

Overthrow Commemoration:

The revolution will not be televised



FREE Volume 3, Number 4, January 27, 1993

AIDS and Hawaii's Women

Story by LENNIE MAGIDA - Page 4

With the HIV infection rate in women growing faster than in any other group, many experts now say we are witnessing a new wave of the

AIDS epidemic. If current worldwide trends continue, as many women as men will have contracted AIDS by the year 2000. For the estimated 200 to 300 HIVpositive women in the Islands many of whom, AIDS workers say, have been underserved by the medical community — those statistics are devastatingly real.

**ILLUSTRATION LINDA FONG** 

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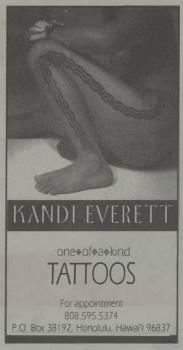


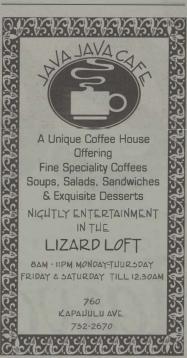
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# Letters

**Deadly digestion** 

May I provide some clarification to statements made in a recent letter ("The fisherman's point of view," HW 12/23) on sharks and shark attacks in Hawaii. The letter stated that "...in some fisheries in the Pacific, 60 to 70 percent of the tiger sharks examined are found to have turtle remains in their stomach contents." Readers might easily get the flawed impression that turtles are the overwhelming component of the tiger shark's diet. That's simply not the case. Numbers don't always tell the whole story. In this instance some basic knowledge of tiger shark and sea turtle biology is required.

The digestive tract of tiger sharks functions in such a way that only pastelike material — the broken-down remains of prey — can pass out of the stomach into the intestines. Objects that can't be broken down in the stomach are retained there for an unknown and likely extended period of time. The outer surface of sea turtles is made of a tough keratin-like substance that is completely resistant to decomposition in the stomach. Consequently, these large and clearly recognizable items are held in the stomach, while the rest of the turtle, including the meat, bones and all else, is digested. These factors over-represent turtles in tiger sharks' stomachs, and give a biased picture to persons cutting open the animals to see what they eat. It is a biological fact that tiger sharks eat a wide variety of items. In a two year study conducted by the University of Hawaii, tiger sharks in Hawaiian waters were found to prey upon the

following items (in descending order): fish, crabs and lobsters, garbage, birds, sharks and rays, squid and octopus, turtles, porpoises or whales, and humans. Jean-Michel Cousteau summarized the situation correctly following the tragic death of Mrs. Morrell on Maui. Cousteau said, "Tiger sharks are particularly dangerous to swimmers. Some sharks are more fussy than others about what they eat. Tiger sharks are known to eat almost anything and everything, and... are more likely to attack anything on the surface whether it's a piece of wood, a surfboard, a boat or a bird."

George Balazs
Deputy Chairman
IUCN Marine Turtle Specialist
Group

# Pay the writer

Great article by Curt Sanburn on Molokai ("The Molokai Newspaper Wars," *HW* 12/30)! I spend a lot of time at our home there and some here on Oahu. He had a great grasp of the island-style in the piece. Please make sure he is rewarded for his efforts.

Al Plant

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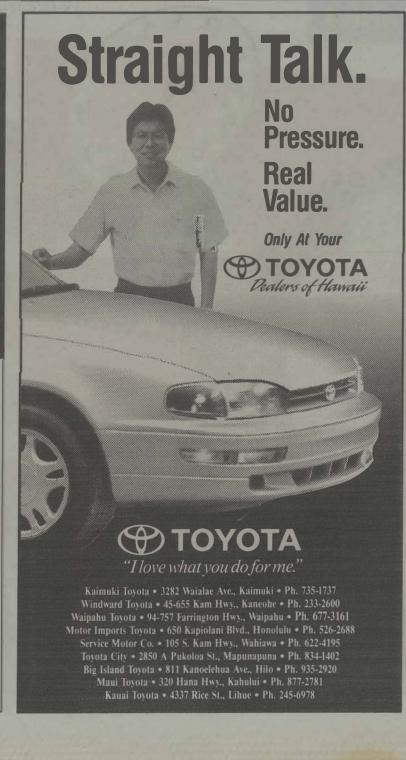
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Was there a conspiracy of silence to keep news of the overthrow commemoration out of the national media?



Not the nightly scene from Sunday's overthrow commemor ation at the

n the night of Jan. 17, a lot of tired but inspired people in Honolulu sat down in front of their television sets to watch the national news and -- hopefully -- see themselves participating in a historic moment: the Hawaiian call for justice on the 100th anniversary of the overthrow of the Hawaiian monarchy. But there was nothing. Though this had been the biggest political gathering of Native Hawaiians in a century, though it marked a clear turning point in the struggle for Hawaiian rights and though the local media had been all over the event like a rash, there wasn't a word on national TV.

# CURT SANBURN

One reason for that: events elsewhere during the weekend of Jan. 15 to 17 (U.S. missiles exploding in Baghdad, Bill Clinton's pre-Inaugural posturing at the Lincoln Memorial, a train crash in Indiana) had, from a national news director's point of view, overshadowed the 10,000 peaceful Hawaiians gathered at Iolani Palace. But it may have been more than just world events that conspired to deny Hawaiians space to march across the nation's TV screens.

On Friday of the observance weekend, I ran into public relations executive and former TV news anchor Barbara Tanabe on the palace grounds. (One of Hawaii's best-connected media experts, Tanabe represents such clients as Outrigger Hotels, PRI, developer Jack Myers, and, last but not least, the Office of Hawaiian Affairs, which is spending \$130,000 for her firm's services.)

At that point, with the flap over Gov. Waihee's order to lower the stars and stripes in full swing, the town had been buzzing with talk of serious national attention. I asked Tanabe if she knew of any attempts to contact CNN or the networks. "No," she said, adding, "we didn't want to make this a commercial event."

The next day, Bill Paty, Waihee's longtime advisor and the influential director of the state Department of Land and Natural Resources, said he didn't know of any national TV coverage of the flag flap, and he hoped there wouldn't be any.

"We don't want to detract from the event itself," he said.

(As it turned out, CNN did a minute-long piece on the flag issue. It was to be the only story on the observance to air nationally. The national print media did a bit better: Writers in attendance included columnist Lou Cannon from the Washington Post and reporters from the Sacramento Bee, Los Angeles Times, San Francisco Examiner and Knight-Ridder News Service. The New York Times ran a three-inch AP wire story on page 18 of its Jan. 15 issue.)

So here's the biggest, most solemn and most potentially news-making event in Hawaii's recent history and two top insiders of business and government were saying up front that it would be unseemly to let the nation know about it?

One leader who doesn't share their shyness about the story is Kekuni Blaisdell, coordinator of Ka Pakaukau, a coalition of 12 sovereignty groups. "The events of that week," Blaisdell said, "were the most powerful statement the kanaka maoli [Native Hawaiians] have made since the events of 1893 to 1898 [the period between the overthrow and annexation]. But we're not going to get anywhere until we take our appeal beyond Hawaii's shores. We must have U.S. attention — global attention! We have to get on CNN. It's essential."

So had anyone in an official capacity contacted the national media?

"No, we didn't. We weren't holding this event for the media," said Ellen Blomquist, OHA's public information officer, in an uncanny echo of Tanabe and Paty's line.

Blomquist suggested I talk to the head of publicity for the Onipa'a Centennial Committee: Wendy Hee, sister-in-law of OHA Chairman Clayton Hee. (OHA was parent agency for the Onipa'a committee, a group of high-profile volunteers -- among them state Sen. Eloise Tungpalan, Mufi Hannemann, Palani Vaughan, etc. -- set up to organize the entire observance.)

"The committee did not do anything to draw national attention to the event," Hee said. "Our attitude was to accommodate [the national press] if they appeared, but it was not a high priority.'

"We didn't do anything," said Mark Segami, Hee's predecessor as the publicity committee's chair. "Our strategy was to give out information to those who demonstrated an interest." Clearly Onipa'a's publicity strategy was a passive one. I asked Segami, a professional communicator who came to the committee from

the Governor's Office of International Relations, then run by Hannemann, if there had been any concern about media attention in early meetings. "Sure," he said, "there was concern in the visitor industry that it might give people a reason not to come to

As it turns out, the only attempts to contact national news media came from grassroots groups like Ka Lahui Hawai'i, the largest and most organized of the pro-sovereignty activist groups, which faxed out about 25 press advisories in October.

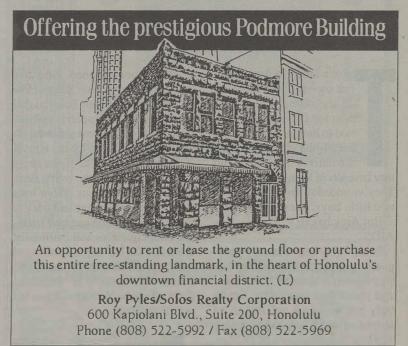
Ka Lahui's leader, Mililani Trask, said she had understood that the Onipa'a committee would oversee the event's press relations, and she assumed the national media would be contacted by the professionals on the press committee. Trask was shocked to learn that nothing had been done.

"It's becoming pretty clear to me that [the state] conspired not to notify the media," Trask said. "They didn't want to publicize their own negligence. State policy tries to paint Hawaii as a multi-ethnic paradise, twisting the truth to suit the needs of the Hawaii Visitors Bureau. Our whole culture is grossly commercialized for the visitor industry and this kind of intentional inaction, this black-out, is part of it."

George Ostercamp, a news producer with the CBS bureau in San Francisco, confirms Ka Lahui's publicity work and the official, state-supported agencies' lack thereof. "We didn't receive any advance notice from any official sources," Ostercamp says. "We did receive a fax from Mililani Trask and one from Lela Hubbard [a well-known local activist]. But unfortunately, there was a log-jam of events that day. To get on the air, the story needed greater urgency and better prepping."

So, if there had been no American bombs in Baghdad that Sunday, would we have seen ourselves on TV, introduced by Tom Brokaw's emphatic sympathy, marching up Mililani Street, watching the awa ceremony and listening to the fiery speeches? Probably not even, since it appears that at some early point a group of powerful state employees — the same people who were bending over backwards to make the state seem sympathetic to Native Hawaiian goals - had decided that our observance of the overthrow should not be seen across the nation.







January 27, 1993 ■ Honolulu Weekly ■ 3

# The We's Disease

# By Lennie Magida

here's much in Amy's life that society approves of. At 28, she's been with the same man for 10 years and married to him for five. She and her 34-year-old husband Ray are natives of Hawaii, and they have lots of loving relatives here. They've added to the family, too two little boys, ages two and six.

But Amy has HIV. And Ray has

In 1991 Ray was bothered by persistent coughing and fevers. The doctors labeled it walking pneumonia and prescribed antibiotics, but he only got worse. A referral to an internist finally led, in November 1991, to the diagnosis of PCP pneumocystic carinii pneumonia. Of AIDS-related opportunistic infections — that is, infections that take advantage of the way HIV damages the human immune system — PCP is the most common. Ray's diagnosis came one week after Magic Johnson announced his HIV infec-

Amy and Ray think they've pinpointed the time of Ray's infection: eight years ago, when he injected drugs with a friend. It was, says Amy, one of only two times in his life that Ray shot drugs.

A year and a half before Ray was diagnosed, Amy was hospitalized with unexplained night sweats, fevers, chills and rashes. "I had all these different symptoms, and they tested me for about 50 other viruses, but they never tested me for HIV," she says. "Looking back, they think that's when

Only after Ray's diagnosis did Amy get the test that told them the truth. And with the truth

HIV "Women have been under infection and husband diagnosed and underserved with fullin this epidemic," said Ruth blown AIDS (though their two young sons tested negative) "my life changed," says Amy. "My whole world shattered. I never thought I would get it. I never thought my husband

would have it. But we do." Since the diagnoses, Amy has learned that "AIDS is a 'we' disease, not a gay disease." She has gone through serious swings in her relationship with Ray, which had its problems even before the illness. She has

worried about money. She has anguished over her sons' future: How will they cope if their beloved dad dies? What will happen if unsympathetic people find out about the illness? Who will care for the boys if Amy gets really sick? If she dies?

In the midst of all the worry, Amy has also tried to focus on her own health. She eats better and tries to avoid infection; she has quit smoking both cigarettes and marijuana. Recently, she has begun speaking to small groups about HIV and AIDS. She says the activity is "therapeutic," and she hopes Ray will join her outreach efforts.

IDS advocacy has also become important to Celia, a 35-year-old mother of two who bears some resemblance to actress Barbara Hershey. Like Amy, Celia is HIV-positive; unlike Amy, the discovery of her infection didn't really surprise her.

Both in Hawaii and on the Mainland, Celia spent years turning tricks and injecting drugs. "Like some people sell cars or some people are teachers, I shot dope," she says -though she pretty much gave up that way of life in 1980.

Celia understood HIV from early on. "I always sort of knew I had it," she says. "As soon as I started hearing about it, around 1984, I knew."

In November 1990 her son, then 22 months old, developed a type of cancer, B-cell lymphoma, that was unusual in children but consistent with HIV. The little boy was indeed HIV-positive. So was Celia. And so

> was her daughter, then six years old. But they're all still alive Celia and. says, doing quite well. Celia, who thinks infection

came from injection drug use rather than unprotected sex, thinks

she has been HIVpositive for 13 years. Last year she was hospitalized with an array of infections that blasted through her body. But she pulled through. Though she acknowledges that she and her children are "pretty atypical," Celia also says they are proof that HIV is



# AIDS and Hawaii's Women

not "an immediate death sentence."

"I'm not dying from AIDS," she says. "I'm living with HIV." But, she added, "I don't look way into the

erry is yet another HIV-positive woman on Oahu, but she's new to the world of HIV infection: she was diagnosed just last June. Terry, who is employed in a hospital setting, was exposed through a needle stick. Protocol at her place of employment required periodic HIV testing after such an incident. Twice she tested negative. The third time, three months after her exposure, the result was positive.

"I guess 'devastated' is a good word," says Terry, who is 33 and single, of her reaction to the diagnosis.

For a month she did little more than cry and drink. Since then, though, she has gotten a lot of support from friends, family and from a group for HIV-positive women organized by Dr. Jane Waldron, a professor in the Department of Psychiatry at the University of Hawaii and director of the department's AIDS Education Project. (The project is designed to educate health professionals.)

So far, Terry does not have any AIDS symptoms. "You can take a gloom-and-doom attitude, which I think most of us do when we're first diagnosed. Then you just learn to live with it," she says. "The hard part is when you realize other people are not as comfortable with it as you are. I understand, but I also don't understand, the need for secrecy."

And then there's a young mother who appears — as Celia does — in a video called Positive Women made in 1991 by the CHOW (Community Health Outreach Work) Project. CHOW is a federally funded program designed to help prevent the spread of AIDS; many of its clients are homeless people, drug users and their sex partners.

In the video the young mother, looking both baffled and determined, says of her illness, "I thought it was only people who did anal intercourse and shared needles who got it." **CHOW Project Program Specialist** 

Pat LaFleur watches her image onscreen and says softly, "She's dead

my, Celia, Terry and an estimated 200 to 300 other women in Hawaii are confronting head-on the universe of HIV and AIDS, circa 1993. The young mother didn't make it through 1992. Whatever the differences among all those women — and there are many — they have each had to deal with a murky truth: Until very recently, few people have considered HIV a women's infection or AIDS a women's disease. But, in ever-climbing numbers, they are. The women they touch fit no stereotypes. And many of them don't get the attention, expertise or understanding they need.

That is something that HIV and AIDS workers in Hawaii and elsewhere have been trying to communicate for a few years now. "Women have been underdiagnosed and underserved in this epidemic," said Ruth Antone, a social worker who serves

Antone, a social worker

tor with UH's AIDS

Education Project.

who serves as an instruc-

HIV is putting on a female tace, belying sterectypes that it is a gay disease or a drug users' disease — and the particular as an instructor with **AIDS** local stereotype that it is a Education Project. In part, women Mainland *haole* disease. have been neglected because relatively few of them got terribly sick

during the first years of the epidemic. But AIDS professionals say the disregard of women is also due to factors that numbers can't explain. In many ways, they say, it merely reflects a systemic dilemma: "We're just not paying enough attention to women's health care in general," said Nancy Partika, executive director of The Governor's

UH's

year-old, 22-member advisory group. At their core, the reasons for the inattention are as complex as the role women play in society. But they boil down to the fact that too many women give their health short shrift, and too few other people — doctors, husbands, what have you - encourage them to do otherwise. As Partika

Committee on HIV/AIDS, a five-

puts it, "Women tend to defer their health care as long as possible, particularly if they have other people depending on them." HIV and AIDS, with their constant undercurrents of

sexuality and mortality, add new, volatile dimensions to that widespread status quo.

Until now, the impact of HIV and AIDS on women has not shown up in headline-grabbing statistics. The number of women in Hawaii with full-blown AIDS hit 30 in the past few weeks, out of a total of approximately 933 AIDS cases. The number of HIV-positive women in the state is not precisely known; like some other states. Hawaii does not maintain such records. However, the rule of thumb is that the number of HIV cases is six to 10 times the number of full-blown AIDS cases hence the estimate of 200 to 300 HIVpositive women in Hawaii. The state's total HIV-positive population is thought to be near, or perhaps even above, 8,000.

But in Hawaii, the nation and the world, the HIV picture is changing rapidly. 'I think we're just beginning to recognize the number of women infected," says Margot Heath Chiozzi, an internist in charge of the Women's and Children's Immunology Clinic at Kapiolani Medical Center for Women and Children. As the Governor's Committee puts it, "The population of women has become the fastest growing segment of those with reported HIV infections." The AIDS Education Project's Antone

ple, stated that one of the state's chief goals should be to "Ensure that all women in the state of Hawaii be educated regarding HIV/AIDS prevention education specific to women, including their rights and the services to which they are entitled under state law and through government and private sources.'

everal factors are contributing to the rising numbers of infection among women. The one most frequently mentioned is unsettlingly simple: While men may have borne most of the early brunt of HIV infection and AIDS, they are now, with increasing frequency, passing the infection on to women. And when sex is unprotected, women are dismayingly good receptors of sexually transmitted diseases (STDs).

In the past year, "We've seen a lot more heterosexual transmission.... We know that women can acquire STDs easier than men," says Jesse Wells, education supervisor of the STD and AIDS Prevention Branch of the state Department of Health.

that

says

nationwide

women repre-

sented about 3

percent of all

AIDS cases in

1981, 5 percent

in 1985 and 12

percent in 1990.

Today they account for 16 percent.

And the Governor's Committee

points out that nationwide, "AIDS is

now the fifth-leading cause of death

among women of reproductive age

Globally, "the proportion of HIV-

infected adults who are women is ris-

ing rapidly, from 25 percent in 1990

to 40 percent by the end of 1992,"

committee materials report. And glob-

ally, the numbers are staggering:

between 10 million and 12 million

people infected with HIV (some

researchers put the total as high as

40 million), including at least 4 mil-

lion women and 1 million children.

And the trend is skyrocketing: "By

1994, the number of women being

infected with HIV will be equal to

that of men, and by the year 2000 the

annual number of AIDS cases in

women will begin to equal that of

men," according to the committee.

tern in Hawaii. The number of

women with

AIDS here

sound like a

lot, but per-

centage-wise

it's jumping.

We're seeing a

women," said Pat

Paakaula of the

Life Foundation,

a Honolulu-based

**AIDS** information

Mainland haole disease.

more

and support organization. HIV is

putting on a female face, belying

stereotypes that it is a gay disease or

a drug users' disease — and the par-

ticular local stereotype that it is a

The proliferating infection among

women is "the third wave," says

Leslie Montgomery, a CHOW Project

program specialist. Having witnessed

the onslaught of the first two waves

— gay men and then injection drug

users — AIDS experts are scram-

bling to restrain the third wave

through better education, prevention

and treatment. The 1992 report and

recommendations from the

Governor's Committee, for exam-

"doesn't

and

HIV

The increases follow a similar pat-

Because semen can carry

the infection in high con-

centration, "a woman is

seven to 10 times more

likely to be intected by a

man," than vice versa,

says Montgomery.

(15 to 44 years)."

loaded and having unprotected sex.'

But whatever is or was going on in the life of an infected woman, the escalating possibility is that her exposure to HIV resulted from heterosexual sex. That's true of a little over a third of the cases of women with AIDS in the United States. More ominously, according to the Governor's Committee, "90 percent of all HIV infections contracted in the past year worldwide were heterosexually trans-

Lesbians can also transmit and contract HIV. It has been assumed that infection among lesbians is comparatively rare, but AIDS specialists admit that nobody really knows the details. "Lesbians are the least studied group of all," says Antone. "If women are ignored, lesbians are invisible." Lesbian groups in Hawaii have been less active on AIDS-related

> issues than their counterparts on the Mainland, she adds.

Among heterosexuals, there are a slew of reasons, both biological and cultural, that HIV transmission usually means the man has infected the woman.

Because

infection in high concentration, "a woman is seven to 10 times more likely to be infected by a man," than vice versa, says Montgomery.

Partika notes that "worldwide, the environments that put women at risk are just on a massive scale." In too many instances, the woman is the passive sexual partner for reasons She may also feel she has to comply with the man's sexual scenario which may mean no condom use and thus no barrier to disease.

"For women, particularly when they're in a relationship where they're

It's still true that many HIV-positive women — probably at least half of those in Hawaii — use injection drugs. Such drug use surely compounds their risk of contracting HIV - whether through injection itself, through having unprotected sex for money as a way to buy drugs or simply through, as Wells puts it, "getting

semen can carry the

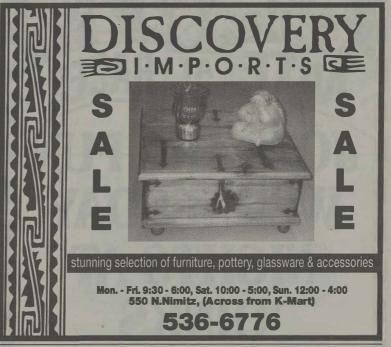
beyond the simple fact that she 'receives" the man's penis and semen.

not on an equal footing, the lack of a technology they can afford and control and will use is a major problem," says Partika. Currently there is no reliable "barrier" contraceptive that women control. The female condom is only now going through the process of U.S. Food and Drug

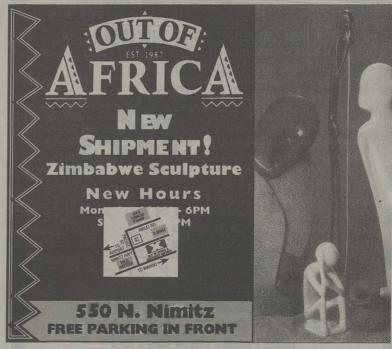
Administration approval, and it's expected to cost between \$2 and \$4 — as opposed to anywhere from a dime to a dollar for a male condom. As for women keeping their own supply of male condoms on hand, Partika says, "Women carrying condoms around is not something that we

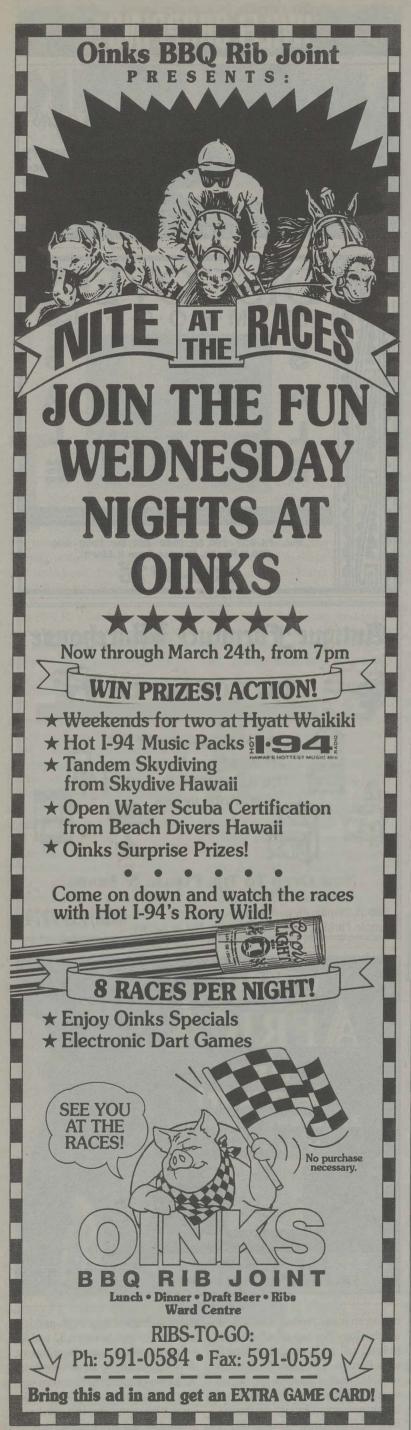


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# AIDS and Hawaii's

encourage culturally. And it's even less acceptable among many of the cultures we see in Hawaii."

Montgomery too says that communicating and implementing the anti-HIV message is "particularly hard with some ethnicities in Hawaii." Samoan custom, for example, frowns on even mentioning genitalia, she says. And in Hawaii's numerous Asian ethnic groups, "women have often been raised to make nice. They haven't been raised to say no or to be assertive." Likewise, says Waldron, HIV-positive women from such backgrounds have particular trouble telling their families about their infections.

The difficulty that can hamper crosscultural AIDS discussion is one reason Amy has begun speaking to groups of women: "I think they'll listen to a local girl," she says.

As essential as knowledge and assertiveness are, there are still no guarantees. Women who question their partners' sexual and drug history may not get the real answer. In the CHOW Project video, Waldron says bluntly that "when people talk in their most intimate relations about themselves, they lie." For example,

ble HIV problem and seek a man may have had one or two homosexual

encounters - perhaps in prison, perhaps as simple experimentation but he would not consider himself gay

or bisexual and would not mention the incidents to female partners. And Montgomery warns of "weekend warriors," such as the man who commented, "I shot drugs every weekend for eight years and my wife never

Even if a woman does

focus on her own possi-

medical help, she may

tise — or even

adequate concern.

not find up-to-date exper-

side from the stark reality that more women are getting infected, there are other reasons that the count of women's HIV and AIDS cases is getting higher. One is the evolving understanding of what constitutes AIDS. As researchers and other health professionals are increasingly realizing, it's different for women.

Historically, the medical profession has relied on opportunistic infections as criteria for an AIDS diagnosis.

That diagnosis, fearsome and stigmatizing though it may be, is critical for infected people who are sick and who need the financial support of Social Security or Medicaid — which can't kick in without a firm diagno-

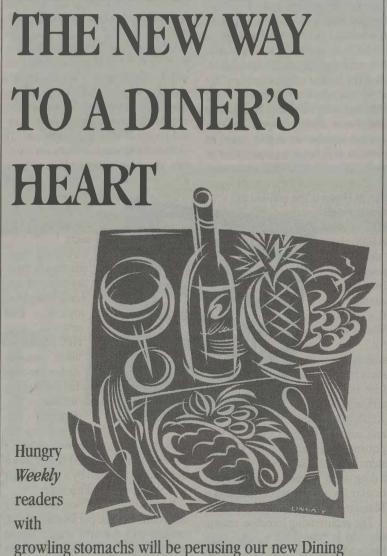
But conditions that may serve to diagnose an infected

man may not be relevant to an

> infected woman. "Women's infections are different," says Amy. "Men don't get cervical cancer." Antone says that women "start getting a lot of pelvic inflammatory diseases and other

diseases of the reproductive tract. They also get a lot more allergies and asthma, and a lot of women get very bad sinus problems. But mostly what you're looking at is female disorders." That includes, in many cases, recurrent yeast infections, which physicians here are just beginning to flag as a possible HIV indicator.

A development that may help women is the expanded list of criteria for AIDS diagnoses that the federal Centers for Disease Control put into effect Jan. 1. One significant benchmark is a count of less than 200 for what is known as the CD4 T-cell. As Antone explains, "T-cells are the part of your immune system that tell your body to fight germs. The HIV infection is very attracted to and fits the T-cell, so T-cell by T-cell your immune system is destroyed."



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Another new criterion is invasive cervical cancer. That may ultimately prove important for people like Amy, who had to be treated for a precancerous condition discovered after she had an abnormal Pap smear. "There are lots of diseases that women get before the T-cells go below 200, and one is cancer," Amy says. Other new CDC criteria, according to the Life Foundation, are recurrent PCP, pulmonary tuberculosis and "any clinical indicator disease.'

Though AIDS professionals here are happy about the expanded criteria, they still worry about breaking through the ignorance and inaction they see in hormone-mad adolescents, worried young mothers and shortsighted physicians alike.

Unlike gay men, who have become extremely organized and outspoken on AIDS issues, women — at least in Hawaii — have not. "Women with AIDS lack the support groups available to gay men," says the Governor's Committee. "Women are a more diverse group and don't necessarily connect socially, so the medical establishment must make a greater effort to reach them." In Hawaii, women in rural Oahu and especially on the Neighbor Islands have the additional obstacle of distance between them and the most complete care and support facilities.

In Hawaii, Antone says, "All the [HIV and AIDS] services are geared basically to serve gay men. So one of the struggles here has been to get services for women. And when you get services for women, you get services for children. But there's not enough money or workers or consciousness."

The relative inertia by and for women exists despite the fact that HIV-infected women — like Amy and Celia — all too often find themselves at the heart of a family HIV tragedy: an infected partner, infected children, or both. Or perhaps, at least in part, it exists because they find themselves in that position.

"Women tend to be caregivers," says Waldron. In her support group, she says, are "several who have buried their husbands and have had to care for their children. Some have infected children, and that's where their energy goes. They don't tend to take very good care of themselves, and they don't put themselves as a priority very easily."

Celia is one who has had to grapple with the fact of her children's infections. "As a mother I'm real sorry to have put this on my children," she

says. "I don't feel guilty, I just feel real sorry." At the same time, though, motherhood has kept her from wallowing in her own problems: "I have two children who are infected as the result of choices I made. I need to be all here for them. I need to be reasonable rather than hysterical."

Amy's children are uninfected, but keeping their lives normal has nonetheless been hard. After Ray got sick, the family moved back to Oahu from Maui and now lives with about 10 other relatives. Ray, who Amy says always had at least two jobs, hasn't worked since his diagnosis a change that hasn't escaped the sixyear-old's notice.

The marriage, troubled before because of Ray's cocaine use, has also had its ups and downs, Amy says. In the early days of his AIDS, Ray "totally humbled himself," she says. But when medication began making him feel better, he became "his normal arrogant self." Amy understands that because Ray can't control AIDS, "he tries to control little, stupid things." But when he tried to resume his old going-out ways, she put her foot down: "I told him, 'I cannot watch you kill yourself. Women who question their

history may not get the

they lie."

real answer. Waldron says

We already partners' sexual and drug have something that's going against us, and to watch you do this shit, I just can't take it."

bluntly, "when people talk in their most intimate rela-Sometimes, tions about themselves, Amy says, she looks at Ray and thinks, "You asshole. You did this to me. I didn't ask for this." Had she infected Ray, she

says, "I think he would be really, really, really angry at me, and I think he would show it."

ven if a woman does focus on her own possible HIV problem and seek medical help, she may not find up-to-date expertise — or even adequate concern. "A lot of physicians do not take seriously what women's complaints may be," says nurse practitioner Lisa Mendez. Mendez has, for the past year and a half, been clinical coordinator for Kapiolani Medical Center's Pediatric Immunology Program, part of a program serving HIV-infected women

and children. "It takes a persistent woman. And there are still a lot of women who think that if the doctor's not saying anything, then nothing's

But the problem may be in the doctor's ignorant assumptions and misreading of symptoms. Says Mendez, "A lot of physicians are not putting two and two together. They say, 'Oh, I've known this family for years,' or, 'Oh, she's well-dressed.'

People involved with HIV and AIDS here stress that positive trappings of a woman's life — whether they be a longstanding monogamous relationship, an apparently clean druguse slate, a stable home environment, money, nice clothes or virtually anything else other than years of abstinence from sex, drugs and sources of blood — are by no means guarantees of immunity to HIV. Chiozzi, the internist who heads the Kapiolani immunology program, says too many women "have the underlying assumption that if [a sex partner] is in your social group, you're safe.'

AIDS professionals and HIV-infected women have long wish lists to help quell the already rolling

> "third wave." Waldron, for example, would like "every obgyn to do a risk assessment on every patient." She and others want more preventive education, for adolescents as well as adults. They want more research female-controlled barrier contraceptives and into drugs that can help the par-

ticular infections that show up in HIVpositive women. They want resources for, and coordination with, drug-abuse treatment, child care and other pro-

But most immediately, they want people to hear and understand the basic truth about women and HIV. As Waldron puts it, "I don't think people think women are at risk. But unless you're dead, you may be."

(The names of all persons with HIV infection and AIDS in this story have been changed.)

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# CALENDAR

Jan. 27 - Feb. 2

# **Dance Pick**

Old ways in a new land: Halla Pai Huhm.

# Honoring Halla Huhm

This year made the 90th anniversary of Korean immigration to Hawaii, and in honor of the event, the University of Hawaii's Kennedy Theater will present a dance tribute to one of the Islands' most prominent proponents of Korean culture, Halla Pai Hulim, founder of the Halla Hulim Korean Dance Studio in Honolulu.

Since her arrival in Hawaii in 1949, Halla Huhm and her students have perpetuated the art of traditional Korean dance at government programs, benefit performances and tourist shows throughout the state. Halla Huhm's work has eamed her the Korean Community Council of Honofulu's "Most Outstanding Korean in Hawaii" award, as well as recognition by the state Legislature and the Korean Ministry of Culture

The Kennedy program, titled A Celebration of Korean Dance in Hawaii: A Tribute to Hulla Pai Hulm, will feature a selection of works from Halla Huhm's repertoire, with spe-

cial emphasis on some of the dancer sown choreography based on traditional dance forms. Dancers in the program will range from young children to senior citizens of both Korean and non-Korean descent.

Tribute to Halla Pai Huhm: Kennedy Theatre, UH Manoa campus: Fri. 1/29, 8 p.m. \$10. 956-7655



Film

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

## First Run

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

\* Aladdan Disney goes hip — well, sort of. When, 30 minutes into the movie, the Genie appears, things pick up considerably — Robin Williams, who supplies the voice of the shape shifter released from the magic lamp, was let loose on this vehicle, and after he'd recorded his wild track, the animators simply drew it in. Other elements of the film are more conventional: Aladdin, the teenster on the Arabian streets is the likeness of Tom Cruise and the big musical numbers are patterned after Broadway musicals of the late '50s and the '60s. Said to be funny and charming, with a visual style patterned somewhat after the New Yorker's Hirschfeld curvy caricatures. Music by Alan Menken, Howard Ashman and Tim Rice. \* Afre Based on the bestseller by Piers Paul Reed, this movie traces the fortunes and survival stratagems of a South American rugby team whose plane crashes in the Andes Mountains (the survivors managed to endure for 10 weeks). Disney changed Alive from a Christmas to first-of-the-year release and is downplaying the cannibalism angle of the story. Ethan Hawke, Vincent Spano and Josh Hamilton star. Directed by Spielberg protégé Frank Marshall. Aspen Extreme A Disney confection about two American Guys On The Make who go to Aspen, become ski instructors and fall in with, and for, the monied, privileged and self-indulgent who make the pilgrimage to snow country every season. Don't worry though — the boys, young Americans with the look of haunted innocence, learn their lesson and end up chastened and wiser, etc., etc. You needn't bother.

Weekly

Weekly

Weekly

Weekly

Weekly

Weekly

Weekly

the IMAX imagery reinforces the notion of the sacred aina. Highly recommended. (Waikiki IMAX) Body of Evidence Author Patricia Cornwall has in the posters at least — demanded that this titillating Madonna romp not be associated with her book of the same name ("Not based on a book by Patricia Comwall," the ads read). This peep show, replete with soft-core shenanigans, is about an art gallery owner accused of murder by sex. Joe Mantegna, Willem Dafoe and Anne Archer co-star. The Godygass d A romantic thriller written roughly 15 years ago by Lawrence Kasdan (Body Heat, Silverado), about a pop singer (Whitney Houston) who hires a bodyguard (Kevin Costner) after receiving death threats. The two (gasp!) fall in love. Director Mick Jackson says the film makes no references to either character's color. Probably a good date movie.

\* Chaplin Robert Downey Jr. (Less Than Zero) gives a first-rate performance in a second-rate movie about (parts of) the life of Charlie Chaplin, the most successful and talented comic of this century. This is the role of a lifetime and before the movie bogs down in Chaplin's erotic and litigious lifie, Downey does justice to Chaplin's talent. Directed by Richard Attenborough, the crown prince of overblown, ill-conceived "important" projects (Cry Freedom, A Chorus Line, etc.). Recommended for Downey's performance only. The Crying Game This 1992 Irish romantic thriller is "about" how people are set up: the plotline concerns an IRA soldier (Stephen Rea) who, after a ruse resulting in the kidnapping of a British soldier (Forest Whitaker, in vet another terrific performance), befriends the Brit victim. Later, as an act of allegiance to his friend, Rea looks up the Brit's old girlfriend (Jaye Davidson), to whom he begins to feel deeply attracted. What happens then — and what doesn't happen — completes the film's mirrors-and-illusion storyline. Some PCoriented critics find the movie anti-feminist; others, old-fashioned; others, homophobic. Still others say that it fails to resolve the issues it pretends to raise. In short, The Crying Game sets us up too - and, in the process, shows us what we don't necessarily like to admit: that we've been conned, one way or another, most of our lives.

Commission In 1959, director Louis Malle began his career with a study of sexual obsession in the (then) controversial The Lovens. He now returns to the theme — in this case, what he calls the destructive aspects of such obsession — in this Jeremy Irons vehicle about a middle-aged father attracted to his son's francée. Irons gives a powerful performance

— even if some of the sex scenes were edited down so the film wouldn't receive a preclusive rating.

Digestown An ineptly titled drama that is currently receiving a complete facelift fom the studio's PR department, which is intent on convincing people this is a "fun" film. The story centers around a boxing scam run by that barrel of laughs James Woods with his over the hill pugilist partner Louis Gossett Jr. Proceed at your own risk. The Distinguished Gendeman Eddie Murphy's patented scammer persona is resurrected for this story, which takes pot shots at the American political system. Murphy's character is elected to national power almost by accident; when he enters the Washington labyinth, he becomes outraged by the conuption, greed and sloth — and tries to clean the place up. Wait a minute. Doesn't it work the other way around? Written by Marty Kaplan (Noises Off), an expert in Las Vegas lounge double entendres. Tracula In the wake of his latest bankruptcy declaration, director Francis Ford Coppola came up with the umpteenth version of the Dracula myth, this one purportedly the closest ever to the Bram Stoker novel — and with more crotica, a huge (\$40 mil) budget, a stellar cast (Anthony Hopkins, Winona Ryder, Keanu Reeves and, as the no-count Count, Gary Oldman) and special effects that look terrific. Film buffs will remember that Coppola began his career making Roger Corman honor quickies. But is there any blood left in this story? And, perhaps more importantly, will the public drink it in? There's a lot at stake here... and so on.

A Few Good Men Adapted from the long-run ning Broadway play, Rob Reiner's film is about two young, strapping, sincere (one is sincere, anyway; the other is retarded) Marines charged with hazing, and accidentally killing, a hapless fellow soldier. Reiner's usual easy humor here gives way to importance and earnestness; any potential fog of moral complexity is dispelled by the director's oversimplifications of motive. Jack Nicholson and Kiefier Sutherland are not real characters, just motives in uniform. And as for Tom Cruise, he's much too pleasant to care about. A Few Good Men isn't bad, but it is long and obvious and as smooth as Velveeta. Of course Cruise is going to win the big case; of course the cartoonish villain will get his comeuppance; of course decency will prevail. - Mary Brennan Forever Young Stunned by the loss of a love, a reckless hero (Mel Gibson, looking particularly sleek) volunteers for a cryogenics experiment, circa 1939. His assets are frozen, and he awakens half a century later — only to enter a world populated by the likes of androgynous-looking Jamie Lee Curtis.

Navaii — Bom in Paradise An IMAX touristoriented tour of our state, featuring a Big Island volcano, a rain forest, Haleakala and the birth pangs of Loihi. Lucky for us, it has an environmental theme and it does an okay job — as far as it goes. Music by Oscar-nominated Mark Isham (Never Cry Wolf). (Waikiki IMAX)

**Nexed** Working the vein of the *Naked Gun* and *Airplane* spoofs, this big, dumb comedy — probably one of the biggest hits of the year, Impure Escapism division — is about a hapless guy who falls for a lady who turns out to be the tiniest bit psychopathic. Full of puns, slapstick and sex jokes, it's a larmination of license over the same old status quo value system. Revisionist it ain't.

Hoffa Danny De Vito's Hoffa knows it's not movie, but it may not be anyone else's movie either. It is too long, and it's harnstrung by ungainly plot devices. The story moves jerkily between the glorious past and the gloomy present, where the much diminished James R. Hoffa (Jack Nicholson) unwittingly awaits the hit men who will whisk him off into American history. The script, by David Marner, is distinguished mainly by its torrential profanity ("get the fuck out of my fucking cab") and its disaming syntactical maneuvers ("He betrayed me out," thunders Nicholson). What it doesn't provide is any kind of motivation or unifying narrative — the screenplay is a collection of tantrums which assumes we know a considerable amount about, and are at least moderately interested in, the title character. It isn't even dear whether we're supposed to admire Hoffa; we get not a single glimpse inside his heart. But no Mamet movie. is without its diversions and there are intermittent flashes of brilliance here. — M.B.

**Home Alone 2** More of the same — almost exactly. **Example 1** Leap of Faith Steve Martin and Debra Winger

star in this drama about a con man doing an evangelist act, selling faith and hope in the recession. It's a razzle-dazzle tum by Martin, possibly his best performance since Pennies From Heaven. The first-rate cast includes Lukas Haas, Lolita Davidovich and Liam Neeson. Directed by Richard Pearce, one of the most underrated talents in the movieland mainstream. Cautiously recommended Laprechaus A low-budget horror film about a leprechaun who climbs out of an "enchanted" well to wreak graphic horror on more mundane creatures. Animatronic and computer-enhanced special effects fill this long-delayed (in other words, shelved) project. It's homifying, all right. Lorerzo's Ol Susan Sarandon gives a wonderful performance (and Nick Nolte gives just the opposite) in this heart-felt story about a couple who won't give up when the medical establishment gives their young son a death sentence. If this sounds like a TV disease-of-the-week movie to you, relax. It's much more than that - everything in Lorenzo's Oil rings true except Nolte's Italian accent. Directed by Australian George (Mad Max) Miller, himself once an M.D. This is a real sleeper — a movie actually worth seeing. Nowhere to Run Jean Claude Van Darrime climbs another rung toward stardom in this tale of a couple (Rosanna Arquette is distaff) dealing with an unscrupulous land developer. A calculated effort to take over Stallone-Schwarzenegger territory masterminded by writer Joe Esterhaz (Basic Instinct). Passenger 57 Under Siege Up in the Air. With a plot-line similar to the Steven Seagal smash hit, this thriller — with Wesley Snipes, the Great Black Hope of the U.S. box office — has a hero who saves people from terrorists at 38,000 feet. Directed by Kevin Hooks (Strictly Business). Scent of a Woman Al Pacino actorates all over the place in this story about a blind guy who still manages to womanize. Directed by the once promising Martin Brest (Midnight Run, Going in Style). **Toys** Star Robin Williams and director Barry Levinson (Good Morning, Vietnam) reunite for this fantasy-oriented project, a comedy about a toy maker who tries to save his father's toy company from being converted, for "defiense purposes," by a maniacal uncle. The production design of Toys was strongly influenced by The 5,000 Fingers of Dr. T; in looks are considered so strange that no scenes from the film were shown in the previews — the movie company was apparently wonied that the outlandish imagery might keep the Home Alone crowd away from the theaters. Production design by the great Ferdinando Scarfiotti. Cautiously recommended.

Trespass Directed by Walter Hill, the most tactile and visual of all action directors, Trespass was originally titled The Looters, its release was delayed by the Los Angeles Uprising (or "riots," as the mainstream press would have it). The film stars Bill Paxton (One False Move) and a collection of new black rap-oriented performers sporting existential monikers. Tirespass is essentially a buried treasure piece written by white guys — but it has a twist: its caucasoid heroes wander off into black turf with a resultant culture clash. In less difficult times, this film might be considered a small classic — dynamically charged and proficient. Under Siege Honolulu almost gets it in this one. Nuclear pirates (y'know, terrorists) sabotage a battleship at sea, attempt to steal its atomic warheads and manage to launch a missile at The Big Pineapple. But never fear, Steven Seagal is on board and, sans ponytail no less, he saves Everyone in Every Direction. Also working in the recession are Tommy Lee Jones and Gary Busey. (Don't wony, they slip a babe in too — a centerfold makes a PR appearance on the ship during the crisis.) **Used People** A star-studded exercise in ethnic whimsy which follows a little too closely in the Moonstruck footsteps. Shirley MacLaine is a Jewish widow with two divorced daughters and an adamantly zany extended family. She resists the whirlying courtship of an elderly Italian (Marcello Mastroianni) determined to convince her that a great romance awaits them. Plenty of dubious, off-hand humor about Italians and Jews; the jokes are sometimes surprisingly funny and often unsurprisingly tiresome. But there are some peformance gems. Kathy Bates is genuinely affecting as the plain daughter who just can't talk to her mother. MacLaine and Bates are always at each other's throats; their relationship is wicked, funny and edged with a kind of real feeling that doesn't exist elsewhere in the film -M.B.

# Short Run and Revival

Cut Classics Revisited Two films will show: The Black Lizard, an infamous Japanese gay cult film (a bit anachronistic now), written by Mishima when he was in a lighter phase and staring one of Japan's most famous transvestites (Mishima himself also appears). It's a spoof of adventure-adventurer spy-ish movies. Funny... if you're into High Camp. Also on the bill: Women on the Verge on a Nervous Breakdown, a strange, uneven, often quite funny film from the ultimate post-Franco Spanish director, Pedro Almodovar.

**Continued on Page 10** 

# **Theater Pick**

The cast of Blues in the Night (left to right): Gayin Kong, Starr Williams, Leilani Jones and Leonard Piggee.

# They got a right to sing the blues



The setting for Bines in the Night, the cabaret-style compilation of great blues numbers now playing at Diamond Head Theame, is a seedy 1930s hotel, where three female characters are on the skids. The Girl hopes for better days, singing buoyant songs like Taking a Chance on Love and Reckless Blues. The Lady, full of regrets and disillusionment, gives us Lusb Life, Lover Man and Wasted Life Blues. And the Woman savors her memories with Stompin' at the Savoy, It Makes My Love Come Down and Rough and Ready Man. The three are nettled by The Man—a cocky stand-in for the parade of men they painfully recall—who keeps admonishing them that Wild Women Don't Get the Blues.

As The Girl, Leilani Jones — a local girl who's found fame and fortune in New York (including a Tony for a Broadway appearance with Ben Vereen) — delivers a vibrant, emotionally charged performance, especially during her rendition of Willow Weep for Ma. As The Lady, local jazz singer Sum Williams is graceful and elegant, with a powerful, assured voice. Gayin Kong as The Woman proves to be a wonderful comic talent; she doesn't spare the munch in Kitchen Man and Take Me for a Buggy Ride, and she manages to put over the sexy innuendo with real style. As The Man, Broadway veteran Leonard Piggee seems too polished; he doesn't come to life as well as the female characters. And though Patricia Wilcox's choreography for the Blues was nominated for the NAACP Theatre Award, I found it to be the show's weakest element, awkward and distracting. Overall, though, the show is a joy, truly a tribute to the likes tradition. — Karyn Koeur

Blues in the Night: Diamond Head Theatre, 520 Makapuu Ave.: Wednesdays - Saturdays, 8 p.m.; Sundays 4 p.m. through 2/7. \$7 - \$40. 734-0274

**Samson and Dalila** belt it out in Honolulu's first opera of the season

# Studmuffin

f life has seemed drab since the holidays, cheer up: Hawaii Opera Theatre's 1993 season is upon us. affording Island residents an opportunity to heighten the senses once again. Taking time out from a hectic rehearsal schedule, **HOT Director Mario Ramos explains** why he decided that HOT's production of Carnille Saint-Saëns' Samson et Dalila — the first of three HOT operas this year — should focus on Dalila's point of view.

# KARYN KOEUR

"If it's told as Samson's story," says the Brazilian-born Ramos, who came to HOT in 1991 from the Fort Worth Opera, "then it's about a woman using the power of her love to betray him. But if it's Dalila's story, it's about a woman using whatever tools she has at her disposal to destroy a people she perceives as a threat to her religious beliefs."

At the outset of the biblical opera, the Israelites are in bondage to the Philistines, and Samson rouses them to rebellion. Antagonized by their foes, who worship the god Dagon, the Hebrews break their chains and gear up for a battle for freedom. At the height of the rebellion, Dalila seduces Samson — the enemy of her people — and he surrenders to a night of passion.

And that's where the real trouble begins. "Dalila had caught the studmuffin of Gaza," Ramos says, "but it only lasted one day, then he was right back with his religious fervor trying to save the people of Israel."

Fueled by vengeance, Dalila declares: The less he tries to see me/the more his heart will pine/in vain he'll try to flee me/he will always be mine. It's her god versus his god; while Dagon seems victorious after Dalila seduces Samson into revealing the secret of his strength, Jehovah strikes back in the last scene, when Samson destroys Dagon's temple.

Through subtleties in staging, lighting, and set design, the HOT production seeks to focus the action around Dalila rather than Samson. One example: The set in which Samson's fatal seduction takes place, Ramos says, is designed like a lair "to give a sense of discomfort about Dalila. It has a predatory feeling."

To cast Samson et Dalila and this year's two other operas, Johann Strauss' Die Fledermaus (The Bat) and Giacomo Puccini's Madama Butterfly, Ramos listened to 125 singers over five days in New York. He explains why the opera company usually brings in internationally established singers to sing the lead roles: "We have a number of very good singers who are residents of the Islands. But that doesn't mean that they have the right sound in their throat for the characters we're doing."

Do Island singers sometimes feel slighted? "I'm sure they do," Ramos says, "but to be an opera star, you not only have to have a voice but also the training and experience. So if a singer chooses to live in Hawaii, he or she has already made a choice about their aspirations for an operatic career.'

In recent years, opera companies have tried to make their productions more accessible to the uninitiated by projecting English translations above the proscenium so audiences can understand what's going on.

"We even project English titles if the opera is sung in English," Ramos says, "because the singing distorts the meaning. There's been a steady audience increase in the past 10 years, and the reason is that people can follow the story."

For those whose imaginations are captured by the art form, opera can be singularly stirring. Ramos recounts a friend's experience watching La Bohème at an opera house in Italy. As Mimi died, a little old lady next to her shed copious tears. Ramos' friend turned to the old lady to console her, murmuring, "It's just a play."

"No," the woman cried, "this is

# Samson et

Blaisdell Concert Hall 777 Ward Avenue Friday 1/29, 8 p.m. Sunday 1/31, 4 p.m. Tuesday 2/2, 7:30 p.m. \$18 - \$57

# WUUUU enor John Shackelford has been going to the gym every

day since August to prepare for his part as the biblical man of steel, Samson.

"My body feels big and powerful," the Woodbury, Conn.-based singer says. "What I have to do now is bring to the role the biggest emotion that I can feel personally - and work as hard as I can to allow that to come through in my body and voice."

Shackelford, who excels in Italian and German repertoire, travels year-round to perform with U.S. and European opera companies. Last year, he played Nemorino in



Hawaii Opera Theater's production of The Elixir of Love. Although he'll be portraying Samson for the first time in HOT's production of Samson et Dalila, he hopes to continue playing the role throughout his career. "Instead of bringing in a 'brand name," Shackelford says, "[HOT Director Mario Ramos] is

investing in me to create the role for the production."

To play Samson, Shackelford says, a singer needs "a big voice, a lot of voice — a lot of thrust."

In preparation for the role, Shackelford works closely with his mentor, James King. While King may tell Shackelford how the famous dramatic tenor Max Lorenz managed a high note at the end of the opera, Shackelford says he also offers such homey advice as, "Before walking on stage for this scene, make sure you pee.'

How has Shackelford come to view his role after all this training?

"I always thought of Samson in a kind of Victor Mature kind of way," the tenor says, "an Old Testament thing. But I'm learning that Samson was a man both blessed and cursed. He's a hero who makes a poor choice and takes responsibility for it." — K.K.

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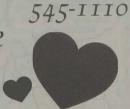
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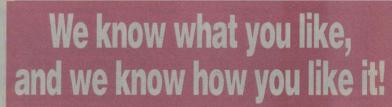
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# LIFEIN HELL





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YEAH, BUT ARE

WE JUST GOING TO ALLOW OUR-SEWES TO BE CONFUSED?



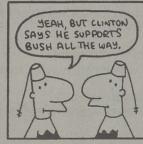


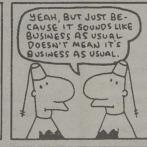


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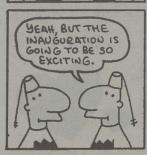
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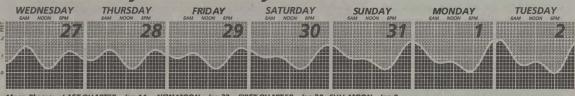








# TIDES – January 27 to February 2



Moon Phases: LAST QUARTER – Jan 14 NEW MOON – Jan 22 FIRST QUARTER – Jan 30 FULL MOON – Jan 8 Tide times and heights are for Honolulu Harbor.

Tide and moon information supplied by Doug Paine Design.

# From Page 8

Featuring his stock company of players and his outrageous combination of real drama, zen tricks, campy sets and cadenzas into the surreal. Not up to the standards of Law of Desire, but tasty nonetheless — if you're fond of meals made up of overly rich pupus. Sponsored by the Gay and Lesbian Community Center. Kuykendall Auditorium, UH Manoa campus: Fri. 1/29, 7 p.m. Free. 951-7000 **Female Videographers** Hawaii's Violet Murakami curated this collection of revisionist video films, each of which is designed as a corrective to various female stereotypes endemic to the consumer culture. Among the semiologically avant-garde offerings are The Electronic Diaries (1986-1989, 66 min.), offering a woman's reappraisal of herself dictated by self rather than society; Memories From the Department of Amnesia (1989, 12 min.), which seeks to achieve a fresh visual metaphor for loss, acceptance and synthesis: The Horse Farm (1990, 17 min.), a surreal take on "ordinary" events often not covered in society's myths about women; All Orientals Look the Same (1986, 2 min.), which shakes up Asian sereptypes; and Whisper, the Waves, the Wind (1989, 28 min.), in which director Suzanne Lacy celebrates the spiritual and physical beauty of older women, using fresh visual metaphors. Academy Theatre, 900 S. Beretania St.: Wed. 1/27, 7:30 p.m. \$4. 532-87011 GR Along L'Il Doggie Part of Java Java Café's new weekly series of videos shown on a large-screen TV. This week's installment focuses on The Western - High Noon and McCabe & Mrs. Miller are tentatively scheduled. Java Java Cafe, 760 Kapahulu Ave.: Thur. 1/28, 6 & 8 p.m. \$2 donation. 732-2670 **E Glengarry Glen Ross** David Mamet's Pulitzerprizewinning play about a group of down-andout, scatologically and morally threadbare real estate salesmen has been transferred to the screen with a dream ensemble cast, among them Jack Lemmon, Al Pacino, Ed Harris, Alan Arkin and Alec Baldwin. The dialogue crackles as the group surveys the deritus of their lives. Highly recommended. Hemenway Theatre, UH Manoa campus: Tue. 2/2 - Sun. 2/7, 6 & 8:15 p.m. \$3.50. 956-6468

10 ■ January 27, 1993 ■ Honolulu Weekly

& Johnny Suede (1992) Brad Pitt (A River Runs Through It, Thelma and Louise) is near perfect in this both fey and hard-hitting fiercely independent film about a pompadoured would-be stud trying to realize himself as an astonishing synthesis of the Elvis-James Dean figure of his fantasies. What happens to him in the Metropolis shows him (and us) the difference between the hype and realities of urban life. Johnny Suede is played for laughs, but it runs deep. Directed by Tom DiCillo and done in a style somewhere between David Lynch and John Waters. (If you don't know who these last two are, you'd better stay home.) Recommended, of course. Sat. 1/30, Tue. 2/2 & Wed. 2/3, 7:30 p.m.; matinee Sun. 1/31, 4 p.m. \$4. 532-8701

Le Schountz (1938) An unbeatable combination - director Marcel Pagnol and the penultimately French comic Fernandel, in a spoof of life and the movie industry in the South of France which at the same time functions as an empathetic study of comic self-delusion. Schpountz (Ferrandel) is a nustic who thinks himself the next great screen over in the tradition of Charles Bover the illusion propels him further and farther than he would otherwise be likely to go. Terminally French and very funny. In French with English subtitles. Academy Theatre, 900 S. Beretania St.: Thur. 1/28 & Fri. 1/29, 7:30 p.m.; matinee 1/28, 1 p.m. \$4. 532-87011 A Lagrage of Their Own The writing team of Lowell Ganz and Bahaloo Mandel (City Stickers, Parenthond) put together this uneven confection based on the true story of the 1943 all-American girls baseball organization. It's a patchwork affair with an irresistible story directed by Penny Marshall (Big. Awakenings) who displays her sitcom roots here (everything is played broadly, and some female stereotypes are used rather insensitively). The cast includes Tom Hanks, Madonna, Rosie O'Donnell, Jon Lovitz and, best of all, Geena Davis in the lead, whose performance is so measured and moving that she seems to be in another film altogether. Hemenway Theatre, UH Manoa campus: Wed. 1/28 - Sun. 1/31, 6 & 8:30 p.m. \$3.50. 956-6468

Sunday in the Country (1984) Bertrand Tavemier's disquisition on art, life, family entan-

glements and the quest for one's own path in life. To fans of Tavemier's work, everything happens in his films (albeit in a subtle, "civilized" way). To non-fans, nothing does. The scene here is a French summer house, circa 1910. A respected painter, at the end of doing his best work, invites his family for a kind of introspective holiday. The film shimmers with quiet but resonant revelation — there's nothing melodramatic here, but Sunday in the Country is moving in the way that understatement can be. Cautiously recommended. Movie Museum, 3566 Harding Ave.: Thur. 1/28 - Sun. 1/31, 8 p.m.; matinees 1/30 & 1/31, 3 & 5:30 p.m. \$5.735-8771

# Music

## Concerts

Happy Winds This entry in Music Projects Honolulu's "Free Chamber Music Series" is a concert of music for large wind ensemble (there's a flatulence joke there somewhere, but we testefully decline to make it). On the program for the concert, which will feature 16 wind instrumentalists from the Honolulu Symphony, are Richard Strauss' rarely heard Symphony for Winds in Cminor, sub-

Eddle Money Remember album-oriented rock radio? Then no doubt you've had a peak emotional moment or two in your car with any number of hits by the throaty singer Money (Two Tickets to Paradise or Take Me Home Tonight, for example) as the soundrack. Money (given name, Eddie Mahoney) touts himself as a regular guy who knows what the average Joe wants and gives it to him. "This music is - bam! - in-your-face, bluecollar rock," the Money man says of his latest release, Right Here. In the 70s, Money split New Yawk for Berzerkeley, Ca., where his star hit the ascendant. Apparently, Money has a special touch

# Live Music Venues

Anna Bannanas, 2440 S. Beretania St.

Andrew's, Ward Centre, 1200 Ala Moana

Banditus, 98-151 Pali Momi St. 488-8888 manurus, 39-131 Pain Momi St. 489-86888 Banyan Veranda, Sheraton Moana Suffider, 2353 Kalakaua Ave. 922-3111 Bayview Lounge, Turtle Bay Hilton, 57-091 Kam Hwy. 293-8811 C-5, 205-C Sand Island Access Rd. 848-0990

Cafe Sistina, 1314 S. King St. 526-0071 Cappuccinos, 320 Lewers St. 924-1530 Central Park Tavern, 3253 N Nimitz Hwy.

Chart House, 1765 Ala Moana Blvd. 941-6669 Mali Tal Lounge, Cutrigger Malia, 2211 Kuhio Chinatown Gateway Park, Bethel & Hotel St. Ave. 9237621 Chock's Milliand, 57221 Kipapa Dr. 623-6300 Malia's Cantina, 311 Lewers St. 922-7808 Malia's Cantina, 311 Lewers St. 922-7808 Mezzarubre Restrurant, 2045 Kalakana Ave. 923-9454 Monterey Bay Canners Pearhidge, Offeedhen 3001 Lipiuseris Aug 647-1615 Monterey Bay Canners Pearhidge, 981-0015 Moraghia Pd. 687 (2048)

Coffeeline, 1820 University Ave.947-1615 Compadres, 1200 Ala Moana Blvd. 523-1307 Cupid's Lounge, Outigger Prince Kuhio, 2500 Kuhio Ave. 922-0811 2500 Kutho Ave. 922-4811 The Faktory, 1065 Kapiolani Blvd. 545-0872 PastEddle's, 52 Oneawa St., Kailua. 261-8561 The Garage, 955 Waimanu St. 537-1555 Gussle L'amour's, 3251 N. Nimitz Hwy, 836-7883

Harry's Bar, Hayatt Regency Hotel, 2424 Kalakaua Ave., 923-1234 Horato's, Ward Warehouse, 1050 Ala Moana

Iolani Palace, King and Richard, 523-4674 Irish Rose Saloon, Outrigger Reef Towers, 227 Lewers St. 924-7711 Jaron's Kalha, 201A Hamakua Dr., Kailua. 262-6768

Java Java Cafe, 760 Kapahulu St. 732-2670 Jazz Cellar, 205 Lewers St. 923-9952

8 p.m. \$22- \$27. 521-2911

Club Acts

a win in a Berkeley "battle of the bands" brought

him to the attention of megapromoter Bill Graham,

"a fellow ex-New Yorker who still manages Eddie." Money is now apparently among the ranks of

rehab rockers. "I have more fun now than I've

ever had," he says. "I just do it without drugs."

Blaisdell Concert Hall, 777 Ward Ave.: Fri. 1/29,

Peter Moon Band Island music fixture Moon

waxes bright in this installment of Sea Life Park's

"Karna'aina Friday Night" series. Sea Lion Cafe, Sea

Life Park, Makapuu Pt.: Fri. 1/29, 8:30 p.m. Free

with \$14.95 park admission; \$5 without. 923-1531

Paradox and the Big Bad Band Two of Honolulu's hottest jazz outfits get together for a

rare joint appearance. Oasis Nightclub, 2888

Waialae Ave.: Mon. 2/1, 8:30 p.m. \$6. 734-3772

Band schedules are subject to change. Please call

venues for latest information. Consult the Live Music

Venues list for locations and phone numbers.

Almost Famous Variety; Coconut Willie's. 4 p.m. -

Andrea Young, Les Peetz & Lonnie Jacobson

Blue Kargaroo Country, Folk; Jolly Roger Waikiki.

Botthy Dunne Band Pop, Rock; Irish Rose Saloon.

Christopher Carillo Variety; Monterey Bay

Desirée's Transition Jazz; Paradise Lounge.

Den Kimi Jazz; Mabina Lounge. 8:30 - 11:30 p.m.

Francios Kahale Contemporary Hawaiian;

Jeff Burton & The Corvettes '50s & '60s Rock;

Jon Basebase Contemporary; Horatio's.

Karilau Contemporary Hawaiian; Banyan Veranda.

Ke'alohl Contemporary Hawaiian; Banyan

Kevin Mau Variety; Coconut Willie's. 12:30 -

KR Samun & the Sound Advice Contemporary;

Larry Katalas Contemporary; Rex's Black Orchid.

Loretta Ables Trio Jazz; Lewers Lounge.

Lou Novak Jazz; Mabina Lounge. 5 - 7:30 p.m.

Lyn Narm Contemporary; Bayview Lourige. 9 -

Mana'o Co. Contemporary Hawaiian; Malia's.

New Heights Dance; Nicholas Nickolas.

Negrowing Contemporary Hawaiian; John Dominis.

North American Bush Band Funk, Rock; Snapper's

Ohana Two Hawaiian; Bayview Lounge. 6:30 -

Royal Hawaiian Band Contemporary; Tamarind

Rudy Molina Guitar; Yacht Club Restaurant.

Scott Williams Contemporary Hawaiian;

Seventh Avenue Contemporary Hawaiian;

Sharks in the Park Contemporary; Rex's Black

Monterey Bay Canners Pearlridge.

Orchid. 9:30 p.m. - 1:30 a.m.

Mango 3 Contemporary; Bandito's.

Augie Rey Contemporary; Harry's Bar.

Carol Atidnson Jazz; Cupid's Lounge.

Crash Party Rock; Gussie L'amour's.

Cretones Blues; Anna Bannanas.

Danny Dez Rock; Nick's Fishmarket.

J.P. Smoketrain Rock; No Name Bar.

**27**/Wednesday

Jazz; New Orleans Bistro.

Canners Outrigger.

Chart House. 5 - 8 p.m.

Joel Kurasald Jazz; Orson's.

8 - 11 p.m.

3:30 p.m.

Kabala Hilton.

5:30 - 9 p.m.

Park. Noon - 1 p.m.

Spindrifter Kabala.

Veranda. 5 - 8 p.m.

John Dominis, 43 Ahui St. 523-0955

Jolly Roger East, 150 Kaiulani Ave. 923-2172 Kahala Hilton Hotel, 5000 Kahala Ave. 734-2211 Kapiolani Park Bandstand, 2805 Monserrat

Kento's, Hyatt Regency Hotel, 2424 Kalakaua

Ave., 923-7400 Kuhio Saloon, 2200 Kuhio Ave., 526-2054 Lewers Lounge, Halekulani, 2199 Kalia Rd. Mahina Lounge, Ala Moana Hotel. 410

Atkinson Dr. 955-4811

onterey Bay Canners Ward, 1200 Ala Moose McGillycuddy's, 310 Lewers St.

Moose McGillycuddy's, 1035 University Ave.

Orson's, 5 Hoolai St., Kai'ua. 262-2306 Outrigger Reef Towers, 227 Lewers St. 924-8844 Paradise Lounge, Hilton Hawaiian Village

2005 Kalia Rd. 949-4321 Pecos River Cafe, 99-016 Kamehameha Hwy.,

Pieces of Eight, 250 Lewers St., 923-6646

Proud Peacock, Waimea Falls Park. 638-8531 Ramsay Galleries & Cafe, 1128 Smith St.

Reni's, 98-713 Kuahao Pl., Pearl City. 487-3625 Rex's Black Orchid, Restaurant Row, 500 Ala Moana Blvd. 521-3111

Rose & Crown, King's Village, 131 Kaiulani Ave. 923-5833
The Row, Restaurant Row, 500 Ala Moana

Scuttlebutt's, 120 Hekili St., Kailua, 262-1818 Shore Bird 2169 Kalia Rd. 922-6906 Sheraton Waikihi Hotel, 2255 Kalakaua Ave.

912-4412 Silver Rox Lounge, 49 N. Hotel St. 536-9215 Snapper's, Discovery Bay, 1778 Ala Moana Blvd, 941-2577 Spindrifter Kahaka, 4169 Waialae Ave. 227-7044

Steamer's, 66-1445 Kamehameha Hwy., Haleiwa. 637-5085 Sugar Bar, 67-069 Kealohanui St., Waialua.

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Nicholas Nickolas, Ala Musua.
Nicholas Nickolas Nickol

Moana Blvd. 949-3811

Shirley Walker Duo Variety; Jolly Roger East. 4 -The Blast Dance Rock; Wave Waikiki. The Krush Contemporary; Outrigger Reef Towers. Tito Berinobis Contemporary Hawaiian; Chart

House. 8:30 p.m. - 12:30 a.m. True Blues Blues, Rock; Scuttlebutt's. Wrecking Crew Hard Rock; C-5.

# 28/Thursday

Almost Famous Variety; Coconut Willie's. 4 p.m. -

Arrand Raga Jazz; Mahina Lounge. 5 - 7:30 p.m. Betty Loo Taylor & Rachel Gonzalez Jazz; New Orleans Bistro.

Blue Kangaroo Country, Folk; Jolly Roger Waikiki. Bottoy Dunne Band Pop, Rock; Irish Rose Saloon. Brian Huddy Variety; Bandito's. Carol Atkinson Jazz; Cupid's Lounge.

Christopher Carillo Variety; Monterey Bay

Canners Outrigger Crash Party Rock; Gussie L'amour's.

Danny Couch & Friends Jazz; Mabina Lounge. 8:30 - 11:30 p.m.

**Dean & Dean** Contemporary Hawaiian; *Chart House*. 8 p.m. - 12:30 a.m.

Desirée's Transition Jazz; Paradise Lounge. Don Conover Singalong; Rose & Crown.

Etestera Contemporary; Waikiki Beachcomber. 5:30 - 7:30 p.m. Frank Lux Popular; Kapiolani Park Bandstand.

4 - 6:30 p.m.

Henry Kapono Contemporary Hawaiian; Banyan Veranda. 5 - 8 p.m. J.P. Smoketrain Rock; No Name Bar.

Jeff Burton & The Corvettes '50s & '60s Rock; Kento's.

Joe Bourque Fiddler; Oinks Barbeque. Joel Kurasaki Jazz; Orson's.

Jon Basebase Contemporary; Horatio's. Kanllau Contemporary Hawaiian; Banyan Veranda, 8 - 11 p.m.

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

Klmo Bicoy Guitar; Mezzanine Restaurant. ICR Sermon & the Sound Advice Contemporary;

Kahala Hilton. Lance Orillo Contemporary Hawaiian; Chart

House, 5 - 8 p.m. Leroy Kahaku Contemporary; Rex's Black

Orchid. 5:30 - 9 p.m. Loretta Ables Trio Jazz; Lewers Lounge.

Lyn Named Contemporary; Baryview Lounge. 9 p.m. - midnight. Mahl Bearns Contemporary Hawaiian; Andrew's

Nawaiho'olu'uokeanuenue Contemporary Hawaiian; Malia's.

New Heights Dance; Nicholas Nickolas. Notation Contemporary Hawaiian; John Dominis. North American Bush Band Funk, Rock; Anna Bannanas.

Nueva Vida R&B Dance; Rex's Black Orchid. 9:30 p.m. - 1:30 a.m.

Ohana Two Hawaiian; Bayview Lounge. 6:30 -

Random Cowboys Country; Scuttlebutt's. Rudy Molina Guitar; Yacht Club Restaurant. Scott Williams Band Dance Rock; Fast Eddie's. Seventh Avenue Contemporary Hawaiian; Monterey Bay Canners Pearlridge.

Shirley Walker Duo Variety; Jolly Roger East.

The Blast Dance Rock; Wave Waikiki. The Krush Contemporary; Outrigger Reef Towers. Tito & Lenny Contemporary Hawaiian;

**Continued on Page 12** 

Battlefield Band See Story on Page 11. titled The Happy Workshop, and selected works by Mozart. Central Union Church, 1660 S. Bereania St.: Mon. 2/1, 7:30 p.m. Free. 521-7958

with the Ouija board, since his press bio states that

# Music

Scotland's Battlefield Band marches at the forefront of a Celtic renaissance



The Battlefield Band (left to right): Alastair Russell, Alan Recusker and lain MacDonald

# The Pipes, They Are A Blowin'

# JULIA STEELE

n step with the worldwide resurgence of interest in indigenous folk styles, traditional Celtic music has boomed in the last two decades. At the forefront of this renaissance — at least in the Scottish arena — is the Battlefield Band, a tradition-minded quartet that will play at the Honolulu Academy of Arts Monday night. Last year, Battlefield was voted Scotland's "best live band."

The band's current guitarist and vocalist Alistair Russell laughs deprecatingly, however, when asked about the band's fame in Scotland. "I would say that most people know who we are," Russell says, "even if they don't have one of our albums in the house."

The quartet features keyboards (Alan Reid, the only remaining original Battlefield member), guitar (Russell), fiddle (John McCusker, the band's youngest member, and, according to Russell, "the most successful of his generation") and bagpipes (Iain MacDonald, who Russell calls "a virtuoso from an unbroken line of pipers"). Members occasionally double up on other instruments such as tin whistle, flute and cittern (a pear-shaped instrument related to the guitar).

The band's members are stunningly versatile and technically proficient. As a listen to Battlefield's latest recording, *New Spring* — the band's 11th release — will attest, the band moves easily between soft, poignant ballads and vigorous, intricate instrumentals. Asked to describe Battlefield's music, Russell laughs, pauses a moment and then reels off, "It's socially critical Celtic traditional rock 'n' roll dance music."

The Battlefield Band took its name from a suburb of Glasgow, where, says Russell, the original members started a "hobby band" in 1969, playing "just any kind of music that took their fancy." In the beginning the band played mostly in pubs, just for the fun of it. But 16 years ago, caught up in the revival of interest in traditional Celtic music sweeping the British Isles, the band went professional.

"It's a romantic idea that every Scotsman and Irishman is steeped in traditional music and is brought up singing traditional songs," says Russell. "To some extent that's true, but it doesn't really occur to you that what you're doing is traditional music — it's just music. But in the late '60s and early '70s, it was made obvious to everybody that this music was identifiable and popular."

During this time, the band committed itself to playing the traditional music of its members' homeland. It was succored by the British folk club scene, which at that point was thriving and capacious. "They made a big point out of making time at every performance for any kind of amateur musician to get up and play," remembers Russell.

By the '80s, the club scene had fizzled out, though for the best possible of reasons — traditional Celtic music had become so popular that the pubs just weren't big enough. So the scene moved to the concert halls, where it still prospers today.

What are kind of fans are attracted to the Battlefield sound?

"Our audiences are very hard to pinpoint really," Russell says. "In a typical concert in one of the big cities in Scotland, you'd find young people intent on stomping their feet and jumping around and dancing, you'd find families, you'd find people who regard this music as culture — the sort of arty crowd, if you like — and you'd find a lot of older people."

While the band owes its primary allegiance to sounds forged centuries ago, more contemporary musical innovations can certainly be heard among its repertoire. "Anybody of our era who didn't grow up listening to rock 'n' roll must have been isolated," says Russell.

In the last three decades, with the growth of rock's popularity and the re-awakened interest in indigenous sounds, traditional and modem music have crossed back and forth in the work of such well-known Celtic artists as Van Morrison, The Chieftains and, more recently, The Waterboys and Runrig.

"Battlefield Band has always steered a middle line," says Russell, "and that's what's endeared us to the audience. We've always just done

Battlefield Band
Honolulu Academy of Arts
Theatre
900 S. Beretania Street
Monday 2/1, 7:30 p.m.
\$10
532-8701

felt like doing musically."

Has that generated any controversy among purists?

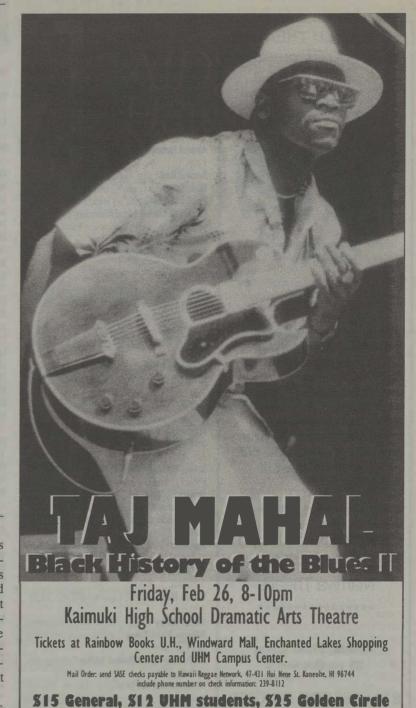
"Well, maybe some in the late '70s when we were doing a lot of experimenting with different sounds," says Russell. "But these days that's a red herring. In fact, if you asked most Scottish people to name you traditional bands, they'd name people like us — the notion of a pure traditional fiddler who sits in the corner of the pub would not be the first that springs to mind."

Certainly, the band has done its share to keep Scotland's aural heritage alive. Since 1987, every year it has headed north to stage the Battlefield Band's Highland Circus, an effort to end the entertainment neglect suffered by Scottish northerners. The circus evolved out of a long tradition of state-subsidized summer jaunts around the highlands, undertaken by the Battlefield Band and The Boys of the Lough (another tradition-minded band, which has played the East-West Center here to great acclaim).

If you're a National Public Radio listener, you may have heard the Battlefield Band in one of their frequent appearances on *Thistle and Shamrock*, a weekly program dedicated to Celtic music. In fact, the show's host, Fiona Ritchie, showed up in the tiny town of Skerry, in the far north of Scotland, one day last year and recorded the band's performance for a future episode of the show.

"The funniest thing," recalls Russell, "was we woke up one morning in New York City — we were on our fall tour of the United States — and we had to drive down to Virginia. We got in the car blearyeyed, and we were driving through the canyons of New York and we switched on the radio and heard ourselves (on the *Thistle and Shamrock*) playing in this tiny village."

Their widespread fame hasn't always led to fortune, however. Consider, for example, what happened after a race horse owner who is a great fan named one of his steeds Battlefield Band. "We've all won and lost... uh... several small sums of money on this horse," Russell says. "For a short while it was doing very well — one day we cleaned out the village bookmaker — but that was a flash in the pan. That horse has always been an erratic performer."





1142 Auahi St. (across Ward Centre) Ph: 593-0999

# HONOLULU THEATRE FOR YOUTH presents



adapted by Victoria Nalani Kneubuhl from the stories by Rudyard Kipling

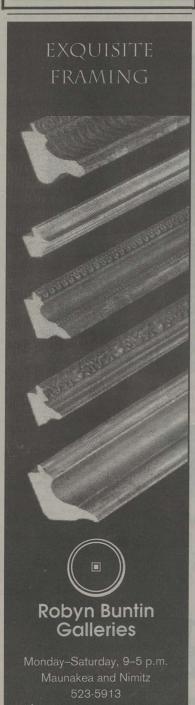
Visit the enchanting & colorful world of Kipling's children's tales when animals could talk and think like people....fun for the entire family!

\*\*\*\*\*\*

January 30, 7:30 pm Feb. 6, 4:30 & 7:30 pm Mamiya Theatre \*\*\*\*\*

> Tickets: \$7.50 adults \$5 youth/seniors

839-9885 FOR TICKETS



Spindrifter Kabala. Tommy D & the D Band Rock; Mai Tai Lounge.

Wild Edna's Blues Quintet Blues; Jaron's Kailua. Wrecking Crew Hard Rock; C-5.

# 29/Friday

Almost Famous Variety; Coconut Willie's. 4 p.m. -

Arrand Raga Jazz; Mabina Lounge. 5 - 7:30 p.m. Bitue Kargaruo Country, Folk; Jolly Roger Waikiki. Bobby Durme Band Pop, Rock; Irish Rose Salcon. Budden Walten & Island Afternoon Contemporary Hawaiian; Monterey Bay Canners Ward.

Carol Attanson Jazz; Orson's. Christopher Carillo Variety; Monterey Bay Canners Outrigger

Crash Party Rock; Gussie L'amour's.

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

Darmy Couch & Friends Jazz; Mahina Lounge. 8:30 - 11:30 p.m.

Danny Dez Contemporary; Pieces of Eight. Dean & Dean Contemporary Hawaiian; Chart House. 8:30 p.m. - 1 a.m.

Diamond Back Rock; Snapper's.

Etcetera Contemporary; Waikiki Beachcomber. 5:30 - 7:30 p.m.

Exit 8 Contemporary Hawaiian; Monterey Bay Canners Pearlridge

Honolulu Jazz Duet Jazz; Cappuccinos. Jeff Burton & The Corvettes '50s & '60s Rock;

Jesse Vance Boden Hawaiian, Contemporary; Proud Peacock. 4 - 9 p.m. Jimmy Borges Jazz; Paradise Lounge.

Joe Bourque Fiddler; Oinks Barbeque. Joy Woode & Betty Loo Taylor Jazz; New Orleans Bistro.

Kanilau Contemporary Hawaiian; Banyan *Veranda.* 8 - 11 p.m.

Ke'alohi Contemporary Hawaiian; Banyan Veranda. 5 - 8 p.m.

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

Kimo Bicoy Guitar; *Mezzanine Restaurant*. Kipapa Rush Band Contemporary Hawaiian; Sea Life Park.

Kit Sameun & the Sound Advice Contemporary; Kahala Hilton.

Loretta Ables Trio Jazz; Lewers Lounge. Lyn Nanni Contemporary; The Cove Restaurant. Mahi Beamer Contemporary Hawaiian; Andrew's Mana'o Co. Contemporary Hawaiian; Malia's. Melodious Thunk Rock; Kubio Saloon. Moe Keale Trio Contemporary Hawaiian; Duke's Canoe Club. 4 - 7 p.m.

New Heights Dance; Nicholas Nickolas. Netwing Contemporary Hawaiian; John Dominis. Nohelani Cypriano Contemporary; Sheraton

Nueva Vida R&B Dance; Rex's Black Orchid.10 p.m. - 3 a.m.

One People Variety; Bandito's.
Pagan Babies World Dance; Arma Bannanas. Robi & Brian Contemporary Hawaiian; Moose McGillvcuddv's.

Rolando Sancez and Salsa Hawaii Latin;

Tamarind Park. Noon - 1 p.m. Rudy Molina Guitar; Yacht Club Restaurant. Shelly Jo and Zanuck Lindsey R&B Dance; Rex's Black Orchid. 5:30 - 9 p.m.

Shirley Walker Duo Variety; Jolly Roger East. 4 - 7 p.m

Sweet Rush Contemporary Hawaiian;

The Blast Dance Rock; Wave Waikiki. The Krush Contemporary; Outrigger Reef Towers. Tito & Lenny Contemporary Hawaiian;

Spindrifter Kabala. Tito Berinobis Contemporary Hawaiian; Chart House. 5 - 8 p.m.

Torring D & the D Band Rock; Mai Tai Lounge. **Traffic Jam** Island Contemporary; Fast Eddie's. Wrecking Crew Hard Rock; C-5.

# **30**/Saturday

Acarchy Rock; Kubio Saloon. Arrest Raga Jazz; Mabina Lounge. 5 - 7:30 p.m. Augie Rey Contemporary; Harry's Bar. Bac N Thyme Jazz, R&B; Cupid's Lounge. Betty Loo Taylor, Derryl McKay & Lou Jazz;

New Orleans Bistro. Blue Kargaruo Country, Folk; Jolly Roger Waikiki. Botthy Durine Band Pop, Rock; Irish Rose Saloon. Brian Huddy Variety; Coconut Willie's. 12:30 -

Bridish Waltah & Island Afterior Contemporary

Hawaiian; Monterey Bay Canners Ward. Carol Attinson Jazz; Orson's.

Cecilio Rodriguez Contemporary Hawaiian; Duke's Canoe Club. 4 - 7 p.m. Christopher Carillo Variety; Monterey Bay

Canners Outrigger Crash Party Rock; Gussie L'amour's. Crossover Pop, Funk, Blues; Jaron's Kailua.

Danny Couch & Friends Jazz; Mahina Lounge.

8:30 - 11:30 p.m. Danny Dez Contemporary; Pieces of Eight. Dean & Dean Contemporary Hawaiian; Chart House. 7:30 p.m. - 1 a.m.

Etcetera Contemporary; Waikiki Beachcomber. 5:30 - 7:30 p.m.

Exit 8 Contemporary Hawaiian; Monterey Bay Canners Pearlridge.

Ho'okena Contemporary Hawaiian; Banyan Veranda. 6 - 9 p.m.

Honolulu Jazz Duet Jazz; Cappuccinos. Jeff Burton & The Corvettes '50s & '60s Rock;

Jesse Vance Boden Hawaiian, Contemporary; Proud Peacock. 4 - 9 p.m. Jimmy Borges Jazz; Paradise Lounge.

Joe Bourque Fiddler; Oinks Barbeque. Jon Basebase Contemporary; Horatio's. Kanilau Contemporary Hawaiian; Banyan Veranda. 9 - 11 p.m.

Klmo Bicoy Guitar; Mezzanine Restaurant. Kit Savean & the Sound Advice Contemporary; Kahala Hilton

Loretta Ables Trio Jazz; Lewers Lounge. Lyn Nanni Contemporary; The Gove Restaurant. Mahi Beamer Contemporary Hawaiian; Andrew's Mana'o Co. Contemporary Hawaiian; Malia's. New Heights Dance; Nicholas Nickolas. Netwing Contemporary Hawaiian; John Dominis. Nohelani Cypriano Contemporary; Sheraton

Nueva Vida R&B Dance; Rex's Black Orchid 10 p.m. - 3 a.m.

One People Variety; Bandito's.
Pagan Babies World Dance; Anna Bannanas. Rolando Sanchez & Salsa Hawaii Latin; Central Park Tavern.

Rudy Molina Guitar; Yacht Club Restaurant. Shirley Walker Band Variety; Coconut Willie's. 4 - 8 p.m.

The Blast Dance Rock; Wave Waikiki. The Krush Contemporary; Outrigger Reef Towers. Tito & Lenny Contemporary Hawaiian; Spindrifter Kabala.

Tommy D & the D Band Rock; Mai Tai Lounge. Victoria Springel Contemporary; Rex's Black Orchid. 6 - 9:30 p.m.

Wrecking Crew Hard Rock: C-5. Zany Band Oldies, Variety; Coconut Willie's. 8:30 p.m. - 1:30 a.m.

# 31/Sunday

Billy Chapman Variety; Irish Rose Saloon.

Billy Kurch Piano; Lewers Lounge. Bonnie Gerheart Jazz; Banyan Veranda. 8 -11 p.m.

Brian Huddy Variety; Coconut Willie's. 12:30 -

Budden Walteh & Island Afterroom Contemporary Hawaiian; Monterey Bay Canners Pearlridge. Cache Latin; Rex's Black Orchid. 8 p.m. -

Carol Attinson Jazz; Orson's. Crash Party Rock; Gussie L'amour's.

Cretones Blues; Anna Bannanas. Danny Dez Contemporary; Pieces of Eight.

Dean & Dean Contemporary Hawaiian; Chart House. 9 p.m. - 12:30 a.m. Desirée's Transition Jazz; Paradise Lounge.

Don Kimi Jazz; Mabina Lounge. 8:30 - 11:30 p.m. Exit 8 Contemporary Hawaiian; Monterey Bay Canners Pearlridge

Francios Kahale Contemporary Hawaiian; Chart House. 5:30 - 8:30 p.m.

**Jeff Burton & The Corvettes** '50s & '60s Rock; Kento's

Jerry Santos Contemporary; Banyan Veranda. 5 - 8 p.m.

Jesse Vance Boden Hawaiian, Contemporary; Ilikai Hotel. 11 a.m. - 2 p.m.

Joanie Komatsu Contemporary Island; Yacht

Club Restaurant. 7 - 11 p.m. Joy Woode & Terryson Jazz; New Orleans Bistro.

Khavea Contemporary Hawaiian; John Dominis. Lou Novak Jazz; Mabina Lounge. 5 - 7:30 p.m. Mitch Contemporary Hawaiian; Bayview Lounge. New Heights Dance; Nicholas Nickolas. Paradox Jazz; Oasis.

Royal Hawaiian Band Contemporary; Kapiolani Park Bandstand. 2 - 3:15 p.m.

Russ Dormelly Folk, Country; Jolly Roger Waikiki. Shades on Stage Variety; Coconut Willie's. 4 -

Straight Shot Country; Crouching Lion Inn. Storing Hawaiian Duo Contemporary Hawaiian;

Jaron's Kailua. 10 a.m.- 1 p.m. Sweet Rush Contemporary Hawaiian;

Scuttlebutt's. 4 - 8 p.m. The Blast Dance Rock; Wave Waikiki.

Toruny D & the D Band Rock; Mai Tai Lounge. Willie K. Contemporary Hawaiian; Malia's. Zany Band Oldies, Variety; Coconut Willie's. 8:30 p.m. - 1:30 a.m.

## **1**/Monday

Billy Chapman Variety; Waikiki Broiler.

Billy Kurch Piano; Lewers Lounge.

Brian Huddy Variety; Coconut Willie's. 12:30 -3:30 p.m.

Brian Kessler Contemporary; Rex's Black Orchid. 5:30 - 9 p.m.

Budish Waltah & Island Afternoon Contemporary Hawaiian; Monterey Bay Canners Pearlridge. Danny Dez Rock; No Name Bar.

Dean & Dean Contemporary Hawaiian; Chart House. 5 - 8 p.m.

Desirée's Transition Jazz; Paradise Lounge. Don Kimi Jazz; Mahina Lounge. 8:30 -11:30 p.m.

Exit 8 Contemporary Hawaiian; Monterey Bay Canners Pearlridge.

Joanie Komatsu Contemporary Island; Yacht Club Restaurant.

Joel Kurasald Jazz; Orson's.

Kanilau Contemporary Hawaiian; Banyan Veranda. 8 - 11 p.m. Kevin Mau Duet Variety; Coconut Willie's. 4 -

Klauca Contemporary Hawaiian; John Dominis.

Les Peetz Jazz; Mahina Lounge. 5 - 7:30 p.m. Metros Carol Piano, Banyan Veranda. 5-8 p.m. Musicians Jam with Fiji Jazz; Rex's Black Orchid. 9:30 p.m. - 1:30 a.m. Paradox Jazz; Oasis.

Raga & Derryl McKay Jazz; New Orleans Bistro. Rendezvous Dance; Nicholas Nickolas. Russ Downelly Folk, Country; Jolly Roger Waikiki. The Fabricus Classics '50s & 60s Rock; Kento's. Tito Bernobis Contemporary Hawaiian; Chart House. 8:30 p.m. - 12:30 a.m.

Tommy D & the D Band Rock; Mai Tai Lounge. Zany Band Oldies, Variety; Coconut Willie's. 8:30 p.m. - 1:30 a.m.

# 2/Tuesday

Almost Famous Variety; Coconut Willie's. 4

Augie Rey Contemporary; Harry's Bar. Comments and the New Security Commencery;

Rex's Black Orchid. 9:30 p.m. - 1:30 a.m. Betty Loo Taylor & Derryl McKay Jazz; New Orleans Bistro.

Billy Chapman Variety; Waikiki Broiler. 3 - 8 p.m.

Blue Kargaroo Country, Folk; Jolly Roger Waikiki Bothby Durme Band Pop, Rock; Irish Rose Saloon. Brian Huddy Variety; Bandito's.
Butteth Waltah & Island Afternoon Contemporary

Hawaiian; Monterey Bay Canners Pearlridge. Carol Attinson Jazz; Cupid's Lounge.

Christopher Carillo Variety; Monterey Bay Canners Outrigger. Crash Party Rock; Gussie L'amour's.

Danny Dez Rock; Nick's Fishmarket. Desirée's Transition Jazz; Paradise Lounge. Don Conover Singalong; Rose & Crown. Don Kimi Jazz; Mabina Lounge. 8:30 -

11:30 p.m. **Jeff Burton & The Corvettes** '50s & '60s Rock;

Kento's Joanie Komatsu Contemporary Island; Yacht Club Restaurant.

Joel Kurasaki Jazz; Orson's.

Kanilau Contemporary Hawaiian; Banyan Veranda. 8 - 11 p.m.

Kevin Mau Variety; Coconut Willie's. 12:30 -3:30 p.m. Kit Sameun & the Sound Advice Contemporary;

Kahala Hilton Lance Orillo Contemporary Hawaiian; Chart

House. 5 - 8 p.m. Leroy Kahaku Contemporary; Rex's Black Orchid. 5:30 - 9 p.m.

Les Peetz Jazz; Mahina Lounge. 5 - 7:30 p.m. Local Band Night Dance Rock; Wave Waikiki. Loretta Ables Trio Jazz; Lewers Lounge. Lowell Mira Jazz; Coffee Manoa.

Lyn Nanni Contemporary; Bayview Lounge. Moe Keale Trio Contemporary Hawaiian; Banyan Veranda. 5 - 8 p.m.

Netwing Contemporary Hawaiian; John Dominis Ohana Two Hawaiian; Bayview Lounge. Otis Schapper Contemporary; Chinatown Park. Noon - 1 p.m.

Rockford Holmes Quartet Jazz Night Jazz; Nicholas Nickolas.

Scott Williams Contemporary Hawaiian; Spindrifter Kabala. Shirley Walker Duo Variety; Jolly Roger East.

4 - 7 p.m. The Krush Contemporary; Outrigg er Reef Towers. Tito Berinobis Contemporary Hawaiian; Chart

House. 8:30 p.m. - 12:30 a.m. Wrecking Crew Hard Rock; C-5.

Blues in the Night See Theater Pick on Page 8. Fou Lei and Fou Ts'ong A father-son story in several senses. The historically based plot, set against

the background of China's politics from 1958 to 1985, recounts the story of concert pianist Fou Ts'ong and his father, translator and cultural figure Fou Lei, whose torment by the Red Guards eventually drove him to suicide Banned in China during the lifetime of its author, celebrated stage director Hu Weimin, the play was finally translated and produced in New York last year by bis son, Sherwood Xuehua Hu. The younger Hu has inherited his father's surrealistic touch (as evidenced by Sherwood's scriptless production of The Legend of Prince Lanling at UH this fall), which pervades this story of a family struggling to maintain its humanistic ideals in the face of ideological repression. UH prof and Kumu Kahua co-founder Dennis Carroll directs. Tenney Theatre, St. Andrew's Cathedral, Queen Emma Sq.: Fridays and Saturdays, 8 p.m. through 2/6; Sundays 1/31 & 2/7, 6:30 p.m. \$8. 737-4161

Aust So Stories Local playwright Victoria Nalani Kneubuhl's adaptation of such classic Rudyard Kipling yams as How the Camel Got Its Hump, The Beginning of Armadillos and How the Kangaroo Got Its Tail. Leeward Community College theater prof Paul Cravath, who is guest-directing this musical kids' show for Honolulu Theater for Youth, built his concept around the "post-impressionist style of colors, transformation and exoticism" of artist Henri Matisse, he says, "to help the young children understand Kipling's fanciful but moral view of our animal-brothers set in a far-off exotic land." With music by Warren Cohen. Mamiya Theatre, St. Louis High School campus: Sat. 1/30, 7:30 p.m. & Sat. 2/6, 4:30 & 7:30 p.m. \$7.50 adults, \$5 kids. 839-9885

The Mystery of Irma Vep Playwright Charles Ludlam's camp take-off of whodunits and horror flicks travels from the moors of England to the tombs of Egypt. Two actors — in this UH late Night Theatre production, it's stars and co-directors Hany Wong III and R. Kevin Doyle — romp through the roles of Lord, Lady, Werewolf, Mummy, and assorted servants and vampires. Kennedy Lab Theatre, UH Manoa campus: Opens Sat. 1/30; runs Fridays and Saturdays, 10:36 p.m. (10:36 — that's what they told us, we swear) through 2/20. \$4. 956-7655

Samson et Dalila See story on Page 9. Storytelling Performance Woody Fem tells "Monarchy Tales," family stories of Iili uokalani and Kalakaua. Lizard Loft, Java Java Cafe, 760 Kapahulu

Ave.: Mon. 2/1, 8 p.m. \$5. 732-2670 Statewards Writer C.S. Lewis (Chronicles of Namia) is habituated in a man's world at Oxford when this play by William Nicholson opens his friends are a doctor, a priest and a professor; he lives with his brother Wamie. So when he falls in love with a Jewish American poet, Joy Davidman, who visits him with her son, he struggles not to show it. Joy conveniently leaves her husband and moves to Oxford, but Lewis still just wants to be friends. It's only when Joy succumbs to cancer that Lewis admits his feelings — then divine grace grants them precious time together. (You have to wonder about a play, though, where a vital, strong woman can only be accepted as the beloved if she's on her death bed.) But Peter Kamealoha Clark's performance as Lewis is sensitive and deeply felt, transcending the mawkish moments, and Richard Pellett is delightful as the drily British Wamie. Manoa Valley Theatre, 2833 East Manoa Rd.: 1/27, 28, 29, 30; 2/5 & 6, 8 p.m.; Sundays 1/31 & 2/7, 4

p.m. 1/31. \$18 - \$20. 988-6131 Tribute to Halla Pai Huhm See Dance Pick on

2 by 5 The Windward Theatre Guild presents this cabaret-style performance, in which five (5) players showcase the work of two (2) tunesmiths, John Kander and Fred Ebb, who penned such stage and screen hits as Funny Lady, New York, New York, and Cabaret. Boondocker Theatre, Kaneohe Marine Air Station: Opens Thur. 1/28; runs Thursdays -Sundays, 8 p.m. through 2/14. \$15 - \$24. 254-1751

# Comeay

Kick Off Cornedy Classic Mainland yulsters David Brenner and Rita Rudner (who co-wrote the recent film Peter's Friends) boot you into the laugh zone. Hosted by Mark (Studs) DeCarlo. Blaisdell Arena, 777 Ward Ave.: Tue. 2/2, 7 p.m. \$23 - \$25. 521-2911

# Art

# Galleries

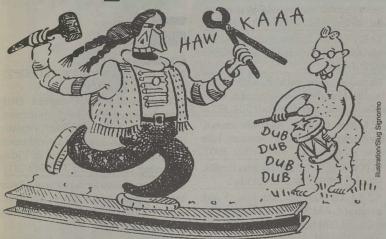
A listing of gallery shows. For information on museum exhibits, please refer to the Museums section.

# Opening

Blues in the Night Paintings by Lillie James. Through 2/7. Diamond Head Theater Lobby, 520 Makapuu Ave. 521-4622

Happy Valentino's from Sormy Acrylics on can-

# The Straight Dope



hat's the deal with the historical hiring of Native American Indians to work on skyscrapers? Have they all truly been blessed with a lack of fear of heights?

— Robert Waliman, New York

Nah, it's the warrior ethic. Really. But first we'd better have a little background. It's not just any American Indian who goes into ironwork, it's mostly Iroquois, specifically Mohawks from the Kahnawake reservation near Montreal.

The Mohawks got into the business by happenstance. In 1886 a Canadian company was building a railroad bridge over the Saint Lawrence River near the Kahnawake reservation. The company hired a number of Mohawks as day laborers but found they loved to climb around on the ironwork without any apparent fear of heights. Since it was difficult to find men with the moxie for high work, the company decided to try an Indian crew. "We picked out some and gave them a little training, and it turned out that putting riveting tools in their hands was like putting putting ham with eggs," a company official later wrote. Mohawks helped build bridges from then on.

In 1907, 96 men were killed when a span of the Quebec Bridge collapsed during construction; 35 of them were Indians from Kahnawake. The dead were buried in the Kahnawake cemetery under crosses made of steel bearns. Your average construction worker might have decided it was time to go into a safer line of work, but not the Mohawks. From that day forward every young male on the reservation was convinced that risking your neck on steel was the coolest calling this world could offer.

The Mohawks eventually branched out from bridges into general high steel construction, including office buildings. During the late 1920s a number of Kahnawake crews started working on skyscrapers in New York, and they've been a fixture of the city's construction scene ever since. Some crews — the members are often related to one another — spend the weekends on the reservation and drive down to New York for the week; others live in Brooklyn. But they'll travel anywhere if there's steel to climb.

Do the Mohawks really have no

fear of heights? Their employers think so, and the Indians themselves like to make out as though dancing on some I beam 600 feet in the air is no more disruptive to their peace of mind than stepping off a curb. Edmund Wilson, who wrote several essays about the Iroquois for the New Yorker in the 1950s, quoted one modest steel jockey's claim that he had "an uncanny sense of balance" and attributed their skill to "their earlier life, from threading forests and scaling mountains, from canoeing in streams rough with rapids. A very important factor is undoubtedly their habit, in walking, of putting one foot in front of the other, instead of straddling, as we seem to them to do. They do not need to make an effort in walking a narrow

Far be it from me to make light of this portrait of the noble red man, but there may be a simpler explanation: They do it because it's macho. Evidence on this point comes to us from anthropologist Morris Freilich, who published a solemn academic study on the subject in 1958. Ordinarily, Cecil doesn't take this kind of thing too seriously but in this instance was impressed by Freilich's impeccable research methodology: he spent his nights getting schnockered with the Mohawks at their favorite bar in Brooklyn.

One night when they were all drunk the Indians admitted they were scared fecal-matter-less while iron hopping; they just didn't admit it because of the above-mentioned warrior ethic. (They didn't actually say "warrior ethic," of course; that was Freilich's take on it.) Freilich pointed out in his article that the Iroquois warrior tradition boiled down to going off with the boys on an expedition to perform insane feats of bravery and raise hell, then coming home and boasting about your exploits. The warpath being no longer socially acceptable, steelwork was the next best thing. Sure, it's one of those silly male things. But I'd say it beats joining the men's movement and pounding a drum.

— 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.

vas and silkscreens by Sonny "Pops" Maui. Opens Mon. 2/1, runs through 2/28. *Caffe Valentino*, 2139 Kuhio Ave. 924-0407

A Hawaiian Quilt Experience An exhibit of quilts. Opens Fri. 1/29, runs through 2/21. *Iolani Gallery*, Windward Community College, 45-720 Keaahala Rd. 235-1140

**Knife and Brush** Oils by B.J. Brandy. Opens Mon. 2/1, runs through 2/28. *Ank of Paradise*, International Marketplace. 924-2787

CUN-ASA IBILE An exhibit in honor of Black History Month. Opens Mon. 2/1, runs through 2/23. Honolulu Hale Courtyard, King and Punchbowl Streets. 449-7324

**Romancing II** Mixed media by Anne Irons. Opens Mon. 2/1, runs through 2/28. *Ramsay Galleries*, 1128 Smith St. 537-ARTS

**Michel Tuffery** Prints by the New Zealand artist. Through 2/3. Koa Gallery, KCC Diamond Head campus. 734-9375

# Continuing

**A Head of His Time** Paintings by Radames Pera. Through 1/30. *Ramsay Galleries*, 1128 Smith St. 537-ARTS

**Aloha** Watercolors and chalk pastels by Sue Douglas. Through 2/28. Siri Fax Poods, 345 Queen St 521-8820

Aloha Aina Photographs by native Hawaiian photographers Kimo Cashman, Arna Johnson, Jeri Kalahele, Anne Landgraf, Macario Timbal and Lani Yarnasaki Through 1/31. Ho'omalubia Botanical Garden, 45-680 Luluku Rd. 235-6637 Art News Acrylic paintings and mixed-media collages by Laszlo. Through 1/31. Lucoral Museum, 2414 Kuhio Ave. 922-1999

Contemporary Hawaiiana Acrylic paintings by Derek Glaskin. Through 1/31. Assaggio, 3/5 Uluniu St 2/61-2772

**Full Value Prisma** Oils by Norman R. Kelley. Through 1/31. *Arts of Paradise*, International Marketplace. 924-2787

**Homeless** An exhibit of works on the theme of homelessness. Through 2/4. *Gallery on the Pali*, 2500 Pali Hwy. 595-4047

Hurrikane Iniki Oil and acrylic paintings by Derek Glaskin. Through 2/6. Verbano Restaurant, 3571 Waialae Ave. 735-1777 Island Style Florals and Oahu scenes in water-colors and wax on paper by Julie Kerns Schaper. Through 2/7. A Little Bit of Saigon, 1160 Maunakea St. 579 2662

The Islander Weaves Woven mats, hats, bags, baskets, purses, jewelry and other items from Melanesia, Micronesia, Polynesia and Aboriginal Australia compose this East-West Center exhibit. Weekly weaving demonstrations are included. Through 2/19. John A. Burns Hall, East-West Center, UH Manoa campus. 944-7341

**Na Ukana O Ka Hula Olapa** Watercolors by Cindy Conklin. Through 1/31. *Koʻolau Gallery*, Windward Mall. 247-0709

Painting & Sculpture Works by Bob Freitas and Imaikalani Kalahele. Through 2/7. Queen's Medical Center Gallery, 1301 Punchbowl St. 547-4397 Recent Works Watercolors by Scottie Flamm. Through 1/31. Paesano Restaurant, Manoa Marketplace. 988-5923

**Temporary World** Paintings and mixed-media on alternative surfaces by Jon Hamblin. Through 2/6. *Che Pasta*, 1001 Bishop St. 524-0004 **Three Years** Oil paintings, pastel drawings and watercolors by Honolulu artist Keone Thurston. Through 1/28. *Keiko Hatano Studio & Gallery*, 903 Waimanu St. 536-4899

**Treasures of Hawaiian History** Books, documents, photographs and works of art from the collection of the Hawaii Historical Society. Through 2/12. *Art Gallery*, UH Manoa campus. 956-6888

# Art Events and Classes

**A Hawaiian Quilt Experience** In addition to the exhibit of quilts at Iolani Gallery and the lectures by Elizabeth Akana, 13-part series will be broadcast on Hawaiian quiltmaking. *KHET*, Channel 11: starts Sun. 1/31, 5 p.m.

The Islander Weaves Demonstrations and lectures in conjunction with the East-West Center weaving exhibit will take place during January and February. This week, there will be a demonstration on pandanus fiber preparation. John A. Burns Lecture Hall, East-West Center, UH Manoa campus: Tue. 2/2, 11:30 a.m. - 1:30 p.m. Free. 944-7111 Kert Hi, my name is Keiko and I'm slashing prices. I will not be undersold! Works from more than 20 prominent local artists, all for under \$100. My prices are insaane! Keiko Hatano Studio & Gallery, 903 Waimanu St.: Fri. 1/29, 6 - 8 p.m.; Sat. 1/30 & Sun. 1/31, 10 a.m. - 5 p.m. Free. 536-4899 Reflections of Love Elizabeth Akana will discuss Hawaiian quilts in conjunction with the Windward Community College exhibit. Iolani Gallery, Windward Community College, 45-720 Keaahala Rd.: Fri. 1/29, 7 p.m. Free. 235-1140 Toshiko Takasau The truly sublime ceramic artist

will give a lecture on her work in conjunction with the two major exhibits of her life's work on view now (see Museums listing). Honolulu Academy of Arts Theatre, 900 S. Beretania St.: Sun. 1/30, 4 p.m. Free. 532-8700

# Museums

A listing of exhibits at Honolulu's art, natural bistory and technology museums.

**Bishop Museum** 1525 Bernice St. Open daily, 9 a.m. - 5 p.m. \$7.95 adults, \$6.95 kids. 847-3511 *Camp Solar System: A Trip to the Planets* A planetarium show and futuristic journey through the solar system, with stopoffs at the sulfuric acid clouds of Venus, the giant hunicanes on Jupiter and the rings of Saturn. Daily, 2 p.m.; Fridays & Saturdays, 7 p.m.

Global Pursuit A good way to study for your next geography test. A large, true-to-life map invented by all-around cool guy Buckminster Fuller will be unfurled on the floor of the Castle Memorial Building. Exhibit guides, geography videos, computer simulations, games and smaller maps will help you separate Chad from China. Through 2/7.

Mornaments to the Stars This planetarium program pays tribute to the history of star-gazing, from Stonehenge to Mauna Kea. Reservations required for evening shows. Daily, 11 a.m. (1:30 p.m. in Japanese); Fridays & Saturdays, 7 p.m.

Na Mamo: Today's Hauvaiian People The result of four years of research, this exhibit displays 90 black-and-white photographs by Anne Kapulani Landgraf and accompanying text by Jay Hautwell. Through 4/4.

**The Sky Tonight** A star and constellation presentation for astronomy buffs and beginners. The observatory telescope will be open after the show, weather permitting. Reservations required. Mon. 2/1, 7 p.m. \$3.50.

**The Contemporary Museum** 2411 Makiki Hts. Dr. Open Tue. - Sat., 10 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$4.526-1322

Configurations — Recent Works by Reiko Brandon An exhibit by the Honolulu fiber artist. Opens Tue. 2/2, runs through 3/28.

Liu Dan: Recent Paintings The artist arrived in Hawaii in 1981; this exhibit serves as a kind of summation of the decade he spent in a foreign land. The paintings represent a "personal synthesis of elements" between Asian and Western culture and art. Opens Tue. 2/2, runs through 3/21. Toshiko Takaezu: 1980 - 1992 An exhibit of recent pottery from one of Hawaii's finest artists. (See Honolulu Academy of Art listing for concurrent Takaezu shows.) Through 3/28.

Works on Paper by Nathan Otivera Twenty-five watercolors and drawings by the California artist. Opens Tue. 2/2, runs through 3/28. **The Hawaii Maritime Center** Pier 7, Open daily, 9 a.m. - 5 p.m. \$7 adults, \$4 kids. 536-6373 Maseum Highlights The featured attractions of Honolulu's waterfront museum include the Falls of Clyde, the only four-masted, fully rigged ship left in existence; a humpback whale skeleton; and marine displays ranging from sharks to yacht racing. Ongoing.

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

Clarence Jobn Laughlin An exhibit of photographs by the late American photographer. Through 2/28.

Toshiko Takaezu: 1950 - 1980 An exhibit of pottery by one of Hawaii's finest artists. (See Contemporary Museum listing for concurrent Takaezu show.) Through 2/28.

Frederica Cassiday A recospective exhibition by the Hawaii-based painter. Through 3/7. Forever Yes: Art of the New Tattoo The exhibit begins with a display of "flash," pen-and-watercolor tattoo designs on paper, drawn by "Sailor erry" Collins one of the world's forem titioners of seafaring tattoos. After this brief historical intro, the show segues into a series of riveting photos of contemporary tattoo designs by some 24 artists. In many of the pictures it's hard to decide which artist — the photographer or the tattooer — dominates. The fusion of photography and subject approaches perfection in such pieces as Masato Sudo's Untitled 1985, which features two of Horijin's heavily tattooed subjects viewed only as isolated backs nextled against a third undecorated one, smooth as alabaster. Alex Lynch on Alex Lynch, snapped by Shuzo Uemoto, is a clever trompe l'oeiltattooed by Kandi Everett in which the photographer is key to a clever visual trick: As the subject bows his head in his hands, the tattoo of his own face on his hald head becomes a second "mask." -Nikki Ty-Tomkins. Through 1/31.

Marian House Marian 553 S. King St. Open Tue. - Sat., 9 a.m. - 4 p.m.; Sun., noon - 4 p.m. \$3.50 adults. \$1 kids. 531-0481

\$3.50 adults, \$1 kids. 531-0481

Museum Tours The three historic mission hous-

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

# Learning

Free Tax Return Help Confidential income tax help for both federal and state returns will be available courtesy of the AARP. While this program is designed for older people, free assistance is gladly given to those of all ages. Bring copies of your last year's federal and state returns and all current tax information. Call for a site near you: 523-4545 or 541-1040

Manages Hawai The "rational-and-moral-alternatives-to-religion" group will hold its monthly meeting. Call for place and time. Sun. 1/31. Free. 395-5581

Islame A Sexist Resignor? Dr. Saleem Ahmed, an expert on agriculture and rural development in the Asia-Pacific region, will give a free public lecture. Waipa Lounge, Windward Community College: Wed. 1/27, 12:30 - 1:30 p.m. Free. 523-1084 Seabirds, Waterbirds and Shorebirds Field Trip Billed as a "chance to see resident and migrant birds in their natural habitats," this field trip to the Windward and north shores of Oahu will require binoculars. A golden plover scampers to the side of the road in Laie as you drive by; a mama duck and her babies stop traffic at BYU-Hawaii; you almost crash the car by craning your neck to see the albatross at James Campbell Wildlife Refuge. Reservations required. Waikiki Aquarium, 2777 Kalakaua Ave.: Sat.

# **Kids**

1/30, 7 a.m. - 1 p.m. \$8. 923-9741

**Cold, Wet & Scaty** Do the cold-blooded thing and learn about our reptilian neighbors, some of which end up on the six o'clock news from time to time. For kids 6 years and up. Reservations required. *Hawaii Nature Center*, 2131 Makiki Hts. Dr.: Sun. 1/31, 1:30 - 3:30 p.m. \$3. 955-0100 **Family Adventures** A workshop for budding ichthyologists ages 6 and up. Keikis will get a close up look at fish with hands-on props, games, bamboo-pole fishing and fish printing. *Sea Life Park*, Makapuu Point Sat. 1/30, 8- 11 a.m. \$12.50. 259-6476

**Finecracker Dragon** A storytelling concert will herald in the "Year of the Rooster," with tales to celebrate Chinese New Year. *Eckerdt 102*, Windward Community College, 45-720 Keaahala Rd.: Sat. 1/30, 6 - 8 p.m. \$5/adults, \$2.50/ kids under 12. 235-7433

# **Whatevahs**

**Book-Cellar Reading Series** A literary reading in the sleepy community of downtown after dark. Poetry by Tim Dyke, fiction by Epi Enari and non-fiction by Fuku Yokoyama Tsukiyama. *Book-Cellar*, 222 Merchant St.: Tue. 2/2, 7:30 p.m. Free. 373-9522

A Community in Conflict — Has Hate Come to Town? No joke, yeah? Physical assaults based on race, culture and sexual orientation are plaguing Hawaii's alleged melting pot. High priest of local ethnic comedy Frank Delima will host this T.V. show about hate crimes in Hawaii. KITV 4, Channel 4: Wed. 1/27, 7 p.m.

The Great Whale Watch Cruise Run-Walk-A-Thon Gather pledges for this 4-mile walk or 6-mile run to benefit the MDA. Pledges in excess of \$50 will get you a tank top and a trip aboard the Navatek I for whale-watching and a breakfast after you're pau running or walking. Entry deadline is 2/1. Pier6, Honolulu Harbor. Sun. 2/7 (next week), 5:30 a.m. (check-in); 6:30 a.m. (start). 486-2697 Life of the Land One of Hawaii's oldest environmental-action groups will hold its annual membership meeting, which will include project updates, a slideshow, a keynote speaker and free pupus. Ross Davis Room, Church of the Crossroads: Mon. 2/1, 7 - 9 p.m. Free. 595-3903 Postry Stam The Gong Show of poetry comes to Honolulu. Hoot and holler at your favorite poems; boothe judges when they're wrong, maybe start your own literary insurrection. Lizard Loft, Java Java Cafe, 760 Kapahulu Ave.: Wed. 1/27, 8 p.m. \$3. 732-2670 Punahou Carrival Some years this annual event qualifies as a watersport; let's hope it doesn't rain, this year. Enjoy Punahou's world famous malasadas (secret ingredient: a little lemon juice), the world famous senior variety show (secret ingredients: a lot of hard work and, sometimes, a wee nip) and the world famous mango chutney (secret ingredient: free child labor). Punabou School, 1601 Punahou St.: Fri. 1/29 & Sat. 1/30, 11:30 a.m. - 11:30 p.m. Free admission. 944-5711

# **PERSONALS**

S-G-D-Single Gay Divorced F -M -W -

C - Chinese H - Hawaiian H - Hawanan L - Local P - Filipino NS - Non Smoker ND - No Drugs Female Male

White Height/Weight Black **Proportionate** Japanese

# **MEN SEEKING WOMEN**

#### **VERITABLE VALENTINE**

Down-to-Earth SWM, 34, seeks unrepentant non-conformist for Valentine's Day dinner. Ecology, green politics, sixties music/values, INTJ personality. Heaven-can-wait. Reply to HW Box 136. Katonk Japanese, 27, 5'9", 155 lbs., seeks under 30 friendly lady for friend/guide of island paradise. Reply to HW Box 181. DM, Ph.D., sincere, caring, secure. Seeking a smart, cute, slim JFNS 25-45 who enjoys humor, the arts, romance, intimacy. Call my voice mail, 538-0017. SJM, 44, attractive, athletic, discreet, healthy. Seeks erotic females, 20s-40s, petite, for dangerous liaisons. Reply to HW Box 180. Attractive, young & healthy M with warm heart seeks same J/C F 25-35. Write me about your favorite flavors and places. P.O. Box 1208, Honolulu, HI 96807.

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heart?...I am a SM Buddhist vegan. Let's talk. P.O. Box 62317, Honolulu, HI 96839. Long hair, SHC, looking for that special girl! Let us share moments! Send HWP and pics to Est, P.O. Box 75333, Honolulu, HI 96836. Yachtsman, 50s, seeks adventurous-minded F companion for extended South Pacific sailing voyage. This may be the chance of your life to do something extraordinary. Send letter & photo to HW Box 179. WM 2? Seeking a woman who can handle rained-out picnics, but would rather dance and cuddle. Cuddling mandatory! 53-549 Kam Hwy., Box 411, Hauula, HI 96717. SWM, 41, kind, practical, educated, NS, ND, healthy, seeks same in S Asian F, HWP, 22-35. Reply to HW Box 177. You are an Asian/mixed F seeking erotic adventure and a discreet playmate to fulfill your secret fantasies. I'm a safe SWM, BI/BI, 30, with the passion, romantic attitude, gentle sensuality, zest and spirit to provide for all your adventure's needs. Photo not necessary but a +. Reply to HW Box 176. Cute haole swimmer seeks AF with magnificent body and agile mind. Box 12196, Honolulu, HI 96828.

How do you write a prescription for the

SM seeks large woman, any age or race. I am athletic and caring; love to experience new things. A.M.D., P.O. Box 75333, Honolulu, HI 96836.

SWM, 31, NS prof., shy but sentimental. Seeks prof. Asian female 22-31 to share in Hawaii's pleasures: hiking, tennis, biking, snorkeling, dining, cinema,...Reply to HW

English gentleman, NS, fit, healthy and not bad-looking, would like to meet an attractive, sensual, intelligent Asian lady, 25-40. Please include photo. Reply to HW Box 169.

**SWF? COLLEGE EDUCATED?** Active? Average-plus looks? Under 38? Considerate? NS? Want to improve your life? Looking for that special guy? I'm he. Write HW Box 172.

Attractive, sensual SWM, 29, teacher, writer, DJ, recently returned from Japan. Seeks caring, classy, intelligent SF who believes true love means spiritual intimacy; i.e. growing, opening, deepening, exploring, laughing & sharing. I like travel, nature, tennis and biking. Prefer non-haole. Reply to HW Box 171. Tall blond SWM lifeguard likes snorkeling, kayaking, eating out, sightseeing. Seeks happy girl for social engagements, friendship. P.O. Box 2651, Ewa Beach, HI 96706. SWM, nice, phys. fit, honest, outdoor type, likes hiking, biking, movies and a good laugh. Seeks female 20-30 with similar interests. P.O. Box 2787, Ewa Beach, HI 96706.

# WOMEN SEEKING MEN

Attr./fit/local/oriental-mix SF seeks same SM 25-37 for weightlifting &/or biking. P.O. Box 15846, Honolulu, HI 96830. Hi, guy, I'm a prof. SWF, 50, who enjoys

simple pleasures, the outdoors, good health, sunshine and laughter. You? Reply to HW Box 149.

SWF, 40s, 5'9", interested in meeting emotionally available men 45 to 60 who are interested in developing a relationship. Reply to HW Box 137

#### **SWF DESIRES LOVER**

of life. I'm 30, prof., positive, independent, open, active, aware, adventurous. Seeking similar SWM with whom to laugh, learn and grow. You? Reply to HW Box 175. Let's stay up late, watch TV 'til our eyes glaze over, OD on Doritos, Cheetos and Ding-Dongs and burp. Talking and smooching are okay, too. I am fat and cranky but can be taken out in public; prefer the same. Reply to HW

Attractive, 30, HWP, open-minded local Asian female seeks attractive, damn interesting & honest 25-38 male for risk-taking fairy-tale romance to escape confusing world. Reveal yourself to me in writing with photo, if possible. Reply to HW Box 173. Smart, attractive, non-submissive SWF, 30, seeks NS ND SM who enjoys hiking, beach, camping. P.O. Box 11013, Honolulu, HI 96828.

Sexy, sassy DWF Ph.D. seeks lively, laughing NS man 45+ for serious romance. Reply to HW Box 161.

# MEN SEEKING MEN

GEM, 6', 163 lbs., shy, good-looking. into gym, tennis, hikes, etc. Seeks shy, wellbuilt or body-builder 18-40, sort of closeted GWM, for friendship plus whatever. P.O. Box 11931, Honolulu, HI 96828. Young local M with XLNT looks & physique seeks others for wkouts/fun. Gdlkng/military!! P.O. Box 88779, Honolulu,

Local guy wks out seeks attractive WM pals to 35. BK, P.O. Box 4191, Honolulu, HI 96812.

# SIMILAR INTERESTS

Just arrived family w/2 daughters, 3 & 1. N/S, athletic, earth-friendly lefties. We want to meet similar families. Please reply to HW Box 174.

# OTHER PERSONALS

Athletic, young, male models for life drawing. No experience preferred. Call after 8 p.m. only. \$10/hr. 955-1062.

# tor sale

# AIRLINE TICKETS

Interisland Aloha Air coupons — 2 sets — 6 for \$250. Good 'til 12/9/93. Call Straub, 522-4000 Room #424, a.m. Ask for Shelley.

# BUATS

Deadlines

20 ft. fiberglass sloop. Daysailer with

small cabin and swing keel. Leaving Islands and must sell. Needs some work. \$20,000 OBO. 842-3084, leave message.

# **WATERSPORTS EQUIPMENT**

Kawasaki Jet-Mate w/Trailer. <20 hrs on motor. \$4K OBO. 521-6013 days.

## SUFTWARE

WINDOWS 3.1 Shareware 300 programs \$89.95. Call 545-7669.

# CARS-DOMESTIC

'79 Plymouth Volare 4dr, dependable V8, good for work or school or surfing. Call 988-5140 days, eves. Marina.

# CARS-FOREIGN

'69 MGB conv't, wire wheels, 14K on engine, rust, no top, as is. \$200/OBO 293-5648. '83 RX7, white, leather interior, air, P/W, sunroof, 5 spd, 60K miles., \$3900 OBO call 261-7645

'88 560 SL, diamond blue, leather inter, excellent condition, low mileage, make offer, serious inquiries call 524-1221. '92 Maxima GXE LX. All power, sunroof, Bose stereo, phone, alarm, warranty. Like new, 7K miles. \$17,995 — 521-3902. '91 PORSCHEC-2Targa, Tip., Mint Gm/Blk. 14Kmiles.\$49,000OBO.521-6013days.

'82 SAAB 900, 3dr, hatchbk, 5 spd, moonroof, AM/FM, cass/stereo, trailer hitch, 78,000 mi, \$1950, O.B.O. Call

#### '73 VOLVO PI800ES SPORTWAGON

2-owner Mainland car, maintained as a classic; AM/FM, auto, air, tint; very good example of this marque \$6800/637-8666.

# rentals

Alewa Heights. Open, friendly house. 10-ft. ceilings, hardwood floors, covered parking, great view! Room avail. Feb. 1, \$610/month, util. included. 595-2952.

Pacific Heights-prof. male seeks same to share 2/1 house. Great view, quiet, prkg. Furnished. \$537.50 + dep. Looking for roommate, not phone sex. 536-7462.

# rentals wanted

## **COOL COUPLE SEEKS HOME**

Clean-living, prof. couple seeks spacious 3/1 house nestled in nature; Manoa, Tantalus, St. Louis/Pac. Heights; \$1200ish. Call Bruce at 732-0563.

Artist searching for live and/or work space. Please call Marc. 735-5953. Looking to exchange housekeeping duties, companionship for rent. Female, non-smoker — flexible but not looking for weird situation. Please reply to HW

# health and fitness

Bring your body to life! Sports Massage Waikiki. Pro. male therapist. Special rate with this ad. 923-5314 MAT # 3171

MASSAGE THERAPY CLINIC MAR# 739 offers excellence in therapeutic bodywork. Swedish, deep tissue, shiatsu, polarity, Reiki, cellulite treatment program, detox body wraps. Jan/Feb special \$10 off with Tricia. Intersection of Waialae and Kapiolani. 734-4656.

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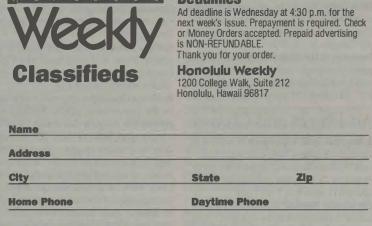




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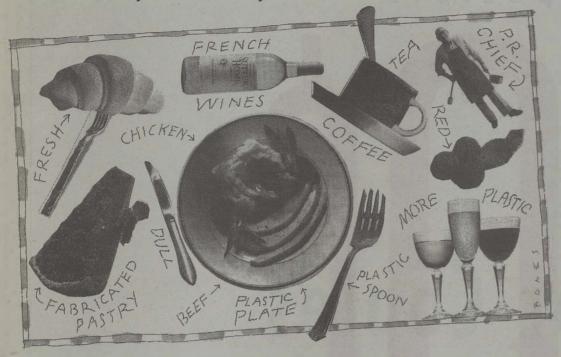


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Chicken or beef at 30,000 feet



# Mile-High Meals

began flying back in the good old days of air travel when the only thing you ingested on a flight was Dramamine. But despite the little yellow pills, one person inevitably began filling an air sickness bag, and the sound and smell of it quickly inspired others to follow suit, triggering off a sensory chain reaction that soon had everybody on the plane shooting their cookies. No one, in the midst of this communal vomiting at 10,000 feet, ever came along to ask you if you wanted chicken or beef. Maybe that's why I still rarely eat on airplanes.

But now that I'm a food critic, I feel it's my duty to reassess airline food. Of course the meal is neither for nourishment nor for pleasure — it is, like the movie, there to pass the time, to give reassurance and to distract the passenger from the fantastic fact that he or she is, seemingly contrary to natural law, in a winged metal tube 30,000 feet above the earth.

United Airlines flight 190 from Honolulu to LAX took off on time for lunch. It was a sad day for me when a puritanically health-conscious America banned smoking on domestic flights. The best cigarettes that I've ever smoked were the ones I lit up at the very moment, right after takeoff, when — "ding" — the No Smoking light went off. It was as if the pilot was announcing, "We're not going to crash. Smoke 'em if you've got 'em."

Those comforting cigarettes also killed the time. Now I have to wait for the drink cart, for those two Bloody Marys and the little packet of nuts without enough salt. While I wait for the drinks I seek out the magazine rack, although it always seems that by the time I get there the only thing left is Golf Digest, Black Entrepreneur or Working Woman.

After a third Bloody Mary and an article on fly-fishing in *Field and Stream*, the food finally arrived. The chicken or beef on my flight turned out to be manicotti or the special holiday meal — three slices of turkey wrapped around some bread stuffing with a cranberry orange sauce, some carrots, corn, peas, a salad and

Hawaiian Host Caramacs.

I had the turkey (\$348), my wife the manicotti (\$348). The prices may seem a bit stiff but they did, after all, throw in transportation to Los Angeles, and the restaurant's view was even better than that of Windows Of Hawaii, the restaurant that, for some reason I have yet to figure out, revolves.

There were lots of little compartments and packets on the tray to keep eaters distracted not only from the realization that they were flying through the air at 600 mph, but also from the fact that, in the comfortable front of the plane, people were eating good food. In one of the magazines I'd just read there was an ad for United's International First Class Service featuring Dom Perignon champagne and Beluga Malassol caviar. With each bite of my holiday turkey, I found myself hating rich people more, imagining them laughing about us in economy as they jibed, "Let them eat manicotti."

# LEE SIEGEL

Since the movie, *Prelude to Kiss*, promised to be as tasteless as the meal, I headed for the back of the plane to talk to the flight attendants, hoping that when I announced I was doing a food review for *Honolulu Weekly*, I might score some Beluga and Dom Perignon.

Impervious to my hopes but wanting to be helpful, a steward showed me the "Nutech" heating/cooling cabinet: a hot prong fits under the hot dish while cold air blows over the other stuff. I don't know why, with a cold front hitting a hot front, it doesn't rain in the cabinet; but miraculously it doesn't. The prong successfully kept my turkey hot, while the cold air no less effectively dried out my salad and bread.

I asked the steward if passengers complained about the food. "Sure," he answered, "but we get a lot of compliments too. And even the people who complain do so after eating it all." The flight attendant told me that the United Airlines kitchen in Honolulu prepares between 6,000 and 8,000 meals a day. My mind was

so utterly boggled by the complexities of making that many meals that after my return to Hawaii, I made an appointment with United's Chef Emst Weber. He received me at the enormous facility (80,000 square feet) where those thousands of meals are prepared daily by 200 employees.

As we watched bento boxes being assembled for a flight to Tokyo, I questioned him about the relationship between first-class and economy food. An economy meal costs United about \$5.50 to prepare, he disclosed, while an international firstclass meal costs up to \$80. Now I really hated those rich people in the front of the plane. As we passed through a cavernous refrigerated vault where dollops of Beluga were waiting to be loaded onto a plane, I couldn't help exclaiming, "I love caviar." Chef Weber, like the steward on my flight, ignored the hint. They must not be very impressed by the power and influence of the Honolulu Weekly food column.

Later I asked a friend of mine who's a United stewardess about culinary disasters on board. "Sometimes there's a miscount and we run out of food. Then we ply the passengers with free drinks and bring some left-overs down from first class."

"Beluga caviar and Dom Perignon?" I asked.

"No, never," she said, laughing.
"Usually a fruit plate or a piece of cheese. The passengers get really mad when we run out of food."

"Yes," I mused, "isn't that what the movie *Alive* is about?"

"There's a film we won't being showing as part of our in-flight entertainment program," she answered. "Look, Lee, I'm sorry, but the food scene on the airline isn't very interesting. You ought to write about the Mile-High Club."

I asked if that was some sort of frequent flier program like MileagePlus or WorldPass.

"No," she confided, "it's people who have sex in the plane's lavatory. Just last week a couple went into the bathroom right after the drinks and stayed in there for about 20 minutes. They made it out just in time for the meal."

# What's NEW...this year?

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