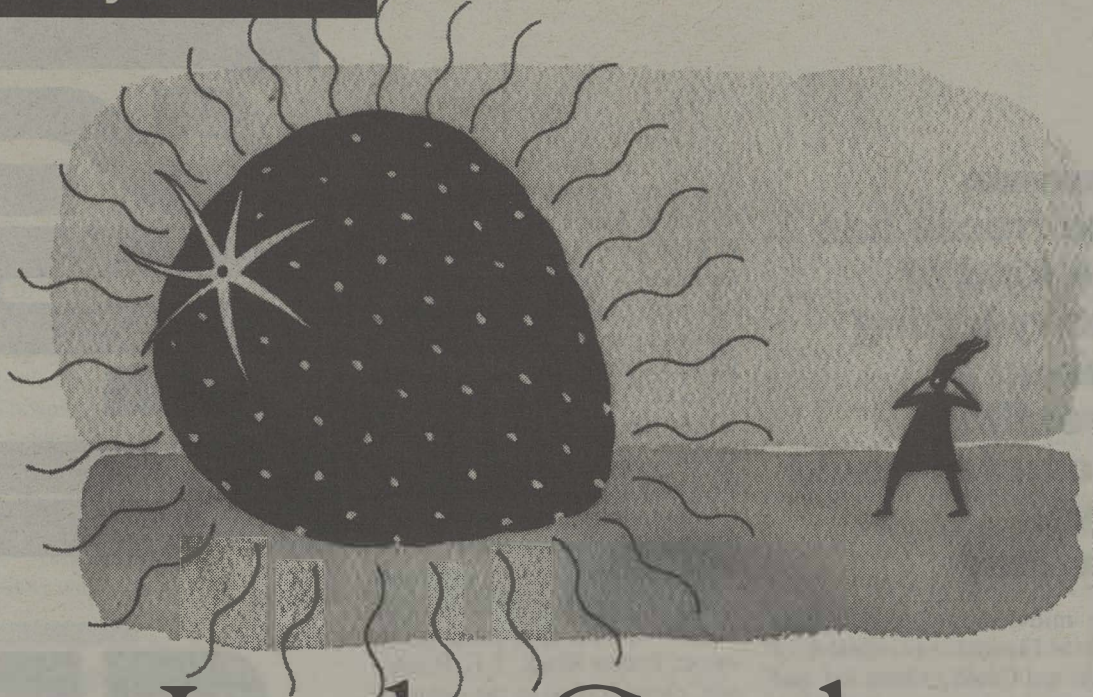
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LINDA FONG ILLUSTRATION

Looks Can be Deceiving

Though proponents hail food irradiation as the next big thing in produce preservation, Schuyler Ingle reports it may complicate matters for careful consumers

The irradiation of food has been in the news of late. Early-season Florida strawberries passed through the Vindicator irradiation plant and, after 57 minutes of exposure to cobalt-60 gamma radiation, were shipped off to an undisclosed market, probably in the upper Midwest.

Minnesota would be a new market for early-season Florida strawberries. Irradiation extends the strawberries' shelf life long enough that they can make the cost-effective truck ride from Florida to Minnesota without softening and spoiling. The farmer isn't going to make any money in this deal. But the processor will. The distributor will. The trucker will. The retail market will. And so too will Sam Whitney, president of Vindicator of Florida Inc. In the multibillion-dollar food industry, he is a new middleman standing between the source of food and the consumer.

And what about those strawberries in the supermarket display in Minnesota in midwinter? They look terrific. In fact, they look fresh. But are two- or three-week-old terrific-looking irradiated strawberries still fresh, or are they counterfeit? Having been changed at a molecular level — gamma rays shake electrons off atoms inside the target, a pretty fundamental alteration — are these fresh strawberries the same as, well, fresh strawberries you might pick yourself? And if they aren't, what are they?

Now that Minnesota consumers

can purchase the midwinter Florida strawberries they have been clamoring for these many years, will they buy them if they understand that the little flowerlike symbol attached to the package means that the food has been irradiated? Whitney thinks they will.

First the strawberry, according to Whitney, then the chicken. Salmonella and the threat of food poisoning have become Whitney's rallying cry for the burgeoning food-irradiation industry. Whitney says he would like to rid the world of poisoned food, and food poisoning is no modest affair, what with 40,000-plus cases reported annually in the United States.

Chickens in and of themselves are not diseased, poison-generating animals. But they do have the ability to ingest salmonella-contaminated food and store the bacteria in their digestive tracts. An enlightened study in England demonstrated that it was possible to all but eliminate salmonella from chickens by cleaning up their food, the source of the problem. But Whitney isn't talking about irradiating animal feed. There's probably no great profit incentive there. Whitney is after the bird.

Chicken has all but lost its animal identity in this nation — it's an industrialized flesh product. The technology that's been developed to slaughter and process chickens by the millions doesn't lend itself to basic hygiene. If the digestive tract of a bird is punctured while on the processing line and the contents of the stomach or intestine spill onto the meat, it's a fairly safe bet that the meat will become contaminated. The same would be true of anything that touches the contaminated area, be it a worker's knives or gloved hands or the water bath farther down the line. With millions of birds still to go, a processor simply doesn't shut down the line to engage in a little prophylactic behavior. The goods are passed on to the consumer.

One thing about salmonella, though, is that if you follow the basic hygiene you learned in kindergarten, you are reasonably safe. As bacteria go, this one is easy to kill. You take the chicken out of the package, prepare it for cooking, then cook it

until it is done. That process kills any bacteria on the bird. While the chicken cooks, you wash your plastic cutting board and your knife and your hands with hot soap and water.

Irradiating chicken doesn't attack the salmonella problem at its animal-feed origins, nor does it address the fundamental indecency of industrialized flesh production. In fact, irradiation encourages greater indecency. If the chicken or turkey or pork product is going to get zapped anyway, why should processors worry about a few hygiene problems on the line? Profits in meat production are marginal enough that any corners cut would be welcome.

Knowing where your food comes from is a consumer's responsibility — that's what is so nice about irradiation stickers. Whitney thinks that anyone in his right mind will buy his irradiated chicken over the unknown bird. Unfortunately for Whitney's theory, there is no way anyone can tell if a chicken has been irradiated or not, no way to test for it. So all Whitney is selling is the sticker.

There is also the problem of unlabeled irradiated food. A consumer is alerted to bad fish or shrimp by the offensive smell. The smell is caused by bacterial action. Irradiation kills the bacteria and the smell, but doesn't make the fish or shrimp good, just salable. If there were no label, there would be no reason to think that this product wasn't of the same quality as any other. That may sound far-fetched and unscrupulous, but it has already happened. If the technology is widely available, it will be used, and not always in the way intended.

As for knowing where your food comes from, there is a deeper problem. You will have the opportunity in the market to choose an irradiated chicken or box of strawberries by looking for the sticker. But there will be no stickers on jars of jam using irradiated strawberries, nor will there be stickers on cans of chicken noodle soup using irradiated chicken. I can't wait for the irradiation-free-soup ad campaigns with glowing children coming out of the neighbor's house where they use that other brand.

Source: *Seattle Weekly*

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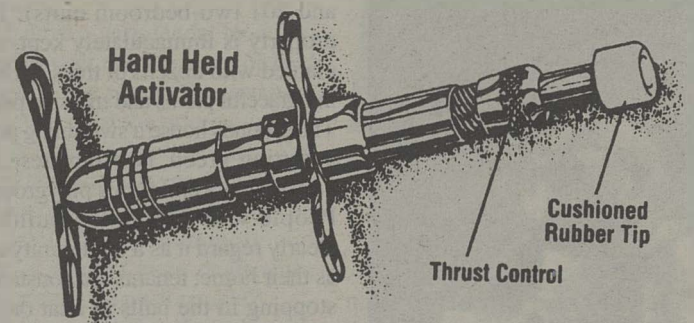
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The protesters were tenants of Queen Emma Gardens, a large downtown apartment complex. Developed in the early '60s under the city's Urban Renewal Plan, Queen Emma Gardens was for years one of the most popular and most affordable rental projects in Honolulu. Tenants moved in and seldom moved out. Even the developer, millionaire Robert Black, liked his project so well that he moved in. Rents continued to remain low. But in 1987, Black died, and his death set profound changes in the complex in motion.

Black left virtually all of his assets, including Queen Emma Gardens, to the Hawaii Community Foundation, one of the largest philanthropic organizations in the state. He left the assets to the foundation in trust, to be managed by Hawaiian Trust, a subsidiary of Bank of Hawaii. Since taking control of Queen Emma Gardens, Hawaiian Trust has increased rents — and the tenants' ire — substantially. The tenants appealed to both the city and the state for help (since the project was subsidized by government money), and both have now joined in the battle over rents and the future of the building. The fracas has the kind of heavy-hitting line-up a wrestling promoter would love: In the name of affordable housing, the government and the tenants are pitted against one of the state's largest financial institutions and one of Hawaii's largest charities.

Queen Emma Gardens is a three-tower complex (the King, the Queen and the Prince) on 8.4 acres of land, bordered by Nuuanu and Vineyard Avenues and the Pali Highway. It houses a total of 587 units (84 studios, 302 one-bedroom units and 201 two-bedroom units). The property is immaculately kept, and planted with dozens of trees, including graceful palms and massive pines. The grounds house a swimming pool, a putting green, two Japanese tea houses and a children's playground. People who live in the building clearly regard it as a community and as their home; tenants are constantly stopping in the halls to chat or say hello. Many of the residents are older (an estimated 60 percent are over 60) and have lived in the building for many years.

Planning for the project began in 1950, though ground wasn't broken until 1962. In 1949, the territory gave the city the right to establish an urban renewal plan. The idea, remembers an official with the city housing department, "was to revitalize the downtown area. The basic concept was a participation between the local government and the federal government with the federal government paying the lion's share of the project." In 1950, planning was begun for the first major renewal undertaking, dubbed the Queen Emma Project, part of which was to include the Queen Emma Gardens. As part of its plans for renewal, the city targeted 73 acres for redevelopment and condemned 280 parcels it termed "slum or blighted area." The city consolidated the parcels, tore down existing structures, put in roads, power lines and sewers and began to look for developers.

The fracas has the kind of heavy-hitting line-up a wrestling promoter would love.

In mid-1960, Queen Emma Gardens Limited, a partnership of Castle and Cooke, Almin Inc. and the construction company, E.E. Black Ltd. bid to build and operate a rental-housing project where Queen Emma Gardens sits today. In March of '61, the Honolulu Redevelopment Agency, which set policy for the city's renewal plans, awarded the project to Queen Emma Gardens Limited. (Which to meet city regulations reorganized itself to become the Queen Emma Gardens Redevelopment Corporation.) According to the city, the HRA placed a number of restrictions on the project: The developer was restricted to making no more than an annual return of 8 percent on its original investment and was also not allowed to sell or transfer the property without offering the city the right of first refusal. (Controversy over these restrictions, which will expire in 1996, currently has the city embroiled in a lawsuit with Hawaiian Trust.)

In addition, the city exempted the project from real property taxes for 25 years as an incentive to build. The Queen Emma Gardens project was also guaranteed with federal money, which brought other restrictions. Since the mortgage on the building was guaranteed by the federal Housing and Urban Development Agency, HUD had the right to approve or disapprove rent increases and also to review financial statements to make sure increases were justified. But in 1983, then-President Ronald Reagan deregulated HUD, and, as a result, says Michael Flores of HUD's Honolulu office, "A determination was made that HUD no longer had to monitor rents and that rents should be left to the market." In effect, this nullified HUD restrictions on Queen Emma Gardens. (Even without Reagan, the HUD restrictions would have been removed in 1990, when Hawaiian Trust paid off the mortgage on Queen Emma Gardens.)

Work on the complex began in 1962; all three buildings were completed by 1964. Many of the people who moved in are still there today. Liz Butler, for example, moved to Queen Emma in 1965, paying \$127.50 a month for a one-bedroom. "I have always enjoyed living here," she says.

Jack Huntoon moved in in '68. "I've lived longer in Queen Emma Gardens than anywhere," he says. "That's our home — it's not just a place we rent." Turnover at Queen Emma was low through the '60s, '70s and early '80s. Waiting lists

were long; applicants could expect to wait as long as five years to get in. Rents were moderate, with annual increases — monitored by HUD — that were in the single digit range. According to the tenants, their rent increases were less than 6 percent annually.

E.E. Black Ltd. consolidated its control over the property: They bought out Almin and Castle and Cooke to become the sole shareholders in the development.

Tenants from that time remember a sense of community and solidarity at Queen Emma. They point out that owner Robert Black, E.E. Black's son, chose to live in the complex "despite his millions." Black is uniformly described by the tenants as a caring landlord who was dedicated to providing affordable and decent rental housing.

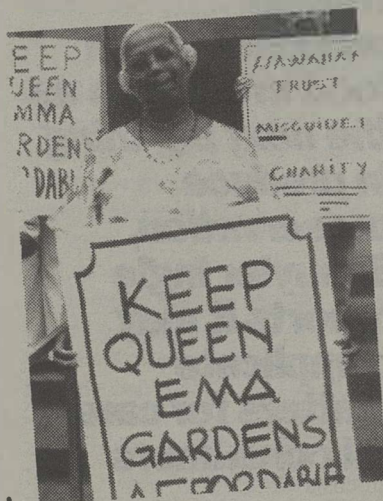
"Black was a very public-spirited, very generous donator to all kinds of causes," Butler recalls. "I have always thought that Queen Emma Gardens was a really good concept — nice, basic housing, with no washers or dryers, dishwashers, air-conditioning, carpets or drapes. Some people wanted high-speed elevators, locked lobbies, and he used to say this is moderate income rental housing and that's how it's going to stay."

When Reagan deregulated HUD, Black sent a letter to all tenants assuring them that the rents in the complex would remain moderate and that there would be "only a nominal adjustment in rental (fees) to meet operating costs."

Black died of throat cancer in 1987. His death saddened the tenants. It also brought great wealth to one of the state's primary philanthropic institutions, the Hawaii Community Foundation; Black had been a member of the foundation's distribution committee since 1978. Black left virtually all of his assets, including Queen Emma Gardens, in trust to the foundation. But Black's charity, for which he has been so widely praised, has also led to a morass of problems.

Black left roughly \$55 million to the Foundation, doubling its assets and making it the 13th largest community foundation in the country.

The private foundation was created in 1916; its mandate is "to foster the creation and expansion of permanent charitable funds to provide financial resources and leadership to address changing community needs and to respond to challenges and opportunities to benefit the people of Hawaii now and in the future." Basically, the foundation provides money and financial advice to charities, non-profits, cultural organizations and individuals. The over 1,400 recipients of grant monies include the Aloha United Way, the American Cancer Society, the Honolulu Academy of Arts and the Honolulu Symphony. Today the foundation is worth \$140 million dollars; last year, it gave \$6.7 million in grants. The foundation is mandated by the Internal Revenue Service to distribute at least 5 percent of its total worth each year; the CEO of the Hawaii Community Foundation, Jane Smith points out that if the Foundation does not generate at least a 5 percent



Tenants vs. the Trust

return annually, its total worth will begin to erode.

Black's trust directed the foundation to "distribute such portions of the income as it deems advisable among exempt private educational institutions, cultural organizations and hospitals, sanatoria, health care and medical research organizations." (A trust is essentially the same as will; the difference is that a will is a public document, a trust is not.) The trust stated that Queen Emma Gardens was to be held in trust for

"The core problems — monopoly and greed — haven't been dealt with."

the Hawaii Community Foundation by Hawaiian Trust, a subsidiary of the Bank of Hawaii. There was no specification that rents at Queen Emma should remain moderate. According to Smith, the Hawaiian Trust was mandated by the by-laws under which the foundation operates to receive a "reasonable" rate of return on the property.

In August of 1988, Hawaiian Trust sent the tenants of Queen Emma Gardens a letter informing them that the rents would be going up. "Mr. Black, for reasons of his own, allowed the rents at Queen Emma Gardens to drop substantially below the rental market in Honolulu... We must bring the rents to market," it read. In 1989, Hawaiian Trust raised the rents of current tenants 13 percent. New tenants were charged 25 percent more than prior occupants.

The tenants were, by their own admission, nervous. Honolulu has always had a tight housing market. In 1988, when Hawaiian Trust's rent increases began to hit, Japanese speculation was running rampant and real estate prices on the island were spiraling upward at a near impossible rate. Homelessness was becoming a real problem.

The tenants began to protest. They told Hawaiian Trust that they believed the trust was working contrary to Black's wishes and that Black had always been committed to providing affordable housing at Queen Emma Gardens. They continue to maintain this point. Says tenant Tom Riddle, "Our feeling is that they're violating the intent of the owner that gave them the property."

George Weir, senior vice president of Hawaiian Trust, responds, "This is the kind of thing that every junior trust officer runs into in his or her career regularly — someone passes away and the friends and relatives approach the trust officer and say, 'The deceased really wanted this to happen in a certain way...' We're not only legally bound, we're ethically bound to carry out Black's wishes as we see them, which are laid out in the four corners of the trust document."

The tenants formed an association. First, they produced the 1983 letter Black had sent them assuring them

that their rent increases would remain tied to increases in operating costs, not to a housing market that was out of control. Faced with the letter, Hawaiian Trust told all of the residents who had lived in the building prior to 1983 that they would honor Black's promise. At this time, the trust also divided the tenants into three categories: tenured tenants (who held the letter), intermediate tenants (who moved in after the letter was sent but before Hawaiian Trust assumed control of the property) and market tenants (who moved in after Hawaiian Trust took over).

The tenured tenants, who had been assured that their rent increases would be tied to the cost of operations, asked to see former and current operating budgets for the property. Hawaiian Trust informed them that if they hired a certified public accountant, he or she would be allowed to look at the books. But the C.P.A. would not be allowed to divulge to the tenants any actual figures on the costs of running the building; they would merely be allowed to inform them whether they believed the rent increases were justified. The tenants objected to having to pay a C.P.A. a fee that they said could amount to several thousand dollars for incomplete information. Recently, Sam Cooke, the president of the foundation's board of governors, responded by sending the tenants' association a letter offering to pay for a C.P.A.; the tenants have not yet responded.

Meanwhile, the rents have continued to rise. According to Hawaiian Trust, tenured tenants saw an increase of 6 percent in 1990, intermediates saw an increase of 11 percent. Market tenants, whose rent had jumped 25 percent the year before, saw a 6 per-

What happens to government-regulated rental housing when the controls expire?

cent rise. The next year, tenured rent went up 7.2 percent, intermediate 5 percent and market 9.5 percent. This year, tenured rent went up 7 percent, intermediate went up 14 percent and market 10 percent.

Without the information on operating costs, it's impossible for the tenants to judge if the increases are justified. Half of the problem lies in assessing the Trust's mandated "reasonable" rate of return on its Queen Emma assets. When asked what "reasonable" translates into, Weir replies, "I suppose the benchmark that the court would use would probably be a passbook rate of savings — you use that as a point of departure. You take a look at what your client needs in terms of income, you take a look at what your asset is capable of earning and you factor all of these things together and you come to some standard of reasonableness." If a trust fails to make a reasonable rate of return for its client, it can be sued.

The other half of the problem is

agreeing upon the value of the property. (To figure out a rate of return, the value of the property must first be assessed.) According to tax records, the city's assessed value of Queen Emma Gardens in 1991 for property tax purposes was just under \$36 million. In 1990, Hawaiian Trust placed a value on the property of \$48 million. An appraiser commissioned by the tenants — who have considered trying to buy the building — recently came up with a figure of \$55 million. And in a recent interview, Hawaiian Trust's Weir mentioned a figure of \$59 million. Weir says Hawaiian Trust is currently making a net of \$1.3 million from Queen Emma Gardens for the foundation; he says that translates into a 2.25 percent rate of return.

The tenants' association approached their political representatives in their struggle to keep rents down. "When the situation first erupted in 1988," remembers Councilman Gary Gill, "we attempted to negotiate a tenants' buy-out (of the building). We almost got it but then two things happened — the trust decided it didn't want to do it, and the tenants had to get organized — they were not — and that took a year."

On the state level, Queen Emma Gardens sits in Rep. Ken Hiraki's district. In 1989, Hiraki introduced a bill asking the state's Housing Finance and Development Corporation to preserve middle-income housing at Queen Emma Gardens. In response to Hiraki's bill, the Legislature recommended that a buy-out of Queen Emma was feasible but should be undertaken by the city, not the state. Last year, Mayor Frank Fasi's budget included \$32 million for the purchase of Queen Emma Gardens. The item passed the City Council by one vote. The tenants, concerned that more money may be needed for a government purchase of the complex, are also working in the current session of the Legislature under the tutelage of Rep. Virginia Isbell, in an attempt to get bonds issued that would help raise funds.

But according to Hawaiian Trust's Weir, Queen Emma Gardens is not for sale. Given the trust's stance, it appears that the only way the government could get control of the property is through condemnation. In October of 1990, the city's Corporation Counsel filed suit against Hawaiian Trust, along with the Hawaii Community Foundation, the Bank of Hawaii and others, to ascertain if condemnation is possible. "We want the court (state circuit court) to rule on two questions," says Deputy Corporation Counsel Karl Ichida, who filed the suit. "Can the city condemn the project under the urban renewal law? And, if it can condemn it, can it pay a discounted rate based on (the 8-percent restriction) in the urban renewal law?"

The city also alleges in its suit that ownership of the building may have been transferred without the city's approval, and thus illegally. When asked who is the legal owner of Queen Emma Gardens, Ichida replies, "I don't think I can answer

that."

In 1990, Hawaiian Trust paid off the remaining mortgage on Queen Emma Gardens, dissolved the Queen Emma Gardens Redevelopment Corp. and transferred the complex, on paper, to the Black Development Corp. Weir says this action doesn't constitute a transfer of ownership, merely a transfer of assets between Black companies undertaken for tax purposes.

But for all intents and purposes, Hawaiian Trust and the Hawaii Community Foundation now control Queen Emma Gardens. Weir says the legal title rests with Hawaiian Trust on behalf of the Hawaii Community Foundation. According to state records, the board members and controlling officers of Black Development are also the senior officers of Hawaiian Trust.

Last month, the tenants, who have been meeting with housing activists in the community, linked up with Sister Rosita Aranita, director of public-policy programs for Catholic Charities. On the tenants' behalf, she has been negotiating with the city, the state, the foundation and the trust.

"My perspective as a church person is that the goods of the earth belong to everyone," says the veteran of 11 separate housing struggles. "Shelter is a basic human right. But our capital system doesn't acknowledge this — it just wants to make money off of everything." Aranita describes Weir as a "hard-nosed business man with no sense of the history of Queen Emma Gardens and Robert Black. His main thing is filling his fiduciary responsibility, so he raises the rents as soon as he gets into place."

"We have a very feudal land system in Hawaii and a history of land monopoly," she says. "(The landowners) dictate what the prices ought to be. It is time to do something. I'm tired of rhetoric. I've dealt with too many people facing eviction. The core problems — monopoly and greed — haven't been dealt with. How far can you push people?"

"Wherever the Church works with the poor, we've been persecuted. In this kind of setting the battle is a lot more subtle, and so you hear, 'This is what the will says for me to do and I have the best-paid lawyer to reinforce this interpretation.'"

Perhaps the greatest irony in the tale of the Queen Emma is that the battle is being waged in the name of charity. The community foundation's Smith says her hands are tied in respect to Queen Emma Gardens. She points out that, in his trust, Black made no provisions for keeping housing costs at Queen Emma moderate. If the foundation and Hawaiian Trust failed to act precisely as Black's trust directed, she says, their "very credibility in this community (would be) at stake."

The foundation has offered to aid tenants who have difficulty making their rent, though it is not really in the business of subsidizing rents.

Perhaps the greatest irony in the tale of the Queen Emma is that the battle is being waged in the name of charity.

Smith says the foundation has access to nine separate funds that can be used for rent subsidies. Only four of these, however, are for assisting the elderly (the group that is most likely to need assistance at Queen Emma) and two of those are for "one-time or short-term assistance." Last year, according to foundation records, statewide it assisted 16 elderly individuals in the area of housing (which amounted to a total of \$11,981).

I ask Smith what her definition of charity is. "Generosity in action," she replies, "the giving of something to another without expectation of reward." She stresses that the foundation is a *philanthropic* organization and defines philanthropy as an institutional, organized philosophy designed to solve social ills.

I ask Aranita if it changes anything that the money made from Queen Emma goes to charity. Immediately she replies, "That's not charity — charity always is based on justice. Charity is not based on giving leftovers — it's based on compassion and mercy."

An even larger issue exists here: What happens to government-regulated rental housing when the controls expire? The plight of Queen Emma Gardens seems destined to be played over and over again on Oahu (though perhaps without the resonances of this case): In the coming decade, rent controls on over 2,500 low- and moderate-priced units on the island may be lost because of the expiration of HUD controls. The controls expire after a given amount of time or when the project's mortgage is paid off. When they do, rents can skyrocket. Developers can even convert units in the buildings to condominiums, removing them as rentals altogether. Projects facing this risk in the near future include the Smith-Beretania Apartments on Nuuanu (163 units) and the Royal Towers on Likini Street (99 units). In the next 30 years, government restrictions on over 6,500 rental housing units on Oahu will expire.

"Someday somebody has just got to put a lid on these extremely inflated real estate values," Butler says, "or — I'm sure you've heard it before — Hawaii is going to be a place with extremely poor people who get subsidies, rich who don't care what they pay and the middle will have to move to the Mainland."

CALENDAR

Feb. 26 - Mar. 4

Film

Criticism by Bob Green unless otherwise noted.

☞, the Weekly's dingbat of approval, indicates films of above average quality.

First Run

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

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

☞ **Beauty and the Beast** Disney animators imitate the classic '30s Disney animation style and raid successful elements from other animated "classics." According to Hollywood betting emporiums, it's between this one and *Silence of the Lambs* for Best Picture come the Academy Rewards.

☞ **Bugsy** Warren Beatty gives an excellent performance in this overpraised but still far above average love/gangster story about Bugsy Siegel, a charming sociopath who helped invent Las Vegas. Also with Annette Bening, Elliott Gould and Joe Mantegna.

Double Trouble This is the second film of the celebrated Barbarian brothers — identical wrestler twins on the Schwarzenegger freeway to fame. This movie is a contemporary "drama": The lads are at first on opposite sides of the law, but then they unite to whup the baddies (thereby proving that four peccs are better than two). *Double Trouble* is all pumped up with nowhere to go.

☞ **Europa, Europa** A superb, thoughtful (but picaresque) film treatment of the early life of Solomon Perel, who, in 1938, on the eve of his bar mitzvah, finds his German-Jewish life turned upside-down by the Nazis. The boy finally winds up in the Hitler Youth Academy, passing himself off as Aryan. *Europa, Europa* is essentially a story of survival; as such, it could have been made

heavy, spiritless and "important." Instead Polish director Agnieszka Holland keeps things moving: our hero, an outlaw, moves episodically through the vicissitudes of history and circumstance so that his adroitness (and luck) give this movie a kind of lightness. The tale becomes somehow an adventure rather than a socio-political tract, though it somehow always manages to keep us aware of the terrifying power and appeal of fascism. This might just be the best film of its kind ever made. With Marco Hofschneider (wonderful) as Solomon Perel, who himself appears near the end of this German-Russian language production. Highly recommended.

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

Final Analysis A slow, dumb "thriller" — meant to be slick and stylish — about a San Francisco shrink (Richard Gere in yet another closed-off performance) who gets involved with two sisters. One (Uma Thurman) is a high neurotic, the other (Kim Basinger) is a hot number. Gere dallies with Basinger, a tryst her brutish husband (Eric Roberts) no like. Then one night Basinger, in an alcoholic fit, picks up a dumbbell and... ah, but that would be telling. This movie is little more than a hodge-podge of scenic motifs from '40s and '50s Hitchcock films, patched together by screenwriter Wesley Strick (*Cape Fear*), who leaves his characters dangling by plot threads. Basinger and Gere are very pretty together, though he seems preoccupied — perhaps with thoughts of a better movie.

Freejack Someone get Emilio Estevez a day job, quick! This cheesy looking sci-fi pot-boiler is a major disappointment for those of us who treasure director Geoff Murphy's New Zealand film *Utu*. *Freejack* is just another chases-and-explosions movie. With Mick Jagger (phoning in his performance). Not recommended.

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

Grand Canyon Writer-director Lawrence Kasdan rips off *Boyz n the Hood* and *City of Hope*, running uptown with the contents of his raid, which revolves around stratified L.A. types who ordinarily never interact. Among them are Kevin Kline and Mary McDonnell, as a white couple who can no longer buy their way out of social problems; Danny Glover and Alfre Woodard, as a black couple who "find" each other; and Steve Martin, as a hypocritical Hollywood hyphenate.

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

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

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

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

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

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

Medicine Man Disney goes ecological — quite an irony considering the scandalous environmental record of Florida's Disneyworld. Sean Connery is a reclusive research scientist with a pony tail, who finds what

Music Pick



Three virtuosos are better than one: the Beaux Arts Trio.

Beaux Geste

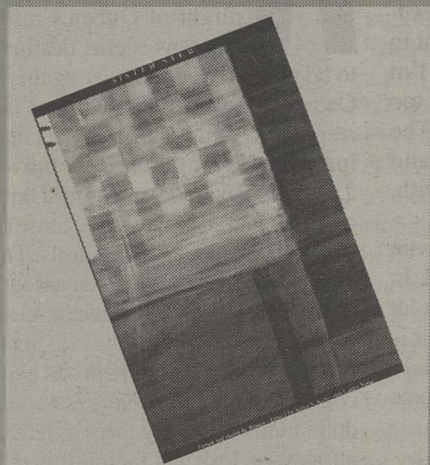
Performing live chamber music is like walking a musical tightrope without a net. It creates a special kind of excitement that is unlike a symphony concert — in this case, less is more.

The **Beaux Arts Trio**, the concert world's most celebrated musical *menage a trois*, will be at Orvis Auditorium this Saturday evening. This legendary threesome was formed in Tanglewood in 1955 (the same year as the founding of the Honolulu Chamber Music Series, which is sponsoring their visit). Menahem Pressler, the group's original pianist, is still part of the ensemble, along with violinist Isidore Cohen, who joined the Beaux Arts Trio in 1968 after working as a member of the Julliard Quartet. Peter Wiley is the new kid on the block (actually, on the cello), having replaced founding cellist Bernard Greenhouse upon his retirement in 1988. Over the course of the last 37 years, the Beaux Arts Trio has given nearly 4,000 concerts and has recorded virtually all of the major repertoire for piano trio.

These three musicians are each masters with distinctive musical personalities; yet they are able to harness their individuality to create the almost organic entity that is the Beaux Arts. The opposition of two string instruments against one piano — and the variety of inherent combinations — pose some interesting challenges for composers, and those challenges are surmounted in brilliantly creative ways by these three virtuosos. Saturday's program will include a pair of piano trios in B-flat by Mozart and Schubert. The *Spring Music Trio* by American composer Ned Rorem, written specially for the Beaux Arts Trio in 1990 for the Centennial Celebration of Carnegie Hall, will round out the program. — Alan Bimlin

Beaux Arts Trio: Orvis Auditorium, UH Manoa campus: Sat. 2/29, 8 p.m. \$20. 956-9742

Word Pick



Sister Stew: a woman's right to write.

Wordswomen

"Here is the voice we heard at the kitchen table when we were peeling potatoes, waiting for life to happen," write editors Juliet S. Kono and Cathy Song in their introduction to *Sister Stew*, a special women's issue published last month by the local literary quarterly *Bamboo Ridge*. About 30 contributors to the issue will converge to read from their works Thursday night at the university's Campus Center Ballroom.

Kono and Song (both well-known writers themselves) have put together an impressive volume of poetry and fiction by 49 women, the majority of them Hawaii residents. Like the book, the reading will feature a multicultural diversity of voice and style. "This was an open-submissions volume," explains Song. "I think we have a very good cross-section of talent."

Among those reading will be Lois Ann Yamanaka, who is known for her tough pidgin poetry; poet Mahealani Kamaau, whose moving *Sister Stew* entries speak to childhood and family; UH prof Nell Altizer, who writes musical, elegantly structured poetry; Honolulu resident Marjorie Sinclair, whose fiction about Hawaii has warned readers for years; and Samoan fiction writer Epi Fuaau, whose unsentimental stories bristle with humor.

Sister Stew reading: Campus Center Ballroom, UH Manoa campus: Thur. 2/27, 7 p.m. Free. 599-4823

might be the cure to cancer in the South American rainforests. Directed by John (Die Hard) McTiernan.

☞ **Naked Lunch** This David Cronenberg adaptation of the William Burroughs novel is a sort of cinematic episode of the d.t.s, with a parade of talking anuses and glop cocker-spaniel-sized bugs. Peter Weller stars as Bill Lee, the Burroughs alter ego, an exterminator whose William Tell party trick leaves him with a dead wife. Strung out on insecticide, Bill takes it on the lam, splitting 1953 New York for a vaguely North African exile. Cronenberg pulls all the stops, illustrating his deadpan fable with all kinds of sneakily sexual hallucinations. The story doesn't quite stick, but the audacity of the special effects has got to be seen to be believed. — M.B.

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

Radio Flyer Lorraine Bracco and John Heard star in this period drama about two young brothers whose lives are shaken when their mother marries a man who soon becomes abusive. Together they escape into a world of imagination, creating "The Big Idea" that will solve all of their problems. — M.B.

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

Stop, or My Mother Will Shoot Sylvester Stallone is an L.A. cop; his mom is a hilarious neatnik named Tutti Bomowski (Estelle Getty of *The Golden Girls*). When Tutti drops by from Jersey unexpectedly, she turns

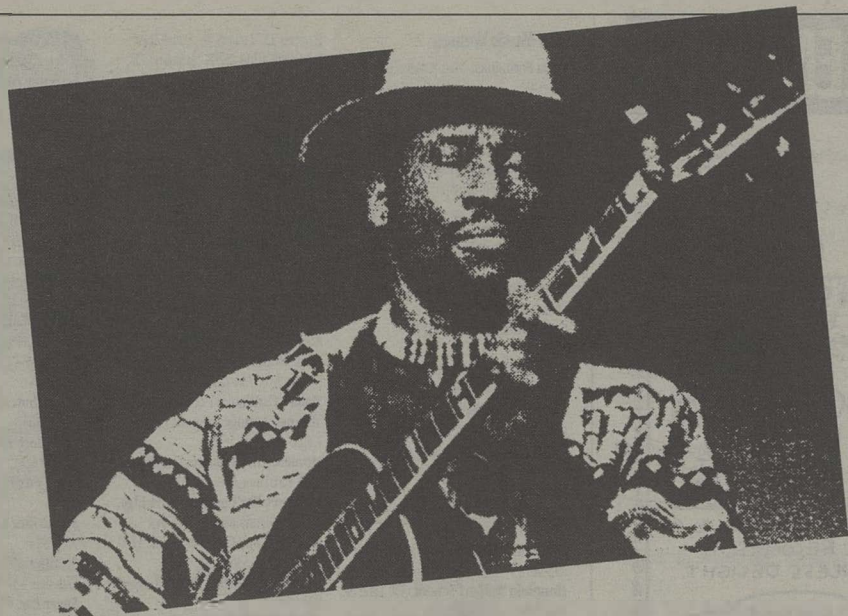
Sylvester's sloppy life upside down. And that's not all: Tutti becomes the key witness in a drive-by shooting, and before you know it she's Sly's new partner. That's right, all that in one movie. — M.B.

Wayne's World Face it. You live in a TV culture. This expanded Saturday Night Live sketch — starring originator Mike Meyers and cohort Dana Carvey as Aurora, Ill.'s public-access TV delights — made \$16 million in its first weekend. Like its TV progenitor, this long sketch is a mixed bag: Some of it is quite funny, some of it reveals the threadbare awareness of a culture reared on pop music, public-school education and smart-ass late night television. A sociological document of the first order. Directed, cunningly, by Penelope Spheeris.

Short Run and Revival

☞ **The Bitter Tea of General Yen** (1933) An odd, compelling, atypical Frank Capra film, which, despite some occidental casting of Chinese roles, is still a valid story of missionary mentality. Barbara Stanwyck, perhaps at her peak here, plays a Shanghai missionary abducted by a Chinese warlord about whom she fantasizes. Cineastes should celebrate: This is one of the most cinematic films of the 1930s stage-and-microphone-bound Hollywood. With Nils Asther, Toshio Mori and Richard Loo. *Movie Museum*, 3566 Harding Ave. Thur. 2/27 & Sat. 2/29, 8 p.m. \$5. 735-8771

☞ **Home Less Home** (1990) A "personal" documentary on the growing number of U.S. homeless. The film, by director Bill Brand, looks at the causes, as well as the effects, of the new American social order, which has consigned certain of our citizens to Third-World status. This is journalism in the tradition of a Daniel Defoe, not a Twigg-Smith.



Taj Mahal Blues Wonder

Call Taj Mahal's Kauai home when no one's there and you get one cool phone message. "Hi," purrs the gravely soulful voice that has graced 22 albums and delighted audiences for 35 years, "this is Taj. I'm not here right now, but if you leave a message at the sound of the tone, I'll get back to you."

OK, so the words are nothing special. But there is magic in the delivery. As with his music, Taj fills his code-a-phone with life.

I'm calling Taj to ask him some questions about his upcoming solo show at Orvis Auditorium, part of the University of Hawaii's Black History Month observances. But he's out — down at Mantrasound Studios in Kapaa recording a children's album with Cedella Booker, Bob Marley's mom. We don't connect until he calls me a couple of weeks later from the road, where he spends about 200 days a year.

The first thing he wants to talk about is how much he loves Hawaii. "There's a lot of honest, hardworking folks in the Islands," he says. "The local music scene is strong and full of life. And I like the fishing; I like to throw net and grow my own food."

Taj moved to Kauai in 1981, because, he explains: "I'd been playing and touring for a lot of years. And when home was a major city like San Francisco or L.A., it'd seem like I never got off the road. Kauai was a place to settle in and deal with raising a family (Taj has eight children from several relationships). I really have had a very fortunate, positive experience in Hawaii. I don't want people to think I'm just another Mainland dude coming over."

The fact that Taj has managed to stay active on the national music scene while living on Kauai is typical of his career. He has spent decades thriving on the fringe of the music industry without ever being propelled into stardom. If you've even heard of Taj, chances are you think of him as a revival bluesman. And a bluesman he is: Since his days playing East Coast folk houses in the early '60s, he has built on the blues idiom, paying tribute to legends from Leadbelly to Howling Wolf. He is at home in both the rural and modern blues and has mastered the instruments central to the genre: guitar, piano, banjo, bass, harmonica. And he's got that voice...

But Taj is a bluesman and then some. A native of Springfield, Mass., he was exposed to a variety of black music through his father, a West Indian jazz arranger, and his mother, a South Carolinian gospel singer. His mother tried to train him in classical music, but he soon quit to practice

boogie-woogie piano.

"Classical sounded so stiff," he remembers. "Gospel, jazz and blues felt more like me, so I put my energy into that, even though I was told not to. I asked, 'If it's wrong, how come it has such immediate access in my soul?'"

While continuing to play music,

Derek Ferrar

Taj attended college; he graduated from the University of Massachusetts with a degree in animal husbandry and worked as a foreman on a dairy farm for eight years. "I find that agriculture and music are really connected," he says, when asked about the experience. "My people came to the West with tremendous experience in agriculture and a tremendous proclivity toward music."

Taj began playing the East Coast folk circuit in the early '60s, then moved to L.A. in 1965. He and Cooder co-founded a band called the Rising S's, whose Sunset Strip gigs brought them to the attention of the commercial music world. "I recently listened to some of the Rising Sons

up releasing only two songs."

Soon after, Taj found favor with the San Francisco psychedelic crowd, and his reputation began to spread. In the years since, he has consistently, without fanfare, turned out a wealth of fine music. In addition to his concerts and albums, he's recorded children's records and movie scores. He's appeared on television. He's acted in films like *Sounder* and *Bill and Ted's Bogus Journey*. In 1991, he released the critically endorsed album *Like Never Before* and received two Grammy nominations — one for his score to *Mulebone*, a play by Harlem Renaissance writers

Zora Neale Hurston and Langston Hughes, and one for *Br'er Rabbit*, a children's recording narrated by Danny Glover. He has also done what he could to help the elders of his tradition: In the early '80s he brought a broke and ailing Elizabeth Cotten to Kauai to convalesce at his home.

Taj has traveled widely, educating himself in the history of musical traditions and learning to play the world's instruments: dulcimer, vibes, flute, *kalimba* (thumb piano), conch shell. Village Voice music writer Stanley Crouch observed in a column last year that Taj has achieved "a sophistication far more comprehensive than what any of his mentors would have been able to conceive of or execute."

Taj's concerts today are as educational as they are entertaining — butt-shaking revues of African-derived music from soca to soul, blues to reggae, calypso to... yes, even disco. Although he prefers to be thought of as a musician rather than a musicologist, Taj regularly gives "lecture-demonstrations" in addition to his concert and club performances. He sits on panels, gives workshops and leads discussions on the history of the blues or how African elements were transformed in the West.

"A lot of people don't have any idea that African-Americans had anything before we were brought to the West, and a people that has a very short knowledge of its own cultural past is doomed to fail in the future," Taj says. "The more positive our connection is with our roots from Africa, the better we'll be able to deal with our situation."

"Most of the time, African-American music is oriented towards change, driven by what's happening now. But I think we're actually going through a renaissance where the new generation is finding traditional music. People are growing out of all the years and years of computer drum beats."

"And if you look at the political and economic scene — I mean, a lot of people have the blues today. They never thought they'd have 'em, but they've got 'em."

material," Taj says. "We had a great sound. We'd take a jug band song and give it a funk-rock or R&B treatment. Our bass player was a jazz man, and we had two extremely strong musicians rooted in tradition. But the L.A. scene is pretty strange. If you come on the scene with something they don't recognize, it's like you don't exist. And there were the politics of the music business at the time. We had four white guys and one black guy. They didn't want to do anything to jeopardize making money. They would

Taj Mahal
Orvis Auditorium,
UH Manoa campus
Fri. 2/28, 8 p.m.
\$12 - \$25
956-7235 for info

CALENDAR

Academy Theatre, 900 S. Beretania St.: Wed. 2/26, 7:30 p.m. \$4. 538-1006

House Party 2 (1991) Hip-hopping its way into sequelism is this continuation of the revisionist kids-go-to-college hit of last year. With Queen Latifah and Tony! Toni! Tone! in an amazing musical turn. *Hemenuway Theatre*, UH Manoa Campus: Wed. 2/26 - Sun. 3/1, 6 & 8 p.m. \$3.50. 956-6468

Lady Camellia (1988) This film by director Yoshitaka Asama is love story, told over many years of twists and turns, between a taxi driver (Kenichi Kato) and an opera-singing geisha (Keiko Matsuzaka). The film's free showings are co-sponsored by UH and the Japanese consulate. In Japanese with English subtitles. *Art Auditorium*, UH Manoa Campus: Sat. 2/29, 7:30 p.m. & Sun. 3/1, 2 p.m. Free. 536-2226

Lady of Burlesque (1943) The story here is, as usual, the terrific performance of star Barbara Stanwyck, whose hard-edged portrayal of a burlesque queen manages to insinuate itself through the veneer of respectability and inhibition imposed by the Hollywood censorship code of the day (as hypocritical then as now). The plot, based on Gypsy Rose Lee's *The G-String Murders*, has been tamed and blunted, but Stanwyck doesn't let that stop her. Her face by itself communicates the subtext that sanitized visuals of the world of stripping cannot. *Movie Museum*, 3566 Harding Ave. Fri. 2/28 & Sun. 3/1, 8 p.m. \$5. 735-8771

Little Man Tate Jodie Foster's directorial debut — touted by the mainstream press as proof that women are having a better time of it in Hollywood these days — is a careful, well crafted movie that never really gets inside its (autobiographical) subject: the child prodigy in a working-class world of ordinary people. Foster also acts in the film, but it's the performances of Diane Wiest and Harry Connick Jr. that make this movie happen. *Hemenuway Theatre*, UH Manoa Campus: Tues. 3/3, 6 & 8 p.m. \$3.50. 956-6468

Sink or Swim (1990) Part of the Academy's "avant garde" film series: In American literature, initiation stories tend to be about young men confronting and being formed by encounters with the external world. Here, using the same strategy, filmmaker Stu Friedrich shows us how a young girl has her perceptions of life shaped and (perhaps forever) forged. Revisionist filmmaking at its most urgent. Also on the bill: *Video by Sadie Benning* (38 min.) Using a Fisher-Price toy video camera, 17-year-old Benning explores the lives of gay teenagers by focusing on what an expense-laden film and video industry wouldn't touch. For all its low-tech limitations (and this is real Guerilla Video), it's well worth seeing. *Academy Theatre*, 900 S. Beretania St.: Sat. 2/29, 7:30 p.m. & Sun. 3/1, 4 p.m. \$4. 538-1006

Song of the Islands (1942) Only in your nightmares — and in Hollywood — could such a cast be assembled. This story about a fight over a strip of Hawaii Beach features Betty Grable, the "pin-up girl" of the 1940s; Victor Mature, one of the most unlikely stars to ever come along; Hilo Hattie, plunking her way into your heart; Harry Owens and the Royal Hawaiians; and comic Jack Oakie. You'll laugh, you'll cry, you'll feel sick at heart. Only for the terminally curious. *Academy Theatre*, 900 S. Beretania St.: Thur. 2/27, 1 and 730 p.m. \$4. 538-1006

Music

Concerts

Beaux Arts Trio See *Music Pick* on Page 6.
The Genius of Rossini A lecture-demonstration by pianist Jeffrey Swann, whose similar sorts of things at New York's Metropolitan Museum of Art are a popular favorite. *Academy Theatre*, 900 S. Beretania St.: Tue. 3/2, 10 a.m. \$5. 538-1006

Barry Hannigan A faculty member of Bucknell University, pianist Hannigan is known for his progressive interpretations of 20th-century classical material. *Academy Theatre*, 900 S. Beretania St.: Fri. 2/28, 8 p.m. \$8. 538-1006

Anthony Kniffen Mr. Kniffen is, like, totally tuba-lar. *Orvis Auditorium*, UH Manoa campus: Thur. 2/27, 8 p.m. \$5. 956-6872

Sound-in-Light: Italy The first of a series of five collaborations between the Academy

of Arts and Chamber Music Hawaii: A chamber ensemble plays the music of a particular area and slides of the area's art are projected above with commentary by CMH's Jim Becker. This week: the home of Verdi and vermicelli. *Academy Theatre*, 900 S. Beretania St.: Mon. 3/2, 8 p.m. \$12. 538-1006
UH Wind Ensemble Oh, how they blow. *McKinley High School Auditorium*, 1039 S. King St.: Fri. 2/28, \$5. 956-6872

Club Acts

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

26/Wednesday

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

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

Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Boy Toy Dance Rock; *Wave Waikiki*.

Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.

Brother Noland Hawaiian; *Monterey Bay Cannery Pearlridge*.

Ernie Shea Jazz; *Mabina Lounge*.

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

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

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

Joel Kurasaki Jazz; *Orson's*.

Jon Basebase Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Spindrift Kabala*.

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

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

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

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

Mahi Beamer Contemporary Hawaiian; *Andrew's*.

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

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

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

Ras Inando & New Horizon Reggae; *Anna Bannanas*.

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

Wes Hamrick Classical, Jazz; *Banyan Veranda*.

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

Zero to 60 Classic Rock; *Jolly Roger East*.

27/Thursday

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

Backstreet Blues; *Jaron's Kailua*.
Betty Loo Taylor & Rachel Gonzalez Jazz; *New Orleans Bistro*.

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

Bobby Dunne Band Pop, Rock; *Bandidos*.
Boy Toy Dance Rock; *Wave Waikiki*.

Brado Hawaiian, Classical, Jazz; *The Shore Bird*. 4 - 8 p.m.

Brother Noland Hawaiian; *Monterey Bay Cannery Pearlridge*.

Ektara & Friends Jazz; *Cafe Sistina*.

In Step Variety; *Monterey Bay Cannery Ward*.

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

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

Joel Kurasaki Jazz; *Orson's*.

Jon Basebase Contemporary; *Horatio's*.
Jonny & the Dreamers Variety; *Spindrift Kabala*.

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

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

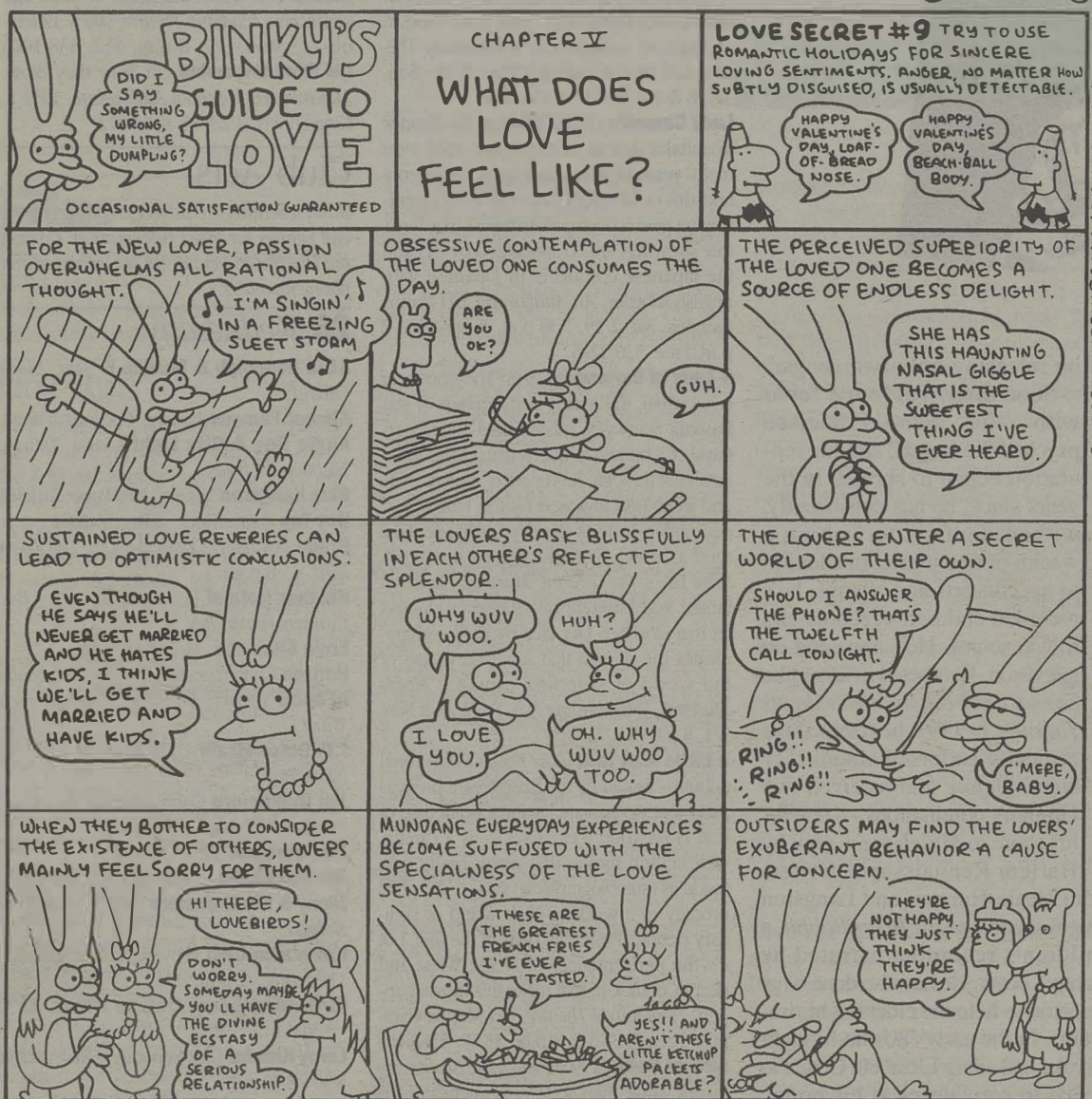
Kontrast Rock; *Moose McGillycuddy's Waikiki*.

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

CALENDAR

LIFE IN HELL

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Live Music Venues

Anna Bannanas, 2440 S. Beretania St. 946-5190
Andrew's, Ward Centre, 1200 Ala Moana Blvd. 523-8677
Banditos, 98-151 Pali Momi St. 488-8888
Banyan Veranda, Sheraton Moana Surfrider, 2353 Kalakaua Ave. 922-3111
Beachcomber, Waikiki Beachcomber Hotel, 2300 Kalakaua Ave. 922-4646
Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111
Cafe Sistina, 1314 S. King St. 526-0071
Captain's Room, Hawaii Prince Hotel, 100 Holomouana St. 956-1111
Coconut Willie's, International Market, 2230 Kalakaua Ave. 923-9454
Coffeehouse, 1820 University Ave. 947-1615
Coffee Manoa, 2851 E. Manoa Rd. 988-5113
Fast Eddie's, 52 Oneawa St., Kailua. 261-8561
Hawaii Loa College, 45-045 Kam Hwy. 293-9074
Honolulu Waldorf School, 350 Ulua St., Niu Valley. 2933-9074
Horatio's, Ward Warehouse, 1050 Ala Moana Blvd. 521-5002
Hot Rod Cafe, 1778 Ala Moana Blvd. 955-1956
Irish Rose Saloon, Outrigger Reef

Towers, 227 Lewers St. 924-7711
Jaron's Kailua, 201A Hamakua Dr., Kailua. 262-6768
Jolly Roger Waikiki, 2244 Kalakaua Ave. 923-1885
Jolly Roger East, 150 Kaulani Ave. 923-2172
Kahuku Ballroom, Turtle Bay Hilton, 1757-091 Kam Hwy. 293-8811
The Landing, 700 Bishop St. 528-4335
La Salsa, Restaurant Row, 500 Ala Moana Blvd. 536-4828
Lewers Lounge, Halekulani, 2199 Kalia Rd. 923-2311
Mahina Lounge, Ala Moana Hotel, 410 Atkinson Dr. 955-4811
Maile Room, Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211
Malia's Cantina, 311 Lewers St. 922-7808
Miramar Lounge, Miramar Hotel, 2345 Kuhio Ave. 923-1528
Monterey Bay Cannery Outrigger, 2335 Kalakaua Ave. 922-5761
Monterey Bay Cannery Pearlridge, 98-1005 Moanala Rd. 487-0048
Monterey Bay Cannery Ward, 1200 Ala Moana Blvd. 536-6197
Moose McGillycuddy's, 310 Lewers St. 923-0751
Moose McGillycuddy's, 1035 University Ave. 944-5525
New Orleans Bistro, 2139 Kuhio Ave. 926-4444
Nicholas Nickolas, Ala Moana Hotel, 410 Atkinson Dr. 955-4466

Nick's Fishmarket, Waikiki Gateway Hotel, 2070 Kalakaua Ave. 955-6333
No Name Bar, 131 Hekili St., Kailua. 261-8725
Oasis Nightclub, 2888 Wai'ale'ale Ave. 734-3772
Orson's, 5 Hoolai St., Kailua. 262-2306
Paradise Lounge, Hilton Hawaiian Village, 2005 Kalia Rd. 949-4321
Pecos River Cafe, 99-016 Kamehameha Hwy., Aiea. 467-7980
Pink's Garage, 955 Waimanu St. 537-1555
Ramsay Galleries & Cafe, 1128 Smith St. 537-ARTS
Reni's, 98-713 Kuahao Pl., Pearl City. 487-3625
Scuttlebutt's, 120 Hekili St., Kailua. 262-1818
The Shore Bird, 2169 Kalia Rd. 922-6906
Silver Fox Lounge, 49 N. Hotel St. 536-9215
Spindrifters Kahala, 4169 Wai'ale'ale Ave. 737-7944
Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085
Sugar Bar, 67-069 Keolu Hwy., Wai'ale'ale. 637-6989
The Row, Restaurant Row, 500 Ala Moana Blvd. 528-2345
Waikiki Broiler, 200 Lewers St. 923-8836
Wave Waikiki, 1877 Kalakaua Ave. 941-0424

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Loretta Ables Trio Jazz; Lewers Lounge.
Mahi Beamer Contemporary Hawaiian; Andrew's.
Mass Confusion Acoustic; Coconut Willie's. 4 - 8:30 p.m.
Max Flight Contemporary; Nick's Fishmarket.
North American Bush Band Funk, Jazz, Reggae; Anna Bannanas.
Pam Gamboa Top 40; Paradise Lounge.
Picture Window Contemporary Hawaiian; Spindrifters Kahala.
Raga & Andrea Young Jazz; Mabina Lounge.
Rolando Sanchez & Salsa Hawaii Latin; The Row.
Simplicity Hawaiian; Coconut Willie's.
Warren Johnson & Gator Creek Band Country; Pecos River Cafe.
Willie K. Contemporary Hawaiian; Malia's Cantina.
Zero to 60 Classic Rock; Jolly Roger East.

28/Friday

Alisa Randolph & Musica E Jazz; Cafe Sistina.
Augie Rey & City Lights Salsa, Dance; Nicholas Nickolas.
Billy the Kid Rock; La Salsa.
Blue Kangaroo Variety; Jolly Roger Waikiki.
Bobby Dunne Band Pop, Rock; Banditos.
Boy Toy Dance Rock; Wave Waikiki.
Brado Hawaiian, Classical, Jazz; The Shore Bird. 4 - 8 p.m.
Brother Noland Hawaiian; Monterey Bay Cannery Pearlridge.
Carol Atkinson Jazz; Orson's.
Cocoland Jazz, Calypso, Boogie; The Landing.
Crossover Pop, Funk, Blues; Jaron's Kailua.

Hawaiian Spice Contemporary Hawaiian; Sugar Bar.
Hawaiian Time Contemporary Hawaiian; Monterey Bay Cannery.
Horizon Contemporary; Spindrifters Kahala.
In Step Variety; Monterey Bay Cannery Ward.
J.P. Smoketrain Light Rock, R & B; No Name Bar. 5 - 7:30 p.m.
Jim Blakemore Contemporary Hawaiian; Monterey Bay Cannery Outrigger.
Jimmy Borges Jazz; Paradise Lounge.
Jon Basebase & Vince Andrada Contemporary; Horatio's.
Jonny & the Dreamers Variety; Spindrifters Kahala.
Joy Woode & Betty Loo Taylor Jazz; New Orleans Bistro.
Kevin Mau Variety; Coconut Willie's. 12:30 - 3:30 p.m.
Kontrast Rock; Moose McGillycuddy's Waikiki.
Lawai'a Contemporary Hawaiian; Malia's Cantina.
Leroy Kahaku Contemporary; Black Orchid. 5:30 - 9:30 p.m.
Live Paradise Variety; Waikiki Broiler.
Loretta Ables Trio Jazz; Lewers Lounge.
Love Godz Rock; No Name Bar. 9:30 p.m.
Mahi Beamer Contemporary Hawaiian; Andrew's.
Mass Confusion Acoustic; Coconut Willie's. 4 - 8:30 p.m.
Max Flight Contemporary; Nick's Fishmarket.
Mojo Hand Blues; Silver Fox Lounge.
Nueva Vida Jazz; Reni's.
Olomana Contemporary; Sea Life Park.
Pagan Babies World Dance; Anna Bannanas.
Pandemonium Worldbeat; The Row.

Raga & Andrea Young Jazz; Mabina Lounge.
Robi & Friends Contemporary Hawaiian; Moose McGillycuddy's University.
Royal Hawaiian Band Contemporary; Iolani Palace. 12:15 - 1:15 p.m.
Steve Frias Keyboard; Ramsay Galleries & Cafe. 6 - 9 p.m.
Warren Johnson & Gator Creek Band Country; Pecos River Cafe.
Zero to 60 Classic Rock; Jolly Roger East.
Zig Zag Classic Rock; Fast Eddie's.

29/Saturday

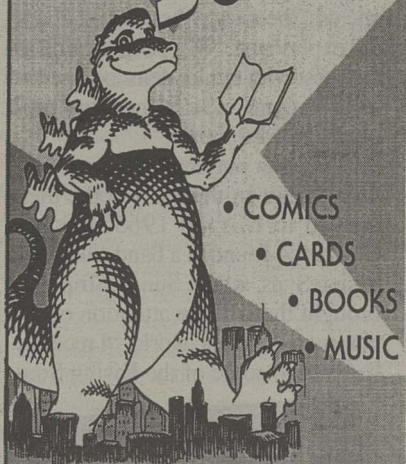
Alisa Randolph & Musica E Jazz; Cafe Sistina.
Augie Rey & City Lights Salsa, Dance; Nicholas Nickolas.
Betty Loo Taylor & Derryl McKay Jazz; New Orleans Bistro.
Billy the Kid Rock; La Salsa.
Blue Kangaroo Variety; Jolly Roger Waikiki.
Blues Bandits Blues; Reni's.
Bobby Dunne Band Pop, Rock; Banditos.
Boy Toy Dance Rock; Wave Waikiki.
Brado Hawaiian, Classical, Jazz; The Shore Bird. 4 - 8 p.m.
Brother Noland Hawaiian; Monterey Bay Cannery Pearlridge.
Carol Atkinson Jazz; Orson's.
Crossover Pop, Funk, Blues; Jaron's Kailua.
Good Ole Boyz Country; Pecos River Cafe.
Horizon Contemporary; Spindrifters Kahala.
Howling Beddies Rock; No Name Bar.
In Step Variety; Monterey Bay Cannery Ward.
Jim Blakemore Contemporary Hawaiian; Monterey Bay Cannery Outrigger.
Jon Basebase & Vince Andrada Contemporary; Horatio's.

TIDES - February 26 to March 3



Moon Phases: LAST QUARTER - Mar 25 NEW MOON - Mar 4 FIRST QUARTER - Mar 11 FULL MOON - Mar 18
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The Straight Dope



Illustration/Slug Signorino

A while back you put down an anonymous writer who asked, "How come when you hold a chopstick in your teeth and pluck it, the TV screen shimmies? Nothing else shimmies." You ascribed the effect to heavy metal poisoning. Well, Cece, I think you dismissed the question prematurely, without trying it. This effect does occur and results from a vibration of the eyes (connected to the tooth bone) at a frequency near that of the vertical scan rate on the TV, producing a visible modulation effect of shimming, speaking vernacularly. The other objects in the visual field may appear slightly fuzzy, but they don't shimmy. Chopsticks are fine, but if you want to see the effect more clearly, vibrate your jaw or head with an electric vibrator using different speeds while viewing TV. Hope this shakes you. Find that letter and apologize. — Jim Salter, Dallas

I can't stand it. Everytime I rummage through the circular file looking for a letter exemplifying the depths to which the Teeming Millions have sunk — believe me, you'd feel the same impulse if you had this job — I come up with somebody who's tapped into some lost truth of physics. As a matter of fact, I *did* try this silly stunt — once. But not being the kind of guy who believes in doing it with the shades drawn, I used a well-lit room, which made the effect a lot less noticeable. Having returned to the (darkened) lab, I find that, sure enough, the screen *does* shimmy. To be more precise, I thought it had turned into a jiggling sheet of jello. Very bizarre. Had we discovered this in the '60s, it might have replaced the lava lamp.

A ripple effect of this sort is characteristic of interference between two wave fronts, in this case the chopstick or spoon or crunchy-candy-induced vibration in your skull and the flicker of the TV. The precise mechanism of this interference I leave to the grad students to figure out.

I hope you can explain something. I was looking in the mirror the other day without wearing my glasses, which I occasionally use because I'm nearsighted. I noticed that things that were far away, even when reflected in the mirror, were blurry. When I put my glasses on

and looked in the mirror again, everything was in focus. I found this strange. I thought everything should have been in focus without my glasses, because the mirror was close to my eyes and so (I thought) were the reflections. I guess that's why people don't use mirrors for vision correction, huh? — Kirsten Munson, Santa Barbara, California

I knew there had to be some explanation. The reflection is out of focus, even though you're close to the mirror, because you're not looking at the mirror. You're looking at the image in the mirror, a different matter entirely.

You can prove this with a simple experiment. Look at a mirror from a distance of six to 12 inches. With your glasses off, focus as best you can on some distant object reflected in the mirror — say, a bathroom towel on the wall behind you. No doubt the image of the towel is pretty fuzzy, and not just because you haven't cleaned the lint screen on the dryer. Now look at something on the *surface* of the mirror, such as a dust speck. You'll observe that (1) it requires a noticeable effort to adjust your eyes — in other words, you're refocusing — but that when all is said and done, (2) the speck, unlike the towel, is in reasonably sharp focus. This clearly demonstrates (to me, anyway) that when you look at a reflection in the mirror, you're not looking at the mirror's surface.

So what are you looking at? For purposes of focusing, at the object itself (in this example, the towel). Without going into the technical details, the image of the towel in the mirror is out of focus for the same reason that the towel is out of focus when you look at it directly. In both cases the light travels more or less the same distance from the object to your eyes; the fact that in one instance it bounces off the mirror en route is irrelevant. Unless you want me to get out my giant model of the exposed human eye — and it is looking a little bloodshot — I say we leave it at that.

—CECIL ADAMS

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

CALENDAR

Jonny & the Dreamers Variety; *Spindrift Kabala*.
Jimmy Borges Jazz; *Paradise Lounge*.
Kontrast Rock; *Moose McGillycuddy's Waikiki*.
Lawai'a Contemporary Hawaiian; *Malia's Cantina*.
Live Paradise Variety; *Waikiki Broiler*.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Mahi Beamer Contemporary Hawaiian; *Andrew's*.
Mojo Hand Blues; *Silver Fox Lounge*.
Nueva Vida Jazz; *The Row*.
Pagan Babies World Dance; *Anna Bannanas*.
Raga & Andrea Young Jazz; *Mabina Lounge*.
Robi & Friends Contemporary Hawaiian; *Moose McGillycuddy's University*.
Steve Fries Keyboard; *Ramsay Galleries & Cafe*. 6 - 9 p.m.
Zero to 60 Classic Rock; *Jolly Roger East*.
Zig Zag Classic Rock; *Fast Eddie's*.

1/Sunday

Almost Famous Variety; *Coconut Willie's*.
Augie Rey & City Lights Salsa, Dance; *Nicholas Nickolas*.
Boy Toy Dance Rock; *Wave Waikiki*.
Carol Atkinson Jazz; *Orson's*.
Ernie Shea Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Good Ole Boyz Country; *Pecos River Cafe*.
Hawaiian Duo Contemporary Hawaiian; *Jaron's Kaihua*. 10 a.m. - 1 p.m.
Ho'aikane Contemporary Hawaiian; *Fast Eddie's*.
Howling Beddies Rock; *Moose McGilly-*

cuddy's Waikiki.
Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Joy Woode & Betty Loo Taylor Jazz; *New Orleans Bistro*.
Kapena Contemporary Hawaiian; *Malia's Cantina*.
Over the Hill Gang Dixieland Jazz; *Fast Eddie's*. 2 - 5 p.m.
Pagan Babies World Dance; *Jaron's Kaihua*.
Pam Gamboa Top 40; *Paradise Lounge*.
Pico Payne & Friends Jazz; *Miramar Lounge*.
Ras Inando & New Horizon Reggae; *No Name Bar*.
Royal Hawaiian Band Contemporary; *Kapiolani Park Bandstand*. 2 - 3 p.m.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
Scott Nishida Contemporary Hawaiian; *Spindrift Kabala*.
Sydetta Jazz; *Lewers Lounge*.
Vinny Ringrose Celtic, Folk; *Irish Rose Saloon*.
Wes Hamrick Classical, Jazz; *Maile Room*.
Wild Edna Blues; *Anna Bannanas*.
Zig Zag Classic Rock; *Jolly Roger East*.

2/Monday

Almost Famous Variety; *Coconut Willie's*.
Bruddah Walta Contemporary Hawaiian; *Malia's Cantina*.
Ernie Shea Jazz; *Mabina Lounge*.
Exit 8 Contemporary Hawaiian; *Monterey Bay Cannery Pearbridge*.
Good Ole Boyz Country; *Pecos River Cafe*.
Howling Beddies Rock; *Moose McGilly-*
J.P. Smoketrain Light Rock, R & B; *No*

Name Bar.
Jim Blakemore Contemporary Hawaiian; *Monterey Bay Cannery Ward*.
Joel Kurasaki Jazz; *Orson's*.
Kama'aina Club Hawaiian; *Beachcomber*. 11:30 a.m. - 2 p.m.
Kevin Mau Variety; *Coconut Willie's*. 12:30 - 3:30 p.m.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.
Milestone Jazz; *Nick's Fishmarket*.
Mondo Incognito Rock; *Moose McGilly-*
cuddy's Waikiki.
Open Jam Session Rock; *Fast Eddie's*.
Pam Gamboa Top 40; *Paradise Lounge*.
Raga & Derryl McKay Jazz; *New Orleans Bistro*.
Russ Donnelly Folk, Country; *Jolly Roger Waikiki*.
Scott Nishida Contemporary Hawaiian; *Spindrift Kabala*.
Sydetta Jazz; *Lewers Lounge*.
Untouchables Dance; *Nicholas Nickolas*.
Vinny Ringrose Celtic, Folk; *Irish Rose Saloon*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.
Zig Zag Classic Rock; *Jolly Roger East*.
3/Tuesday
Almost Famous Variety; *Coconut Willie's*.
Betty Loo Taylor & Derryl McKay Jazz; *New Orleans Bistro*.
Blue Kangaroo Variety; *Jolly Roger Waikiki*.
Bruddah Walta Contemporary Hawaiian; *Malia's Cantina*.
City Lights Dance; *Nicholas Nickolas*.
Crossover Pop, Funk, Blues; *Jaron's Kaihua*.
Continued on Page 12



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Pho Row

Ellen Paris

If the sign of a good place to eat is a line out the door, then one of Honolulu's best restaurants is a hole-in-the-wall around the corner from the Cebu Pool Hall at the end of Hotel Street. At nine o'clock on a Sunday morning already a dozen people are waiting on the sidewalk outside the To Chau Restaurant on River Street. The draw: a bowl of *pho*.

Pho (roughly pronounced "fir") is a traditional Vietnamese soup not unlike saimin. It consists of a rich beef broth, rice noodles and meat (ranging from paper-thin slices of rare steak to chunks of flank steak, brisket, tripe and beef tendon). This steaming concoction is garnished with white and green onions and coriander. A plate heaped high with bean sprouts, Thai basil, mint, lemon wedges and slices of chili peppers is served on the side. You can also spice up your pho with table condiments, such as fish sauce and superhot Sriracha chili sauce. There's a lot of room for creativity.

Many Vietnamese restaurants around town serve pho, but aficionados of the soup consider To Chau's the best — and they're willing to wait to get it. The line for the restaurant begins before 11 o'clock on weekdays and grows throughout the lunch hour. On Sundays, expect a line of up to 20 souls by 10:30.

So, what makes this place so good? Pho is the house specialty at To Chau; the restaurant serves 14 varieties. Still, the secret of To Chau's success

is hard to nail down. Once you get close to the head of the line, a delicious smell wafts by. One regular customer, a Vietnamese woman, explains: "I make pho at home. I can make it taste good, but somehow I can't make it smell the same. They use some kind of secret ingredient."

Pho comes in three sizes at To Chau: a large bowl for \$5, a medium for \$4 and a regular for \$3.70. Since the staff doesn't wash dishes during business hours, they tend to run out of large bowls. A medium size bowl is enough for most — especially if you order an appetizer like shrimp rolls (\$2.85), which include shrimp, pork, fresh herbs and vermi-

or beefballs over rice noodles, is also tasty. A glass of Vietnamese-style iced coffee, made with French filtered coffee and sweetened condensed milk, is a nice complement to a bowl of pho.

Service is amazingly fast and friendly considering there's only one waitress, a round-faced woman who remembers how the regulars want their pho and chatters in Vietnamese and broken English. "She makes everyone feel like you're her favorite customer," says one regular. To Chau's two rooms are low on ambience — walls are covered in a tattered blue wallpaper, and a few hanging plants serve as decoration. Seating is family style. If you come alone or with one other person, you may be asked to share a table.

To Chau's advertised hours are from 8:30 a.m. to 2 p.m.; in reality, it closes when the food runs out (sometimes as early as 1 p.m.).

If you get tired of standing in line at To Chau, try the pho next door at Ha Bien; though Ha Bien seems consistently busy, there is rarely a line. The pho here is tasty, though it doesn't quite measure up to To Chau's. Some people think Ha Bien stays in business simply by feeding the

cellis rolled up in rice paper and served with a pungent sauce.

Once you've decided on the size, you have to decide what kind of pho you fancy. I prefer *pho tai*, which comes with rare steak on the side. Dunk these thinly sliced pieces of beef into the steaming broth and they quickly cook. Number nine gives a taste of all the meats. *Pho Bovien*,

overflow from next door.

Ha Bien boasts a larger and more diverse menu than To Chau; in addition to pho, it serves Vietnamese sandwiches which include french bread with beef stew or meat loaf. You can wash these down with a mixed drink of "translucent seaweed, pomegranate, bean and coconut milk."

To Chau Restaurant
1007 River Street
533-4549
Open Daily 8:30 am.- 2 pm.

Ha Bien
198 N. King St.
524-5991
Open Daily 8 am. - 4 pm.



1992 SPRING SYMPHONY PREVIEW (Z8883)

Bring the Spring symphony season to life! Students can register for the entire series of six lectures or come to each lecture individually. Lectures will focus on the music being presented at the concerts the Sunday and Tuesday following each class. The 1991-1992 Honolulu Symphony Season offers a wide variety of music and dance to our community. The lectures will help to bring these musical events to life and place them in a historical and musical context. *Enrollment limited.* **Ricardo Trimillos, Ph.D.**, has been a professor with the UHM Music Department and is joining the Department of Hawaiian, Asian and Pacific Studies. He is an internationally recognized ethnomusicologist.

1992 SPRING SCHEDULE

January 8	Martin: Concerto for Seven Winds Schwantner: <i>New Morning for the World</i> Sibelius: Symphony No. 2
March 4	Beethoven: Symphony No. 4 Prokofiev: Piano Concerto No. 3 Respighi: <i>The Pines of Rome</i>
March 11	Mendelssohn: <i>Elijah</i>
April 1	Berlioz: <i>Le Corsaire</i> Saint-Saens: Piano Concerto No. 4 Copland: Symphony No. 3
April 15	Beethoven: <i>Leonore</i> Overture No. 2 Skrowaczewski: Triple Concerto (World Premiere) Prokofiev: <i>Romeo and Juliet</i> Suite No. 2 Ravel: <i>La Valse</i>
April 29	Stravinsky: <i>Pulcinella</i> Beethoven: Symphony No. 9

The class will run from January 8–April 29, 1992 on Wednesday nights from 7–9 p.m. in UHM Music 36. The cost for single classes is \$6 at the door.

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In Step Variety; *Monterey Bay Cannery Ward*.
J.P. Smoketrain Light Rock, R & B; *No Name Bar*.
Joel Kurasaki Jazz; *Orson's*.
Jonny & the Dreamers Variety; *Spindrift Kabala*.
Kama'aina Club Hawaiian; *Beachcomber*. 11:30 a.m. - 2 p.m.
Kevin Mau Variety; *Coconut Willie's*. 12:30 - 3:30 p.m.
Leroy Kahaku Contemporary; *Black Orchid*. 5:30 - 8:30 p.m.
Loretta Ables Trio Jazz; *Lewers Lounge*.
Love Godz & 2 Local Bands Three progressive rock acts; *Wave Waikiki*.
Lowell Mira Classical; *Coffee Manoa*.
Mass Confusion Acoustic; *Coconut Willie's*. 4 - 8:30 p.m.
Mondo Incognito Rock; *Moose McGillycuddy's Waikiki*.
Nalu Variety; *Monterey Bay Cannery Pearbridge*.
Pam Gamboa Top 40; *Paradise Lounge*.
Picture Window Contemporary Hawaiian; *Spindrift Kabala*.
Warren Johnson & Gator Creek Band Country; *Pecos River Cafe*.
Wes Hamrick Classical, Jazz; *Banyan Veranda*.
Zig Zag Classic Rock; *Jolly Roger East*.

Theater and Dance

Big City Productions Jazz and street dance. *Royal Hawaiian Shopping Center*, 2201 Kalakaua Ave. Sat. 2/29, 7 p.m. Free. 735-3724
Cinderella This Rodgers and Hammerstein musical take on the old fairyland yam about the glass slipper starred Julie Andrews when it premiered on television in 1957. Sad to say, Ms. Andrews couldn't make it for this Army Community Theatre production, but what the hey... *Richardson Theatre*, Ft. Shafter. 2/27 - 29 & 3/6, 7, 13 & 14, 7:30 p.m. \$8 - \$10. 438-4480
Haole Boy Starving Artists' Mark Pinkosh plays 31 characters in this one-man comedy about the "white thing" in Hawaii. The anti-prejudice play was very well-received when it played last summer, and word has it the company was flooded with requests to revive it. *Kauaiabao Fine Arts Building*, Mid-Pacific Institute, 2445 Kaala St. Thur. 2/27 - Sat. 2/29, 8 p.m.; Sun. 3/1, 4 p.m. \$8. 942-1942
Manon In this French opera by Jules Massenet, a young woman elopes on the way to a convent, then has her husband kidnapped so she can dally with someone else, then returns to him when she discovers that he has decided to take holy orders. And that's just for starters. *Blaisdell Concert Hall*, 777 Ward Ave.: Fri. 2/28, 8 p.m.; Sun. 3/1, 4 p.m. & Tue. 3/3, 7:30 p.m. \$18 - \$55. 537-6191
Mardi Gras Follies An annual Vegas-style revue put on by Awa Lau Wahine, a group that sounds like a hula halau but is actually an officers' wives club. Last year's show, performed at the height of Gulf War homefront hysteria, got covered by Time magazine (one can only wonder whether the news mag might better have used the space to cover what was going on at the front). *Pearl Harbor Officers Club*, nightly at 6:30 p.m. through 3/7. \$22 includes buffet. 488-7757
Privates on Parade High camp is the drill

in this quirky musical about British troop entertainers in Malaysia right after World War II. The film version starred Monty Python's John Cleese. Dinner and drinks are available before the show if you want 'em. *Boondocker Theatre*, Kaneohe Marine Air Station. Runs Thur. - Sun., 8 p.m. through 3/8. \$24 with dinner, \$15 without (dinner starts at 6 p.m.). 922-2227
West Side Story This UH production of the Leonard Bernstein-Stephen Sondheim musical collaboration is solidly entertaining, with a high-caliber, multi-racial cast. The story (as if you didn't already know) is a twist on Romeo and Juliet, set in the urban jungle of 1950s New York. When two ethnicity-based gangs, the Sharks and the Jets, get into a turf fight, the tragic lovers Maria (sister of the Shark's leader) and Tony (ex-officio leader of the Jets) are caught in the karmic crossfire. UH Director Glenn Cannon sticks to the basics and doesn't push the stylized aspects of the show. Ruth Ann Fortuno is a perfectly innocent Maria with a lovely soprano voice. Debi Norton Russell is a real standout — she has great vitality and comedic skill as Anita, the girlfriend of the Sharks' leader. — *Karyn Koeur*. *Kennedy Theatre*, UH Manoa Campus. 2/27, 28 & 29, 8 p.m.; Sun. 3/1, 4 p.m. \$10. 956-7655

Comedy

(Totally) Pauly Shore Hey buds — if you haven't, like, exposed yourself to this stoney, crusty MTV jock, comedy dude, recording stud, soon-to-be matinee idol and ultimate wee—zell, then you've been missing like a major slice of airhead Ameri—canaaa. Get on it, buds (and you too, all you fine nuggs out there). *Sheraton Waikiki*, 2255 Kalakaua Ave.: Tue. 3/4, 7:30 p.m. Bucks, bro. 922-4422

Art

AIDS... Birth, Resurrection and Death San Francisco artist Peter Edward Maxwell's mixed-media installation illustrates the loneliness of being a person with AIDS surrounded by a mostly HIV-negative support group. Through 2/29. *Fanatik*, Coffeeline, 1820 University Ave. 947-1615
Apollo Oils of marine life and Hawaiian plants. Ongoing. *Restaurant Row*, 500 Ala Moana Blvd. 532-1200
A Brush With Nature Island-inspired watercolors by Julie Kerns Schaper. Through 3/8. *Ho'omaluhia Botanical Garden*, Kaneohe 235-6636
Encounters with Paradise: Views of Hawaii and Its People, 1778 - 1941 A major exhibition of 159 paintings, watercolors and drawings depicting Hawaii, done over a period of 163 years. Not to be missed. Through 3/22. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693
Luigi Funagalli Abstract impressionistic oils. Ongoing. *Restaurant Row Gallery*, 500 Ala Moana Blvd. 532-1200
Ione Haney Photos with oils and/or pastels; some with collage elements. Through 4/19. *The Contemporary Museum Cafe*, 2411 Makiki Heights Dr. 526-1322
Hawaiian Design: Decorative Objects of the 1930s and 1940s Small pieces from private and Academy collections. Through 4/5. *Honolulu Academy of Arts*, 900 S. Beretania St. 538-3693
Hawaii Imported Arts and Crafts Pieces from China, Thailand, Burma, Bali and more. Ongoing. *Waterfall Gallery*, 1160A Nuuanu Ave. 521-6863
Hawaiian Prints An exhibit from the Academy's collection. Through 3/22. *Hon-*

olulu Academy of Arts, 900 S. Beretania St. 538-3693

Hawaii Watercolor Society 29th annual membership show. Through 3/6. *Pauahi Tower Gallery*, Bishop St. 922-6667

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

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

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

Landscapes & Florals Oils and collage paintings by Gloria Foss. Opens Mon. 3/1 and runs through 3/31. *Arts of Paradise*, International Market Place. 924-2787

Mask of Pele Collage and clay by Susan Rogers-Aregger. Through 2/29. *Arts of Paradise*, 2330 Kalakaua Ave. 924-ARTS

Modern Indonesian Art: Three Generations of Tradition & Change 1945 - 1990 Mixed media works. Through 4/5. *The Contemporary Museum*, 2411 Makiki Heights Dr. 526-1322

The Masturbator Photographs and writings by Mario Savioni, whose press release reads: "At times, self-indulgence can masquerade as art." *Art Department Commons Gallery*, UH Manoa campus. Opens Sun. 3/1 and runs through 3/6, 10 a.m. - 4 p.m.

Myths & Issues Ceramic works and sculpture by Margaret Realica. Through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

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

Poi Palate Mixed media paintings by James Goss. Through 3/20. *Roy's Restaurant*, 6600 Kalaniana'ole Hwy. 396-7697

Russell Sabin Watercolors of Hawaii scenes. Through 3/20. *Bakkeus Gallery*, 928 Nuuanu Ave. 528-4677

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

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

A Show of Heart Valentine sculptures and computer artwork by Timothy In. Through 3/31. *Designers Hawaii Corporation*, Manoa Marketplace, 2752 Woodlawn Dr. 486-3976

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

Still Life Studies Watercolors by Yasuko Abeshima. Opens Mon. 3/2 and runs through 3/27. *Ramsay Galleries & Cafe*, 1128 Smith St. 537-ARTS

Tea Local potters display tea ceremony pieces. Opens Mon. 3/2 and runs through 3/20. *Keiko Hatano*, 903 Waimanu St. 536-4899

Transfigured Nights Paintings by Ka-Ning Fong. Through 4/5. *The Contemporary Museum*, 2411 Makiki Hgts. Dr. 526-1322

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

Views of Life in Hawaii A children's art exhibition depicting life in the Islands. Through 3/11. *Honolulu Academy of Arts*,

900 S. Beretania St. 538-3693

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

Learning

Discoveries As part of a series marking the Columbian (as in Christopher) Quincentenary, academics William D. Phillips, Rubelite Johnson and David Chappell will examine "discoveries" — those made by Columbus, Capt. James Cook and Polynesian migrators. Historian Jerry Bentley will moderate. *Transoceanic Encounters, McKinley High School Auditorium*. Sat. 2/29, 9 - 11 a.m. Free. 956-8505

Hemp Education Week The truth about the much-maligned cannabis plant, which, besides providing a state of deep, deep meditation, also has a wide range of medicinal, nutritional and industrial uses. The week includes daily lectures on hemp issues (call for specific topics, locations and times); it will culminate on Saturday with a Hemp Fair at the UH Campus Center Ballroom, featuring a variety of (legal) hemp products and a hemp museum. At 7 p.m. you can catch "The Great Marijuana Debate," which will pit pot proponents against the Man (Attorney General Warren Price and U.S. Attorney Dan Bent have both been invited). Hemp Fair and Debate: *Campus Center Ballroom*. UH Manoa Campus. Sat. 2/29 1 - 10 p.m. Free. Call for other events. 956-7235

How Can Whites Become Allies Against Racism? Lynda Wright and Ku'ulei Spock will instruct a workshop on empowering women in an interactive approach to end racism. Part of the forum series *Developing a Culturally-Sensitive Response to Violence Against Women*. *Women's Center*, 1820 University Ave. Thurs. 2/27, 4 p.m. Free. 942-7762

Kanaka Love A panel will address neglect and abuse from a Hawaiian perspective. *Windward Community College*, 45-720 Keaahala Rd.: Tues. 3/3. 12:40 - 2 p.m. Free. 235-7458

Model Mugging Hawaii A women's self-defense and empowerment course which teaches how to deliver knockout blows to single, unarmed assailants. Model Mugging, which originated in California, hit Hawaii in 1987. Tactics such as kicking effectively after being thrown to the ground are emphasized. *YWCA*, 1040 Richards St.: Deadline Mon. 3/1 for classes Fri. 3/27 thru Sun. 4/12. \$400 (\$450 after 3/1). 735-7598

Original Playwrights' Workshop Pointers on developing scripts for live performances. *Diamond Head Theatre*, 4310 Diamond Head Rd.: Wednesdays, 7 p.m. \$5. 734-0274
San Sei Bu Self-Defense Street-effective, self-defense techniques offered by the UH Women's Center. *YWCA*, 1820 University Ave.: Tuesdays & Thursdays, 7 - 9 p.m. Free. 942-7762

Spring Writing Retreats A quiet time to stimulate creativity and meet other writers and writer-wannabes. Writing warm-ups start the day, followed by writing exercises and discussions. *Windward Community College*, 45-720 Keaahala Rd.: Sat. 2/29, 9:30 a.m. - 2 p.m. Free. 235-7470

Stories in the Sand A hands-on lab/workshop on learning how to "read" sands from around the world. Minimum age 8 yrs. old. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Sat. 2/29, 9 a.m. - noon. \$10. 923-9741

Sun Drum Hand-drumming traditions from around the world in group classes with drum master Sequin. *YWCA Auditorium*, 1820 University Ave.: Tuesdays & Thursdays, 5 - 6:45 p.m. \$10. 595-4714

Kids

Endangered Animals A chance for 6 to 8 year olds to learn about animals threatened with extinction, particularly blue whales, wolves and *nene* geese. *Bishop Museum*, 1525 Bernice St.: Sat. 2/29, 9 - 11 a.m. & 12 - 2 p.m. \$9. 848-4168

Fantastic Flukes Kids 9 to 11 years old learn about humpback whales through stories, songs, role-playing and crafts. *Sea Life Park*, Makapuu Pt.: Sat. 2/29, 2 - 4 p.m. \$12.50. 922-2074

Make & Take Kids are invited to cut, paste, color and glitter stuff for Girl's Day. Free with admission to the museum. *The Hawaii Children's Museum*, Dole Cannery Square, 650 Iwilei Rd.: Sat. & Sun., 2/29 & 3/1. All day. 522-0040

Story Time Tales of animals, dragons, fairies and faraway places in the Contemporary Museum's courtyard. *The Contemporary Museum*, 2411 Makiki Heights Dr.: Sat. 2/29, 10:30 a.m. Free. 526-1322

Whatevahs

Book-Cellar Reading Series An evening of poetry and fiction by Stella Guillory, Mary Lombard and Jody Roberts. *The Book-Cellar*, 222 Merchant St.: Mon. 3/2, 8 p.m. Free. 373-9522

Chronic Fatigue Syndrome Sufferers Drag yourself off the sofa for the latest info and group support. *Conference room 2A*, Honolulu Kaiser, corner of S. King and Pensacola: Wed. 2/26, 6 p.m. 735-2145

Heirloom Discovery Day Here's your chance to find out if that family keepsake is a treasure or a fake. Appraisers from the auction house of Sotheby's offer verbal values for paintings, prints, Asian objects, furniture, decorative pieces and more. Light refreshments served. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sat. 2/29, 10 a.m. - 4 p.m. \$15 per piece. 538-3693, ext. 247
Kaena Point from Mokuleia A six-mile hike through wonders unique to this State Natural Area Reserve, including rare plants and nesting birds. Reservations required. *Bishop Museum Parking Lot*, 1525 Bernice St.: Sat. 2/29, 8 a.m. - 2:30 p.m., hike starts at 9:30 a.m. \$9. 848-4168

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

Poker Run Start your engines. Street Bikers United's first 1992 fund-raiser gets rollin' to gather supporters for the hard road ahead — persuading the Legislature not to make them wear helmets. Cash prizes and festivities following the run at the Fleet Reserve Association Center. *Moanalua Gardens Park*. Sun. 3/1, 10:30 a.m. Free. 696-4660

Sister Stew See Word Pick on Page 6.
Wolves & Humans: Coexistence, Competition & Conflict This exhibit features a simulated wolves' den, plus representations of wolves in folklore, myth, art and religion, video and computer programs. *Bishop Museum*, 1525 Bernice St.: Through 3/17. \$5.95 adults, \$4.95 kids. 847-3511