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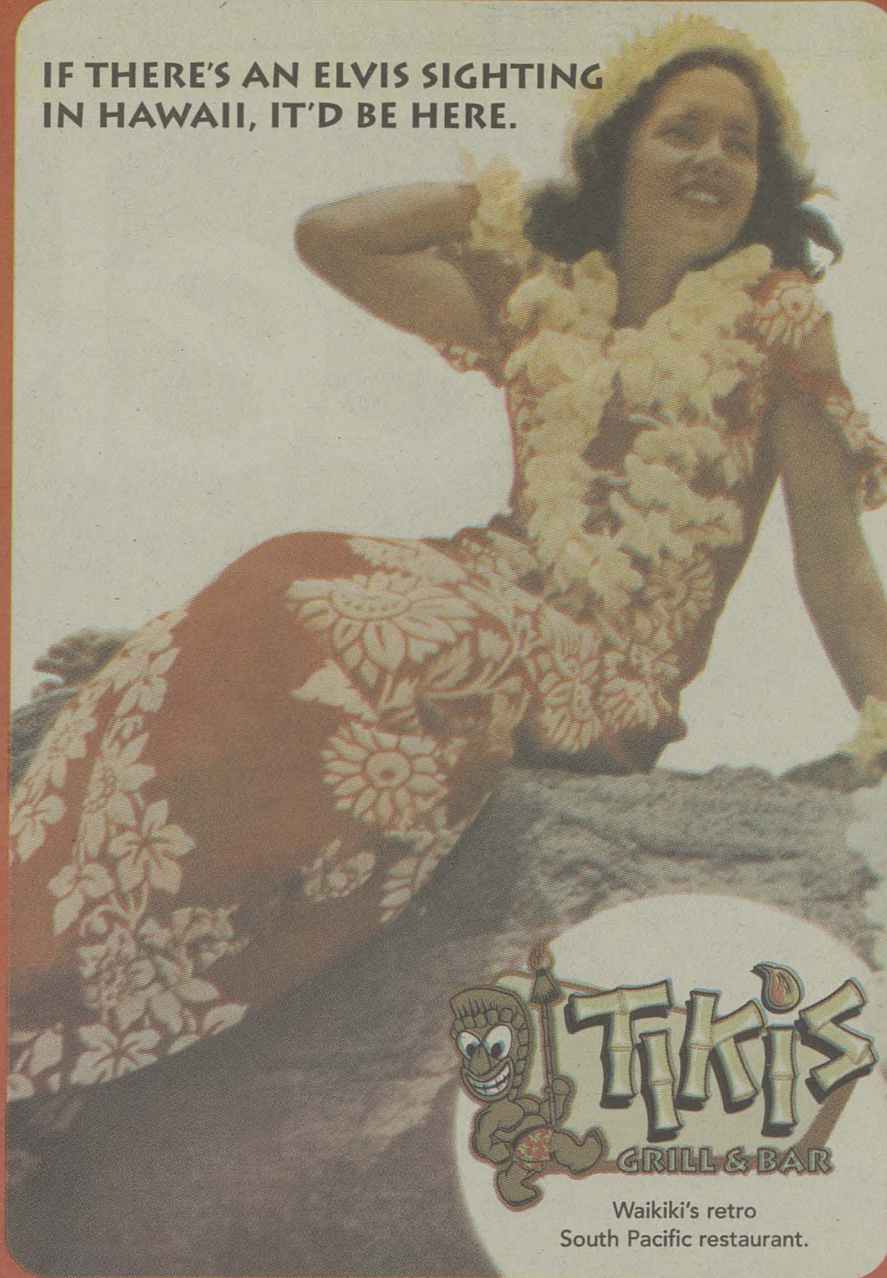
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The world's voice

To discuss/ Kūkākūā, eight voices calling from different directions to do the right thing./ Save your heritage/ Do not let go your land. (Cover story, "Kūkākūā," HW, 1/8.)

The piko of this earth, these islands/ youngest of masses of land/ capable of self subsistence./ A diet as a model for the world./ Taro, bananas, coconut, fish./ What do you need from the outside that equals the possibilities of reintegration with your 'āina?/ Taro can be used for bread to cheesecake, potatoes to poi./ Let your brother help you help yourselves.

But how to stop the "legal" plundering? Hawai'i state law serves itself. Interpretation twisted for the benefit of the least needy, it serves the greedy. The state legal system has become just another tool to support the status quo. A larger court, perhaps the World Court, may hold the answer. The United States government would be put on trial. What a contribution to peace that might be, perhaps begin a precedent-setting procedure that might contribute to a slackening of the arms race that once again chokes the earth. A World Voice to regulate the planet. It is what is needed here, now. The right thing for the whole earth is to save these islands as a model for a righteous way of life.

Upon this speck missing on cheap globes may rest the hope of the world. When you give up the land you give up your grandchildren's fu-

ture. But I believe it goes beyond even that. When you give up your land the forces of evil have gained another hand. Globalization is pushing our spiritual and physical demise. Stand in the court of the world and speak with the rightness of heart.

Lauren Achitoff-Storm

No-spin zone

I was extremely pleased to read the article "Spinning Venezuela" by Jesse Lipman in your Jan. 8 issue.

I just returned from Venezuela where I had the opportunity to travel for several weeks. Jesse's comments on what is truly happening in Venezuela are right on. His information and interpretations are accurate, but unfortunately most of the world is getting twisted information because the Venezuelan media (newspapers and TV) are totally owned by the "elite" (who are Chávez' opposition), and they distort the news that's published and broadcast. What is also difficult to comprehend is that the Chávez government, which has followed the democratic process and the constitution, has allowed the elite to lie and distort reality so blatantly and for such a long time that real damage has been done to democracy and to the country.

It is pitiful to see how many "reputable" U.S. newspapers & magazines, such as *The New York Times*, *Chicago Tribune* and many others, simply re-print what the Venezuelan media prints. They do not seem to do any research on whether the news is true or not. It would only take a couple of days for any reporter living in Venezuela to find out what is really going on. Many of the European news reports seem to have a better handle on reality there; unfortunately that does not seem to be the case with American news coverage.

Congratulations for a job well done.

Dr. Jose Andres

Moloka'i's choice

The issues behind the Moloka'i cruise ship controversy (Honolulu Diary, "Moloka'i's makani nui," HW, 1/1) are immense, and perhaps that's why we are getting national and international attention focused on the upcoming January 22 protest.

Does a local community have the right, and even the duty, to scrutinize the grandiose schemes of giant corporations? Or are giant corporations — by virtue of their campaign contributions to politicians, the fees they pay to state agencies, and the millions they pay in advertising to "capture" the media and dissuade them from running negative stories — able to buy any land they want to buy and utilize any infrastructure they feel like using?

Are government and media just handmaidens for the designs of mega-corporations? After 9/11 this is no longer a rhetorical question. What they bombed was the World Trade Center. What they were telling us is that the neoliberal corporate agenda has got to be regulated in the interests of human beings, not stock dividends.

Is it possible that on an island where the locals get 25 percent of their protein from the reef that the danger to the reef posed by cruise ships far outweighs any possible economic benefits they might offer? Are the cheapskate passengers on cruise ships going to supplement 25 percent of our diet? I think not. But just in case I'm wrong, let's STUDY the situation.



Are corporations cults, showing us a public face and doing something entirely different off-camera? Do we watch their smiley-face TV ads showing sumptuous buffet tables and bikini girls around a pool, without ever imagining that the workers on the ship receive third world wages, that they barely speak English, and might be carrying germs from countries we've never heard of? There's too much at stake here for anyone to shout us down. Maybe we ARE cavemen. Maybe we tried it your way and decided we WANT to be cavemen. That's our choice. Not Holland America's. Not sycophantic state agencies.

Rich Zubaty
Kaunakakai

Micronesians misrepresented

I am writing in response to the cover story "Micronesians: the invisible malihini" (HW, 12/11). I want to start off by saying that as a "Micronesian" from Pohnpei Island, I was excited to see an article about us, given that we are an often misunderstood and underrepresented population here in Honolulu. I appreciate the effort by the *Honolulu Weekly* in publishing such an article; however, I want to make some corrections because such articles can perpetuate stereotypes. Writer John Bickel says that while in Micronesia, "the society is more matrilineal, in Hawai'i the gender roles seem to have adjusted and are typical of American society." Most islands in Micronesia are traditionally matrilineal, meaning that land, status, and identity are passed through women. However, matriarchy does not designate gender roles.

Mr. Bickel interviewed Kaspar Konrat from Chuuk whom he quoted as saying that "physical exercise is

just not in our culture." I believe he meant to say that Western forms of physical exercise are not a part of our culture. Micronesians have developed high rates of diabetes, high blood pressure, and obesity as a result of American dietary colonialism.

Another interviewee, Dwight Ovitt, is quoted as saying "most Micronesians are not particularly hard-working." This is a blatantly racist statement that forced me to question the quality of research (especially the choice of interviewees) done prior to the writing of this article. There are many Micronesians who would have responded quite differently to questions about their respective cultures if Mr. Bickel would have taken the time to find out who we are. In fact, Mr. Ovitt works at Hawai'i Job Corps where my father and several other Micronesians work.

The article only gets worse when Mr. Bickel observes that "alcohol is also a part of the culture." This is completely false. Alcohol was introduced into Micronesia in the early 1800s by foreigners, and it is not a part of our cultures, but rather part of a larger colonial process. Interestingly enough, Mr. Ovitt also claims that Yap has the "strongest culture" (whatever that means), but he fails to mention that Yap has one of the highest rates of alcohol consumption in all of Micronesia.

As a whole, your story "Micronesians" is an informative article for those who know little about the region and its people. But more well-researched articles need to be written so the public can better understand that "Micronesians" are not one people, but are a diverse group of Pacific Islanders with our own distinct cultures and languages (not dialects!).

Emelihter Kihleng

John Bickel responds: I tried to provide a balanced view of Micronesians on O'ahu. I stand by my sources, or interviewees, as credible men and women with wide-ranging experience in the Micronesian community. Given the limited space available, I was not able to discuss the history or the differences among the various groups. Keep in mind I was also writing about Micronesians in Hawai'i, not the culture of the people in their home islands.

To the charge that Ovitt's observation that Micronesians "are not particularly hard-working" is racist, I disagree. I admire the strong family and church values of the Micronesians. To note that they do not always put work first is not racist. Of course, many Micronesians are hard-working.

That alcohol is not a part of the native Micronesian culture is obvious; I would only note that I found numerous anecdotes of Micronesians drinking in Hawai'i.

I think if you look at the article as a whole, you will see I had no intention of giving a negative portrayal of my Micronesian neighbors.

Write to: Letters to the Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI, 96817, or fax to 528-3144. E-mail to editorial@honoluluweekly.com. Letter writers must print and sign their name, and include a phone contact for confirmation purposes; e-mailers must include a phone contact. Letters may be edited for length and clarity; please be succinct.

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Phone: (808) 528-1475
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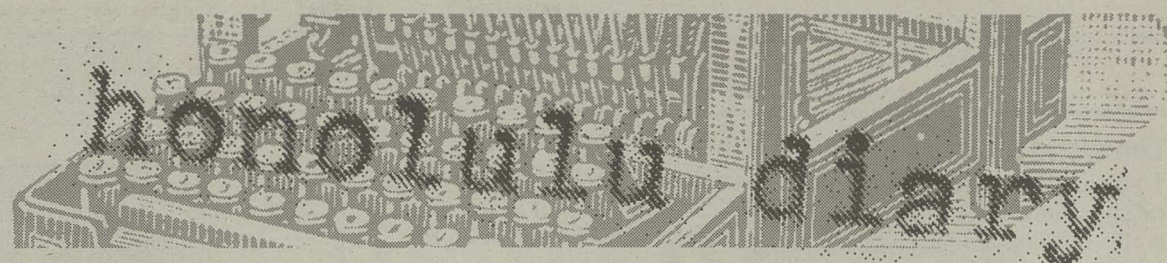
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Sustaining sustainability

Iceland may be on the fast-track to developing the first economy in the world based on clean-burning hydrogen, but the distinction of becoming the first hydrogen economy in the Pacific is up for grabs, and state Rep. **Hermína Morita** wants the state of Hawai'i to claim it.

"It is my quest that when anyone speaks of hydrogen, they will say hydrogen and Hawai'i in the same breath," Morita told the audience at the Sustainability Workshop put on last Saturday by the city and the University of Hawai'i.

Morita asked the audience to imagine a future in which their vehicles and their homes run on non-polluting hydrogen, which they themselves produce using solar energy, fuel cells and water. Envisioning that shouldn't have been too tough for anyone in the 1,000-plus crowd filling the Dole Cannery Ballroom who had seen the working model of a solar/fuel cell system on display in the lobby. With miniature solar panels attached to what looked like two water-filled beakers, the contraption — which uses an electrolyzer to break water molecules into oxygen and hydrogen — kept a tiny fan spinning throughout the five-hour workshop. While a wide technological gap exists between running fans on hydrogen and producing affordable fuel-cell vehicles, Mayor **Jeremy Harris**, for one, is optimistic that a breakthrough is near. And Harris would like all 525 diesel busses in the city's fleet "converted immediately to fuel-cell busses — as soon as the technology is available."

Homemade hydrogen and fuel-cell mass transit were just two of the many sustainability ideas to come out at the workshop. One thing that didn't come out, though, was a precise, single definition of "sustainability."

Noel Brown, former director of the United Nations Environment Programme, referred to it as "a most elusive concept." Panelists applied it to everything from wastewater to tourism to ethnic cultures. UH President **Evan Dohelle's** wide-ranging speech on creating a sustainable economy encompassed issues including racism, homophobia, civil liberties and the failure of public education. Gov. **Linda Lingle**, dropping in to give the keynote address, commented on the subjective nature of the word. "What's sustainable to us might not be sustainable to someone else," she said. Nonetheless, Lingle pledged to work with the mayor on "these difficult issues," provoking a round of applause.

The lack of consensus on the meaning of sustainability hasn't stopped the city from planning five more sustainability workshops this year, which have yet to be scheduled. The topics are energy, transportation, the economy, land use/agriculture and natural resources. The format will be more interactive, city spokesperson Carol Costa promised, and the city will use the results in developing a sustainability master plan.

—D. R. Thompson

Sierra Club's shopping list

This week the Sierra Club Hawai'i Chapter announces its legislative agenda, a raft of measures that Club director **Jeff Mikulina** called "moderate." Simple stuff, he said, "like no mud in the water, cruise ships can't

dump sewage without getting in trouble, and, yeah, we should continue the tax credit for solar hot water heating."

A "Blue Waters" bill seeks to strengthen protection of reefs and nearshore waters from construction-related run-off by clarifying rules regarding nearshore grading, increasing penalties for non-compliance and giving citizens the legal standing to sue offenders. Mikulina cites recent pollution incidents — at Hokulia on the Big Island, Kilauea on Kaua'i and Palaua and Mā'alaea on Maui — as reasons for the legislation. "This just can't continue or we're going to ruin our reefs," he said.

Citing a lack of enforceable law, the Club wants to legislate enforceable pollution limits on wastewater and air discharges from cruise ships; specify where, when and how discharges can take place; create inspection programs and set up berth fees to fund the inspections.

Other measures include extending the state solar tax credit for solar water heaters; a bill that would dedicate a portion of the Tourism Special Fund for maintenance of state parks, coastal land purchase and environmental protection programs; a bill increasing funding for alien species control; and others.

Mikulina says that Rep. Mina Morita and Sen. Kalani English will introduce many of the bills to the legislature this session. The Blue Waters bill, he notes, will be introduced by freshman Rep. **Tommy Waters**, cleverly enough. Waters, representing Waimanalo, replaces Joe Gomes, who scored a zero on the Sierra Club's annual environmental score card last year.

—Curt Sanburn

MLK and peace

On Monday, Jan. 20, the 25th Infantry Division (Light) and U.S. Army Hawai'i Band will march between contingents from the Democratic and Republican parties, as Honolulu salutes Dr. **Martin Luther King, Jr.'s** birthday with a parade and Unity Rally at Kapi'olani Park. The Martin Luther King, Jr. Coalition's rainbow of organizations, advocating everything from gay rights to access to Hawaiian homelands, coalesced in recognition of American civil liberties, particularly those that guarantee freedom of speech and assembly.

On April 4, 1967, exactly one year before his assassination, Dr. King gave a speech at Riverside Church in New York City condemning the Vietnam War. "Even when pressed by the demands of inner truth, men do not easily assume the task of opposing their government's policy, especially in time of war," King said. "The greatest purveyor in the world today [is] my own government. For the sake of the hundreds of thousands trembling under our violence, I cannot be silent."

Events surrounding the MLK holiday link civil rights to peace and non-violence — virtues which also undergird the **Not In Our Name** Hawai'i Rally, taking place at noon, Saturday, Jan. 18, near McCoy Pavilion in Ala Moana Park. The political rally, including a 2 p.m. march into Kaka'ako, coincides with the 12th anniversary of the start of the 1991 war against Iraq. The demonstration marks Hawai'i's participation in a worldwide day of protest against President **George W.**

Bush's Iraqi war, anchored in the U.S. by major demonstrations in Washington, DC and San Francisco.

"This is the day to get the word out — there are huge numbers of people against this war," said organizer **Carolyn Hadfield**, who hopes for a big turnout. She reports that last week's rally of more than 20,000 protesters in Hollywood, CA, was the largest anti-war demonstration in Los Angeles since the Vietnam era.

A TimeEurope.com online poll asked the question, "Which country poses the greatest danger to world peace in 2003? North Korea, Iraq, or the U.S.?" With 136,220 votes cast to date, the U.S. has a staggering 76.7 percent of the vote. As the prospect of war becomes more imminent and doubts about the intentions of the U.S. government intensify in other countries, what may be the silent majority of Americans is quickly stirring.

"When a country spends more on war than on its people, there is a problem," says Hawai'i MLK Coalition President **Marsha Joynner**. "I, personally, will be there on the 18th. Our coalition encourages everyone to come together in brotherhood and peace. As Dr. King said, 'The hottest place in hell is reserved for people who remain neutral in time of moral crisis.'"

—Catharine Lo

Art brings the noise

Nu'uuanu Avenue was loud again.

From the ARTS at Marks Garage, past the martini hounds at Indigo, to the new downtown art space Studio 1, the district was roaring with pau hana revelers last Friday night.

"I sat them down and told them that if you coordinate — work together — it'll be great," recounts Kailua artist **Jodi Endicott** about her persuasive conversations with the directors of two galleries in Chinatown. Endicott's show of paintings *Bears, Bulls and the Big Board* opened at Studio 1 on King Street that night and attracted a crowd of 400.

Up the block at Marks Garage, the stylish **DJ Zita** rocked the house as a mixed crowd of *Sex in the City* wannabes, aloha shirts, tattooed forearms and old money took in the simultaneous opening of the *Dreaming in Color* exhibit. By 7:30 p.m. the place was packed.

Artist **Inka Resch**, who showed her entrancing overexposed nighttime photos at Marks Garage, said, "The opening brought in a wonderfully diverse crowd of people. People seemed genuinely enthusiastic and curious about the work as a whole, and not just eager to socialize, which was encouraging."

Sporting green hair, **Rich Richardson**, assistant director at the ARTS at Marks, was ecstatic. "We were slammed. It was almost too much, there were tears. It was the most successful opening we ever had. I think we've reached a critical mass with these events," he said. "We went through a case of wine in about 15 minutes."

Richardson credited Endicott for the synergy. He said, "Jodi called to coordinate the openings. We want to make it a custom like in cities like Seattle or Portland, where every first Thursday of the month the galleries are open. It becomes a dating thing ... We want the night to be something not just for visual arts fans, but just a part of local culture."

—Li Wang

Letter from Basque country

HAUNANI-KAY TRASK

In response to increasing criminalization of Basque political parties by the Spanish government, the Basque people created an organization called Udaltzaria in 1999. An assembly of elected municipal representatives of Basque towns and cities dedicated to Basque autonomy and non-violence, Udaltzaria recently hosted an international conference for peoples' rights in Donostia (San Sebastian), on the north coast of Spain in the heart of Basque country. I attended as an invited international guest and spoke about the human right of self-determination as the democratic base for all peoples. Delegates traveled from Ireland, Quebec, South Africa, Palestine, the Sahara, Corsica, Slovenia, Scotland, Scandinavia (the Saami people), the Baltic states, Catalonia, and Flanders. There were Kurds, Berbers and indigenous Americans.

The goal of the conference was the approval of a Charter of Rights for Basque Country that would also apply to stateless nations. We built a network of such nations, both organizational and intellectual, in the process of creating the Charter. In clever ways, the conference was designed in opposition to the increasing centralization of nation states, such as the European Union. Hoping to give voice to small nations struggling to be born, Udaltzaria succeeded in codifying rights to protect indigenous peoples the world over.

At the closing ceremony of the conference, buoyed by the political accomplishments and infectious goodwill of my hosts, I recalled my experiences of the previous two weeks in Basque country. Feelings of solidarity welled up within me, because of the Basques' refusal to relinquish their national uniqueness as a people despite more than two thousand years of oppression by various foreigners. I was also struck by the Basque people's optimism, in contrast to the depression and hopelessness that, in the past few years, have gripped the Hawaiian people.

I remembered the village of Hernani and the town hall, where large photographs of young Basque political prisoners are hung to memorialize their great sacrifices and remind townspeople of the obligation of all Basques to continue the struggle for human rights. Small bars and restaurants are filled with cultural insignia, proudly and defiantly heralding that the establishments are not only Basque owned but that they support Basque self-government. Similar gathering places display photos of torture victims, both male and fe-



male, martyred by Spanish authorities. Basque flags festoon the walls, and Basque political party insignia and t-shirts are for sale. Basque self-determination is celebrated — indeed, it is broadcast — to whomever walks in the door.

I was continually struck by the fact that Basque country has countless public spaces to call its own: cafes, shops and restaurants, streets, whole hamlets and towns. I recall, in particular, a Basque bookstore where hundreds of books — mysteries, bestsellers, poetry, novels — originally published in dominant languages like English and Spanish, were available in Basque translation. Patrons, including children, browsed the stacks and engaged in lively conversation.

Yes, I thought, the Basques are a people who embody a nation. They inhabit a country — the "Basque Country" it's called — a geographic entity that exudes an ancient and profound continuity.

Suddenly, I felt a penetrating sense of what it would mean for Hawaiians to control our own Native places in our own reconstituted nation. But Hawaiians have no public spaces or communities where businesses, schools, churches and neighborhoods — and, above all, political parties — represent an indigenous Hawaiian future. Nor are we likely to have them in the near future. We have been so thoroughly dispossessed that basic institutions characterizing a nation are absent, rendering us invisible as a political entity.

Unlike Hawaiians, the Basque people have many such communities that anchor not only their unique Basque language, but their irrefutable land base. Known to all in Spain and France, these prehistorically defined areas of Basque residence are called *Euskal Herria* in their language. Containing seven provinces, Basque Country includes Vizcaya, home of Bilbao and Guernica, infamously bombed by Nazi planes in 1937 because of the Basques' ferocious resistance to fascism; Guipuzcoa, where the conference was hosted in Donostia and where movie stars now frequent an international film festival every year; Navarra, made famous in the United States by Ernest Hemingway's description of the running of the bulls at Pamplona; and the north-

ern and smaller provinces of Labourd, Basse Navarre and Soule. These lands are home to over 3 million.

Three million people! If Hawaiians had such a populous nation, we, too, would be a major political and economic force in Hawai'i. But numbers are only part of the story. Basques continue to speak their ancient language, not as a learned second language, but as their mother tongue. Some live in Basque cities, like Bilbao, an important industrial center. Others live in traditional villages in the remote mountains.

Since time immemorial, the expanding and conquering nations of Europe have encountered and failed to subdue the people of Basque Country. Proudly conscious of their ancient origins, Basques do not define themselves or their historical place in the world according to their colonizers, whether Spanish or French. Unlike many Hawaiians today who trust non-Hawaiian politicians like Inouye and Lingle to ensure our entitlements, no Basque would trust non-Basque officials to protect their claims. They know that only Basques can ensure a Basque political future by safeguarding their national lands; that only other Basques understand the responsibilities and rights that flow from their aboriginal status. Because of their famous tenacity, no non-Basques dare claim Basque origins or identity.

On returning home, exhilarated by working with the Basques, the oppressions of this military colony called the state of Hawai'i struck me full in the face. I noticed immediately how Hawaiian communities are saturated with fear of unemployment and homelessness, and how many of our so-called Hawaiian leaders are concerned only with personal advancement and public adulation. The bitterness of our dispossession and the faded Diaspora of our people clarified my sense of what needs to be done.

Those of us who refuse to relinquish our dignity have this to learn from the Basques: fighting for Hawaiian self-government, rather than seeking a servile "place at the table" — to use a commonplace of Hawaiian collaborators — is the only way to ensure survival as a nation. ■

Haunani-Kay Trask is a Hawaiian nationalist and the author of four books.

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Showstoppers

Acrobats, *Marilyn* and a U.S. fiddle champion — by Stephen Fox

The fall season was great and I'm pooped! The big problem was deciding between a bunch of same-night shows. This season looks like it has more. Just so no one misses out for lack of planning, here are some selected highlights of what's up for spring.

To get things rolling, Chamber Music Hawai'i presents The Honolulu Brass Jan. 20 at the Doris Duke at the Academy theater. The group has some of the best players from the symphony, and will play pieces by Hawai'i composers including Yasui, Welcher, Pena and Askim.

Cirque Éloize brings its awesome acrobats, jugglers and musicians to Hawai'i Theatre in the show *Nomade*, starting Jan. 30. Tim Bostock Productions and UH Outreach have joined forces to present the circus group. The pairing last produced the wildly successful run of *Cookin'* in December.

"The thing that impresses me about the circus and *Nomade* is the depth of the characters the performers portray," Bostock says. "That's what transforms circus into theater." The narrative thread follows the journeys of a group of *Roma* (i.e., gypsies).

"Our interests have converged," says Bostock of his alliance with the UH cultural program. "Outreach is interested in doing larger shows, and I've been getting more interested in ethnic work."

On Feb. 1, the hyperactive Outreach team, together with the Honolulu Chamber Music Society, presents the St. Lawrence String Quartet. "They're one of the country's up-and-coming string quartets," says Tim Slaughter, a director at Outreach. "It's always our goal to present the tried-and-true masters of classical music, but also to include the rising stars."

On Feb. 7, the Doris Duke theater hosts the return of Laurie Lewis and Tom Rozum. Lewis is a former U.S. fiddle champion and a hot bluegrass player. Local group Wild Orchids will accompany.

It's not every day we get a *gu zheng* performer in town — surely, you've been waiting anxiously for years. Thomas Dang Vu performs on the instrument, an elder relative of the koto, Feb. 14 at Orvis Auditorium. The *gu zheng* repertoire shows off some of the most subtle, graceful and ethereal aspects of

Chinese music. Vu, a native of Vietnam, grew up playing *dàn tranh* (the Vietnamese version of koto) and only began playing *gu zheng* in New York, after a summa cum laude degree in painting. The performance is primarily of traditional Chinese pieces.

The Hawai'i Opera Theater offers three feasts for the senses this season: *Eugene Onegin*, *The Magic Flute* and *La Bohème*. Mozart's *The Magic Flute*, which begins a three-show run on Feb. 14, is sublime enough to get even me out for opera, a rarity. Alas, already, a conflict: Vu or Mozart? I'll check out *gu zheng* and Mozart later, though *The Magic Flute* would be a great Valentine's Day date.

TV news reporter Keoki Kerr emcees the Honolulu Dance Theater's annual Valentine's Day fundraiser at Hilton Hawaiian Village on Feb. 15. After passing the hat, the HDT mounts two ambitious programs, both at the Hawai'i Theatre. In March, the company presents a program for children in which Hawaiian geology and mythology are explored. With two performances in June, the HDT's original, two-act production of *Marilyn* combines dance, music and dialogue in a seamless presentation of the ultimate screen goddess' story.

In other dance news, Iona Contemporary Dance Theatre remounts its innovative concert, *Destiny*, on May 30 & 31. As with last year's premiere, the Hawai'i Theatre will host this collection of dance vignettes, revolving around nature and woven through with goddess imagery.

Last fall, Tim Bostock and crew got the idea to transform the Marks Garage space into a cabaret. They stocked the place with cafe tables and a full bar, rolled out the piano *et voila! Cabaret!*

"It's about creating something new in town," says Andrew Meader, promotion manager for Bostock. "I've come back from New York the past four summers and thought 'we need to do this here.' It's all over New York."

The cabaret has March 13 as the opening day for *Seduction*, a celebration of torch and pop hallmarks sung by four, still-undisclosed, area chanteuses.

Outreach presents the Los Angeles Guitar Quartet March 22. "Arguably the world's premier guitar ensemble," Slaughter stipulates. "We're particularly excited because several of the members have performed individually at Orvis, and this concert brings them together for a show that anyone who loves guitar shouldn't miss."

Honolulu Symphony's Concertmaster Iggy Jang gets a moment to shine March 28 and 30 when he performs UH composer Donald Womack's "Violin Concerto in Questi Tempi Conflitti" ("in these times of conflict").

Womack is a superb orchestrator who has worked on the piece for the past eighteen months. He describes the concerto as "a kind of a Romantic piece" stylistically. "It's a post-9/11 piece," he explains. "It's about all that we've been feeling since then."

Urban Tap, presented on March 30 by Outreach, orbits around leader Tamango, who was born in Guinea and grew up in France.

"He's compiled tap, hip-hop and capoeira," Slaughter explains, "into

something that gives you a sense of the vitality of dance outside the universities and concert halls, into more what you see on the street."

Tom Moffatt is bringing the Shanghai Circus, a sensory overload of amazing physical feats, but no show dates were available at press time.

Olomana, bastion of contemporary Hawaiian music, fills Hawai'i Theatre with their nahe nahe sounds April 4.

MOMIX (pictured on the cover) is something you've just got to see (April 12-13, Hawai'i Theatre). This Outreach/Bostock co-promotion is directed by Pilobolus Dance Theater founder Moses Pendleton, whose MOMIX dance company was born in 1980, a direct outgrowth of Pendleton's choreography for the Lake Placid Winter Games the same year. MOMIX performers describe themselves as "dancer-illusionists."

"We're excited about hosting an artist of Pendleton's stature," says Slaughter. "His troupe goes beyond the walls of typical modern dance to create a unique form of movement," he says, trying to find the right words to describe the MOMIX oeuvre, characterized by elaborate props, mind- and body-bending dance moves and lots of make-up.

Tan Dun, composer of the film score for *Crouching Tiger, Hidden Dragon*, drops in to conduct the Honolulu Symphony on May

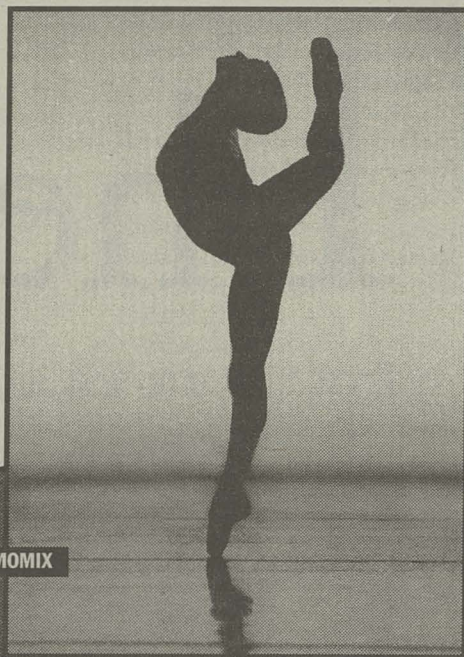
9 and 11 in works from the Academy Award-winning score. The Symphony will take another stab at the multimedia thing with images from the movie projected above the symphony.

On June 14, the Makaha Sons host their summer bash at the Waikiki Shell. It's great to see the Sons, one of the quintessential bands to spring from the Hawaiian renaissance — unforgettable for "Hawai'i 77" and other songs — back in the lime-light in the post-Iz era.

The Brothers Cazimero take over the Hawai'i Theatre on March 7 for a performance that allows their hula side to shine. Robert rose through the ranks under Auntie Maiki's legendary tutelage to become a venerable kumu in his own right. His students, among the most respected dancers now, provide the movement as the Brothers play.

Over at Leeward Community College, the Lily Cai Chinese Dance Company arrives on Feb. 15 to present its fusion of modern dance and classical Chinese dance. One week later, on Feb. 22, zydeco master Terrance Simien plays an outdoor show to create a leeward-side Mardi Gras experience. Cajun food will be served. For fans of traditional ballet, Colorado's Aspen Ballet, described as "a versatile and gifted company of young dancers," performs on March 2.

So there you have it. Quite a few quality shows, not to mention last-minute bookings not covered here. Stay tuned, and see you at the shows.



MOMIX



Urban Tap

MOMIX

The Gig list

Rock, funk, emo and Bla — by Jamie Winpenny

Thanks to Goldenvoice, Jimmy Eat World brings their punky, emo sound back to Honolulu, to Pipeline Cafe on Friday, Feb. 7. You don't hear much from them on the radio or on television other than their smash hit "In The Middle." Fans who went to the first show reported the band with the delicious hooks is well worth seeing. Fellow emo-ish rockers Get Up Kids arrive Saturday, March 8. Nikki Robinson at Goldenvoice says they're a little like Dashboard Confessional.

Tom Moffatt antes up with the Tower of Power at the Sheraton Waikiki's Hawai'i Ballroom. Certainly the most distinguished horn section in history, TOP has played with virtually every relevant artist of the past three decades, from James Brown to Lynyrd Skynyrd. These horn players are so heavy, they demand a *separate* back-up band (when, really, what is a horn section but a back-up section?).

Local punk rock benefactor Hawaiian Express informs the *Weekly* that there will be no shortage of gigs for battle-tested punk acts this season. 86 List holds their CD release party at the Coffee Factory on Jan. 17, surely a seminal event in Honolulu punk rock. Avant-rockers Little Moments performs at Coffee Talk at the top of Wai'aleae Avenue on Jan. 18. Ooklah the Moc's drummer John gets his hard rocking yayas by playing with them, and they sure are fun to see live.

King's Crab hosts a rare, all-metal show on Jan. 25. Magnum Carnage is on the bill, and their performance should prove that metal is alive-and-well out here in the Pacific.

tlejeans. Too hot for cardigans, so wear your corduroys and low Chuck Taylors. Log onto www.ordinarypopband.com for more information.

Local music devotees can skank away into the sunset at the Winter Bash, a CD release



Jimmy Eat World



Tower of Power



Ten Feet

party for Ten Feet's *Island Feeling Part II* on Saturday, Jan. 25 at the Waikiki Shell. Other bands set to perform include Three Plus, Eklou, Ho'onua, Natural Vibes, Typical Hawaiians, Pati, Azriel, B.E.T. and The Next Generation.

Speaking of the Shell, Feb. 21 is the date for the Superstars of Reggae with Ky-mani Marley, another Bob Marley progeny, and Inner Circle of "Bad Boys" fame.

On Valentine's weekend Mudman Productions will

have Bla Pahinui along with singer/songwriter/guitarist Rick Shea, with support from local blues band Third Degree, doing three shows. The venues are yet to be determined.

Also, look for Blue Rooster's 7th annual Hawaiian Islands Rhythm & Blues Mele around May 23rd.

Pop promoters are notoriously tight-lipped about potential bookings, so we'll all just have to wait and see what they cook up to sustain the public's appetite until the balls-out summer concert season. Could we possibly have another single week packed with acts the caliber of the Strokes, David Byrne, Thievery Corporation and Jurassic 5 like in 2002?

DJ nights

Looking ahead to the events in clubland in 2003 is like trying to spot your friends across a crowded dancefloor with the smoke machines cranking. You know they are there, but you can't be sure exactly where they are and who they are with until you get closer. A quick survey of Honolulu club promoters reveals a few bright faces on the new semester's social calendar, highlighted below in chronological order.

Jan. 24 and 25, Double-0-Spot (HNL) and Go Ventures (LA) are doing another Coastal Collective party featuring the charismatic Donald Glaude, DJ Irene, Trek, Reza, G-Spot and a familiar lineup of local DJs. The night is geared to the young and energetic, the trance-hungry and hard house listening crowd. This you know because there is no downtempo or even hip-hop element to the evening, and both nights are open to people under 21, first at the Maze for the 18 and over crowd, then at Club Mist as an all ages show, with bar for 21 and over.

You thought they were legal, but on Feb. 23 the Sisters in Sound are turning one! What began as a jealousy-igniting blaze of interest a year ago, has blossomed into a consistent and positive

monthly party that looks and smells as good as it sounds. The ladies have sharpened their DJ skills and are dressed to kill. They have combed the corners of the island for creative female talents

of all types to bless the evening, which goes down as it always does the last Saturday of the month at Auntie Pastos on Kapahulu.

Rounding out February, the sometimes too progressive but always impressive Aya collective are bringing back D:FUSE, Paul Oakenfold's US touring partner and one of the fastest rising superstars in the US progressive house and trance scene. Sharing the bill will be DJ Behrouz, a DJ and producer of house, tribal and progressive music, from San Francisco. They'll play Feb. 28 at the Maze nightclub, from 10 p.m. - 6 a.m.

March 22 marks the start of what will likely be a series of community service oriented DJ events. This first party is a food-raiser for Hawaii Food Bank, called Beats for Eats, and takes place in the daytime and early evening at the McCoy Pavilion. DJs of various genres of music will take the stage to raise donations for the Hawaii Food Bank, and a few artists will be on hand to perform music live as well as demonstrate how music is made electronically.

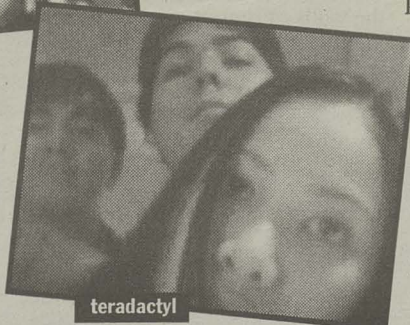
Last but certainly not least, the reigning weekly Pussycat Lounge at Wave Waikiki celebrates five years of Tuesday-night hedonism on March 25. Expect the party to be epic. And as always, stay tuned to quadmag.com for info and opinions.

—elle simple



Little Moments

On the indie-rock front, Avant Pop is the new monthly devoted to that genre. The first one kicks off Jan. 24 at Fort Street alleyway venue, "ghetto fab" Club Pauahi with beautiful music from teradactyl, Life in the Iron Lung, Little Moments, Spare Batteries and the return of Lit-



teradactyl

Surf's up

The plastic arts — by Marcia Morse

Edie would go ... up the hill to The Contemporary Museum, where the big exhibition early this spring is *Surf Culture: The Art History of Surfing* (Jan. 31-Mar. 30). The display includes art and artifacts culled from a traveling show organized by the Laguna Art Museum, supplemented by works from Hawai'i and elsewhere in the U.S.

Look for places where sport and culture merge: from 19th-century depictions of surfers at Hilo Bay to the "Fetish Finish" works of the 1960s-1970s by artists who used surfboard construction materials and techniques in painting and sculpture. The exhibition also exam-

ines the history and aesthetics of surfboard design; photographs, films, swimwear, music and ephemera complete the ambience. For those who want a durable record, look for the essay-filled and photo-packed catalog that accompanies the exhibition.

The Contemporary Museum will also use its venue at First Hawaiian Center downtown for a related exhibition, *Surf Culture: Surf Photography and Board Design in Hawai'i* (Feb. 14-May 13). Works by local surf photographers (from Warren Bolster to Sean Davey, Jon Mozo and Nick Pugay) capture masters of the liquid art and the beauty of their ocean environment. The boards on display include distinctive designs, both historic and contemporary.

The art and culture of surfing is also celebrated at The

ARTS at Marks Garage in *Blue vs. Blue: Surfing in Art* (Jan. 28 - Feb. 22). Marks Garage is the latest venue for a traveling and evolving mixed-media exhibition, organized by curator Bob Carillo, featuring the art from surfing communities of Hawai'i and California.

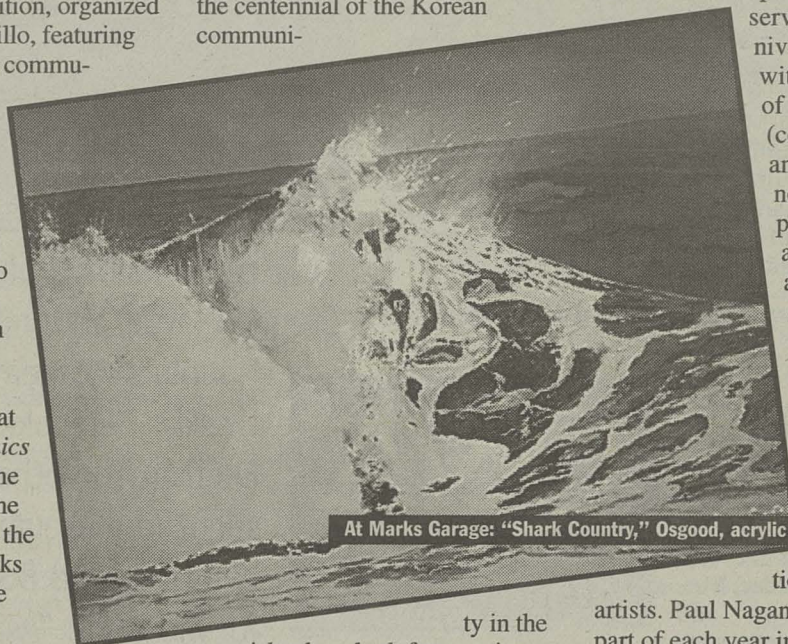
Drop in and look for painting, drawing, photography, sculpture and non-stop in-gallery video screenings. *Blue vs. Blue's* opening bash is Jan. 31, 7 p.m. to midnight.

Opening Feb. 25 at Marks, *The Mechanics of Motion* looks at the kinetic energies in the act of creation — at the process — with works by sculptors Corinne

Kamiya and Jason Minami (bronze and glass, respectively), and star ceramicist Daniel Rosen.

2003 is the year that we celebrate the centennial of the Korean communi-

ty in the islands — look for ongoing announcements of exhibitions and other cultural events. The year begins with a joint exhibition of works by members of the Korean Artist Association of Hawai'i and the Incheon Art Association of Korea at the Academy Art Center at Linekona (through January 28). The exhibition includes contemporary and traditional works in several media. Later this year, *Crossings 2003: Korea/Hawai'i*, featuring works by some of Korea's most noted contemporary artists, rolls out at multiple venues including the Honolulu Academy of Arts, The Contemporary Museum and The UH Art Gallery.



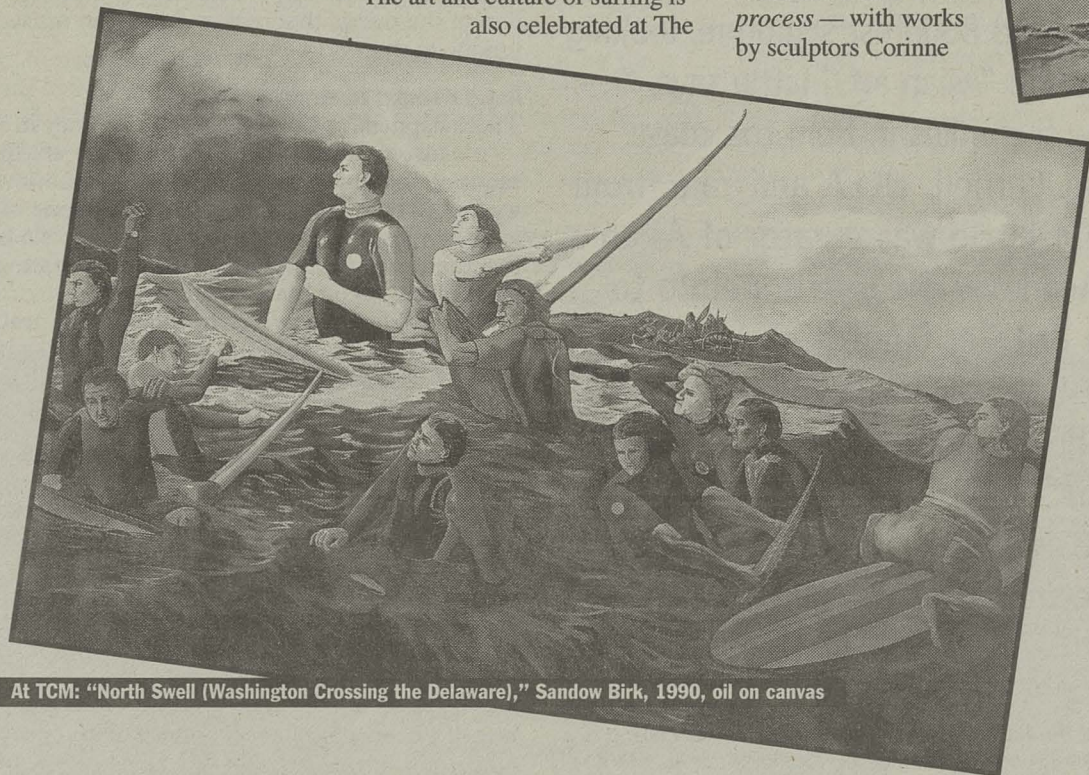
At Marks Garage: "Shark Country," Osgood, acrylic

Honolulu Printmakers, organized a year after the Academy opened in 1927, observes its 75th anniversary this year with an exhibition of gift prints (commissioned annually from noted island printmakers) to accompany the annual juried exhibition. The shows open March 13 at the Academy and its Art Center.

This spring, look also for other exhibitions by Island

artists. Paul Nagano, who spends part of each year in Bali, is showing watercolors and photographs at bibelot (Lotus Potpourri, through Jan. 31). Jodi Endicott takes on Wall Street in Bulls, Bears and the Big Board, on view at Studio One, a new downtown gallery space at the corner of King and Nu'uuanu (through Feb. 10). We can also look forward to an exhibition of recent work by Maui painter Sidney Yee in the Graphic Arts Gallery at the Academy of Arts (Feb. 13-April 13).

A much-anticipated exhibition is *Fire to Form: Glass Artists of Hawai'i*, that will open later this spring at The Contemporary Museum at First Hawaiian Center downtown (Feb. 14-May 13) after its initial showing at Hui No'eau on Maui. The exhibition features 15 artists who have helped to define contemporary glass art.



At TCM: "North Swell (Washington Crossing the Delaware)," Sandow Birk, 1990, oil on canvas

Staged Right

Spring theater — by Wayne Muromoto

The Actor's Group at the Yellow Brick Studio starts its 2003 season with the comedy hit, *Art*, written by Yasmina Resa, and directed by columnist Dave Donnelly, Feb. 5 to March 2. It features actors David Farmer, Russell Motter, and Mark Stitham. Another production probably worth checking out at TAG will be their rendition of *On Golden Pond*, by Ernest Thompson and directed by Brad Powell, June 25 to July 20.

Diamond Head Theatre continues its tradition of adaptations of Broadway plays. Sometimes their productions breathe new life into tired chestnuts, as in last year's quirky and inspired production of *Chicago*. Or

familiarity can breed contempt, as when we expect more because we've seen the same thing from Hollywood or in New York, only with bigger, glitzier budgets. You take your chances and you roll your dice.

One Flew Over the Cuckoo's Nest, by Dale Wasserman, based on the novel by Ken Kesey, opens DHT's 2003 season on Jan. 31.

The Stephen Sondheim musical *Follies* follows, promising a strong cast of some of Honolulu's best singing and acting talent. May 23 to June 8.

The Honolulu Theatre for Youth begins 2003 with Dennis Foon's gritty *War*, based on interviews with high school students, about how they handle violence, aggression and brutality and keep on dreaming. Public performances are Feb. 1, 8

and 15. Other HTY plays are more light-hearted and include the classic Rudyard Kipling saga, *The Garden of Rikki Tikki Tavi*, adapted into a musical in which the beloved mongoose sings and dances. Public performances are April 26, May 3, 10 and 17.

Downtown at Kumu Kahua there's an encore revival of Darrell Lum's *A Little Bit Like You*, the mystical story of the matriarch of a local Chinese-Japanese family. The play runs through Feb. 8. It was one of my favorite plays when I saw the first production years ago. I'm hoping this version will be as heartwarming.

The adaptation of Lois-Ann Yamanaka's *Heads by Harry* promises to be a hoochi mama of a play — even for KK. Of all her amazing novels written about rural life in Hawai'i, this tale about a tita's path to maturity in Hilo, with insane Portuguese pig hunters, a gentle local haole boy, sex, Frankie Bobo the Hobo, sex, a dysfunctional family, sex, and

a mähü hair dresser (did I mention sex?), is perhaps Yamanaka's most compelling and moving. March 13-April 13.

Mānoa Valley Theatre begins the Year of the Ram with the internationally acclaimed *Visiting Mr. Green*, by Jeff Baron. The play runs to January 26. It's followed up by Larry Gallagher's musical *Beehive*, featuring "five wailing women, a hot six-piece band, 50 outrageous costumes and wigs and 50 cans of hairspray," from March 5.

MVT then segues into some serious stuff. Keep your eyes peeled for *The Laramie Project*, a docudrama by Moises Kaufman and the members of Tectonic Theater Project. The play is based upon the savage 1998 beating death of Matthew Shephard, killed because he was gay. July 16 to August 3.

The UH-Mānoa Kennedy Theatre productions are always multi-cultural. *Dance Korea* kicks off UH-Mānoa's 2003 season.

This is going to be a biggie. The program includes traditional and contemporary Korean dance by students from UH and the Korea National University of the Arts, with choreography by Jeong Ho Nam. Starts Feb. 14.

Next at UH-Mānoa is Friedrich Schiller's *The Robbers*, which tells the stories of two brothers driven to extremes. The German 18th-century novelist's stories inspired Beethoven and Verdi to write operas. April 25 to May 4.

On the Windward side, Hawaii Pacific University Theatre has *Sea Marks* by Gardner McKay, a terrific story in which an Irish fisherman is smitten by a woman he has only seen once. Directed by Joyce Maltby, *Sea Marks* opens Jan. 31.

Also directed by Maltby, *Mornings at Seven*, the story of life in a small Midwestern town in 1939, opens on April 11. The protagonists, four sisters, have lived next door to each other for 50 years.

What's the difference between a museum curator and a museum director?

The director is essentially a philosopher who projects a vision for the entire institution deep into the future, where a curator has daily contact with the art, does the research and makes the choices that contribute directly to what the public sees and learns. Curators are the real workers who bring the art to life.

I know you were invited to apply for the directorship at the Freer Gallery in Washington. That's a pretty plum spot for an Asian art scholar. What were the considerations that convinced you to take the Academy job?

One, the excellence of the collection. Two, the quality of life and three, the quality of people who live here. I'm hoping to settle in with my family for a long time, if the board [of trustees] will have me.

How would you rank the Academy's Asian art collection among American museums?

It's in the top ten. The generally accepted top six are the Boston Museum of Fine Arts, the Metropolitan Museum of Art in New York, the Cleveland Museum of Art, the Freer, the Nelson-Atkins Museum in Kansas City, Missouri, and the Asian Art Museum of San Francisco. In the next tier are Honolulu, Seattle, LA County and Chicago.

What are the key elements of the Asian collections at the Academy?

Key elements are Chinese, Korean, Japanese and increasingly, Indian and southeast Asian.

That's everything...

Well, we try to be comprehensive. That was [Academy founder] Mrs. Cooke's vision, and we're doing pretty well.

Okay, particularly strong are the Chinese ceramics, painting and furniture. In Japanese art, the crown jewel is the Michener Collection of wood-block prints from the 17th, 18th and 19th centuries.

Is it the Academy's mission to provide a comprehensive look at the world's art for the people of Honolulu? Absolutely.

Does that mean a little of everything in the collections?

We do have a little of everything already. That was Mrs. Cooke's goal — to demonstrate to every culture that lives here its roots. I think that's a pretty enlightened goal. There are very few institutions that do that. Because that was her vision at the beginning, and because she operated visually at a very sophisticated level, the Academy started out with a fantastic assortment of art.

If you look at what she bought, if you look at the things she said yes to and paid for — the Italian Renaissance paintings, the Chinese paintings, the Japanese screens, the Oceanic art from New Zealand and the Marquesas — this was an amazing woman with an incredibly gifted eye. We owe her a lot. She was the one who spelled out what this museum could accomplish in terms of telling the story of culture, regardless of where you come from. She recognized the ethnic diversity here. She had an insight into this place that I would like to pursue also.

Will the Academy always maintain a balanced view?

I think so. You always make certain choices: Do you build on your strength or do you constantly try to fill in your weaknesses? That's the challenge. The fact

PHOTO: JOHN LUTFEY



He grew up in Java, Cambodia and Burma.

"I've spent half my life on the Equator,"

Stephen Little, the incoming director of the

Honolulu Academy of Arts, told the

Weekly. He spoke Indonesian before

English. The other half of his life has been

spent in museums, pouring over Chinese

paintings and Buddhist sculpture, looking

for meaning: "Asian art," Little says, "—

we only know five miles in from the coast."

Trained at Cornell, UCLA and Yale, from

1989 to 1994 Little was curator of Asian

Art at the Academy. He left Honolulu to

become the Pritzker Curator of Asian Art at

the Art Institute of Chicago, where he

organized the landmark "Taoism and the

Arts of China" exhibition in 2000.

Little, 48, replaces the beloved George

Ellis, who retires after 21 years.

of the matter is you do both simultaneously.

With the opening of the Hawaii State Art Museum, Honolulu now has three important art museums. How does the Academy distinguish itself?

We have this mandate from Mrs. Cooke, which is different from the Contemporary Museum's mission and from the State Museum's. They're focused on a much narrower range of experience — no less important, of course, but they each cover a more finite range.

We're focused on world art, and there are any number of directions that we can go in — including art of Hawai'i and including contemporary art. People forget that the Academy has been associated with contemporary art since the beginning. I want to see the Academy doing more challenging

work in the contemporary field, without competing with the Contemporary Museum.

How do you do that?

Well, no one museum can do everything. I'd like to do more international contemporary art, for instance.

How do you feel about those big blockbuster shows, like the King Tut show or a big Picasso show?

The Academy, first of all, doesn't have the room to handle those kinds of shows. Some blockbusters are amazing, though; it really depends. Blockbusters get trashed a lot because museums are seen as mercenary in their pursuit of the almighty dollar. And, frankly, there are a lot of museums that churn out blockbusters with dollars in mind. I'm not opposed to blockbusters, so long as I learn something. Big or small, museums and exhibitions must change people. When you have a museum, you have a half-hour to an hour of a patron's attention. In that short amount of time, you can have a profound or a shallow impact on them. I'm very conscious of our role as mediators — we're the alchemists, we can shape that experience.

You've inherited a basically new museum — a whole collection of beautiful new galleries, a new wing, a new café and a new theater. Does that make your job easier?

Yes. The Academy has a very stable platform financially. The endowment's in very good shape, and the museum just finished a major capital campaign that resulted in the new wing. So, not having to worry about capital campaigns and construction for the time being and, instead, being able to focus on staff and collections is a huge relief. The situation was instrumental in my decision to come here.

Still, my main job is raising money. That's what directors do. In the non-profit world, we rely on the generosity of donors, whether donors of art or of money. It's the nature of museums in America. It's one of the things that makes American museums unique in the world.

Any particular fundraising strategy?

There happens to be a great deal of money in Asia — it's just a matter of finding it. There are thousands of millionaires in Beijing today, right now, as we speak, in a communist country. It's one of the great ironies of the modern world. There's a huge resurgence of art collecting in China, which goes against everything Mao was about.

Of course, Japan's going through a huge trauma economically, but we forget that there is still a lot of wealth in Tokyo — and Singapore and Hong Kong — and that these are very sophisticated places.

Any thoughts on the building itself?

I think it's one of the great museum buildings in America. I've worked in some pretty ugly buildings and I've worked in some very beautiful buildings. It's a pleasure to come to work here every day, it's such a graceful place. I love the human scale; it adds a lot to the experience of looking at art.

Do you personally collect art?

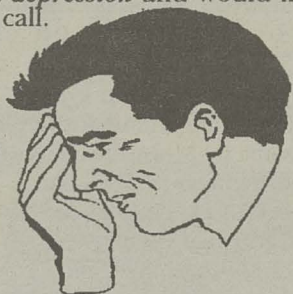
Yes, I collect art deco, mostly American glass and metal. I collect appliances. I have a pretty serious collection of toasters and clocks from the 1920s and '30s in Bakelite and chrome. I'm not just interested in the very beautiful, elegant, streamlined style of the Machine Age, but also in the conceptual package of art deco as an outgrowth of a kind of a quest for perfection and a belief that machines will give us all time to think and use our brains to greatest advantage. I'm fascinated by the failure of that effort.



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- *Loss of Interest, Irritability
- *Fatigue, Sleep Disturbance
- *Hopelessness, Helplessness
- *Guilt, Worry, Death Wishes



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"High-brow stuff"

On the occasion of the Honolulu Opera Theater's 42nd season, which kicks off Jan. 31 with Tchaikovsky's *Eugene Onegin* at the Blaisdell Concert Hall, a quick look back at the days when little Honolulu had its own "Royal Opera House."

by Curt Sanburn

In March of 1861, Alexander Liholiho, Kamehameha IV, and his queen Emma were among the company of amateurs who performed scenes from Verdi's *Il Trovatore* at the Royal Hawaiian Theater, which stood on the corner of Alakea and Hotel streets in Honolulu.

The performance was one of the royal capital's first encounters with grand opera. The king, who served as stage manager, and his wife, who sang in the chorus, were both enamored of the finer things, having visited London.

In the decades that followed this explicit ali'i endorsement of opera, troupes of actors, singers and musicians would stop at Honolulu, usually en route from San Francisco to

Australia, and put on a show or a recital or perhaps a Gilbert and Sullivan operetta. The town's isolation precluded most ambitious productions, but in 1885 the Montague-Turner Opera Company presented scenes from Donizetti's *Lucia di Lammermoor*, with Henry Berger of the Royal Hawaiian Band conducting. The "company" mainly of Charles Turner and his wife, Annis Montague, who was the daughter of missionaries Amos Starr Cooke and Juliet Montague Cooke and had studied singing in Europe and performed in New York.

Of the performance, one reviewer found the instrumentalists amateurish: "Miss Montague's singing ... was excellent, but the orchestral accompaniment was simply wretched. The most conspicuous feature in it was the thumping of somebody's foot keeping time, and even that was a failure. Miss Montague's self-possession carried her through the [aria] satisfactorily, but she very wisely declined to respond to the calls for an encore."

New York's Bijou Company arrived at the Queen Street docks in 1891 to put on a full season of

opera at the Royal Opera House, Honolulu's 1,000-seat theater, which opened on New Year's Day in 1881 on the corner of King and Mililani streets, across the street from 'Iolani Palace (pictured).

For Bijou's opening night (*Il Trovatore*), Queen Lili'uokalani took the Royal Box and "an exceedingly large and fashionable audience greeted the company." The lengthy season included Honolulu's first complete Wagner: *The Flying Dutchman* (which, 80 years later, would be the Honolulu Opera Theater's first Wagner, too). The closing show, *H.M.S. Pinafore*, featured sailors and marines from the USS Iroquois in chorus roles.

The now-widowed Annis Montague directed and sang in *Il Trovatore* in November, 1896, to reopen the Opera House, which had closed down after a small-pox epidemic. The Boston Lyric Opera Company arrived at Honolulu in late October, 1899, with a full retinue of 80 to close out the century in style. After a seven-week run at the Opera House, the company, which put on a daunting assortment of grand and light operas, operettas, and musicals, moved into the Orpheum Theater for a four-week extended run. It proved so successful that the Orpheum Theater management secured a second opera season for the town by shipping in the Southwell Opera Compa-



ny with a cast of 36.

At the turn of the century, the newly American territory was enthralled with musical theater and opera. It didn't last. The few traveling companies that did make it to Honolulu were well-patronized on opening nights, with society leaders dressed in their finest, but subsequent performances were ill-attended. The San Francisco-based De Folco company's third performance of Verdi's *Otello* on Feb. 1, 1916, for instance, played to 130 occupied seats and 870 empty ones. With barely the cash to sail back to San Francisco, De Folco departed — the last professional opera company to appear in Honolulu until the 1950s.

The lovable Opera House was torn down in 1917 to make way for the new Federal Building (aka the Old Post Office). "It is historical," wrote one eulogist at the time of its demolition. "It is ugly. It is like a

box with a few touches of ornament to make it look unlike a box. So much for the outside. On the inside, it is as cozy an comfortable as anyone could desire."

The city settled back into its "amateur theatricals," led, as often as not, by the indefatigable Annis Montague, called "the Hawaiian nightingale." By 1923, the dearth of opera performances provoked one aesthete, a Charles E. Banks, to comment, "Opera is 'high brow' stuff. Sugar and pines and bananas, of course, but art in Hawaii, pish, pish, and tush, tush. It can't be did. Get thee to a cannery."

This article was compiled from two unpublished histories of opera in Hawai'i: "The First 100 Years — Sketches for a History of Opera in Hawaii" by Janos Gereben, and "A Brief History of Hawaii Opera Theater and its Antecedents" by Dale E. Hall.

"I just hate smelling like an ashtray when I've been at the bar."

"Yea, my eyes burn and I can't breathe, either."

"And it's not just the smell — someone told me it causes cancer."

(cough) "Yea, but what can ya do?"

OH, MARY! We need to talk...

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Concerts: Burning Down the House Benefit with Ooklah the Moc

Concerts

Burning down the house

Bartender Danny Dolan has been pouring at Anna Bannana's for over 10 years. During that time, he has helped out, in one way or another, just about everyone who has walked through the ivy and into the bar.

The time has come to return the favor. On New Year's Eve, Danny's house in Kāhala caught fire, burning all of his young family's belongings and leaving him, his wife, Michelle, and three-week old son, Jacob, homeless.

To help out, Anna Bannana's is throwing a benefit bash set for Friday, Jan. 17. Go Jimmy Go and Ooklah the Moc are donating performances with KTUH's DJ Big Bar spinning his roots reggae grooves all night.

Also donating sets will be Country Truck, who had already been scheduled for Friday, and Pimpbot. Go Bananas is supplying kayak rentals to be raffled off with a number of other prizes. Local artists have donated

works that will be sold during a silent auction.

The Burning Down the House Benefit is one of the best-billed shows of the new year. Doors open at 6 p.m., and the bands start early. Represent, people!

—Jamie Winpenny

Country Truck, Go Jimmy Go, Ooklah the Moc, Pimpbot, DJ Big Bar — Anna Bannana's, 2440 Bere-tania St.: Fri 1/17, 6 p.m. \$10. 946-5190.

Class is in session

Blue Rooster Productions has been almost single-handedly keeping the blues hot in these islands, and their latest booking, British blues great John Mayall with the Bluesbreakers, is definitely no exception. Mayall brings his hard-driving, three-chord, uptempo blues stylings to the Hawaiian Hut this Friday.

At 67, the high-pitched blues godfather — who blows harp, sings and plays the keys and guitar — is best known for giving a young Eric Clapton a chance in his band. Along the

way he's also taught the ropes to Jack Bruce of Cream, Mick Taylor of the Stones, and the original Fleetwood Mac men John McVie, Mick Fleetwood and Peter Green. He's got enough clout to use John Lee Hooker as a session musician.

He once prophetically sang "I've built careers down through the years./ Stood back and watched them take credit./ It might have made me a better man./ But I'm much too strong to let it."

Touring in support of his latest release, *Along for the Ride*, Mayall and the current incarnation of the Bluesbreakers blow into town this Friday.

—Li Wang

John Mayall & The Bluesbreakers with the Colin John Band — Hawaiian Hut, 410 Atkinson Dr.: Fri 1/17, 8:30 p.m., \$35, \$30 advance. 941-5205.

Jah mountain

Reggae big-shots Big Mountain play Kaponi's on Jan. 17 and 18. They appeared onto the international reggae scene in 1994 with a cover of Peter Dinklage's "Baby I Love Your Way." The song peaked at #2 on the Billboard charts and made it onto the soundtrack of the embarrassing Gen X movie *Reality Bites*. The band had been signed to Giant Records, a subsidiary of Warner, and was poised to make the leap from relative reggae obscurity into full-blown pop stardom.

Show business is, as they say, a "bitch goddess," however, and a cold response from the band's label made it clear that stardom has costly drawbacks. After a litany of legal squabbles, Big Mountain almost packed it in and called it quits.

They caught the attention of a label in Japan that paid for a new album, *Cool Breeze*, and helped Big Mountain stay on a course plotted back when the band formed in 1992. Since then, the band has continued to purvey its music to an eager world audience, with Quino, an Irish-Mexican lead vocalist with a smooth, fine-grit voice that sets Big Mountain apart from an army of reggae clones.

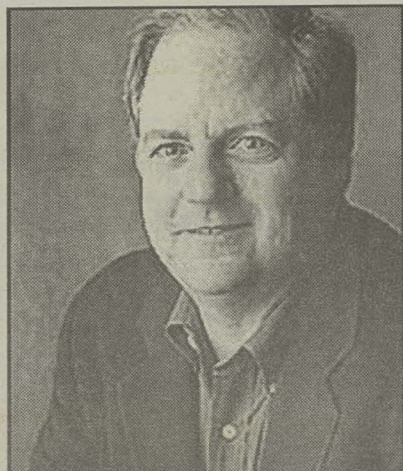
—J.W.

Big Mountain with the Courage Band — Kaponi's, Aloha Tower: Fri 1/17 & Sat 1/18, 7 p.m. \$18, \$15 advance. 537-9611.

Gigs **14** Concerts/On Sale/Theater & Dance/Museums **16**
Galleries/Words/Learning **18** Keiki/Hikes & Excursions/Food & Drink/
Whatevahs **23** Volunteers/Neighbors/Gay/Mixed Media/
Grassroots **25** Film **28**

PHOTOS: COURTESY

Hot PICKS



Media: NYT's Frank Rich

Media

Frank man

As *The New York Times*' most trenchant yet big-hearted essayist and critic, Frank Rich plumbs the cultural and political tide at the country's most influential newspaper. As a youthful theater critic, he had the power to close Broadway shows with a few taps on his word processor. But Rich, grown up now, has bigger fish to fry, including George W. Bush, Eminem and John Ashcroft.

On Tuesday, Rich (recently promoted to associate editor at the *Times*) visits the UH-Mānoa campus and talks about how the American news media have changed over the past decade.

"It all began," Rich said in a telephone interview, "when the Gulf War came along at a time when the first cable network wanted to prove itself as a commercial medium." CNN presented the story like a war movie, "Desert Storm," complete with its own logo.

Health

New year, new you

Every New Year people make promises to themselves to take better care of their bodies, but few start with practical guidance to develop life-changing healthy routines.

This Friday, Kaho'omiki (Hawai'i's Council on Physical Activity) launches a massive health fair called "New Year, New You" on the grounds of the State Capitol. This is a no-cost opportunity to get a fitness assessment and personalized nutrition advice, to talk to yoga experts, learn proper technique on exercise machines, meet the local boxcar racing organization, check out lawn bowling or just drink a free smoothie.



Concerts: Big Mountain

"People sometimes get caught up with the idea that they need to exercise for 30 minutes a day," says Alicia Maluafiti of Kaho'omiki. "We want people to get inspired and just get out there and move. We're also involving a lot of groups representing nontraditional forms of physical activity such as a percussion group."

Those who attend can get expert training tips from the Mānoa Road Runners/Volcano Triathlon Team, get down with the Chuck James Drum Studio or harness chi energy with East West Qigong International. Others may want specific advice on coping with diabetes or the latest on LASIK surgery. No matter where you fall on the fitness scale, getting expert advice is a solid way to start the new year.

—L.W.

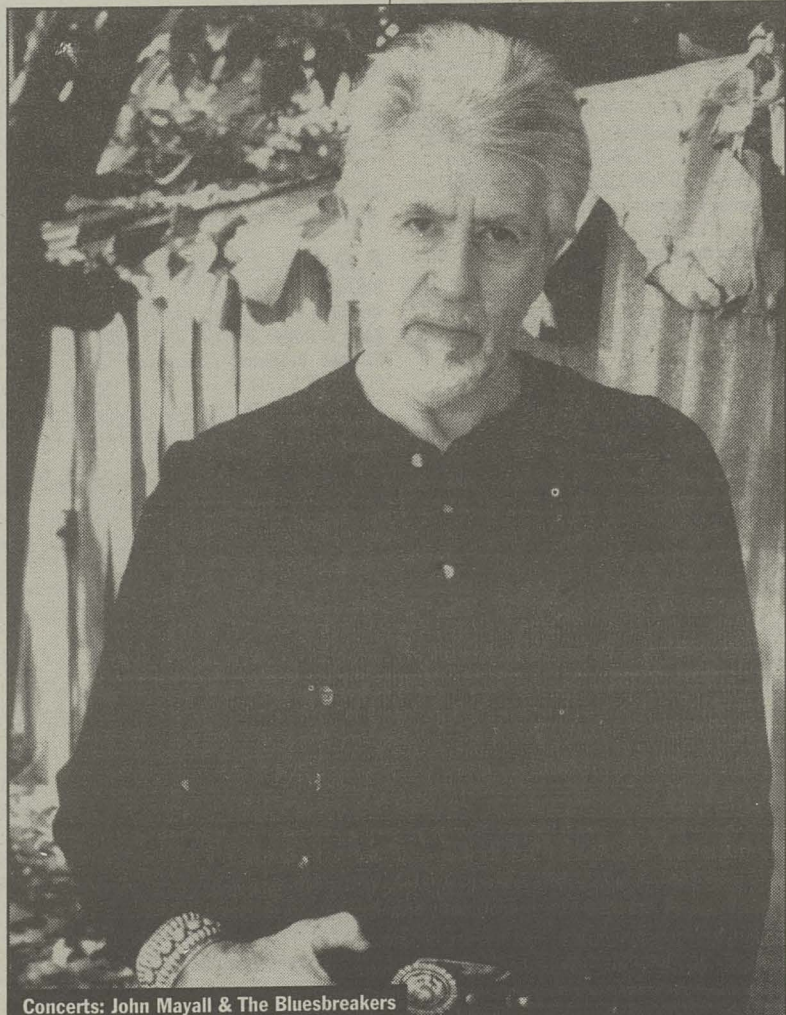
State Capitol: Fri 1/17, 10 a.m. - 1 p.m. Free. 948-6845.

According to Rich, that was "the beginning of the invention of an entertainment news medium that has engulfed our culture. Today every news story has a logo and theme music, whether it be Jon Benet Ramsey or a sex scandal or the war on terrorism, and the values of show business trump those of journalism."

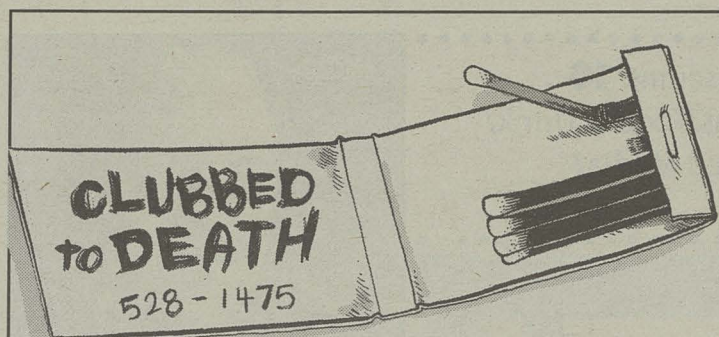
"At a time when there is more information available than ever before," Rich said, "some of it is so laden with hype that there can be unintended consequences in the body politic." Specifically, when news is rendered into a narrative, it becomes "a story line that you challenge only at your peril, as a journalist or a citizen."

—John Wythe White

"The 24/7 Media Culture" a lecture by Frank Rich, UH-Mānoa, Campus Center Ballroom: Tue 1/21, 7 p.m. 956-9095.



Concerts: John Mayall & The Bluesbreakers



swizzle sticks...

Dear Editorial,

Having a wonderful time in San Francisco. Wish you were here. Err... I don't.

Sorry for taking off so quickly. I just really needed to get off the rock we live on, the main reason being a certain major chain record store located in the Pearl Kai Center.

"Do you have the New Order box set Retro?"

The salesperson had a complete blank look. "Uhh... I don't know if we get any new orders on retro box sets."

Since acceptance wasn't happening this week, like thousands of peers before me, I decided to run. If Hawai'i is considered five years behind the mainland and Las Vegas is the ninth island, San Francisco must be the tenth, or at least in the top five places local people flee to.

The final straw was Laurie Carlson on the cover of *Midweek*. I opened the mailbox and screamed when I saw the publisher staring straight at me. Now she's invading my grocery ads?! That was enough to send me scampering to the nearest and cheapest out-of-state escape.

For my first trip to the City by the Bay, I'm having a terrific time. (I think the metropolis got that name not due to the ocean-side location, but because everyone's apartment here has bay windows.)

As soon as I arrived, I had a midnight cap at Tosca. I heard this is one of the hippest places to be in North Beach but it was just a cafeteria that played opera on the sound system. Formica tables, cacophonous conversations bouncing off the walls and high ceilings, and cool kids in expensive black turtle necks who refused to take their legs out of the aisle to let one pass. (Don't tell the owner Jeannette Etheredge, though. I read an article by Anne Lamott recounting how when the proprietor gets pissed off, she gets scary mean and she'll tear the beret right off your head, stomp on it, then eat the notes you were jotting in your black-and-white composition book.)

I ordered the Cappuccino, their classic coffee drink spiked with brandy and chocolate. Yummy — a most excellent complement to cold weather. From what I hear, Nicholas Cage, Johnny Depp and other celebrities party at Tosca. No one truly awe-worthy was there but I did see someone who looked like Carrot Top. Interestingly enough, approximately 70 percent of the women in this city look like Camryn Manheim, the plus-sized actress from *The Practice*.

RYAN SENAGA

I also made my pilgrimage to Vesuvio's, the bar where Jack Kerouac got so messed up he missed his big chance to meet Henry Miller. There's so much literary lore in the North Beach area that I just had to experience it for myself. I thought perhaps the ghost of Ginsberg would take over my body and suddenly I'd be poetic.

I saw the best minds of my generation destroyed by the William S. Richardson School of Law, pompous ostentatious pretentious, dragging themselves to Oceans and Pipelines in their TRD extra cabs while yakking their Sam Sung phones looking for thumping booty music...

No such luck though... The most bohemian I got was making a Burning Man out of swizzle sticks. Then I lit it on fire and... it was time to head back.

Here's the thing about Vesuvio's and all of North Beach for that matter. The whole locale reminds me of the UH-Puck's Alley area with the nadir being Vesuvio's equals Anna Bannana's, or vice versa. It's the same vibe really. All these college kids crowding the sidewalks being obnoxious except on a much larger scale.

They all have that vibe, man. I was waiting for my buddy on the second floor of Vesuvio's overlooking all those college cats and I looked down at the bar and all that wood and I sniffed and smelled the scent of stale dried beer and urine and all those kitschy kitschy items decorated on the bar Anna Bannana's Anna Bannana's! and as I saw the crazy black woman tuning her imaginary piano in the middle of Columbus I thought it's all wild wild wild, man. It's just too much like that place... that place... can you dig?

Beatniks are too much fun to mock.

As I trekked back up Russian Hill, I collapsed in the middle of Lombard Street. The way the hill is situated, if you lie down with your feet towards Hyde, your legs are elevated and it's quite comfortable and conducive to alcoholic catnaps.

As I adjusted my skullcap against the 4 a.m. chill, I checked out Alcatraz and Coit Tower. I pulled out my notepad and began composing haiku.

Inclines are painful.

Parking is non-existent.

Why do peeps move here?

Will send another postcard once I get to the downtown-Union Square area. Perhaps the answer to this question lies south.

"The Scene" is a selective listing of arts, entertainment and other activities in the Honolulu area. ☺, the coveted Weekly dingbat of approval, signifies events of special interest. Due to the capricious nature of life in the entertainment world, dates, times and locations are often subject to change without warning. Avoid disappointment: Call ahead.

Gigs

15/Wednesday

BLUES

Open Blues Jam w/ Oopso Facto, Tiare's Sports Bar & Grill (9 p.m.) 230-8911

Night Train featuring Bobby Thursby, Sand Island R&B (9:15 p.m.) 847-5001

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (8 p.m.) 947-7875
Emerald House, Planet Hollywood (5 p.m.) 924-7877

Jayme Gallo, Hank's Cafe (9 p.m.) 526-1410

Lance and The Hydrants, Chart House (7:30 p.m.) 941-6660

Sonya Mendez, Shell Bar (8 p.m.) 947-7875

Rudy Molina, Wailana Cocktail Lounge (6 p.m.) 955-1764

Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731

Bruce Shimabukuro, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511

Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333

Tino & Rhythm Club, Esprit Nightclub (8:30 p.m.) 922-4422

Toomey & Bud Cerio, Kelley O'Neil's (8:30 p.m.) 926-1777

COUNTRY

Country Music (various acts), Nashville Waikiki (4 p.m.) 926-7911

The Geezers, 'Ohana Waikiki Hobron Hotel (6 p.m.) 942-7777

DJ

Insomnia Lounge (acid jazz, trip hop, drum 'n' bass), Insomnia Cafe, Hawai'i Kai Shopping Center (6 p.m.) 393-2422

Summer Break Bash (hip-hop & house), Maze (9:30 p.m.) 921-5800

Syncopation (drum 'n' bass w/ DJs Toki, Monkey and weekly special guests), Cafe Sistina (10 p.m.) 596-0061

Beach Party, Wave Waikiki (9 p.m.) 941-0424

Smooth Groove Wednesday, Pipeline Cafe (9 p.m.) 589-1999

HAWAIIAN

Mel Amina, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311

Brothers Cazimero, Chai's Bistro (7 p.m.) 585-0011

Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268

Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (4:30 p.m.) 923-7311

Ho'ou'u'a, Brew Moon (9:30 p.m.) 593-0088

Ka'ala Boys, Sheraton Princess Ka'iulani (6:15 p.m.) 922-5811

Henry Kapono, Kapono's (5:30 p.m.) 536-2161

Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Zanuck Kapala Lindsey, "W" Diamond Head Grill (9 p.m.) 922-1700

Kahala Moon, Willows (6:30 p.m.) 952-9200

Inao 'Ole, Kapono's (9 p.m.) 536-2161

Aloha Serenaders, Halekulani (5 p.m.) 923-2311

Ray Sowders & Shawn Ishimoto, Chili's, Kahala Mall (7 p.m.) 738-5773

Tangi Tully, Sheraton Princess Ka'iulani (9:30 p.m.) 922-5811

JAZZ

Freddie Alcantar, Michel's (6:30 p.m.) 923-6552

Bruce Hamada & Jim Howard, Lewers Lounge, Halekulani Hotel (8:30 p.m.) 923-2311

Milestones Jazz Trio, Mariposa Restaurant, Neiman Marcus (6 p.m.) 951-3420

Jeff Peterson, Che Pasta (5 p.m.) 524-0004

Black Sand, Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488

PIANO

Brian Robertshaw, Hanohano Room (6 p.m.) 922-4422

ROCK/R&B

Sol Circle, Indigo, Green Room (9:30 p.m.) 521-2900

John Cruz, Anna Bannana's (9:30 p.m.) 946-5190

Piranha Brothers, Cheeseburger in Paradise (4 p.m.) 923-3731

Soul Bucket, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

16/Thursday

BLUES

Third Degree, Kapono's (9 p.m.) 536-2161

THE SCENE

Chicken Lips, Kapono's (7 p.m.) 536-2161

Shotglass, Kemoo Farms, Pub (9 p.m.) 621-1835

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (8 p.m.) 947-7875

Cool Breeze, Anna Bannana's (9 p.m.) 946-5190

Cory and Eric, Shell Bar (8 p.m.) 947-7875

Karma, Kelley O'Neil's (8:30 p.m.) 926-1777

Kelly & Monica, Chart House (7:30 p.m.) 941-6660

Rudy Molina, Wailana Cocktail Lounge (6 p.m.) 955-1764

Herb "Ohta-San" Ohta, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511

Free Sound, Kelley O'Neil's (8:30 p.m.) 926-1777

Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836

Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333

Tino & Rhythm Club, Esprit (8:30 p.m.) 922-4422

Toa, Planet Hollywood (7 p.m.) 924-7877

COUNTRY

Country Music (various acts), Nashville Waikiki (4 p.m.) 926-7911

"Local Folk" Gordon Freitas, Cheeseburger in Paradise (7 p.m.) 923-3731

DJ

Kaizo Speed Gear (deep house, hip-hop & rare groove), Maze (9:30 p.m.) 921-5800

Paddler's Night, Ocean Club, Restaurant Row (4:30 p.m.) 531-8444

Perpetual Groove, Venus (9 p.m.) 955-2640

DJ Rogers (hip-hop, hardcore), Kemoo Farms, Lanai (9 p.m.) 621-1835

Sweetness w/ Stone Groove Family, Grumpy's (10 p.m.) 528-4911

Thumpin' Thursdays, Wave Waikiki (10 p.m.) 941-0424, ext. 12

GUITAR

J. W. Lathrop, Kevin's Rib Crib (7 p.m.) 230-8111

HAWAIIAN

Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 p.m.) 922-2268

Pumehana Davis, Hanohano Room (6 p.m.) 922-4422

Kapena, Sheraton Princess Ka'iulani (6:15 p.m.) 922-5811

Auntie Genoa Keawe, Moana Terrace, Waikiki Beach Marriott Resort (5:30 p.m.) 922-6611

Zanuck Kapala Lindsey, "W" Diamond Head Grill (9 p.m.) 922-1700

Paradise Trio, Hank's Cafe (9 p.m.) 526-1410

Sam Kapu III, Sheraton Princess Ka'iulani (9:30 p.m.) 922-5811

Aloha Serenaders, Halekulani (5 p.m.) 923-2311

Mihana Souza, Duc's Bistro (7 p.m.) 531-6325

Ray Sowders & Shawn Ishimoto, Chili's, Kahala Mall (7 p.m.) 738-5773

Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Bruce Hamada & Jim Howard, Brew Moon (7 p.m.) 593-0088

Milestones Jazz Trio, Mariposa Restaurant, Neiman Marcus (6 p.m.) 951-3420

Lenny Keys & Rocky Holmes, Lewers Lounge, Halekulani Hotel (8:30 p.m.) 923-2311

Jeff Peterson, Michel's (6:30 p.m.) 923-6552

LATIN

Salsa After Dark (w/ DJ Margarita), Rumours Nightclub (5 p.m.) 955-4811

ROCK/R&B

Guy Cruz, Jaron's Kailua (8:30 p.m.) 261-4600

Elvis (by Bill Burgher), Rock Island Cafe, King's Village (8 p.m.) 926-2924

Hubcats, Sand Island R&B (9:15 p.m.) 847-5001

Piranha Brothers, Cheeseburger in Paradise (4 p.m.) 923-3731

Piranha Brothers, Irish Rose (9 p.m.) 924-7711

17/Friday

ALTERNATIVE

H2O, Kemoo Farms, Pub (9 p.m.) 621-1835

Missing Dave, BedRog Bar (10 p.m.) 942-8822

BLUES

Jeff Said No!, O'Toole's Pub (9 p.m.) 536-4138

J.P. Smoketrain, Kelley O'Neil's (8:30 p.m.) 926-1777

Bobby Thursby & Friends, Fox & Hounds, Kahala (9 p.m.) 738-5655

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (8 p.m.) 947-7875

Tito Berinobis, Chart House (6 p.m.) 941-6660

Brendan, Kelley O'Neil's (1:30 a.m.) 926-1777

Dean & Dean, Chart House (9 p.m.) 941-6660

Jook Joint, Kapono's (10 p.m.) 536-2161

Kristian Lei, Cousin's (7:30 p.m.) 988-1292

Byl Leonard Band, Jaron's Kailua (6 p.m.) 261-4600

Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731

Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836

Tino & Rhythm Club, Esprit (9:30 p.m.) 922-4422

Mark Valentino, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961

COUNTRY

Country Music (various acts), Nashville Waikiki (4 p.m.) 926-7911

The Geezers, 'Ohana Waikiki Hobron Hotel (6 p.m.) 942-7777

DJ

Afterhours (house, trance), Pink Cadillac (2-7 a.m.) 946-6499

Delirious, World Cafe (9 p.m.) 599-4450

Club Flesh (gothic, industrial, '80s), The Shelter @ 1739 Kalakaua Ave. (10 p.m.)

Freakin' Fridays w/ DJ RJ Reynolds, Chez Monique's (12:30 a.m.) 488-2439

Foreplay Fridaze, Pipeline Cafe (9 p.m.) 589-1999

Nocturnal Friday (house, hip-hop & funk), Maze (10 p.m.) 921-5800

Ladies Lounge (hip-hop & reggae), Kaniela's, Kane'ohe Bayview Golf Course (9 p.m.) 235-8606

Sessions (house), Indigo, Opium Den & Champagne Bar (10 p.m.) 521-2900

Ladies Night, Hanohano Room (9 p.m.) 922-4422

Wonder Lounge Weekend w/ DJs Tim Borsch, Rayne & Gary O (house, downtempo), "W" Diamond Head Grill (10 p.m.) 922-1700

GUITAR

Lee Eisenstein, Kevin's Rib Crib (7 p.m.) 230-8111

J. W. Lathrop, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961

Eric Petersen, Ye Olde Fox and Hounds Pub & Grill (9 p.m.) 947-3776

HAWAIIAN

Blue Canoe, Roy's (7:30 p.m.) 396-7697

Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011

Pumehana Davis, Hanohano Room (6 p.m.) 922-4422

Aloha Duo, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311

Iona Irvine, Sheraton Princess Ka'iulani (6:15 p.m.) 922-5811

Henry Kapono, Kapono's (5:30 p.m.) 536-2161

Keahiwai, Jaron's Kailua (10:30 p.m.) 261-4600

Keli'i Kaneali'i, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511

Kilinahe, Willows (6:30 p.m.) 952-9200

Koa 'Uka, Duke's Canoe Club (4 p.m.) 923-0711

Kori Kuni, Tiare's Sports Bar (11 p.m.) 230-8911

Ledward Ka'apana, Honey's at Ko'olau (7 p.m.) 236-4653

Live Hawaiian Music (various acts), Don Ho's Island Grill (6 p.m.) 528-0807

Po'okela, Halekulani (5 p.m.) 923-2311

THE SCENE

Nightwing, John Dominis (8 p.m.) 523-0955
Replay, Sand Island R&B (9 p.m.) 847-5001
Ryan Tang, Nick's Fishmarket (5:30 p.m.) 955-6333
Tino & Rhythm Club, Esprit (9:30 p.m.) 922-4422
Ronnie Wong, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961

COUNTRY

Country Music (various acts), Nashville Waikiki (4 p.m.) 926-7911
The Geezers, 'Ohana Waikiki Hobron Hotel (6 p.m.) 942-7777

DJ

Afterhours (house, trance), Pink Cadillac (2-7 a.m.) 946-6499
Cosmos (house, jazz, funk, soul), Indigo, Opium Den & Champagne Bar (10 p.m.) 521-2900
Saturday Shakedown (reggae, hip-hop and ska w/ DJ Relax), Hard Rock Cafe (10 p.m.) 955-7383
Saturday Nights At Kaniela's (hip-hop, R&B), Bay View Golf Park (8:30 p.m.) 247-0451
Ladies Night, Hanohano Room (9 p.m.) 922-4422
Old Skool Saturdays w/ DJ RJ Reynolds, Chez Monique's (12:30 a.m.) 488-2439
Pulse, Hula's Nightclub (10 p.m.) 923-0669
Wonder Lounge Weekend w/DJs Tim Borsch, Gary O, Kevin Sanada & Monkey, "W" Diamond Head Grill (10 p.m.) 922-1700
White Room (drum 'n' bass, hip-hop, pop w/ DJs Monkey, Toki, Sisters in Sound, Seeko & ETA), Maze (11:40 p.m.) 921-5800
Sweet 'n' Sour Saturdays, Pipeline Cafe (10 p.m.) 589-1999
Xtreme Live Broadcast, World Cafe (10 p.m.) 599-4450

GUITAR

J. W. Lathrop, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961
Eric Petersen, Ye Olde Fox and Hounds Pub & Grub (9 p.m.) 947-3776

HAWAIIAN

Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Ka'ala Boys, Tiare's Sports Bar (11 p.m.) 230-8911
Kapena, Duke's Canoe Club (4 p.m.) 923-0711
Keli'i Kaneali'i, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511
Live Hawaiian Music (various acts), Don Ho's Island Grill (6 p.m.) 528-0807
Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Po'okela, Halekulani (5 p.m.) 923-2311
Sam Kapu III, Sheraton Princess Ka'iulani (6:15 & 9:30 p.m.) 922-5811
Leon Siu, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311
Suck 'Em Up Saturdays (various), Bueno Nalo (9 p.m.) 263-1999
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Rachel Gonzales, Duc's Bistro (7:30 p.m.) 531-6325
Milestones Jazz Trio, Mariposa Restaurant, Neiman Marcus (6 p.m.) 951-3420
Jonny Kamai, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
takashi koshi & Roshan Kumar, The Cove, Turtle Bay Resort (6:30 p.m.) 293-8811
Sonya Mendez & Lenny Keys, Lewers Lounge, Halekulani Hotel (8:30 p.m.) 923-2311
Jeff Peterson & Lane Hornfeck, Michel's (6:30 p.m.) 923-6552
Black Sand, Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488

LATIN

El Fidel's Latin Dance w/ DJ David Louis, Planet Hollywood (9 p.m.) 924-7877

PIANO

Ron Miyashiro, Moana Terrace, Waikiki Beach Marriott Resort (7 p.m.) 922-6611
Brian Robertshaw, Hanohano Room (6 p.m.) 922-4422

PUNK

Hellbound Hounds & Extra Stout, J.C.'s Bar, Waikiki Town Center (10 p.m.) 923-5828

REGGAE

Big Mountain, Kapono's (7 p.m.) 536-2161
Rub-A-Dub (reggae and dancehall w/ Empire Sound), Grumpy's (9 p.m.) 528-4911
Intensified (rock steady, reggae; 21+), The Garden (10 p.m.) 537-6971

ROCK/R&B

Cool Change, Jaron's Kailua (10:30 p.m.) 261-4600
Danny & Carl, Kelley O'Neil's (1:30 a.m.) 926-1777
Sex, Drugs & Rock 'n' Roll, Anna Bannana's (9 p.m.) 946-5190
Ginai, Brew Moon (8 p.m.) 593-0088
Piranha Brothers, Cheeseburger in Paradise (4 p.m.) 923-3731
Piranha Brothers, Irish Rose (9 p.m.) 924-7711
Rock & Roll Soul, Kelley O'Neil's (8:30 p.m.) 926-1777
Rubber Soul, Harry's Bar, Hyatt Regency Waikiki (7:30 p.m.) 923-1234
SUGADADDY, Dave & Buster's (9 p.m.) 589-2215
Toomey, Kelley O'Neil's (5 p.m.) 926-1777

STEEL DRUM

Greg MacDonald, Pedro's (6 p.m.) 394-5555

VARIOUS

Saturday Night Live (live bands), Compadres (10 p.m.) 591-8307

ZYDECO

Swampshakers, Kevin's Rib Crib (7 p.m.) 230-8111

19/Sunday

BLUES

Night Train, Ye Olde Fox and Hounds Pub & Grub (6 p.m.) 947-3776

CONTEMPORARY

Dean & Dean, Chart House (7 p.m.) 941-6660
Line Zero (Jason & Corbett), Planet Hollywood (6 p.m.) 924-7877
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333
Mark Valentino, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961

COUNTRY

Country Music (various acts), Nashville Waikiki (4 p.m.) 926-7911
The Geezers, 'Ohana Waikiki Hobron Hotel (6 p.m.) 942-7777

DJ

Asian Nation, World Cafe (7 p.m.) 599-4450
Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088
Ritual (hip-hop), Maze (9:30 p.m.) 921-5800
Lo-Blo Sundays, Wave Waikiki (10 p.m.) 941-0424, ext. 12

GUITAR

J. W. Lathrop, Kevin's Rib Crib (7 p.m.) 230-8111

HARP

Sharene Lum, Radisson Waikiki Prince Kūhiō Hotel (11 a.m.) 922-0811
Carol Miyamoto & Aileen Kawakami, Orchids Restaurant, Halekulani Hotel (9:30 a.m.) 923-2311

HAWAIIAN

Pa'ahana, Halekulani (5 p.m.) 923-2311
'Ale'a, Sheraton Princess Ka'iulani (6:15 p.m.) 922-5811
'Elua Kane, Jaron's Kailua (8:30 p.m.) 261-4600
Olomana, Chai's Bistro (7 p.m.) 585-0011
Henry Kapono, Duke's (4 p.m.) 923-0711
Makana, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268
Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Olomana, Tapa Bar (8 p.m.) 947-7875
George Kuo, Martin Pahinui & Aaron Mahi, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611
Sam Kapu III, Borders, Waikiki (2 p.m.) 676-6699
Suck 'Em Up Saturdays (various), Pipeline Cafe (10 p.m.) 589-1999
Kimo Todd, Sam Choy's Diamond Head Restaurant (10:30 a.m.) 732-8645
Tangi Tully, Sheraton Princess Ka'iulani (9:30 p.m.) 922-5811

JAZZ

Jon Basebase, Roy's (6:30 p.m.) 396-7697
Jonny Kamai, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
Noly Paa, Lewers Lounge, Halekulani Hotel (8:30 p.m.) 923-2311
Black Sand, Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488
The Three of Us, La Mariana Restaurant (3:30 p.m.) 841-2173

LATIN

Son Caribe, Esprit Nightclub (8:30 p.m.) 922-4422

PIANO

Don Conover & guest singers, Lewers Street Loft and Lanai (8:30 p.m.) 922-5715
Brian Robertshaw, Hanohano Room (6 p.m.) 922-4422

REGGAE

One Drop, Kemoo Farms, Lanai (9 p.m.) 621-1835
Maacho & Cool Connection, Grumpy's (9:30 p.m.) 528-4911

ROCK/R&B

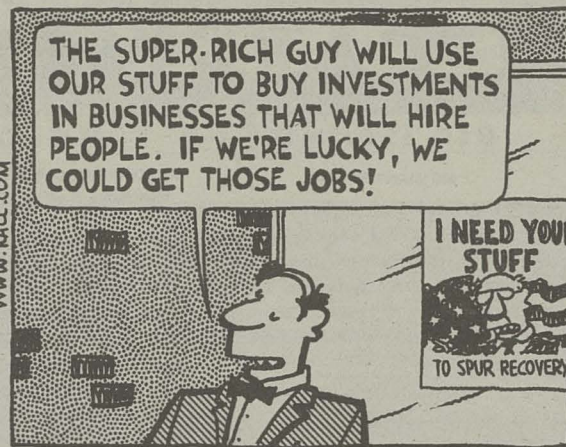
Jam Session w/ Kimo & Friends, Sand Island R&B (8 p.m.) 847-5001
Pålolo Jones, Kelley O'Neil's (8:30 p.m.) 926-1777
Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

20/Monday

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (8 p.m.) 947-7875
Tito Berinobis, Chart House (7:30 p.m.) 941-6660

TED RAL



TIDES - Jan 15 to Jan 21



Audrey Chandler, Wailana Cocktail Lounge (6 p.m.) 955-1764
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836

COUNTRY

Country Music (various acts), Nashville Waikiki (4 p.m.) 926-7911
"Local Folk" Gordon Freitas, Cheeseburger in Paradise (4 p.m.) 923-3731

DJ

Deconstruction (hip-hop, R&B), Players, 'Aiea (10 p.m.) 488-8226
Maze Monday's w/ DJ Billy G, Maze (9:30 p.m.) 921-5800
Ultimate Bartending Competition, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN

Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
The Islanders, Halekulani (5 p.m.) 923-2311
Olomana, Chai's Bistro (7 p.m.) 585-0011
Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
Kahali'a, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611
Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Zanuck Kapala Lindsey, Brew Moon (7 p.m.) 593-0088

HIP-HOP

Afrodiciacts w/ The Ghetto Geisha (live music, poetry), Grumpy's (10 p.m.) 528-4911

JAZZ

Freddie Alcantar, Michel's (6:30 p.m.) 923-6552
Chris Murphy, Nick's Fishmarket (7 p.m.) 955-6333
Jazz Night, Kapono's (7 p.m.) 536-2161
Noly Paa, Lewers Lounge, Halekulani Hotel (8:30 p.m.) 923-2311

LATIN

Son Caribe, Esprit Nightclub (8:30 p.m.) 922-4422

PIANO

Brian Robertshaw, Hanohano Room (6 p.m.) 922-4422
Vic, Duc's Bistro (7 p.m.) 531-6325

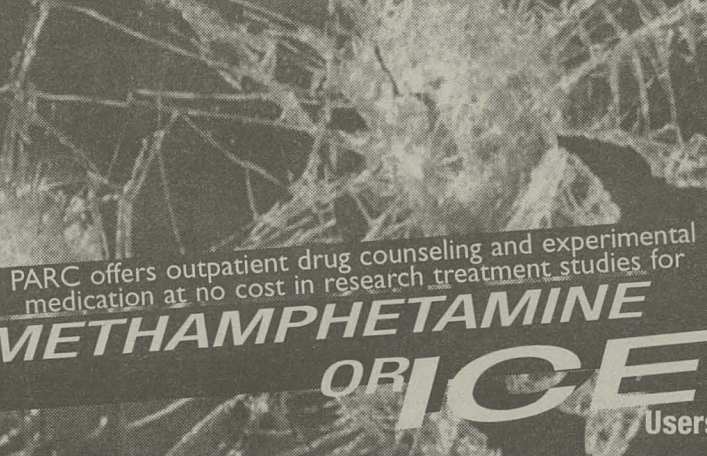
ROCK/R&B

Reign Cheq'd, Gussie L'Amour's (9:30 p.m.) 836-7883
Kimo & Friends, Sheraton Princess Ka'iulani (6:15 & 9:30 p.m.) 922-5811

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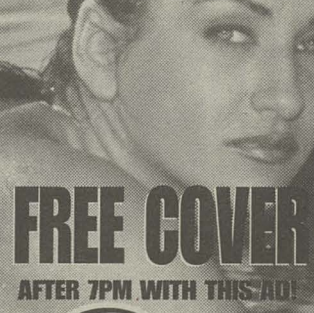
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THE SCENE

Even Steven, Irish Rose Saloon (9 p.m.) 924-7711
Virgil & Pepi of Chant, Planet Hollywood (7 p.m.) 924-7877

VARIOUS

Open Mic Night, Anna Bannana's (9 p.m.) 946-5190
Open Mic Night, Coffee Factory (7 p.m.) 949-8858

21/Tuesday

BLUES

J.P. Smoketrain, Dixie Grill (6:30 p.m.) 596-8359

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (8 p.m.) 947-7875
Kelly & Monica, Chart House (7:30 p.m.) 941-6660
Native Tongue, Cheeseburger in Paradise (4 p.m.) 923-3731
Free Sound, Muddy Water Espresso (7:30 p.m.) 254-2004
Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836
Toa, Planet Hollywood (7 p.m.) 924-7877

COUNTRY

Country Music (various acts), Nashville Waikiki (4 p.m.) 926-7911

DJ

Bomb-ASS-tic Tuesdays w/ Da Bomb & Piko, Pipeline Cafe (9 p.m.) 589-1999
Go-Go Boyz, Hula's Nightclub (10 p.m.) 923-0669
Cadillac Daze presents Blue Velvet, Blue Room (327 Keawe St.) (10 p.m.) 585-5995
Twisted Tuesday (hip-hop & house), Maze (9:30 p.m.) 921-5800
Ladies Night, Ocean Club, Restaurant Row (4:30 p.m.) 531-8444
Chemistry Lounge (hip-hop, soul, dancehall w/ Matty Liu & Darren Carroll), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
The Pussycat Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN

Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Harry & Ellsworth, Cheeseburger in Paradise (7 p.m.) 923-3731
Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (4:30 p.m.) 923-7311
The Islanders, Halekulani (5 p.m.) 923-2311
Kahua, Aloha Tower (11:30 a.m.) 528-5700
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Ledward Ka'apana, Kapono's (6 p.m.) 536-2161
Sam Kapu III, Sheraton Princess Kaiulani (6:15 p.m.) 922-5811
Jake Shimabukuro, Willows (6:30 p.m.) 952-9200

HIP-HOP

Eastside Wrecking Crew, Bueno Nalo (11 p.m.) 263-1999

JAZZ

Rich Crandall et al., Studio 6 (8 p.m.) 596-2123
Bruce Hamada & Jim Howard, Lewers Lounge, Halekulani Hotel (8:30 p.m.) 923-2311
Mahealani Jazz Quartet, Indigo, Green Room (7:30 p.m.) 521-2900
Chris Murphy, Nick's Fishmarket (7 p.m.) 955-6333
Black Sand, Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488
Sweet & Lowdown, Brew Moon (7 p.m.) 593-0088

LATIN

Son Caribe, Esprit Nightclub (8:30 p.m.) 922-4422

PIANO

Brian Robertshaw, Hanohano Room (6 p.m.) 922-4422
Vic, Duc's Bistro (7 p.m.) 531-6325

ROCK/R&B

BBC, Hank's Cafe (8:30 p.m.) 526-1410
Booze Bros, Kelley O'Neil's (8:30 p.m.) 926-1777
Soul Bucket, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611
Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

VARIOUS

various artists, Bueno Nalo (9 p.m.) 263-1999
Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

Concerts & Clubs

A Popcorn Fundraiser! So damn choice: the live rock stylings of teradactyl and Linus, together again for the first time. ... **Bedroq Bar & Grill**, Coin St., across from Varsity Theater: Wed 1/22, 8 p.m. Free. ordinarypopband.com, linustheband.com, 942-8822
Big Mountain The Courage Band opens for this internationally-renowned reggae band, most famous for their cover of "Baby I Love Your Way." (See Concert Pick on Page 13)
Kapono's, Aloha Tower Marketplace: Fri 1/17 & Sat 1/18, 7 p.m. \$15 - \$18. 536-2161

Chamber Music Concert Chamber Music Hawai'i presents music by the Honolulu Brass. **Lutheran Church of Honolulu**, 1730 Punahou St.: Mon 1/20, 7:30 p.m. \$15. 524-0815, ext. 245, 394-0788

Danny, Michelle and Jake's Burnin' Down the House Benefit Anna's hosts this all-night blowout with three of Honolulu's hottest local bands: Go Jimmy Go, Country Truck and Oolah the Moc. (See Concerts Pick on Page 13) **Anna Bannana's**, 2440 S. Beretania St.: Fri 1/17, 8 p.m. - 2 a.m. \$10. 946-5190

Dave Koz Smooth jazz sax man Koz joins the Honolulu Symphony Pops, directed by Matt Catingub. **Blaisdell Concert Hall**, 777 Ward Ave.: Fri 1/17 & Sat 1/18, 8 p.m. \$15 - \$57. www.honolulusymphony.com, 792-2000
KCC Jazz Festival Kapi'olani Community College hosts Juilliard graduate, Keith Marks, and local guitar virtuoso, Vernon Sakata, at this live concert by the KCC Office of Student Activities. **Kapi'olani Community College**, 4303 Diamond Head Rd.: Sat 1/18, 7 - 9:30. Free.

Live Jazz Gabe Balthazar, Rich Crandall and Bruce Hamada perform at this live event cosponsored by Music Performance Trust Funds (MPTF). **Fine Art Hawai'i**, Restaurant Row: Sun 1/19, 7 - 9 p.m. Free. 536-8820
Makaha Sons Raiatea Helm joins Moon, John and Jerome for this night of Hawaiian music. **Hawai'i Theatre Center**, 1130 Bethel St.: Fri 1/17, 8 p.m. \$30. www.hawaiitheatre.com, 528-0506

Ross Kent The classical Indian sarod virtuoso performs in the intimate Atherton Studio. **Atherton Performing Arts Studio**, Hawai'i Public Radio, 738 Kaheka St.: Fri 1/17, 7:30 p.m. \$17.50; \$15 members; \$10 students. 955-8821

On Sale

Cirque Éloize The nighttime carnival returns after a successful Honolulu run last year with **Excentricus**. **Hawai'i Theatre Center**, 1130 Bethel St.: Thu 1/30 & Fri 1/31, 7:30 p.m. \$15 - \$35. 528-0506

Hawai'i Opera Theatre's 2003 Season HOT presents Tchaikovsky's **Eugene Onegin** (1/31 - 2/4), Mozart's **The Magic Flute** (2/14 - 2/18) and Puccini's **La Bohème** (2/28 - 3/6). **Blaisdell Concert Hall**, 777 Ward Ave.: \$27 - \$95. 591-2211, 596-7858

Jimmy Eat World This band is sometimes referred to online by their fans as "JEW," which takes getting used to. All ages. Tickets on sale at Tower Records, Cheapo's, Foodland, 808 Skate-Kailua, UH Campus Center and all military ticket outlets. **Pipeline Cafe**, 805 Pohukaina St.: Fri 2/7, 6 p.m. (doors); 7 p.m. (show). \$20. 526-4400, 589-1999

One Flew Over the Cuckoo's Nest Allen Cole and Bridgette Kelly star in this stage adaptation of the Ken Kesey novel. **Diamond Head Theatre**, 520 Makapu'u Dr.: 1/31 - 2/16: Thu - Sat, 8 p.m.; Sun, 4 p.m. \$10 - \$40. 733-0274

Theater & Dance

A Little Bit Like You Dann Seki directs Kumu Kahua's production of Darrell Lum's comic drama about ghosts and dreams within the four generations of a Chinese family in Hawai'i. **Kumu Kahua Theatre**, 46 Merchant St.: Through 2/9. \$5 - \$16. 536-4441

Visiting Mr. Green In this comic drama by Jeff Baron, a young corporate executive is sentenced to spend one evening a week with the cranky Jewish widower he nearly killed through reckless driving. **Manoa Valley Theatre**, 2833 E. Mānoa Rd.: Through Sun 1/26, Wed & Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$25 - \$30. 988-6131

Auditions

Hawai'i Vocal Arts Ensemble Hawai'i's premier chamber chorus is looking for excellent singers in all vocal parts who possess fine musicianship and strong sight reading. A warm, free, smooth tone is a plus. Call to schedule an audition. **Chaminade University**, 3140 Wai'ālae Ave.: 4 - 6:30 p.m. 261-6495, 263-6341
Hawaiian Islanders Arena Football Dance Team Tryouts Dancers ages 18 and up are encouraged to try out for Honolulu's Arena Football dance team. Tryouts will be held at the Bishop Street branch of 24 Hour Fitness. Sun 1/19, 10 a.m. \$10 tryout fee. www.hawaiianislanders.com, 53-ARENA

HPU International Chorus No prepared music is necessary. HPU students and the general public are invited to these casual auditions to make up this 60 singers group. Rehearsals take place every Wednesday. Call or e-mail to schedule a required audition appointment. Walk-ins not accepted. Auditions on Thu 1/16, Fri 1/17 & Sat 1/25, 3 - 5 p.m. www.hpu.edu/ensemble, sduprey@hpu.edu, 544-1127

Nā Leo Lani Chorus Would you like to try a hobby that will relieve stress, give you a break once a week and bring joy to your life? The Hawai'i chapter of Sweet Adelines International is looking for new members, women 16 years and older. Every Tue, 6:30 p.m. Free. 944-3373

Museums

Bishop Museum 1525 Bernice St. Open daily 9 a.m. - 5 p.m. \$14.95 adults; \$11.95 youth age 4 - 12; under 4 free. 847-3511

Behind the Scenes Tour The museum opens up a portion of its huge collection of cultural artifacts to public viewing. Daily, 1 - 2:30 p.m. (Note: Fee for the one-hour tour is \$15.)

Mauna Kea, The Temple: Protecting the Sacred Resources This traveling photo exhibit depicts the traditional Hawaiian spiritual customs practiced on Mauna Kea, observing and honoring the spiritual connection that Hawaiian people have to the land. Through 5/31.

The Contemporary Museum 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. \$5 adults; \$3 seniors (free every third Thursday of the month). 526-1322

The Contemporary Cafe 2411 Makiki Heights Dr. Open Tue - Sat, 10 a.m. - 4 p.m., Sun noon - 4 p.m. 526-1322

Food for Thought This invitational group exhibition features the work of 14 local artists: Rona M. Awber, Cole Chetney, Dana Forsberg, Joseph Graziano, Kristie Higa, Ryan Higa, Tae Kitakata, Katherine Love, Nicole Morita, Masako Nitz, Koi Ozu, Joshua Tollefson, Robyn Valorose and Magnus Weighton. Through 2/2.

The Contemporary Museum at First Hawaiian Center 999 Bishop St. Open Mon - Thu, 8:30 a.m. - 4 p.m.; Fri, 8:30 a.m. - 6 p.m. 526-1322

Flagrante Delicto: Photographs by Gaye Chan Chan alters the photographs of found negatives by professional and amateur photographers in Hawai'i from the 1940s to the 1970s. Through 2/4.

Recent Work by David Kuraoka Pit-fired ceramics by Kuraoka. Through 2/4. (See Museums on Page 17)

Recent Work by Mary Mitsuda Landscape images by the local artist. Through 2/4. (See Museums on Page 17)

Hawai'i Plantation Village This outdoor museum's 30 structures (preserved in their original condition) are devoted to plantation life and the eight ethnic-minority groups who tended the plantations from the mid-19th century through World War II. 94-695 Waipahu St.: Mon - Fri, 9 a.m. - 3 p.m.; Sat, 10 a.m. - 3 p.m. \$7 adults, \$5 kama'aina and military, \$4 seniors, \$3 children 5 - 12, free to children under 5 years. alake.lcc.hawaii.edu/openstudio/hpv, 677-0110

Hawai'i State Art Museum No. 1 Capitol District Building, 250 S. Hotel St., 2nd Fl. Open Tue - Sat, 10 a.m. - 4 p.m. Free. 586-0900

Enriched by Diversity: The Art of Hawai'i This comprehensive exhibit features 360 pieces of art by 284 artists.
Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun 1 p.m. - 5 p.m. \$7 general, \$4 seniors, military and students. 532-8701

Ancient Chinese Bronzes: Inscriptions and the Birth of the Written Word The birth of the written word in Chinese art is explored in this world-renowned selection of bronzes from the Shanghai Museum. Through 3/2.

The Arts of the Islamic World Gallery's Grand Opening Islamic art from the private collection of the late American heiress and philanthropist, Doris Duke, are housed here along with items from the Academy's permanent collection.

Chic and Dandy: Contemporary Japanese Kimonos This exhibition highlights 30 contemporary Japanese kimono and obi from the collection given by Hiromi Yonezawa. Through 4/6.

European Modernism: Drawings and Watercolors from the Academy's Collection (1850 - 1950) Works include those by Degas, Cézanne, Klee, Renoir, Modigliani, Rossetti and more. Through 2/9.

Continued on Page 18

Museums

PHOTO: THE CONTEMPORARY MUSEUM

Kuraoka and Mitsuda at the First Hawaiian Center.

Volcanic rhythms

MARCIA MORSE

Something magic happens when an artist seems to work in perfect harmony with materials and process, guiding — and being guided — in the unfolding of new form, the creation of new sensory experience. Ceramic sculptor David Kuraoka is clearly in that groove.

Kaua'i-born Kuraoka is a professor of art at San Francisco State University but returns to his island home for several months each year. Though the artist produces work in both locales, there is an elemental, primordial quality about much of his work that suggests a particularly strong affinity to an environment born of volcanic process.

Kuraoka is best known for his pit-fired forms in which the clay body becomes a three-dimensional canvas for an extraordinary and subtle palette of hues. His current exhibition, however, includes a broad range of work that offers further testament to his versatility, and his awareness that with different approaches to his work, he can say different things with clay.

Included here, for example, is a group of large wheel-formed porcelain vessels with celadon glaze that pay homage to Asian tradition. Their simplicity and elegance, the subtle variations of symmetric contour, the soft crackle in the ocean-cool transparent layers of color belie inherent technical challenges; as the artist notes, all conditions have to be just right.

In contrast, the pit-fired forms speak of ways in which the artist has created significant variations on classic process, working with a freer hand. Though begun on the wheel, they are also further shaped by hand — then turned upside down, so that the artist can continue to build up the form, providing a denser, closed cap that captures the frozen flowing rhythms of lava, or a more smoothly contoured plane. Once dry, the forms are burnished to a soft sheen. Firing takes place in a pit (like an imu) into which Kuraoka places sawdust, rock salt, copper carbonate (which will yield veils of red, brown and black), then loads the clay forms and finally logs of wood. The final coloration of each work, though guided by the artist's years of experimentation, still carries an element of surprise and, yes, magic.

Kuraoka has also engaged similar chemistry for large kiln-fired tiles grouped in wall-mounted sections, akin to the large mural he created for the Hawai'i Convention Center. Here again, the artist has been able to guide but not dominate the serendipitous effects of chance, creating distinctive gestural marks with the calligraphy of smoke and fire. Tiles are also used in the creation of multi-sectioned works, glazed in in-



Mary Mitsuda, "Horizons with Square," acrylic on canvas, 12" x 9"

terlocking stripes that provide a dynamic contrast to the rich but muted hues of the pit-fired works.

For the last three years, Kuraoka has also worked in bronze, using clay works from which to create molds for casting. Patination of the metal surface becomes the equivalent of the colors which bloom on clay during pitfiring. The bronze forms are darker in coloration, but their resemblance to their kin in clay is uncanny — an inspired and boldly playful move by an artist wonderfully in tune with his materials.

Mary Mitsuda's recent paintings and monotypes also celebrate the physicality of process, using the accretions of layers of texture and color and occasional figurative detail to speak about the nature of landscape and its formation in and through time. Ultimately, the artist has noted, her work is about time, change and transition — the qualities of life itself. The fusion of organic process and the structure of time is read in the formal order that underlies Honolulu artist Mitsuda's work, a kind of loose geometry particularly evident in the horizontal bands that make reference to the grand divide between earth and sky and also suggest the accumulation of perspectives over time. Though some works allude to a specific place (several make reference to a recent visit to Yellowstone, including the provocative "Burnt: 1 inch = 10,000 miles," a long panorama punctuated by symbolic markers for forest fires), more often Mitsuda prefers to invoke an abstract sense of landscape that serves as a terrain of contemplation, a place for the mind to reflect. That these horizontal bands

might also suggest the structure of text is playfully evident in "Landscape Comix."

The visual terrain of Mitsuda's work is also a very sensual one, developed through a process of painting with acrylic on canvas in which the artist works directly with her hands and a variety of unconventional tools, creating layer upon layer of color, boldly scumbled or delicately transparent, bearing the marks of blending, scraping and incision. The process of the painting thus becomes a metaphor for our engagement of landscape — seeing through water, excavating the land — as well as the ways in which we seek to plumb the depths of time and memory.

But Mitsuda does find ways to remind us that these paintings are about painting too. Slender dripped lines of paint, responding to gravity's inexorable pull, in such works as "Acquifer" and "Falling Flowers" bring us back to the surface that is also the subject of Mitsuda's exploration. Mitsuda's assurance as a painter is also evident in a series of monotypes (one-of-a-kind printed images) of ti leaves, each with its own distinct coloration and profile and possessed of a strong totemic presence. In these, the artist shows us the way to "... go beyond the obvious subject matter to find something of value, a visual touchstone, a detail that moves you." ■

Recent Work by David Kuraoka, and Recent Work by Mary Mitsuda, at The Contemporary Museum at First Hawaiian Center, 999 Bishop St.: Mon - Thu, 8:30 a.m. - 4 p.m.; Fri, 8:30 a.m. - 6 p.m. Through 2/4. 526-1322.

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THE FUKUNAGA SCHOLARSHIP FOUNDATION

offers scholarships for the
2003-2004 school year

The Fukunaga Scholarship Foundation was founded in 1950 by the late Peter H. Fukunaga to encourage students residing in the State of Hawaii to pursue higher education in Business Administration (or other business-related fields) at accredited four-year colleges or universities.

New four-year undergraduate scholarships are awarded annually to the most deserving high school applicants on the basis of financial need, academic standing, leadership, and the desire and commitment to pursue a degree. Students already attending college are also considered for one- to three-year undergraduate scholarships. The scholarship award is \$2,500 per year, for a period of up to four years.

Currently, 59 students are attending universities across the nation with the help of the Foundation's scholarships. For the 2003-2004 school year, the Foundation expects to award at least 15 scholarships.

The deadline for applications is February 15, 2003. For an application or for further information, visit www.servco.com or call Sandy Wong at (808) 521-6511, extension 286.

From Page 16

Grandfather's House: A Children's Exhibition on Korea This exhibition, aimed especially but not exclusively at children, features an authentic Korean dwelling, with books and games inside to handle and clothes to try on. Through 12/31/03.

Chic and Dandy: Contemporary Japanese Kimonos This exhibition highlights 30 contemporary Japanese kimono and obi from the collection given by Hiromi Yonezawa. Through 4/6.

The Hawaiian Calabash: The Anna Rice Cooke Collection. Through 2/2.

Masterpieces of Chinese Lacquer This exhibition features examples from the Song (11th century) through the Ming (17th century) period. Through 4/27.

Promised Gifts and Recent Acquisitions This exhibition highlights recent gifts and acquisitions given in honor of the Academy's 75th anniversary this year. Through 2/9.

Galleries

Opening

4 for Art This multimedia art exhibit by artists from Honolulu Pen Women features work by Susie Y. Anderson, Patricia Boyle, Sabra Rae Feldstein and Alshaa T. Rayne. Opens Wed 1/15, runs through 3/27. *Honolulu Country Club*, 1690 Ala Pu'umalu St.: Free. 532-6744

Bumpei Akaji: A Memorial Exhibit This exhibition commemorates the life and work of this local artist and World War II veteran. Opens Wed 1/15, runs through 2/14. *Koa Gallery*, Kapi'olani Community College, 4303 Diamond Head Rd.: Mon - Fri, 10 a.m. - 4 p.m.; Sat, 10 a.m. - 2 p.m. Free. 734-9374

David Isaac Schulz New paintings by Schulz. Opening reception Tue 1/21, 5 - 7 p.m. Opens Sat 1/18, runs through 2/14. *Coffee Line Gallery*, 1820 University Ave.: Mon - Fri, 7 a.m. - 3:45 p.m.; Sat, 8 a.m. - noon. Free. 947-1615

Continuing

The Artists' Group: Concepts VII Members of the Korean Artist Association in Hawaii and members of Korea's Incheon Art Association present an exhibition of contemporary and traditional works in a variety of media. Through 1/28. *Academy Art Center*, 1111 Victoria St.: Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Free. 532-8741

Bears, Bulls and the Big Board Hawaii artist Jodi Endicott interprets the stock market in her paintings. Through 2/10. *Studio 1 Gallery*, 1 N. King St.: 11 a.m. - 5 p.m. Free. 550-8701

Chinese Calligraphy and Brush Paintings Lotsa strokes. Through 2/28. *Smith St. Galleries*, 1117 Smith St.: Free. 521-1812

Dick Adair Recent etchings and sumi paintings by Adair. Opening reception Fri 1/10, 5:30 - 7:30 p.m. Through 1/31. *Atelier 4*, 841 Bishop St., Suite 155. 524-3552

Dino Manuel A portfolio of prints and illustrations by this young artist. Through 1/31. *Che Pasta Cafe*, 1001 Bishop St.: Mon - Fri, 11 a.m. - 8 p.m. Free. 524-0004

Dreaming in Color Calvin Collins, Elea Dumas, Jessica Kim, Inka Resch and Noe Tanigawa present a group exhibition of botanicals and landscapes and a cloud-themed installation. Through 1/25. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Tue - Sat, 11 a.m. - 6 p.m. Free. 521-2903

Katsuya Raynon The Okinawan artist demonstrates his love of photography in this exhibit. Through 1/30. *Canon Gallery*, Ward Plaza, 210 Ward Ave., Suite 200: Mon - Fri, 9 a.m. - 5 p.m. Free. 522-5930

Lotus Potpourri Watercolors and photographs by Paul Nagano. Through 1/31. *bibelot gallery*, 1130 Koko Head Ave., Suite 2: Tue - Fri, 10 a.m. - 4 p.m.; Sat, 10 a.m. - 6 p.m. Free. 738-0368

Madame Horowitz's Estate Sale Unusual mixed-media items by Debbie Mitchell. Through 1/24. *HPU Art Gallery*, Hawaii Pacific University, Hawaii Loa campus, 45-045 Kamehameha Hwy.: Mon - Sat, 8 a.m. - 5 p.m. Free. 544-0287

Monsters Under the Bed The gallery kicks off 2003 with this group exhibition of new work by Honolulu artists Koi Ozu and Cade Roster, and Minneapolis artists Alexa Horochowski and Jenny Schmid. Through 2/7. *workspace*, 3624 Wai'alea Ave., Ste. 201: Thu - Sun, noon - 6 p.m. Free. 732-2300

Nude Sockets Bizarre and touching acrylics by local artist Ryan Higa. Through 1/24. *HPU Art Gallery*, Hawaii Pacific University, Hawaii Loa campus, 45-045 Kamehameha Hwy.: Mon - Sat, 8 a.m. - 5 p.m. Free. 544-0287

Paul Isaac Eslit and Dorothy Voigt Landscape photographs by Eslit and watercolors by Voigt. Through 1/30. *Gallery on the Pali*, 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

Private Passions This show is comprised of five separate exhibitions, themselves made up of works from private collections, highlighting Turkey, Iran, India, Tibet and Egypt. Opening reception Sun 1/19, 2 - 4 p.m. Through 2/21. *Art Building, Commons Gallery*, University of Hawaii, Manoa: Mon - Fri, 10:30 a.m. - 4 p.m.; Sun, noon - 4 p.m. Free. 956-6888

Raku Fish, Double-Walled Bowls and Other Oddities Ceramics by Steve Martin. Through 1/31. *The Gallery at Ward Centre*, 1200 Ala Moana Blvd.: Mon - Thu, 9 a.m. - 11 p.m.; Fri - Sat, 9 a.m. - midnight; Sun, 9 a.m. - 10 p.m. Free. 597-8034

Russell Lowery Beautiful Hawaiian seascapes by Lowery. Through 1/23. *Cedar Street Galleries*, 817 Cedar St.: Free. www.cedarstreetgalleries.com, 589-1580

Sundry Collectible Paintings Paintings by Jeanne Robertson. Through 1/31. *The Gallery at Ward Centre*, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034

Call To Artists

The ARTS at Marks Garage Partnerships Small arts-related businesses or cultural groups are sought to develop the arts and cultural activities in the downtown area. Call or e-mail for details. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: \$300 for cubicle office space. kim@artsmarksgarage.com, 596-8128

Blue vs. Blue: Surfing in Art All media are sought to be a part of this Hawaiian and West Coast cross-pollination of contemporary artworks. Show is scheduled to open 1/28. Through 1/28. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: bvbsprague@earthlink.net, 739-6268

Hawaii's Craftsmen Annual Statewide Exhibit Hawaii's Craftsmen invites submissions for its biennial fiber art exhibition in February. Call for a copy of the prospectus. Through 1/18. *Gallery 'Iolani*, Palanaka Humanities Bldg., Windward Community College, 45-720 Kea'ahala Rd.: 9 a.m. - noon. 596-8128

Words

The Art of the Short Story Author Elizabeth Engstrom appears at this free book-signing. Engstrom will also lead two writing classes. Kick Start Your Novel (1/21 - 1/24, 6:30 - 9:30 p.m.) will focus on structure and Writing the Ghost Story (1/25 - 1/26) will focus on the short story. Call or e-mail for more information. *Encore Espresso*, 820 W. Hind Dr., Aina Haina Shopping Center: Mon 1/20, 7 p.m. mlittlehi@hotmail.com, 377-7037, 735-9610

Open Mic Night and Poetry Slam All slam participants must pre-register. A Jelly's gift certificate of \$25 goes to the best slam. *Jelly's 'Aiea*, 98-023 Hekaha St., behind Cutter Ford: Thu 1/16, 6 p.m. (open mic); 7 p.m. (slam). 484-4413

Submissions for Bamboo Ridge 25th Anniversary Issue Bamboo Ridge Press seeks contributions for this upcoming special issue. Submit up to 12 pages of poetry or up to 25 pages of prose (double-spaced). Send photocopies; manuscripts will not be returned without sufficient return postage; include a self-addressed stamped envelope for a reply. *Bamboo Ridge Press*, P.O. Box 61781, Honolulu HI 96839-1781: Deadline for submission is Fri 1/31.

Learning

African Dance Starr Anastasio leads this class of traditional West African dances with musicians Moussa Bangoura and Reggie McGowen. *Atherton YMCA*, 1820 University Ave.: Every Sat, 10 a.m. \$10 per class; \$40 per five. 536-1451

Alan Clements Lecture and Workshop Clements, a former Hawaii resident, became the first American to become a Buddhist monk in Burma. Now he speaks for spiritual activism and universal human rights. *Yuki Yoshi Room, Krauss Hall*, UH-Manoa campus: Lecture and book signing: Fri 1/17, 7 - 9 p.m.; workshop: Sat 1/18, 10 a.m. - 5 p.m. lecture: free; workshop: \$85 www.outreach.hawaii.edu/pnm, 956-8400



On Sale: The Best of the Second City Touring Troupe Chicago's legendary improvisational and sketch comedy troupe performs some of their greatest numbers from its more than 40 year history. *Gussie L'Amours*, 3251 N. Nimitz Hwy.: Thu 1/30 - Sun 2/2, 7 p.m. (doors); 8:15 p.m. (start). \$20 - \$25. 836-7883, 926-3000

Basics of Investing Learn keys to successful investing in a fun and informative class. Call for more information. *Edward Jones*, Manoa, Manoa Marketplace: Wed 1/15 Free. 988-9225

Brown-Bagging to Conversational Hawaiian No textbook is required at this beginning class emphasizing pronunciation and basic conversation skills. *Old Archives Building*, 'Iolani Palace: two classes every Wed, 11 a.m. & noon. \$5 per class. 522-0827

Buddhist Monk Gayuna Cealo Cealo speaks all over the world, using humor to offer insight and healing. *Serendipity Books 'n Gifts*, 2885 S. King St. Suite 202: Wed 1/22, 7:30 p.m. \$16. 949-4711

Business and Marketing for All Artists and Crafts People The Minority Business Development Center of Honolulu (MBDC) offers this practical course on pricing and merchandising wares and on legal information. Call or e-mail for location. Sat 1/25, 9 a.m. - 4 p.m. \$65. info@mbdc-honolulu.com, 521-6221

Create Your First Web Page (Course No. L05767) Blaine Fergstrom teaches the basics of using HTML to create a Web page that incorporates text, graphics and links to other pages. *Student Services Center #101*, UH-Manoa: Sun 1/19, 1 - 4 p.m. \$60. www.outreach.hawaii.edu, 956-8400

Dance Classes with Betty Jones and Fritz Ludin Beginning/Intermediate Modern Dance is every Fri and Sat, 1 - 2:30 p.m.; Intermediate/Advanced is every Mon and Wed, 1 - 2:30 p.m. Early Morning Adult Dance Classes are every Mon and Wed, 7:30 - 8:30 a.m. *Dances We Dance*. \$10 per class; \$80 per 10-class card. 537-2152

Emily DuBois Fiber artist DuBois presents a free slide lecture, sponsored by the Hawaii's Craftsmen. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Sat 1/18, 7:30 p.m. Free. 521-2903

Frank Rich: The 24/7 Media Culture New York Times columnist and theater critic, Frank Rich, gives a lecture on how 24-hour news networks and the Internet have changed the way news is gathered and presented. (See Media Pick on Page 13) *Campus Center Ballroom*, UH-Manoa campus: Tue 1/21, 7 p.m. www.hawaii.edu/ur, 956-6106

Free Introduction to Reiki Learn about this hands-on healing practice. Sat 1/18, 3 - 4 p.m. Free. www.rainbowhealingarts.com, 262-3700

Free Line Dance and Salsa Lessons No be shame. Dancers of all levels are invited to join in at these regular lessons, put on by Parents Without Partners, a nonprofit, nonsectarian support organization for single parents and their children. Every Tue, 6 - 8 p.m. Free. 262-6442

Getting Things Done: Time Management 101 The Hawaii Women's Business Center offers this workshop to help people identify and attain their work goals. *Small Business Development Center*, 1041 Nu'uuanu Avenue, Suite A: Fri 1/17 & Sat 1/18, 12:30 - 3:30 p.m. \$45. www.HWBC.org, 522-8136

Hawaii's Jitterbug Lessons A Lindy basics workshop with the Hawaii's Jitterbugs, followed by a social dance: free lessons, 7:30 - 8 p.m.; Lindy lessons, 7 - 8 p.m.; Sunday Swing Dance, 8 - 10 p.m. *Atherton YMCA*, 1820 University Ave.: Every Sun through 1/26, 7 - 8 p.m. (instruction); 8 - 10 p.m. (dance). \$8 lessons, \$5 dance. 545-7600

Hawaii's Opera Theatre Lecture Series HOT offers mini-previews of their upcoming season with this free lecture series. *Borders*

Books & Music, Ward Centre, 1200 Ala Moana Blvd.: Sun 1/26, 2/9 and 2/23, 1 p.m. 591-8995

Hip-Hop/Funk Dance Teens through adults; beginners and intermediates welcome. *Art-of-Dance Studio*, 2851 E. Manoa Rd., Ste. 207: every Mon, 7 - 8 p.m.; every Wed, 7 - 8:30 p.m.; every Fri, 6 - 7:30 p.m.; every Sat, 11 a.m. - 1 p.m. \$10 per hour. 224-4777

IslaTango Milonga George Garcia leads this Argentine Tango dance party. *Al Franz Dance Studio*, Waterfront Tower, Ste. 140, 419 South St.: Through Mon 6/30, 7:30 - 10:30 p.m. \$6. 721-2123

Milonga Tango Learn this elegant dance from George Garcia. Partners not necessary. *Honolulu Club*, 932 Ward Ave., 7th Fl.: every Fri, 7:30 - 8:30 p.m. (beginning), 8:30 - 9:30 p.m. (advanced) \$8 per class. 721-2123

Nathan Stoltzfus: German Women Against Hitler Stoltzfus, a Professor of History at Florida State university, gives this talk about the remarkable and forgotten non-Jewish German women who, in 1943, protested successfully the arrest (and transport to Auschwitz) of their Jewish husbands. *Yuki Yoshi Room, Krauss Hall*, UH-Manoa campus: Wed 1/15, 7 p.m. Free.

Outlook 2003 Time Magazine political writer, Hugh Sidey, runs this free, one-day investment outlook program, sponsored by Edward Jones. *Edward Jones, Makalao*, 1580 Makalao St., Ste. 901: Tue 1/21, 3:30 p.m. Free. 947-2255

Pilates Mind-body-spirit development through the Pilates method. Develop core awareness and strength, and improve alignment, balance and flexibility through breath and movement. Private lessons by appointment. Private instruction from a licensed trainer. Call for more information. 265-0866

Public Speaking Workshop Learn the art of public speaking in a fun, yet structured format. Taught by Toastmasters. (Manual included in fee.) *Unity Church of Hawaii*, 3608 Diamond Head Cir.: every Wed, 7:30 - 8:45 p.m. \$15. 833-7528

Salsa with Rob & Rie No partner is necessary at these classes; all levels are welcome. *Roman Dance Studio*, 1726 Kapi'olani Blvd.: Every Wed, 6 - 8 p.m. & Sun, 5 - 7 p.m. \$10. 941-3188

Studio Art Classes for Adults Classes in a wide selection of art forms are offered for artists of an array of levels. Among the available are classes in drawing, painting, ceramics, jewelry, printmaking, basketry, weaving, lithography and cinema studies. *Academy Art Center*, 1111 Victoria St.: Weekly classes run 1/21 - 5/4 \$140 (not including any appropriate lab or supply fees). 532-8741

West African Dance Beginners welcome. Learn the traditional dances of West Africa with Lilah Diop, with live drumming by *Sun and Moon Yoga Studio*, 131 Hekili St., Ste. 113, Kailua: Every Sun, 3 p.m. \$10. 263-3366

Windward Community College Hawaii's Music Institute Learn from some of Hawaii's premier musicians (note: students may join late with permission but must negotiate fee with instructor): Cool Chords for Keyboard with Rich Crandall (every Mon, 1/27 - 2/24); Guitar: Basics and Beyond with Mike Kato (every Tue, 1/28 - 3/11); Introduction to Fingerstyle Guitar (every Thu, 1/30 - 3/13); Beginning 'Ukulele with Byron Yasui (every Sat, 2/1 - 3/1); Hula: Funda-

mentals of the Hawaiian Dance with Pama'i Tenn (every Tue, 2/4 - 2/25 or 3/4 - 3/25); Beginning Slack Key Guitar with Ron Loo (every Tue, 2/4 - 3/11); Vocal & Performance I with Melveen Leed (every Tue and Thu, 2/4 - 3/13); It's Only Rock 'n' Roll: Music Business Overview with William Meyer (Sat, 2/22); The Day the Music Died: Challenges of Digital Technology (Sat, 3/8); Intermediate Slack Key Guitar with Ron Loo (every Tue, 3/18 - 4/22); 'Ukulele and Slack Key Riffs with Peter Moon (Fri, 3/28). Call WCC for information and registration. *Windward Community College*, 45-720 Kea'ahala Rd., Kane'ohe: \$25 - \$130. 235-7433

Upcoming Classes

Accredited Scuba Diving Instruction This accredited six-week course will teach adults (18 years and over, or 15 years with parental consent) already in good health how to become a proficient open-water scuba diver. All graduates will receive an NAUI International divers license. *Kaimuki Community School*. Class meets every Mon & Wed, 6 - 9 p.m. \$170 plus \$15 registration fee. 941-5497, 922-2600

Beginning Hawaiian Language (Course #P05655) Learn the basics of the Hawaiian language through a historical and cultural perspective, and develop conversational, reading and writing skills. *Moore Hall, Rm. 109*, UH-Manoa: 1/31 - 3/21: every Fri, 5:30 - 6:45. \$55. www.outreach.hawaii.edu, 956-8400

Beginning Jazz Guitar (Course #S05687) Bring a guitar and learn jazz basics, tunings, techniques and styles from Shoji Ledward. *Music Building, Room 212*, UH-Manoa campus: 1/28 - 3/18: every Tue, 6 - 7:30 p.m. \$92. www.outreach.hawaii.edu, 956-8400

Coast Guard Boating Skills and Seaman-ship Course This certified course provides detailed coverage of rules, navigation, weather and more. Registration is limited; call for reservations. *McKinley High School*, 1039 S. King St.: Wed 1/22 - Mon 3/17: Mon & Wed, 6:30 - 8:30 p.m. Free, but workbook (required for certification) is \$35. 523-1762, 455-9943

Conversational French Elementary I (Course #P05648) Emphasis is on developing grammar, pronunciation and conversation skills. *Moore Hall, Rm. 103*, UH-Manoa: 1/29 - 3/26: every Wed, 7 - 9 p.m. \$95, plus textbook. www.outreach.hawaii.edu, 956-8400

Free Anti-Aging Talk Health professionals and the general public are invited to attend this free talk by the Canadian Longevity Academy. *Dahn Hak Center*, 1640 S. King St.: Sat 2/1, 5 p.m. Free. AllOrganic.net, (877) 864-4793

Get Organized: For Writers This course (No. S05695) runs online Mon 1/20 - Sat 2/8, allowing people to work at whatever time is convenient. Beverly Richards Schulz presents this organizational system as a means of aiding freelance writers to make the most of their time. \$39. www.outreach.hawaii.edu, 956-8400

Golf Swing Fundamentals (Course #S05741) Bring a golf set and buy some practice balls, and Kelvin Miyahara will help with swing mechanics. *Hawaii's Kai Golf Course*, 8902 Kalaniana'ole Hwy: 1/26 - 3/16: every Sun, 7:30 - 9:30 a.m. \$125. www.outreach.hawaii.edu, 956-8400

Continued on Page 23

Honolulu Weekly's Guide to Theatre, Art & Music

Explore all the Arts at Kapi'olani Community College

Performing Arts

Kapi'olani Theatre Production:
Spring 2003

ONCE ON THIS ISLAND
Book and Lyrics by Ahrens
Music by Stephen Flaherty

Performance dates: April 24 - 27
7:30 pm except the 27th (6:30pm)
Maile Performing Arts Theatre
Tickets can be purchased at the door.
Admission \$5.00
For more information: 734-9748



Non-credit courses in
Acting, Culture, Dance, Music, and Taiko

FUTURE EXHIBITS

at the

Koa Gallery

February 19 - March 14, 2003

Community College Art:
A look at some of the best works by talented
students in the community college system.
Partially funded by the SFCA.

March 19 - April 17, 2003

Reiko Brandon:
Textile artist Reiko Brandon displays her new
and innovative work.

April 23 - May 9, 2003

Student Annual:
Juried art works by Kapi'olani Community
College students currently enrolled in fine
art studio courses.

May 26 - June 24, 2003

Korean Art Exhibit:
Eight artists from the Korean community
working in different media. Providing a unique
and extraordinary look into Korean culture.

Bumpei Akaji

Memorial Exhibit

at the

Koa Gallery

Jan. 15 - Feb. 14, 2003

Memorial Reception

with guest speakers
remembering Bumpei Akaji's
contribution to art and culture
in Hawai'i.

Wednesday

January 15th, 2003 from
5:00 p.m. to 7:00 p.m.

Koa Gallery Hours:

Kapi'olani Community College

Mon. - Fri. 10 a.m. - 4 p.m.
Sat. 10 a.m. - 2 p.m.
Phone 734-9375



Culinary Arts

Ka' Ikena Fine Dining Restaurant

Tuesdays - Fridays

Seatings: 11:00, 11:30, 12:00, 5:15 and 5:45 pm

Non-credit courses in
Vegetarian Cooking, Baking, and more!

Reservations 734-9499



Non-credit courses in
PhotoShop, Dreamweaver,
and Flash

Digital Animation

Studio Arts

Non-credit courses in
Japanese Brush Painting, Photography,
Watercolor, and more.

University of Hawai'i
KAPI'OLANI
COMMUNITY COLLEGE

4303 Diamond Head Road
Honolulu, Hawai'i 96816
(808) 734-9559
www.kcc.hawaii.edu

KCC is an EEO/AA Institution

Hawai'i Pacific University Theatre

Celebrating 10 Years of Theater Excellence



2003 Spring Season opens with:

SEAPARKS

by Gardner McKay

DIRECTED BY JOYCE MELTBY

January 31 - February 16

Winner of the L.A. Drama Critic's Circle Award
for Best Play. Starring Peter Kamealoha Clark
and Annie MacLachlan in an Irish love story
that will warm your heart.

2001-2002 critically acclaimed productions:



JAMES JOYCE'S THE DEAD

"...plays like a treasured antique music box...tender
and bittersweet." ~ Joseph Rozmiarek, Honolulu Advertiser

2001 - 2002 Season

Fall: James Joyce's *The Dead*
Winter: *Haole Boy*
Spring: *You Can't Take It With You*

1997 - 1998 Season

Fall: *A Night at Rosie's*
Winter: *Ain't I a Woman*
Spring: *Inherit the Wind*
Summer: *A Night at Rosie's*

1993 - 1994 Season

Fall: *Rosie's Place*
Spring: *Ten Nights in a Barroom*

2000 - 2001 Season

Fall: *Kiss Me, Kate*
Winter: *Wild Wisdom*
Spring: *Dark of the Moon*

1996 - 1997 Season

Fall: *A View from the Bridge*
Spring: *A Midsummer Night's Dream*

1992 - 1993 Season

Fall: *Heritage*
Spring: *All the World's a Stage*

1999 - 2000 Season

Fall: *The Little Foxes*
Winter: *Tintypes*
Spring: *The Importance of Being Earnest*

1995 - 1996 Season

Fall: *The Three Penny Opera*
Spring: *Our Town*

1998 - 1999 Season

Fall: *The Diary of Anne Frank*
Spring: *Light up the Sky*

1994 - 1995 Season

Fall: *Brighton Beach Memoirs*
Spring: *The Crucible*

Coming to HPU Theatre April 11-May 11

Morning's at Seven

by: Paul Osborn

The most nominated play on Broadway.
Nine Tony Award nominations including "best
play revival."



YOU CAN'T TAKE IT WITH YOU

"...talented ensemble...stand out performances...satisfying entertainment."

~ John Berger, Honolulu Star Bulletin



Hawai'i Pacific University Theatre • Tel: (808) 375-1282 • 45-045 Kamehameha Hwy., just off the Pali in Kane'ohe

Honolulu Weekly's Guide to Theatre, Art & Music



UNIVERSITY OF HAWAII AT MĀNOA

Kennedy Theatre

SPRING 2003 SCHEDULE OF EVENTS

Call for more information and for ticket prices!
Box Office: 956-7655 (v/t) ♦ www.hawaii.edu/theatre

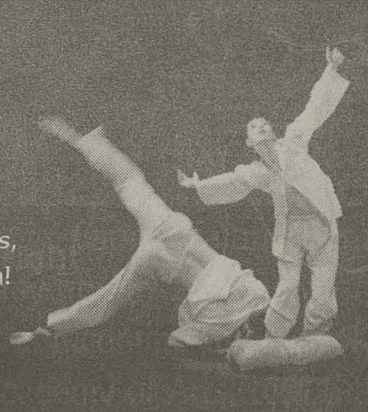
On the Mainstage:

FEBRUARY

Dance Korea! *A Celebration of Korean Immigration*

Performance by students from UHM and Korea National University of the Arts, with guest choreographer Jeong Ho Nam!

Feb 14, 15, 21, 22 at 8pm
Feb 16 & 23 at 2pm



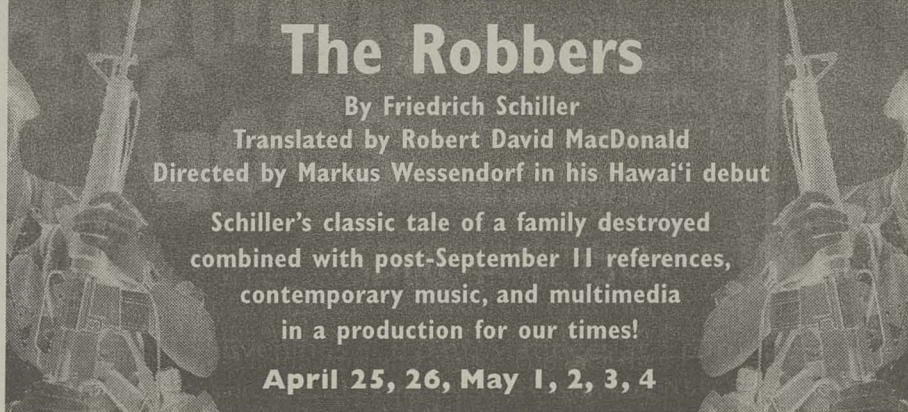
APRIL/MAY

The Robbers

By Friedrich Schiller
Translated by Robert David MacDonald
Directed by Markus Wessendorf in his Hawai'i debut

Schiller's classic tale of a family destroyed combined with post-September 11 references, contemporary music, and multimedia in a production for our times!

April 25, 26, May 1, 2, 3, 4



Primetime in the Ernst Lab Theatre:

JAN/FEB

Darkweed

By Deborah Poage
Directed by Sammie Choy
Enter the realm of horror comic fantasy in this original script.
Jan 29, 30, 31, Feb 1, 2

MARCH

Waiting for Godot

By Samuel Beckett
Directed by Tim Gonzalez-Wiler
Beckett's masterpiece in a kyōgen-style setting.
March 12, 13, 14, 15, 16

APRIL

Footholds II: Young Choreographers on Stage

Highlighting the BFA thesis work of Traci Chun.
April 2, 3, 4, 5, 6

MAY

Footholds III: Fly High Fall Silently

Featuring the MFA thesis work of Jennifer Butler.
May 7, 8, 9, 10, 11
(replacing *A Night at the Catwalk Club*)

Late Night in the Ernst Lab Theatre:

FEBRUARY

Tongues and Savage/Love

By Sam Shepard and Joseph Chaikin
Directed by Allyson Paris
Feb 15, 16, 21, 22

APR/MAY

Chase

A hip-hop theatre production conceived and directed by Cristian E. Ellauri
April 25, 26, May 2, 3



University of Hawai'i Presents

in association with **First Hawaiian Bank**

A carnival of stunning aerial trapeze, throbbing gypsy music, vibrant dance and amazing acrobatics. Take a journey of the imagination you'll never forget...

CIRQUE ÉLOIZE

NOMADE

JAN. 30 – FEB. 2 at the Hawaii Theatre
Tickets: 528-0506

The 2002-2003

University of Hawai'i Presents Series

Diverse, stunning, eclectic, exciting entertainment from around the globe.

COMING UP:

St. Lawrence String Quartet, Feb. 1, Orvis Auditorium

Liz Lerman Dance Exchange, Mar. 8 & 9, WCC Paliku Theatre

Los Angeles Guitar Quartet, Mar. 22, Orvis Auditorium

Urban Tap, Mar. 30, WCC Paliku Theatre

MOMIX, April 12 & 13, Hawaii Theatre



Top to bottom: St. Lawrence String Quartet, Liz Lerman Dance Exchange, and MOMIX.

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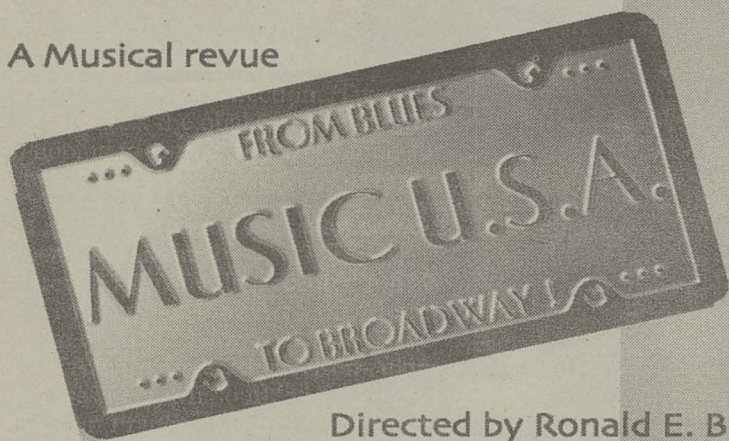
Hawaii Community Foundation, Honolulu Chamber Music Series, Orvis Foundation, State Foundation on Culture and the Arts

Info: 956-3836 or www.outreach.hawaii.edu

Honolulu Weekly's Guide to Theatre, Art & Music

Singing and Dancing on the Windward Side!

A Musical revue



Directed by Ronald E. Bright

February 21st - 23rd only!

Friday and Saturday evening at 7:30 p.m.
Sunday matinee at 4 p.m.
\$10 adults \$6 students/seniors
All reserved seats

Tickets on Sale Now! Call 233-5626!

DiverseCity

A Contemporary Dance Concert

April 29th - May 3rd

directed by Marcelo Pacleb and Tammy Torres featuring Castle DanceForce
24/7 DanceForce and special guests \$12 / \$10 pre-sale All reserved seats

Castle
Performing
Arts
Center



Anything Goes

Cole Porter's classic musical

Directed by
Karen L. Meyer

Music Direction by
Emmett Yoshioka
Choreography by
NYC's Alan Onickel

April 4th- 13th

Evenings at 8 p.m. Matinees at 2 p.m.
\$15 adults \$10 students/seniors
All reserved seats

Presented by arrangement with Tams Whitmark, Inc;
and the Hawaii Musicians' Union

AUDITIONS! JANUARY 20-24th
Details at www.k12.hi.us/~cpac/auditions.html

Ronald E. Bright Theatre
45-386 Kaneohe Bay Drive, Kaneohe
www.k12.hi.us/~cpac

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want more?

Call 455-0385 today!

more dance...more music...more fun!

It's all at Leeward Community College Theatre

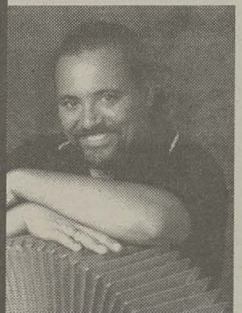


Lily Cai Chinese Dance Company

February 15 at 8pm

Elegant, sensual, and captivating, the Lily Cai Chinese Dance Company melds ancient Chinese forms with modern dance in an artistic and inventive marriage of styles.

"In an extraordinary fusion of ancient and modern dance, the Lily Cai Chinese Dance Company embroiders filigrees of dance across the sands of time with wistful, magical enchantment." *Los Angeles Times*



"A Zydeco Master."
-Rolling Stone

Terrance Simien in Concert

February 22 Time: TBA

Bring your beach chairs and blankets to spread upon our courtyard lawn for this one-of-kind outdoor performance and celebrate Mardi Gras with one of America's most exciting zydeco artists. Sample the savory tastes from a variety of Louisiana inspired food booths. Reserved seating and tables available. An eclectic fusion of zydeco, reggae, New Orleans funk, R&B, gospel and Caribbean performed with passion!

"Terrance Simien sets the standard against which modern Zydeco should be measured. . . Simiens's voice can move mountains with its emotional depth." -Blues Watch, Mark Smith

"Terrance Simien is universally acclaimed as one of the most exciting zydeco performers in America" -The Patriot Ledger (Boston)

"Simien once again delivers his unique brand of music that seamlessly blends the finer moments of R&B and soul with classic Louisiana sounds to create a sonic fusion that keeps its mind in the past while moving boldly into the future - House of Blues Online,

Aspen Ballet

March 2 at 2pm

One of America's emerging regional ballet companies presenting classical and contemporary ballet works.

"a versatile and gifted company of young dancers..."
-Albuquerque Journal
"A real force in Colorado dance." -The Denver Post



LCC Dance Festival

April 25, 26 at 7:30pm

This festival has developed a reputation for presenting Hawaii's finest young dancers in works by established and emerging choreographers with a variety of traditional to cutting edge, risk-taking dance styles.



BOX OFFICE

Tickets can be charged by phone 455-0385. There is a \$1 per ticket charge for phone orders.

SEATING

Most seating is on a first-come, first-served basis. A limited number of reserved seats are also available for an additional \$5 per ticket at all price levels.

University of Hawai'i
LEEWARD
COMMUNITY COLLEGE



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From Page 18

Instant Piano for Hopelessly Busy People (Course #S05688) Robert Laughlin teaches enough basics and chords in one lesson that students should be able to play at least one song afterward. *Music Building, Room 212, UH-Manoa campus:* Sat 1/25, 9 a.m. - 12:30 p.m. \$85. www.outreach.hawaii.edu, 956-8400

Introduction to Traditional Feng Shui (Course #P05565) Alan Lum introduces feng shui as a means of good fortune, luck and prosperity. *Kuykendall Hall, room 210, UH-Manoa campus:* 1/25 - 2/15: Every Sat, 1 - 3 p.m. \$55. www.outreach.hawaii.edu, 956-8400

Play in Clay for Teens (Course #D01AR142) Shawzy Bruner introduces teens to clay as an art medium by teaching as hand-building (pinch, coil and slab construction), wheel throwing and glazing techniques. Classes will meet in Hale Palanaka, Room 216. *Windward Community College, 45-720 Kea'ahala Rd., Kane'ohe:* Next session starts Tue 2/4: Tue & Thu, 4 - 6 p.m.; open lab Sat, 1 - 4 p.m. \$80 plus additional \$20 lab fee (payable to instructor on first day). 235-7400

They Have Taken Our Mother's Head and Are Now Going for Her Throat: Indigenous and Activist Responses to Transnational Mining in West Papua Professor of Ethnomusicology at Columbia University, Steven Feld, conducts this public seminar. In addition to this, on Tue 1/28 at 7:30 p.m., Feld holds a public lecture entitled "Nostalgia and Modernity: On the Criss-Crossed Histories of Hawaiian Guitars, Papua New Guinea String Bands, Appalachian Soundtracks and September 11th." *Burns Hall, East-West Center, University of Hawai'i — Mānoa Campus:* Wed 1/29, noon - 1:30 p.m. Free. www.hawaii.edu/ur, 956-6106

The Vintage Program in Wine Appreciation and Service (Course #S05830) Alan Jahns introduces the world's wines to those interested in viticulture, wine regions, grape varieties, wine labels and storage. *JMD Educational Center, 99-1269 Iwaena St., 'Aiea:* 1/30 - 3/6: every Thu, 7 - 9 p.m. \$135. www.outreach.hawaii.edu, 956-8400

Keiki

Art Classes at The Academy Art Center at Linekona Kids grades K - 12 can learn to express themselves visually with the variety of classes offered. *Academy Art Center, 1111 Victoria St.:* Classes run 1/25 - 4/12 \$110. 532-8741

Ban Daisuke of Kikaida The star of the popular '70s Japanese action hero show has an autograph session to commemorate the DVD release of *Kikaida Vol. 2: Borders Books, Waikēle*, 94-821 Luminaia: Sat 1/18, 2 p.m. 676-6699

How to Grow a Musical Child This seminar teaches how to encourage musical appreciation and talent in children. Seating is limited; call for reservations. *Keiki Kani Music Studio, 99-016 A Kamehameha Hwy, 'Aiea (behind Dixie Grill):* Sat 1/18 & 1/25, 3 p.m. Free. 487-2275

Tie-Died Banners: Expression Session with Toni Martin Martin leads this workshop for students grades 5-12. Reservations required. *The Contemporary Museum, 2411 Makiki Heights Dr.:* Sat 2/1, 10:30 a.m. & 1:30 p.m. \$10; \$5 members. 526-1322

Hikes & Excursions

AIDSWalk Walk the perimeter of Kapi'olani Park to raise tax-deductible donations for the Life Foundation, Hawai'i's oldest and largest AIDS service organization. *Life Foundation Offices, 233 Keawe St., Suite 226:* Sat 3/8, 8 a.m. (registration), 9 a.m. (start). www.aidswalkhawaii.org, 521-2437, ext. 240

Colorful Civic Center Stroll Meet at the Damien Statue in front of the state Capitol for this three-hour tour of Honolulu's historic sites. Proceeds go to The Program to Preserve Hawaiian Place Names. Every Wed, 2 p.m. \$5. 948-3299

Diamond Head Lighthouse Walk An informative two-mile, three-hour walking tour led by The Clean Air Team that ends at the lighthouse. *Honolulu Zoo Entrance, 151 Kapahu-*

lu Ave. (meet at the Gandhi statue): every Sun, 9 a.m. - noon. \$5. 948-3299

Kalauao A pleasant, intermediate-level, five-mile valley hike through 'Aiea. *Hawaiian Trail & Mountain Club, Meet at Tolani Palace grounds, mauka side:* Sat 1/18, 8 a.m. \$2. 674-1459

Paws on the Path: Makapu'u Lighthouse Hike with your dog on this monthly hike with the Hawaiian Humane Society. *Hawaiian Humane Society, 2700 Wai'ālae Ave.:* Sat 1/25, 4:30 p.m. 946-2187, ext. 217

Food & Drink

Clos Du Val Wine Dinner Indigo presents this multicourse meal, where each course is paired with samplings from the Clos Du Val family of wines. *Indigo Restaurant, 1121 Nu'uānu Ave.:* Dinner is Wed 1/15, 6:30 p.m. \$65 per person. 521-2900

Wrath of Grapes: The Indigo Wine Club Fruit, cheese and pūpū accompany this popular weekly wine-tasting event. *Indigo Restaurant, 1121 Nu'uānu Ave.:* every Tue, 6 p.m. \$20. 521-2900

Whatevahs

Aloha State Square and Round Dance Festival The Hawai'i Federation of Square Dance Clubs hosts this, the 38th annual festival, with featured cuers and callers making the trip from California, Texas and Idaho. *Ala Wai Golf Course Clubhouse, 404 Kapahulu Ave.:* Thu 1/23 - Sat 1/25 \$30. www.inix.com/squaredance-hawaii/38th_festival.htm, 672-3646

Beauty and the Beast Strongman Event The World Strongman Super Series comes to Hawai'i, with contestants from all over the world. *Hawaiian Waters Adventure Park, 400 Farrington Hwy., Kapolei:* Sat 1/18 & Sun 1/19 \$16 - \$26. 945-3928

David Wicker Having hosted programs for Tony Robbins in the past, Wicker, a keynote speaker, seminar leader and firewalk instructor, debuts in Honolulu with a series of free seminars. *Honolulu Club, 923 Ward St.:* Sat



Theater: Sexual Perversity in Chicago Theater collective Two Chicks, one Pāke and a Pōpolo perform David Mamet's dark comedy about one couple's inability to get around the cultural roles and societal demands that make long and loving relationships impossible. Harry Wong III directs this Kumu Kahua Dark Night production. *Kumu Kahua Theatre, 46 Merchant St.:* Sun 1/19 & Mon 1/20, 7:30 p.m. \$5. 536-4441

1/18 & O'ahu Club, 6800 Hawai'i Kai Dr.:

Sat 1/25, 1 - 2:30 p.m. Free. Apollovision.com, 341-7999

E Ola Hōkūle'a: Hōkūle'a Lives The public can enjoy local food, storytelling and entertainment as the Polynesian Voyaging Society hosts this event, commemorating the completion of the Hōkūle'a's restoration. *Marine Education and Training Center, Sand Island:* Sun 1/19, 10 a.m. - 5 p.m. Free. 536-8405

Elderhostel Program This week-long study will focus on the arts of Asia and the Pacific through slide lectures and educational lunches. Hawai'i residents ages 55 and older are offered a reduced rate. *Honolulu Academy of Arts, 900 S. Beretania St.:* Sun 1/26 - Sat 2/1 532-3666

Gender Bender Lip Gloss Revue The Lovely Leikia hostesses, and what a show this is! Very riotous variety show with everything from vaudeville to vixenry and everything in

between. *Fusions Waikiki, 2260 Kūhiō Ave.:* every Fri, 9:30 p.m. 924-2422

Hawai'i Photographic Society New-comers are welcome to each monthly meeting of this art group. *Makiki Recreation Center, Ke'eumoku St (next to Makiki Library):* Wed 1/15, 7:30 p.m. Free. 487-2090

KCAA Annual Asian Items Sale Sales of antiques, china, jewelry items, clothes and more will benefit various KCAA programs. *KCAA Pre-Schools of Hawai'i Thrift Shop, 2707 S. King St, Mō'ili'ili:* Wed 1/15, 10 a.m. - 2 p.m.; Sat 1/18, 9 a.m. - noon. 941-9989

Martin Luther King, Jr. Church Service Dr. Ha'aheo Guanson and Rev. Dr. Kaleo Patterson speak, the Crossroads Choir performs and Dr. Fred Hodge receives the Hawai'i Peacemaker Award, all in honor of Dr. King and his ideals. *Church of the Crossroads, 1212 University Ave.:* Mon 1/20, 7:30 p.m. Free. 949-2220

University of Hawaii at Mānoa

Leisure center

Hemenway Hall Room 101
www.hawaii.edu/ccfp

956-6468

Sign up for:

Aerobics

1 Feb 4 - Mar 6 T/Th 4:30 - 5:30p
2 Mar 18 - Apr 24 T/Th 4:30 - 5:30p

Karate

1 Feb 4 - Mar 6 T/Th 6:00-8:00p
2 Mar 18 - Apr 24 T/Th 6:00-8:00p

Massage

1 Feb 5 - Mar 5 W 6:00-8:00p
2 Apr 2 - Apr 30 W 5:45-7:45p

Meditation

1 Feb 4 - Mar 4 Tu 5:30-7:00p
2 Mar 18 - Apr 22 Tu 5:30-7:00p

Yoga

1 Feb 3 - Mar 3 M/W 4:15-5:30p
2 Mar 17 - Apr 16 M/W 4:15-5:30p

Zen Meditation

1 Feb 5 - Mar 5 Wed 6:00-8:00p

Afro-Caribbean

Jazz Dance

1 Feb 1 - Mar 1 Sa 10:30-12:00n
2 Mar 15 - Apr 19 Sa 10:30-12:00n

Darkroom

Techniques

1 Feb 1 - Mar 01 Sa 9:00-11:00a
2 Mar 15 - Apr 19 Sa 9:00-11:00a

Guitar 1

1 Feb 24 - Mar 31 Mon 6:00-7:30p
2 Apr 7 - May 5 Mon 6:00-7:30p

Home Brewing

1 Feb 7 - Feb 28 F 5:00-7:00p
2 Mar 7 - Apr 4 F 5:00-7:00p

Tai Chi

1 Feb 7 - Mar 7 F 6:00-7:00p
2 Mar 21 - May 2 F 6:00-7:00p

Hula

1 Feb 4 - Mar 6 Tu/Th 5:30-6:30p
2 Mar 18 - Apr 24 Tu/Th 5:30-6:30p
3 Feb 1 - Mar 1 Sa 11:30-1:30p
4 Mar 15 - Apr 19 Sa 11:30-1:30p

Ceramics

1 Feb 3 - Mar 10 M/W 1:30-3:30p
2 Feb 3 - Mar 10 M/W 4:00-6:00p
3 Feb 3 - Mar 10 M/W 6:30-8:30p

4 Feb 4 - Mar 6 T/Th 10:00-12:00n
5 Feb 4 - Mar 6 T/Th 1:30-3:30p
6 Feb 4 - Mar 6 T/Th 4:00-6:00p
7 Feb 4 - Mar 6 T/Th 6:30-8:30p

8 Feb 01 - Mar 01 Sa 8:30-12:30p
9 Feb 01 - Mar 01 Sa 12:30-4:30p

Mambo/Salsa

Dancing

1 Feb 8, 15, 22 Sat 12:30-2:00p
2 Mar 8, 15, 22 Sat 12:30-2:00p
3 Apr 12, 19, 26 Sat 12:30-2:00p

Tahitian Dancing

1 Mar 18 - Apr 24 Tu/Th 4:00-5:00p

Belly Dancing

1 Feb 5 - Mar 5 W 6:30-8:00p
2 Apr 2 - Apr 30 W 6:30-8:00p

Astronomy

1 Feb 6 - Mar 6 Th 7:00-9:00p
Feb 22 Star Party Sa 6:00-10:00p

Scuba

1 Feb 13 - Mar 2
2 Mar 27 - Apr 13

Sailing

1 Jan 25 - Feb 15 Sat 8:30 - 12:30p
2 Jan 26 - Feb 16 Sun 8:30 - 12:30p
3 Jan 21 - Feb 11 T 1:30 - 5:30p
4 Jan 23 - Feb 13 Th 1:30 - 5:30p

5 Mar 1 - Mar 22 Sat 8:30 - 12:30p
6 Mar 18 - Apr 15 T 1:30 - 5:30p
7 Mar 16 - Apr 6 Sat 1:00 - 5:00p
8 Apr 19 - May 10 Sat 8:30 - 12:30p

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Student clinic M-F 9-9
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\$30 for one hour
massage in a beautiful
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Call for an appointment:
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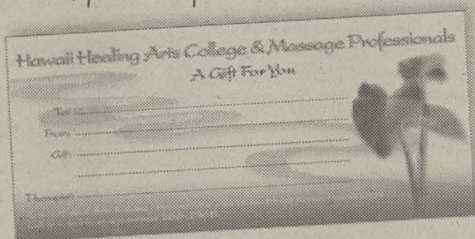


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Hawaii Healing Arts College
Kulia J Ka Nu'u, "Strive for the Highest"

HAWAIIAN AIRLINES POPS

SMOOTH JAZZ WITH DAVE KOZ

Friday, January 17 • 8:00 PM
Saturday, January 18 • 8:00 PM
Neal Blaisdell Concert Hall

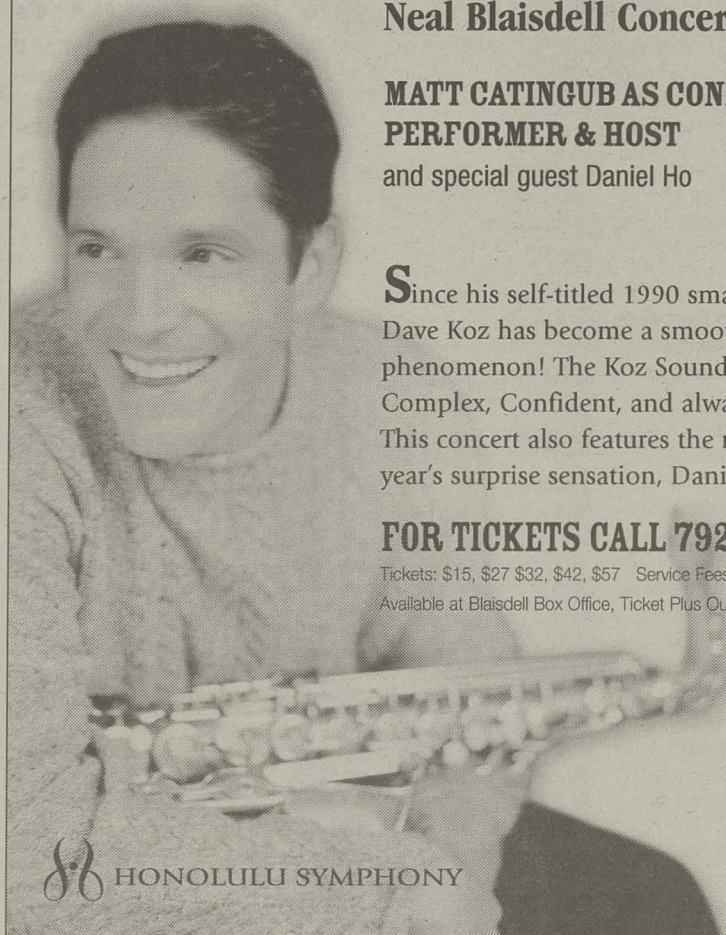
**MATT CATINGUB AS CONDUCTOR
PERFORMER & HOST**
and special guest Daniel Ho


Since his self-titled 1990 smash hit debut, Dave Koz has become a smooth jazz phenomenon! The Koz Sound is Stylish, Complex, Confident, and always First Class. This concert also features the return of last year's surprise sensation, Daniel Ho!

FOR TICKETS CALL 792-2000

Tickets: \$15, \$27 \$32, \$42, \$57 Service Fees Apply.

Available at Blaisdell Box Office, Ticket Plus Outlets, Military Ticket Outlets



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-Rich Warren,
The News-Gazette

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Hot PICK

Concerts: The Hawaii Chamber Orchestra Society presents *Unstrung Heroes* with Rachel Gonzales, vocals; Ernie Provencher, bass; Nancy Masaki, cello; and Les Peetz, piano. Honolulu Academy of Arts, 900 S. Beretania St.: Fri 1/31, 7:30 p.m. Free.

muscular dystrophy, a neuromuscular disease, at this annual summer camp. Applicants must be at least 16 years old and able to lift a child. Call for an application. Camp runs 6/18 - 6/25. www.mdausa.org, 548-0588

Mission Houses Museum Volunteers are sought to help greet visitors one half-day a week at a time of their own choosing. *Mission Houses Museum*, 553 S. King St.: 531-0481

Nu'uanu Stream Cleanup Join Honolulu Botanical Gardens with their ongoing project to restore part of Lili'uokalani Botanical Garden. Your own boots, gloves and trash bags aren't necessary, but they are welcome. 522-7064

Neighbors

Marine Sanctuary Ocean Count Volunteers are needed on Kauai, the Big Island and Oahu for this year's count of humpback whales. Registration is necessary for all of the many varied positions needed to be filled. Call for more information. Sat 1/25, 2/22 & 3/29, 8 a.m. - 12:15 p.m. Kauai: 246-2860; Big Island: 1 (888) 55-WHALE; Oahu: 397-2656

Gay

Black Garter Cafe and Garden Party Sundays I'm Coming Out Productions describes their weekly events as two women's bars in Honolulu. Call the Women's Hotline for information on cost and directions. *Garden Sports Bar and Grill*, 1041 Nu'uanu Ave.: Black Garter Cafe: every Fri, 9 p.m. - 2 a.m.; Garden Party Sundays, 4 - 11 p.m. 531-4140, ext. 2

Gay Surf Club Meet at the Duke Kahanamoku statue every Saturday. Times vary, so call ahead. Free lessons for beginners, who can also rent boards for \$6 for 90 minutes. *Gay Surf Club*, every Sat www.geocities.com/thegay-surfclub, gaysurf@hotmail.com, 330-3673

Honolulu Gay Support Group All are welcome to this weekly discussion who support freedom, equality and justice of gay people. This week's topic is an open discussion. *Waikiki Community Center*, 310 Paoakalani

CDs. (Free beginner swing lessons at 7:30 p.m.) *Kapi'olani Park Bandstand*, Waikiki: Wed 1/22, 6:45 - 9 p.m. \$4. 236-4082

Weekly Backgammon Tournament The nonprofit Aloha State Backgammon Club continues their weekly tournaments, with free lessons starting at 5:30 p.m. (Entire entry fee goes to the tournament winners.) *Coffee Talk*, 3601 Wai'alea Ave.: Every Fri, 6:30 p.m. \$20 entry fee. 294-7475, 922-2674

Volunteer

Hawaii's Plantation Village Every little bit helps, even if all you have is a few hours a week as a greeter, collection assistant or guide. Training is provided. *Hawaii's Plantation Village*, 94-695 Waipahu St.: 677-0110

MDA Camp Counselors Volunteers are needed to serve as companions for individuals with

Ave., Rm. 202A: every Tue, 7:30 - 9 p.m. Free. 923-1802, 537-2000

Winter Fresh White Party Go dressed in your best white attire and dance to hours of circuit music with L.A. DJ Roland Belmares. *Maze Nightclub*, Waikiki Trade Center, 2255 Kūhiō Ave.: Sun 1/19 www.BigTomPresents.com, 955-4852

Mixed Media

Alma Latina Radio Program Latino and salsa music with host Nancy Ortiz. KWAH, 1080 AM: Every Sun, 1 - 4 p.m. 737-0414

Single Women's Group Build lasting friendships through this nonprofit organization. www.geocities.com/singlewomensgroup/home.html

Tasty and Meatless Hosts, on location in Hawaii, demonstrate meatless cooking techniques, and give tips on where to shop and eat for meatless ingredients and dishes. *Oceanic Cable, Channel 16*. Every Mon, Wed and Sat, 6:30 p.m.

Grassroots

Board of Land and Natural Resources

Twice-Monthly Meeting Call to confirm date and location of the next meeting. *Kalanimoku Bldg., Conference Room*, 1151 Punchbowl St.: Through Mon 6/30, 9 a.m. 587-0400

E Ho'iho'i Hou Ma o Ke Kaulike A Me Ka Ho'oku'ikahi: Restoration Through Justice and Reconciliation The public is invited to attend this presentation by the Native Hawaiian Bar Association. Panelists for this discussion of Native Hawaiian issues are: Kahu Kaleo Patterson (Executive Director, Hawaii Ecumenical Coalition and Pacific Justice and Reconciliation Center), William Kalaniuli Meheula (attorney for Hawaiians in "Ceded"/Stolen Lands Case), Eric Yamamoto (law professor and author), John Echowhawk (Executive Director, Native American Right Funds) and Rebecca Tsosie (law professor at Arizona State University and Executive Director of the Indian Legal Program). *Kawaiaha'o Church*, 957 Punchbowl St.: Fri 1/17, 11:45 a.m. - 1:30 p.m. \$5; additional \$10 for

Hawaiian plate lunch. 262-5900, 262-5610, 261-1151

Not in Our Name! Rally, March and Concert Not in Our Name! celebrates Martin Luther King Day with an antiwar march to protest the war on Iraq and the world. *Ala Moana Beach Park*. Sat 1/18, noon - 1:30 (rally), 2 - 3 p.m. (march), 3 - 5:30 p.m. (concert). www.indyhawaii.org/nion, 534-CALL

UH Water and Environment Conference The UH Water Resources Research Center holds this conference on the scientific, regulatory and cultural factors influencing water and environmental issues in Pacific islands. Call for cost and information. *Pagoda Hotel*, 1525 Rycroft St.: Wed 1/15 & Thu 1/16 956-7847

Submissions

"The Scene" provides groups and individuals with free listings of community events, activities and entertainment. Submissions must include the following:

- Date and time;
- Location (include a street address);
- Cost or admission price (please note if event is free);
- Contact phone number;
- Description of the event. If submitting an entry to the music section, include the general type of music (jazz, rock, hip-hop, Hawaiian, etc.).

Deadline for "The Scene" submissions is two weeks before the listing should appear. Listings appear the last Wednesday before the event. "The Scene" is also posted each week on our Web site, at www.honoluluweekly.com.

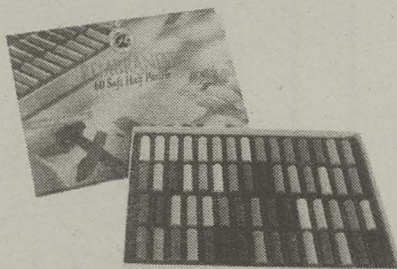
Send all submissions to Honolulu Weekly Calendar Editor, 1200 College Walk, #214. Honolulu, HI 96817, or fax to: 528-3144. Submissions are not accepted over the phone. Please note: We welcome photographs with submissions, but cannot guarantee returns — please do not send original art.

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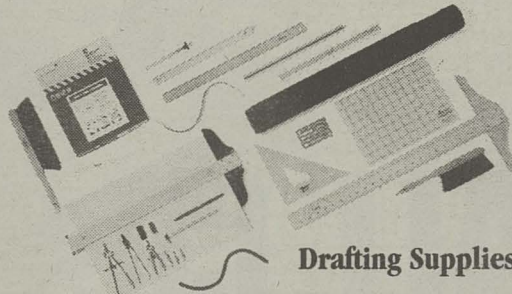
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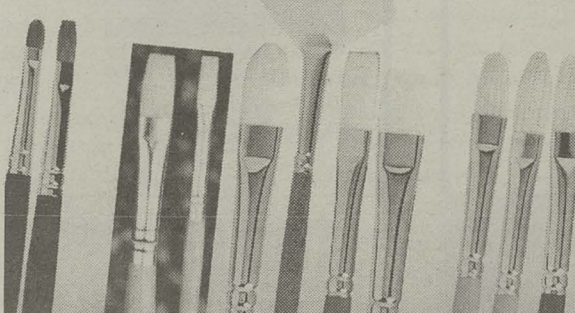
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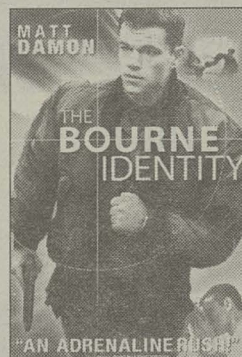
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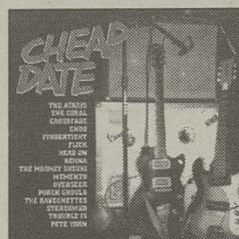


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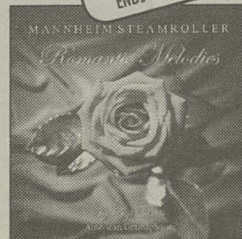
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City Survival

PHOTO: SHAYNE

Audio Directions delivers for serious listeners.

Sound advice

SHAYNE

Stewart Ono simply calls it voodoo. The voodoo, in question, is some of the many tips, tricks, and tweaks that Ono, owner of Audio Directions (1814 Algaroba St., phone 941-6550), has come across during his 14 years in the audio/video biz.

For example, placing your blank CD media in the freezer (just once) for 48 hours, then thawing it slowly (wrapped in a towel at room temperature), then burning it is one tip, according to Ono. The technique sounds pretty far out there, but since this practice began back in 1990, many audio reviewers and skeptics — *Audiophile*, *London Times*, *New York Times*, *SoundStage* — have tried it and reported a definite improvement in the sound quality of both prerecorded and blank media.

One reviewer, Carol Clark, of *Audio Musings* magazine, wrote, "CDs are subjected to heat and pressure in the pressing process, thus distorting the lattice polycarbonate substrate. Freezing relaxes this structure and realigns it. This potentially leaves the disc less vibration-prone."

She carried out the experiment on her favorite CD, *The Downward Spiral* by Nine Inch Nails. She compared two copies of the same CD, one frozen, one not, and reported that, "The overall NIN experience increased tenfold for me after freezing the disc."

Theoretically, this has something to do with the realignment or relaxation of the molecular structure and the undoing of the distortions that occur when high temperatures are used in the manufacturing process. The technique also works on Laser-Vision format video discs, speaker cable interconnects, integrated circuits — even musical instruments themselves.

In fact, several musicians from the Chicago and Philadelphia Symphonies have had their instruments frozen (don't go there) with some noticeable improvements in the sound and playing ability — "richer" and more "focused," according to a 1999 article in the *New York Times*. Later this year Ono will be obtaining a cryogenic unit (a freezer) that will be able to take items to much lower temperatures than a home freezer.

In addition to the shop-owner's expertise, Audio Directions offers an assortment of audio and video specialty items, speakers, CDs and new and used vinyl LPs.



Audiophile: Owner Stewart Ono surveys his vinyl at Audio Directions.

Ono declares, "Digital recordings are synthesized numbers and until they can accurately duplicate the sound of real instruments, analog sound will reign supreme."

Records are not only making a modest comeback for the aficionado, they never really went away. A digital recording, for example, is programmed to remove distortions and yet, with say an electric guitar, the distortion is the music. That's probably why your favorite rock or blues band will always sound better live or on vinyl than on CD.

Lest you still think LPs went the way of the dinosaur, one

company, Camarillo, Ca.-based R.T.I. (Record Technology Inc.) — whose clients include heavyweights Capitol Records/E.M.I., Fat Wreck Chords and Invisible Skratch Piklz — started in 1972 with two manually-operated record presses and now has eight fully-automated presses, according to owner Don MacInnis. R.T.I. is running them 24/7 and still can't keep up with the demand. See how everything old is new again?

So, what you need in order for that voodoo to work is just a pair of ears and an open mind.

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BEST PICTURE

Los Angeles Times Kenneth Turan

"The Hours" has turned out to be a splendid film, almost against reason. It uses all the resources of cinema — masterful writing, superb acting, directorial intelligence, an enveloping score, top-of-the-line production design, costumes, cinematography and editing — to make a film whose cumulative emotional power takes viewers by surprise, capturing us unawares in its ability to move us as deeply as it does. Perhaps the best thing about 'The Hours' is the fearlessness of its emotionality. It's about choosing life over death. It's about those things we don't say because they don't fit into words. Nicole Kidman is galvanizing. Her piercing performance is a powerful piece of acting that is unsettling in the best sense. Streep is subtle and devastating. 'The Hours' is graced with a gift of elusive emotions and an effortless ability to delineate interior lives."

MERYL
STREEP

JULIANNE
MOORE

NICOLE
KIDMAN

THE HOURS

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ROGER EBERT, EBERT & ROEPER

"THUMBS UP! A HARD-EDGED THRILLER."

ELVIS MITCHELL, THE NEW YORK TIMES

"THE FILM...HAS A
GREATEST-HITS SMELL...
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'NARC' HAS THE VELOCITY
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OVER 100 CRITICS HAVE CALLED
'ADAPTATION'
ONE OF THE
BEST FILMS OF THE YEAR!

"TWO VERY ENTHUSIASTIC THUMBS UP."
EBERT & ROEPER

"...DAZZLINGLY FUNNY..."
Kenneth Turan, LOS ANGELES TIMES

★★★★★

"...IT'S THE MOST ORIGINAL, EXHILARATING
AND HILARIOUS MOVIE OF THE YEAR."
Terry Lawson, DETROIT FREE PRESS



Directed by Spike Jonze
Screenplay by Charlie Kaufman and Donald Kaufman

Nicolas Cage Meryl Streep Chris Cooper

Adaptation.

COLUMBIA PICTURES PRESENTS IN ASSOCIATION WITH INTERMEDIA FILMS
A MAGNET/CLINICA ESTETICO PRODUCTION NICOLAS CAGE MERYL STREEP CHRIS COOPER "ADAPTATION"
MUSIC BY CARTER BURWELL EXECUTIVE PRODUCERS CHARLIE KAUFMAN PETER SARAF BASED ON THE BOOK BY SUSAN ORLEAN
SCREENPLAY BY CHARLIE KAUFMAN AND DONALD KAUFMAN PRODUCED BY EDWARD SAXON VINCENT LANDAY JONATHAN DEMME
DIRECTED BY SPIKE JONZE (Soundtrack by Astralwerks) COLUMBIA PICTURES
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Film

Hall of mirrors

BOB GREEN

In an early scene in *Adaptation*, its hero — screenwriter Charlie Kaufman (Nicolas Cage) — proclaims that he doesn't want his new film to contain the easy outs of colliding autos, gunfire, drugs and melodramatic love. So what happens? His movie, and the one we're seeing (more later), veers in its final 20 minutes into ... colliding autos, gunfire, drugs and melodramatic love. This sure-fire crossover into the conventional "works" both the inner-story's screenwriter plight — and as a conventional ending for the unconventional *Adaptation*. It's a Möbius-strip of a movie that will delight most audiences but put others off. (Casual moviegoers won't care.)

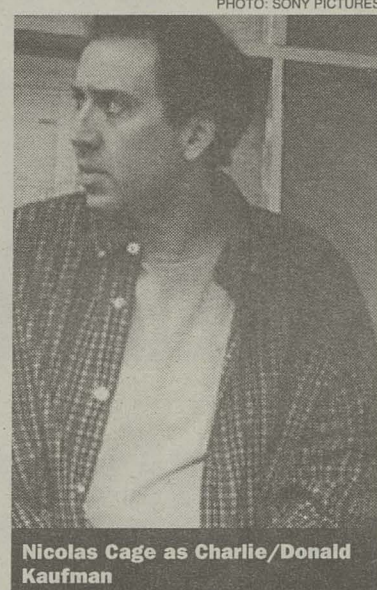
The real-life Kaufman, who wrote the wonderful *Being John Malkovich*, posits himself as the major character in *Adaptation* together with his fictive identical twin Donald (both played by Cage). Kaufman

The tricky Adaptation is a funny original.

transforms his inability to adapt the undramatic *The Orchid Thief* by Susan Orlean into drama. This essential conflict — the neurotic writer blocked — is the central conceit of the first part of the movie, studded with visual vignettes of the story of Orlean researching *Thief*. Orlean (Meryl Streep), comes to feel that she has no real passion in her life and begins to fall for orchid thief John LaRouche (Chris Cooper), as, in the abstract, Kaufman begins to fall for her.

LaRouche, a passionate autodidact, kindles Orlean's feelings as she wades through alligator-infested swamps with him. This becomes the subtext to her book, which Kaufman, years later, can't find a key to adapting.

Real-life Kaufman has mixed fact



Nicolas Cage as Charlie/Donald Kaufman

and fiction beautifully here: the first two-thirds of the movie is wickedly funny, as Cage gives his best screen performance in years as the neurotic Charlie and his hack-writer brother Donald. In these later sequences we come to realize that we are (probably) seeing the movie of the script that "fictive" Kaufman is writing.

The film's controversial ending has a plurality of possible meanings: that both real and fictive Kaufman have "sold out" with the Hollywood ending. Or just the opposite, depending on your reception of that ending.

Adaptation is triumphantly cinematic, a hall of mirrors in which we get an occasional glimpse of ourselves as movie audience. It's a terrific movie — except for that ending.

Jason Lee

Julia Stiles

Selma Blair

A GUY THING

Boy Meets Girl.

Boy Meets Girl's Cousin.

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EBERT & ROEPER
"ONE OF THE BEST MOVIES OF THE YEAR."
Richard Roeper, EBERT & ROEPER

EDWARD NORTON

"Dazzling.

Mr. Lee gives the actors plenty of time and room to work, and their work is terrific."

A.O. Scott, THE NEW YORK TIMES

"Powerful and Compelling.

Edward Norton gives one of the most poignant performances of his career, under Spike Lee's intelligent direction."

Jeffrey Lyons, WNBC-TV

"Knife-sharp.

Norton deserves a best-actor Oscar nomination for his performance."

Thelma Adams, US MAGAZINE

"25th Hour' is SPIKE LEE's BEST work.

Edward Norton is absolutely electrifying!"

Joel Siegel, GOOD MORNING AMERICA

25th hour



PHILIP SEYMOUR HOFFMAN BARRY PEPPER ROSARIO DAWSON ANNA PAQUIN BRIAN COX

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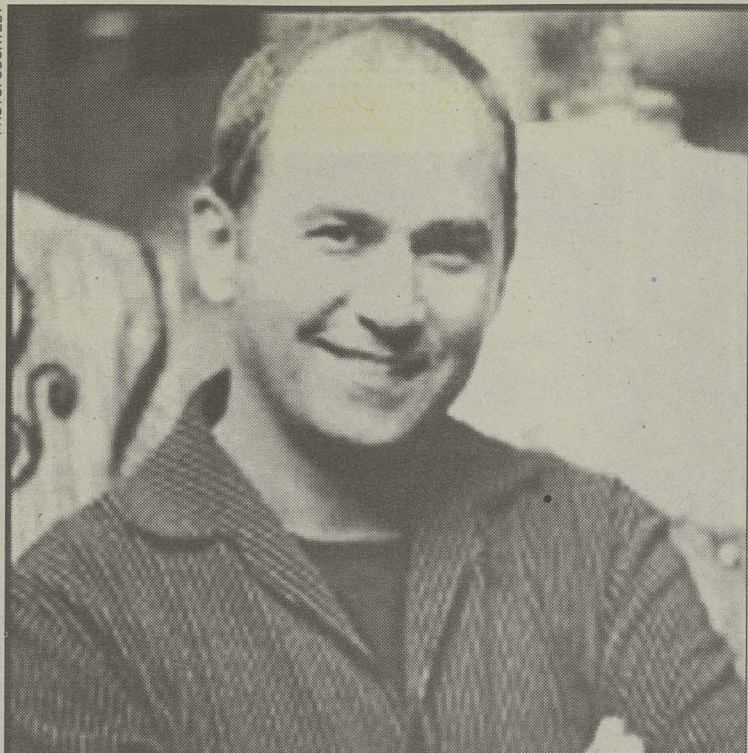
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CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES



BY GARY M. KRAMER

Your films often feature characters learning to find or rediscover themselves. Why does this story-line appeal to you?

I have always had to deal with finding and rediscovering myself, and this process will never leave me. Having characters grow appeals to me, and, as they grow, they reach a better and more profound understanding of themselves. This is an optimistic approach to my work in general.

There are many powerful scenes between Antonia and Michele. How did you work at creating the tension between these very different characters?

Both characters have a common bond, [they] lost the man they loved, and they have to deal with overcoming their grief. They need one another to overcome this and they don't realize this at first, but the more they see each other the more love creeps in to their relationship.

Similarly, food plays an important role for bringing the characters together — many scenes are set at a dining table. Why did you use community meals as a plot device?

Food plays a vital role also in my life, because it unites people — at least in Italy it does. During the various meals the characters speak more openly with one another.

How did you get heartthrob Stefano Accorsi to star in the film?

When he read the script he agreed to do the film, because he liked the story. He wanted to work with me, because he liked my two previous films.

Was he concerned about playing gay?

He did not have any problem on doing a gay character. He was only a little bit tense about it because he did not know how to do it.

What advice did you give him about that?

I always told him just to think about Michele as a person, not as a "gay."

Did he have any concerns about the sex scenes?

He never said anything about what was written in the screenplay. When we did the ménage à trois scene (in which the men were totally nude), he did it without any problem in a very professional way. I was more nervous than him because I'm a prude on the set.

His Secret Life helped Stefano's career, though, right?

Stefano Accorsi is now the most important leading male actor in Italy.

Q&A

Ferzan Ozpetek

Do you feel the film presents gay stereotypes?

The gays in the picture have normal jobs, live normal lives. They have complete lives — they are good and bad, nice and bitchy, good looking and not. It never occurred to me whether I should depict the gay

characters in a PC way.

How did audiences, gay and straight, respond to His Secret Life?

Women could easily identify themselves with Antonia. But the movie appealed to the gay community because it broke a barrier — many Italian men have secret gay lives. Italian women saw for the first time what their husbands' "hypothetical" lover looked like. I gave a face and a body to all those secret love affairs.

His Secret Life was a big box office success wasn't it?

It stayed in theaters non-stop for eight months.

How pleased were you with that?

I was amazed to see that the movie penetrated so deeply in to the movie crowd. The movie really touched various kinds of movie-goers. From film buffs to housewives who never go to the movies but were dragged to the theaters by their daughters and maybe by their gay sons and daughters.

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ROBB BONNELL

The opening of *Talk to Her* (*Hable con Ella*) has a stage curtain being raised to reveal a Pina Bausch dance number, "Café Muller." On stage, two expressionless women parallel each other while crossing a room as a quiet man they don't notice shoves tables and chairs out of their way. Watching from the audience are two men, Benigno (a young nurse) and Marco (a writer in his 40s), complete strangers seated together by chance. In the dark, Benigno can see that Marco is moved to tears.

Months later they meet again at the private clinic where Benigno works. Marco's girlfriend, Lydia (a bullfighter by profession), has been gored and left in a coma. Benigno is also looking after a woman in a coma, a young ballet student named Alicia. When Mar-

Talk to Her is a moving portrait of loneliness.

co walks by Alicia's room, Benigno calls him in and the two men become friends through their common, if unusual, bond.

Talk to Her is a study of loneliness, not just the loneliness of solitude but the loneliness that that can occur within a relationship. Prior to caring for Alicia, Benigno was a shut-in who rarely left the house. Now Benigno has a companion, a captive audience in Alicia. He is meticulous in his work but it is obvious that the sexually ambiguous Benigno feels something for her. His affection is clear, even if his intentions aren't.

Marco is struggling too, helpless before the unresponsive Lydia. Benigno insists that, in addi-

tion to feeding and bathing these women regularly, that they must be talked to. While the doctors proclaim them brain dead with no chance of coming out, Benigno feels that women are never so predictable — they are creatures of mystery, especially in this state. Talking to them might just be the one thing to wake them from their incurable slumber.

Director Pedro Almodovar (*Tie Me Up! Tie Me Down!* and *About My Mother*) wrote and directed *Talk to Her*. He continues his reverent adoration of women with another film that floats out of the linear constraints of normal storytelling, creating a fable instead. *Talk to Her* is anything but a straightforward love story and we, the audience watching in the dark, should be all the more moved for it.

Talk to Her opens at Restaurant Row, Fri 1/30.



Leonor Watling as Alicia

Town

SIGNATURE DOLE CANNERY: 735-B Iwilei Road 526-3456

◆ **25th Hour** (Wed & Thu 12:30, 3:45, 7:05, 10:05; Fri-Tue 1, 3:55, 7:05, 9:55); **About Schmidt** (Wed & Thu 11:40, 2:20, 5, 7:40, 10:20; Fri-Tue 12:50, 3:50, 7:15, 10); **Antwone Fisher** (Wed & Thu 11:40, 2:15, 4:50, 7:25, 10; Fri-Tue 11:40, 2:15, 4:50, 7:25, 9:55); **Catch Me If You Can** (Wed & Thu 11:35, 12:45, 1:30, 2:30, 3:45, 4:30, 5:30, 6:45, 7:30, 8:30, 9:55; Fri-Tue 12:40, 3:45, 6:45, 9:45); **Chicago** (Wed & Thu 11:45, 2:25, 5:05, 7:50, 10:25; Fri-Tue 11:35, 2:10, 4:50, 7:30, 10:15); **Drumline** (Wed & Thu 2:15, 4:55, 7:35, 10:15; Fri-Tue 4:30, 7:20); **Gangs of New York** (Wed & Thu 11:30, 2:55, 6:20, 9:45; Fri-Tue 1:15, 5:15, 8:15); **Harry Potter and the Chamber of Secrets** (Wed & Thu 11:35, 2:50, Fri-Tue 4:15 p.m.); **Just Married** (Wed & Thu 11:30, 12:15, 2, 2:45, 4:30, 5:15, 7, 7:45, 9:30, 10:15; Fri-Tue 11:45, 12:30, 2:05, 2:45, 5, 7:15, 9:30, 10:15); **The Lord of the Rings: The Two Towers** (Wed & Thu noon, 3:55, 6:15, 7:50, 9:50; Fri-Tue 12:45, 4:30, 8:30); **Maid in Manhattan** (Wed & Thu 11:55, 2:25, 5:05, 7:35, 10:10; Fri-Tue 11:55, 2:25, 5:05, 7:30, 10:05); **Narc** (Wed & Thu 11:45, 2:20, 5, 7:40, 10:20; Fri-Tue noon, 2:25, 5, 7:45, 10:25); **Pianist** (Wed & Thu 12:40, 3:50, 7, 10:10; Fri-Tue 3:40, 6:45, 9:45); **Two Weeks Notice** (Wed & Thu 12:10, 2:45, 5:15, 7:45, 10:05; Fri-Tue 12:10, 2:35, 4:55, 7:20, 9:50); **The Wild Thornberrys Movie** (Wed & Thu 11:50, 2:10, 4:45; Fri-Tue 11:40, 1:35); **Thru 1/16: The Hot Chick** (Wed & Thu 7:20, 10); **Pinocchio** (Wed & Thu 11:50 a.m.); **Star Trek: Nemesis** (Wed & Thu 10:25 p.m.); **Thru 1/17: A Guy Thing** (Fri-Tue 12:05, 2:40, 5:10, 7:50, 10:20); **The Hours** (Fri-Tue 11:50, 2:20, 4:55, 7:35, 10:10); **Kangaroo Jack** (Fri-Tue 11:30, 12:15, 2, 2:30, 4:45, 7, 7:45, 9:15, 10); **National Security** (Fri-Tue 12:35, 3, 5:30, 8, 10:30); **WARD STADIUM 16: 1044 Auahi St. 593-3000**

◆ **Wed 1/15: 25th Hour** (12:45, 3:55, 7:15, 10:25); **About Schmidt** (Wed & Thu 1:15, 4:15, 7:15, 10:15; Fri-Tue 1:15, 4:15, 7:15, 10); **Adaptation** (Wed & Thu 1:45, 4:30, 7:45, 10:20; Fri-Mon noon, 2:35, 5:10, 7:45, 10:20; Tue 1:45, 4:30, 7:45, 10:20); **Antwone Fisher** (12:30, 3:30, 7:15, 10:30); **Catch Me If You Can** (Wed & Thu 12:30, 3:40, 7, 7:30, 10:10, 10:45; Fri-Sun noon, 3:45, 7:30, 10:50; Mon noon, 3:45, 7:30, 10:45; Tue 1, 4:15, 7:30, 10:45); **Chicago** (Wed & Thu 1:30, 4:20, 5:10, 7:10, 8, 10; Fri-Sun 11:30, 2:20, 5:10, 8, 10:50; Mon 11:30, 2:20, 5:10, 8, 10:45; Tue 1:30, 4:20, 7:10, 10); **Gangs of New York** (Wed & Thu 12:30, 3:55, 7:20, 10:45; Fri-Mon 11:45, 3:15, 7, 10:30; Tue 12:30, 3:55, 7:20, 10:45); **Just Married** (Wed & Thu 12:30, 2:45, 5:15, 8, 10:30; Fri-Mon 12:15, 2:45, 5:15, 7:45, 10:30; Tue 12:30, 2:45, 5:15, 7:45, 10:30); **The Lord of the Rings: The Two Towers** (Wed & Thu 12:30, 3:20, 4:30, 7, 8:30, 10:45; Fri-Mon 11:15, 3:10, 7, 10:45; Tue 12:30, 4:30, 8:30); **Maid in**

Manhattan (Wed & Thu 12:45, 3:15, 5:45, 8:15, 10:45; Fri-Mon 11:15, 2, 4:45, 7:30, 10:15; Tue 12:45, 3:15, 5:45, 8:15, 10:45); **Narc** (Wed & Thu 12:30, 3, 5:35, 8:10, 10:45; Fri-Sun 12:15, 3, 5:35, 8:10, 10:50; Mon 12:15, 3, 5:35, 8:10, 10:45; Tue 12:30, 3, 5:35, 8:10, 10:45); **Two Weeks Notice** (12:45, 3:15, 5:45, 8, 10:30); **Wed 1/15: Die Another Day** (Wed & Thu 12:30, 4:35); **Drumline** (Wed & Thu 1, 7:45, 10:30); **Harry Potter and the Chamber of Secrets** (Wed & Thu 12:30, 3:45); **The Hot Chick** (Wed & Thu 12:30, 2:55, 10:40); **Thru 1/17: A Guy Thing** (Fri-Mon 11:30, 2:10, 4:50, 7:30, 10:10; Tue 12:30, 3, 5:30, 7:45, 10:15); **The Hours** (Fri-Mon 11:45, 2:30, 5:15, 8, 10:45; Tue 12:45, 3:15, 5:45, 8:15, 10:45); **Kangaroo Jack** (Fri-Mon 11:45, 2:15, 4:45, 7:15, 9:45; Tue 12:30, 2:45, 5, 7:15, 9:45); **National Security** (Fri-Mon 12:15, 2:45, 5:15, 7:45, 10:15; Tue 12:30, 2:45, 5:15, 7:45, 10:15);

Waikiki

IMAX THEATRE WAIKIKI: 325 Seaside Ave. \$9.75; \$8. 923-4629

◆ **Wed 1/15: Hidden Hawaii** (3, 8); **The Lion King** (Wed & Thu 11, 1, 4, 6, 9; Fri 1, 4, 6, 9; Sat-Sun 11, 1, 4, 6, 9; Mon & Tue 1, 4, 6, 9);

Windward

AIKAHI TWINS: Aikahi Park Center. 593-3000

◆ **Wed 1/15: Die Another Day** (8); **My Big Fat Greek Wedding** (6); **Star Trek: Nemesis** (Wed & Thu 8; Fri-Tue 6); **Thru 1/15: The Wild Thornberrys Movie** (Wed & Thu 6); **Thru 1/17: Drumline** (Fri-Tue 8:30);

ENCHANTED LAKE CINEMAS: 1060 Keolu Dr. 263-4171

◆ **Catch Me If You Can** (Wed & Thu 4, 7, 9:45; Fri-Tue 1, 4, 7, 9:45); **Just Married** (Wed & Thu 4:15, 7:15, 9:30; Fri-Tue 1:15, 4:15, 7:15, 9:30); **The Lord of the Rings: The Two Towers** (Wed & Thu 4, 7:45; Fri-Tue 12:15, 4, 7:45);

KAILUA CINEMAS: 345 Hahani St. 263-4171

◆ **Gangs of New York** (Wed & Thu 4:15, 7:30; Fri-Tue 12:30, 4:15, 7:30); **Maid in Manhattan** (Fri-Tue 1, 4, 7, 9:15); **Thru 1/16: Drumline** (Wed & Thu 4, 7, 9:30);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-4171

◆ **Two Weeks Notice** (Wed & Thu 4, 7, 9:30; Fri-Tue 4, 7:10, 9:20, Sat & Sun also 1 p.m.); **Thru 1/16: Maid in Manhattan** (Wed & Thu 4:15, 7:15, 9:45); **Star Trek: Nemesis** (Wed & Thu 9:15 p.m.); **Treasure Planet**

(Wed & Thu 4:30); **The Wild Thornberrys Movie** (Wed & Thu 4:45, 7:10);

◆ **Fri 1/17: A Guy Thing** (Fri-Tue 4:15, 7:15, 9:30, Sat & Sun also 1:15 p.m.); **Kangaroo Jack** (Fri-Tue 4:45, 7:30, 9:45, Sat & Sun also 1:45 p.m.); **National Security** (Fri-Tue 4:30, 7, 9:15, Sat & Sun also 1:30 p.m.);

KO'OLAU STADIUM: Temple Valley Shopping Center 593-3000

◆ **Wed 1/15: Catch Me If You Can** (Wed & Thu 12:20, 1:20, 3:10, 4:10, 7:05, 8:05, 9:55; Fri-Tue 12:40, 3:50, 7:30, 10:15); **Drumline** (Wed & Thu 12:25, 2:45, 5:10, 7:35, 10; Fri-Tue 7:10, 9:30); **Gangs of New York** (Wed & Thu 12:10, 3:40, 7:10, 10:20; Fri-Tue 12:40, 3:50, 7, 10:10); **Harry Potter and the Chamber of Secrets** (Wed & Thu 12:30, 3:35, 7:05, 10:15; Fri-Tue 12:35, 3:45); **Just Married** (Wed & Thu 12:05, 2:10, 4:15, 7:20, 9:30; Fri-Tue 12:10, 2:20, 4:20, 7:20, 9:15); **The Lord of the Rings: The Two Towers** (noon, 3:30, 7, 10:25); **Maid in Manhattan** (Wed & Thu 12:35, 2:50, 5:05, 7:30, 9:45; Fri-Tue 12:50, 3, 5:30, 7:40, 9:55); **Two Weeks Notice** (Wed & Thu 12:15, 2:30, 5, 7:15, 9:20; Fri-Tue 12:20, 2:50, 5:05, 7:25, 9:35); **Wed 1/15: Star Trek: Nemesis** (Wed & Thu 7:40, 10:05); **The Wild Thornberrys Movie** (Wed & Thu 12:45, 2:50, 5); **Thru 1/17: A Guy Thing** (Fri-Tue 12:15, 2:40, 5, 7:15, 9:20); **Kangaroo Jack** (Fri-Tue 12:05, 2:15, 4:15, 7:05, 9); **National Security** (Fri-Tue 12:30, 2:30, 4:30, 7:10, 9:10);

SIGNATURE WINDWARD STADIUM: 46-056 Kamehameha Hwy., Bldg. G 234-4000

◆ **25th Hour** (12:15, 3:10, 7, 9:55); **Catch Me If You Can** (11:35, 2:35, 3:15, 5:35, 8:35); **Harry Potter and the Chamber of Secrets** (Wed & Thu noon, 3:30, Fri-Tue 4:10 p.m.); **Just Married** (11:50, 1:55, 4, 6:05, 8:10, 10:15); **The Lord of the Rings: The Two Towers** (Wed & Thu 11:30, 12:30, 4:15, 6:10, 8:15; Fri-Tue 12:30, 4:15, 8:15); **Maid in Manhattan** (12:05, 2:30, 4:55, 7:20, 9:45); **Two Weeks Notice** (11:55, 2:15, 4:35, 7:05, 9:35); **Thru 1/16: Drumline** (Wed & Thu 4:40, 7:10, 9:40); **Gangs of New York** (Wed & Thu 1, 4:45, 8:30); **The Hot Chick** (Wed & Thu 7:30, 9:50); **The Wild Thornberrys Movie** (Wed & Thu 11:45, 1:50); **Thru 1/17: A Guy Thing** (Fri-Tue 11:40, 2, 4:20, 7:15, 9:40); **Kangaroo Jack** (Fri-Tue 11:30, noon, 1:40, 2:40, 3:50, 7:10, 7:40, 9:20, 9:50); **National Security** (Fri-Tue 11:45, 1:50, 3:55, 5:55, 7:55, 10:05);

East

KAHALA 8-PLEX: Kahala Mall, 4211 Wai'alaue Ave. 593-3000

◆ **Wed 1/15: About Schmidt** (1:30, 4:15, 7, 9:40); **Catch Me If You Can** (Wed & Thu 1:20, 4:15, 7:05, 9:50; Fri-Sun 1:35, 4:30, 7:30, 10:20; Mon 1:35, 4:30, 7:30, 10:10; Tue 1:30, 4:20, 7:15, 10); **Just**

Married (1, 3:15, 5:30, 7:45, 9:55); **The Lord of the Rings: The Two Towers** (12:30, 4:30, 8:30); **Narc** (Wed & Thu 12:45, 3, 5:15, 7:30, 9:45; Fri-Sun 1:10, 3:30, 5:45, 8, 10:15; Mon 1:10, 3:30, 5:45, 8, 10:05; Tue 12:45, 3, 5:15, 7:30, 9:45); **Thru 1/15: Gangs of New York** (Wed & Thu noon, 3:30, 7, 10:05); **Maid in Manhattan** (Wed & Thu 2:05, 4:40, 7:15, 9:50); **Two Weeks Notice** (Wed & Thu 12:30, 2:45, 5, 7:15, 9:20); **Thru 1/17: The Hours** (Fri-Tue noon, 2:20, 4:45, 7:15, 9:40); **Kangaroo Jack** (Fri-Sun 12:15, 2:30, 4:45, 7, 9:15; Mon & Tue 12:15, 2:30, 4:45, 7, 9); **National Security** (Fri-Sun 1:30, 3:40, 5:50, 8, 10:10; Mon 1:30, 3:40, 5:50, 8, 10; Tue 1:30, 3:40, 5:50, 8, 9:55); **KOKO MARINA STADIUM 8: 593-3000**

◆ **Wed 1/15: Catch Me If You Can** (Wed & Thu 1, 2, 3:55, 4:55, 6:50, 8, 9:50; Fri-Mon 1, 3:55, 7, 9:55; Tue 1, 3:55, 6:50, 9:50); **Just Married** (Wed & Thu 12:50, 3:05, 5:15, 7:30, 9:35; Fri-Tue 1:05, 3:15, 5:20, 7:45, 10); **The Lord of the Rings: The Two Towers** (1:30, 5, 8:35); **Two Weeks Notice** (Wed & Thu 1:10, 3:20, 5:30, 7:45, 9:55; Fri-Mon 12:40, 2:50, 5, 7:15, 9:30; Tue 2:50, 5, 7:15, 9:30); **Wed 1/15: Harry Potter and the Chamber of Secrets** (Wed & Thu 2, 5:05); **The Hot Chick** (Wed & Thu 3, 5:15); **Real Women Have Curves** (Wed & Thu 8:10, 10); **Star Trek: Nemesis** (Wed & Thu 7, 9:30); **Treasure Planet** (Wed & Thu 3, 5:15); **The Wild Thornberrys Movie** (Wed & Thu 2:50, 4:45); **Thru 1/17: A Guy Thing** (Fri-Mon 12:30, 3, 5:30, 7:55, 10:10; Tue 1, 3:15, 5:30, 7:55, 10:10); **Gangs of New York** (Fri-Tue 1:15, 4:35, 8:15); **Kangaroo Jack** (Fri-Mon 12:45, 3, 5:15, 7:30, 9:45; Tue 1:10, 3:15, 5:20, 7:30, 9:45); **Maid in Manhattan** (Fri-Tue 2, 4:30, 7:05, 9:35);

Central

MILILANI TOWN CENTER STADIUM 14: 593-3000

◆ **Wed 1/15: 25th Hour** (Wed & Thu 1, 3:50, 7, 10; Fri-Sun 12:50, 3:50, 7, 10:10; Mon 12:50, 3:50, 7, 9:45; Tue 1, 3:50, 7, 9:45); **About Schmidt** (Wed & Thu 1, 3:45, 7:15, 10; Fri-Sun 1:20, 3:55, 7:15, 10; Mon & Tue 1:20, 3:55, 7:15, 9:50); **Antwone Fisher** (Wed & Thu 1:10, 3:40, 7:10, 9:45; Fri-Sun 12:50, 3:40, 7:20, 10:20; Mon 12:50, 3:40, 7:10, 9:45; Tue 1:10, 3:40, 7:10, 9:45); **Catch Me If You Can** (Wed & Thu 1, 2, 3:50, 5, 7, 8, 10; Fri-Sun 1, 3:50, 7, 10:10; Mon & Tue 1, 3:50, 7, 10); **Drumline** (Wed & Thu 1:15, 3:50, 7:10, 9:40; Fri-Tue 1:15, 3:50, 7:10, 9:50); **Gangs of New York** (Wed & Thu 2:45, 6:20, 9:40; Fri-Tue 6:20, 9:40); **Just Married** (Wed & Thu 1, 3:10, 5:25, 7:40, 9:55; Fri-Sun 12:20, 3, 5:15, 7:40, 10:15; Mon 12:20, 3, 5:15, 7:40, 9:55; Tue 1, 3:10, 5:25, 7:40, 9:55); **The Lord of the Rings: The Two Towers** (Wed & Thu 1:20, 3:20, 5, 7:30, 9:20; Fri-Tue 1:20, 5, 9:20); **Maid in Manhattan** (Wed & Thu 2:30, 5, 7:30, 9:50; Fri-Sun noon, 2:30, 5, 7:30, 10:20; Mon noon,

Movieclock

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

Legend:
◆ Showing
● Closing
● Opening

Film

New York uncovered

LI WANG

In his latest film *25th Hour*, director Spike Lee paints New York completely gray, a stark contrast to the bright-hued Bedford-Stuyvesant summertime he introduced in the 1989 masterwork, *Do the Right Thing*. In *25th Hour*, we see a relentless city with its inhabitants at their worst: shallow Wall Streeters, squeegee-wielding beggars, dirty Middle Eastern cabbies, Russian thugs, never-pass-the-ball uptown brothers, "speakeasy-ingrish" Asian merchants — all living in their isolated micro-worlds in post-9/11 apprehension. The urban mess is seen through the eyes of convicted drug dealer Monty Brogan played by Edward Norton, in one of his best performances since *American History X*.

The privileged Brogan is in his last hours before he must face a seven-

25th Hour is Spike Lee's second best movie.

year sentence on a drug conviction. It's one last night to make amends, tell loved ones they're loved, and really party like there's no tomorrow. And life will never be the same for Brogan and his circle of chums, which includes his Puerto Rican girlfriend Naturelle (Rosario Dawson) who may or may not be the informer. The entire supporting cast is superb, which includes Philip Seymour Hoffman and Barry Pepper as his best friends, and Brian Cox as his father.

Each struggles with coming to terms with saying goodbye to a lifelong friend, who everyone

knows is getting what he deserves for living well off the spoils of people's addictions. The movie is sharply written by David Benioff, who's the author of the film's source novel. Lee's longtime editor Barry Alexander Brown splices and dices like a wizard, whether it's bringing to life a swanky night club or projecting the landscapes outside of the City. The ending monologue delivered by Cox and accompanying imagery are captivating.

"I've always thought just because a movie ends, and the credits have started to roll, the characters are still alive — they still have life," Lee said in a 2000 interview. "What's happening to them now? Or what's not going to happen? I'm not doing that because I'm planning for a sequel or whatever — I've never done that. But I don't know, I think it's interesting to leave everything open for thought sometimes."

25th Hour's characters do linger, leaving the viewer questioning his own morality. There's no simple payoff ending here. With his latest work, Lee joins the elite club of New York film-makers, like Woody Allen and Martin Scorsese, who tell great stories about New York.

2:30, 5, 7:20, 9:40; Tue 2:30, 5, 7:20, 9:40; **Two Weeks Notice** (Wed & Thu 1, 3:15, 5:30, 7:45, 10; Fri-Mon 12:45, 3, 5:30, 7:45, 10; Tue 1, 3:15, 5:30, 7:45, 10); **The Wild Thornberrys Movie** (Wed & Thu 2, 4:45; Fri-Mon 12:10, 2:10, 4:20; Tue 2:10, 4:20); **Wed 1/15: Harry Potter and the Chamber of Secrets** (Wed & Thu 3, 6:45); **The Hot Chick** (Wed & Thu 7:20, 9:40); **Star Trek: Nemesis** (Wed & Thu 9:55); **Fri 1/17: A Guy Thing** (Fri-Sun 11:45, 2:10, 4:50, 7:30, 10:10; Mon 11:45, 2:10, 4:50, 7:30, 9:50; Tue 2:10, 4:50, 7:30, 9:50); **Kangaroo Jack** (Fri-Sun 11:30, 12:30, 2, 3:15, 4:30, 5:45, 7, 8:15, 9:45, 10:30; Mon 11:30, 12:30, 2, 3:15, 4:30, 5:45, 7, 8:15, 9:45; Tue 1, 2, 3:15, 4:30, 5:45, 7, 8:15, 9:45); **National Security** (Fri-Sun noon, 2:20, 5, 7:45, 10:30; Mon noon, 2:20, 5, 7:45, 10; Tue 2:20, 5, 7:45, 10);

PEARLRIDGE WEST: 593-3000

◆ Wed 1/15: **Antwone Fisher** (Wed & Thu 11:30, 12:15, 2:10, 3, 4:50, 5:45, 7:30, 8:30, 10:05; Fri-Tue 12:15, 3, 5:45, 7, 8:30, 9:35); **Catch Me If You Can** (Wed & Thu 11:45, 12:30, 2:45, 3:45, 5:45, 7, 8:45, 9:55; Fri-Tue 11:45, 2:45, 5:45, 8:45); **Drumline** (Wed & Thu 11:55, 2:25, 4:55, 7:25, 9:55; Fri-Sun 4:50, 7:25, 10; Mon & Tue 4:50, 7:20, 9:50); **Gangs of New York** (Wed & Thu noon, 3:15, 6:30, 9:45; Fri-Tue 6:30, 9:45); **Harry Potter and the Chamber of Secrets** (Wed & Thu noon, 3:25, 7; Fri-Tue 11:30, 2:45); **Just Married** (Wed & Thu 11:30, 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:05; Fri-Sun 11:30, 12:30, 2, 3, 4:30, 5:30, 7, 8, 9:30, 10:15; Mon & Tue 11:30, 12:30, 2, 2:55, 4:30, 5:20, 7, 7:45, 9:30, 10); **The Lord of the Rings: The Two Towers** (Wed & Thu 11:30, 12:45, 3, 4:20, 6:30, 8, 10; Fri-Tue 12:45, 4:20, 6, 8, 9:35); **Maid in Manhattan** (Wed & Thu 11:45, 2:20, 4:55, 7:25, 9:55; Fri-Sun 11:45, 2:20, 4:55, 7:30, 10; Mon & Tue 11:45, 2:15, 4:45, 7:15, 9:45); **Treasure Planet** (Wed & Thu 12:30, 2:45; Fri-Tue 12:30, 2:40); **Two Weeks Notice** (Wed-Sun noon, 2:20, 4:45, 7:15, 9:45; Mon & Tue noon, 2:20, 4:45, 7:10, 9:35); **The Wild Thornberrys Movie** (12:15, 2:15, 4:30);

◆ Wed 1/15: **About Schmidt** (Wed & Thu 11:40, 2:15, 4:50, 7:25, 10); **Die Another Day** (Wed & Thu 10:05); **The Hot Chick** (Wed & Thu 5, 7:30, 9:50); **Star Trek: Nemesis** (Wed & Thu 6:45, 9:15); **Fri 1/17: A Guy Thing** (Fri-Tue noon, 2:25, 4:50, 7:15, 9:40); **Kangaroo Jack** (Fri-Sun 11:45, 12:15, 12:45, 2, 2:30, 3, 4:15, 4:45, 5:15, 7, 7:30, 9:15, 9:45; Mon & Tue 12:15, 12:45, 2:30, 3, 4:45, 5:15, 7, 7:30, 9:15, 9:45); **National Security** (Fri-Sun 11:30, 12:30, 1:40, 2:40, 3:50, 5, 6, 7:20, 8:10, 9:30, 10:15; Mon & Tue 11:30, 12:30, 1:40, 2:40, 3:45, 5, 5:50, 7:20, 7:55, 9:30, 10); **SIGNATURE PEARL HIGHLANDS: 1000 Kamehameha Hwy. 455-6999**

◆ **About Schmidt** (Wed & Thu 11:20, 2, 4:40, 7:20, 10:05; Fri-Tue 11:20, 2:25, 5, 7:35, 10:15); **Antwone Fisher** (11:25, 2:05, 4:45, 7:30, 10:20); **Catch Me If You Can** (Wed & Thu 11:30, 2:20, 5:10, 7:10, 8, 10; Fri-Tue 11:50, 2:40,

5:30, 8:30); **Drumline** (Wed & Thu 11:40, 2:25, 5, 7:35, 10:15; Fri-Tue 11:10, 1:45, 4:25, 7); **Gangs of New York** (Wed & Thu 12:30, 4:50, 8:30, Fri-Tue 9:30 p.m.); **Harry Potter and the Chamber of Secrets** (Wed & Thu 12:15, 3:30, Fri-Tue 4:20 p.m.); **Just Married** (Wed & Thu 11:45, 1:50, 3:55, 6, 8:15, 10:25; Fri-Tue 11:45, 1:50, 4, 6:05, 8:15, 10:25); **The Lord of the Rings: The Two Towers** (Wed & Thu 11:15, 3, 6:40, 7:45, 10:10; Fri-Tue 11:15, 3, 6:40, 10:10); **Maid in Manhattan** (Wed & Thu 11:35, 2:10, 4:35, 7:05, 9:35; Fri-Tue 11:35, 2:15, 4:35, 7:05, 9:35); **Two Weeks Notice** (Wed & Thu 12:45, 3, 7, 9:30; Fri-Tue 12:05, 2:20, 3, 7, 9:30); **Thu 1/16: The Hot Chick** (Wed & Thu 7:25, 9:45); **The Santa Clause 2** (Wed & Thu 11:55, 2:15, 4:30); **The Wild Thornberrys Movie** (Wed & Thu 11:50, 1:55, 4); **Fri 1/17: A Guy Thing** (Fri-Tue 11:40, 2, 4:15, 7:15, 9:40); **Kangaroo Jack** (Fri-Tue 11:30, noon, 1:40, 2:10, 3:50, 7:10, 7:40, 9:20, 9:50); **National Security** (Fri-Tue 11:55, 1:55, 3:55, 5:55, 7:55, 10:05);

North Shore

LA'IE CINEMAS: 55-510 Kamehameha Hwy. 293-7516

◆ **Maid in Manhattan** (Fri-Tue 2, 4:30, 7, 9:30); **Thu 1/16: The Lord of the Rings: The Two Towers** (4Wed & Thu, 7:45); **The Wild Thornberrys** (Wed & Thu 4:30, 7, 9); **Fri 1/17: Kangaroo Jack** (Fri-Tue 2:15, 4:45, 7:15, 9:45);

Leeward

KAPOLEI MEGAPLEX: 890 Kamehameha Blvd. 593-3000

◆ Wed 1/15: **Antwone Fisher** (Wed-Mon 1:30, 4:15, 7, 9:45; Tue 2, 4:35, 7:10, 9:45); **Catch Me If You Can** (Wed & Thu 1:30, 3:35, 4:25, 6:45, 7:25, 9:40; Fri-Mon 12:30, 3:35, 7, 10; Tue 1:30, 4:20, 7:10, 10); **Die Another Day** (Wed & Thu 1:30, 4:15, 7, 9:45; Fri-Mon 7:30, 10:15; Tue 7:40, 10:15); **Drumline** (Wed-Mon 1:30, 4:15, 7, 9:45; Tue 2, 4:30, 7, 9:30); **Gangs of New York** (1:30, 4:50, 8:15); **Harry Potter and the Chamber of Secrets** (Wed & Thu 1:30, 4:40, 7:50; Fri-Mon 1, 4:15; Tue 1:30, 4:35); **The Hot Chick** (Wed & Thu 5:40, 7:50, 10; Fri-Sun 5:45, 8, 10:15; Mon 6, 8:10, 10:15; Tue 5:40, 7:50, 10); **Just Married** (Wed & Thu 1:45, 3:45, 5:50, 7:55, 10; Fri-Mon 1:15, 3:30, 5:45, 8, 10:15; Tue 1:45, 3:45, 5:50, 7:55, 10); **The Lord of the Rings: The Two Towers** (Wed & Thu 1:30, 3:15, 4:15, 5:10, 7, 8, 9; Fri-Mon 1, 4:40, 8:15; Tue 1:30, 4:55, 8:20); **Maid in Manhattan** (Wed & Thu 2:45, 5:05, 7:35, 10; Fri-Sun 12:30, 3, 5:30, 8, 10:30; Mon 12:30, 3, 5:25, 7:50, 10:15; Tue 2:45, 5:10, 7:35, 10); **My Big Fat Greek Wedding** (Wed & Thu 1:30, 3:35, 5:40, 7:45, 9:50; Fri-Mon 1:15, 3:25, 5:35, 7:45, 9:55; Tue 1:50, 3:50, 5:50, 7:50, 9:50); **Star Trek:**

Nemesis (Wed 5:20, 7:40, 10; Wed 7:40, 10; Thu 5:20, 7:40, 10; Thu 7:40, 10; Fri-Mon 7:30, 10; Tue 7:40, 10); **Treasure Planet** (Wed & Thu 1:30, 3:35; Fri-Sun 1, 3:30; Mon 11:30, 1:40, 3:50; Tue 1:30, 3:35); **Two Weeks Notice** (Wed & Thu 1:30, 3:35, 5:40, 7:50, 10; Fri-Mon 12:45, 3, 5:15, 7:30, 9:45; Tue 1:45, 3:45, 5:50, 7:55, 10); **The Wild Thornberrys Movie** (Wed 1:30, 3:25; Wed 1:30, 3:25, 5:20; Thu 1:30, 3:25; Thu 1:30, 3:25, 5:20; Fri-Mon 12:30, 2:45, 5; Tue 1:55, 3:50, 5:45); **Fri 1/17: A Guy Thing** (Fri-Sun 12:30, 3, 5:30, 8, 10:30; Mon 12:30, 3, 5:30, 8, 10:15; Tue 1:30, 3:35, 5:40, 7:50, 10); **Kangaroo Jack** (Fri-Sun 12:30, 1:45, 2:45, 4:10, 5, 6:25, 7:15, 8:35, 9:30; Mon 11:30, 12:30, 1:45, 2:45, 4:10, 5, 6:25, 7:15, 8:35, 9:30); **National Security** (Fri-Mon 1, 3:15, 5:30, 7:45, 10; Tue 1:45, 3:45, 5:45, 7:45, 9:45);

Art House

THE ART HOUSE AT RESTAURANT ROW: 500 Ala Moana Blvd. 526-4171

◆ **Bowling for Columbine** (1, 4:25, 7, 10); **Children of the Century** (Wed & Thu 1:45, 4:30, 7:15, 9:35; Fri-Tue 7:15, 9:35); **Far From Heaven** (1:20, 4:20, 7:15, 9:55); **Frida** (1:35, 4:25, 7:25, 9:45); **His Secret Life** (Fri-Tue 1:05, 4:15, 7, 9:15); **The Man From Elysian Fields** (1:30, 4:20, 7:20, 9:55); **My Big Fat Greek Wedding** (1:35, 4:10, 7:05, 9:30); **Spike & Mike's Sick & Twisted Animation Festival 2003** (Wed & Thu 1, 4, 7:05, 9:30; Fri-Tue 1, 4); **Thu 1/16: The River** (Wed & Thu 1:15, 4:45, 7:10, 9:45); **Fri 1/17: Naqoyqatsi** (Fri-Tue 1:45, 4:30, 7:05, 9:35); **Tully** (Fri-Tue 1:15, 4:45, 7:10, 9:45);

DORIS DUKE AT THE ACADEMY: Honolulu Academy of Arts, 900 S. Beretania St. \$5 general, \$3 members. 532-8768

◆ **The Korean American Journey, Part 1** (2002) 1/15 (7:30 p.m.); **Reel Women: Warrior of Light** (Germany, 2001) 1/17 and 1/21 (7:30 p.m.) 1/22 (1, 7:30 p.m.);

MOVIE MUSEUM: 3566 Harding Ave. \$5 general, \$4 members. 735-8771

◆ **El Cid** (1961) Fri 1/17 (1, 4:30, 8) Sat 1/18 (3, 8); **Monster's Ball** (2002) Thu 1/16 and Mon 1/20 (3, 5:30, 8); **Monty Python and the Holy Grail** (U.K., 1975) Sun 1/19 (1, 3, 5, 7);

VARSITY TWINS: 1106 University Ave. 593-3000

◆ Wed 1/15: **The Pianist** (Wed 12:45, 4, 7:30; Wed 1, 4:15, 7:30; Thu 12:45, 4, 7:30; Thu 1, 4:15, 7:30; Fri-Sun 12:15, 3:30, 6:45, 9:45; Mon & Tue 1, 4:15, 7:30); **Rabbit-Proof Fence** (Wed & Thu 12:30, 2:45, 5, 8; Fri-Sun 12:30, 2:45, 5, 8, 10:15; Mon & Tue 12:30, 2:45, 5, 8);



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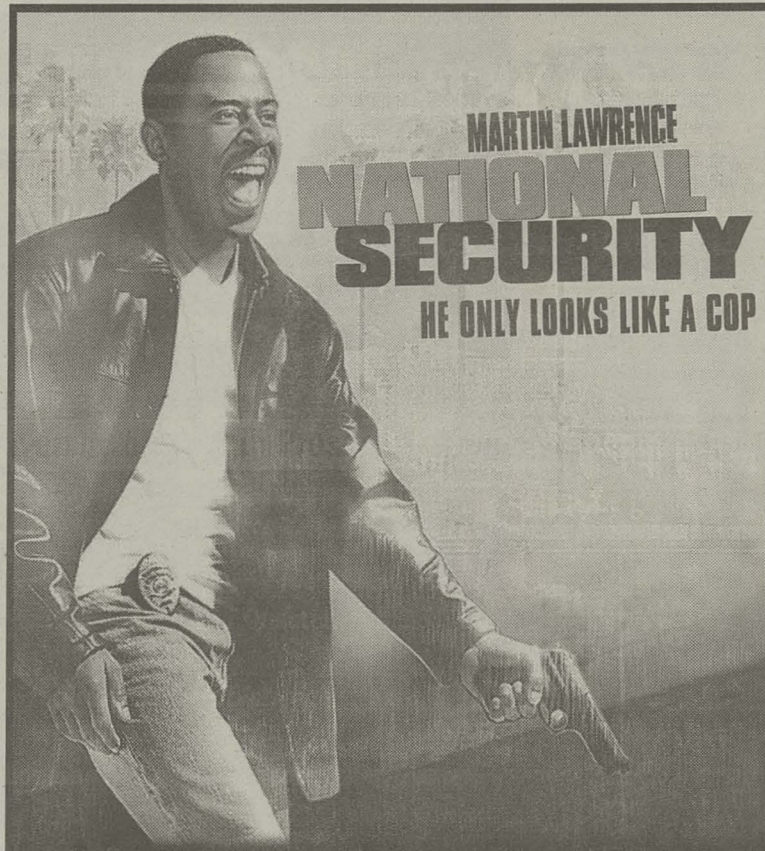
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O'ahu Films

Unattributed film synopses indicate movies not yet reviewed by HW staff.

Opening

A Guy Thing Romantic comedy, knock-a-bout division, with Jason Lee trying out a lead role. **Kangaroo Jack** Jerry O'Connell, recovered from *Tomcats*, tries a comedy about "adventurers" tangling with some animatronic kangaroos. **Naqoyqatsi** Philip Glass's music is set to images from around the world, showing that technology is bad and humankind is headed towards self-destruction. **Restaurant Row National Security** Martin Lawrence is back, co-starring with Steve Zahn in a slapstick comedy-actioners. Car crashes out the ole wazoo. **Tully** A Nebraska boy, who is a ladies' man, tries hard to get the affections of a veterinary intern who shoots him down in this farm-country drama. **Restaurant Row**

Continuing

About Schmidt Oscar-seeking Jack Nicholson plays a retiree travelling in his Winnebago to attend his daughter's wedding. He opens up his life, via letters, to a poor Tanzanian boy he has been sponsoring. **Adaptation** See Review on Page 28. **Antwone Fisher** Denzel Washington directs and stars in this based-on-a-true-story film about a former security guard who becomes a Hollywood writer and producer. **Catch Me If You Can** Leonardo DiCaprio is finally cast right as Frank Abagnale, Jr., a teenaged con-man that convinces the world around him that he is a doctor, lawyer and an airline pilot. (Reviewed 1/1) —Robb Bonnell **Chicago** Chicago storms centerstage, throws sequins in our eyes, and then dares us to blink. It's a mean movie-musical machine, one of the four best musicals in the last 30 years. Cather-

ine Zeta-Jones steals this movie as Velma Kelly. (Reviewed 1/8) —Bob Green **Die Another Day** Agent 007 returns with Halle Barry and a surf scene from *Jaws*. **Dolphins** An IMAX take on our favorite marine mammals. **IMAX Polynesian** **Drumline** A talented but cocky drum major heads to college. Maybe the best new movie you won't see, but should. (Reviewed 12/18) —R.B. **Gangs of New York** Daniel Day-Lewis essays one of the great screen villains in Martin Scorsese's 19th-century spectacle. Oh, yeah, Leonardo DiCaprio is in it, too, squinting away. (Reviewed 12/25) —R.B. **Harry Potter and the Chamber of Secrets** Harry gets taller and the story becomes darker. **Hidden Hawai'i** An IMAX tourist-oriented tour of the Islands. **IMAX Waikiki** **The Hot Chick** Yikes, another Rob Schneider comedy. This time a popular high school girl is transformed into a man (Schneider).

Just Married Young newlyweds on their honeymoon, when things suddenly go very wrong. A comedy starring that *That '70s Show* guy. **The Lion King** Disney's big hit is back, reborn in IMAX, because the Mouse needs the dough. Hakuna matata! **IMAX Waikiki** **The Living Sea** An IMAX around the world on ... you guessed it. **IMAX Polynesian** **The Lord of the Rings: The Two Towers** One of the best movies of 2002, perhaps the best, Peter Jackson has created a spectacular epic masterpiece — and it's only the second in this trilogy. Great battle scenes, too. (Reviewed 12/25) —B.G. **Maid in Manhattan** J. Lo cements her big screen stardom in this Cinderella story. **My Big Fat Greek Wedding** Will the WASP, vegetarian fiancé meet the Greek family's approval? **Narc** Undercover cop Nick Tellis (Jason Patric) has hit rock-bottom. He teams with Ray Liotta's character to solve the case of another under-

cover cop who was killed. **Pinocchio** Nope, not Disney. Roberto Benigni wrote, directed and stars in the classic tale. **Real Women Have Curves** A promising young Mexican-American writer wants to escape life in a sewing factory. **Star Trek: Nemesis** Cool battle scene, sorta, but little else in this latest release in the tired sci-fi series. (Reviewed 12/18) —Chad Blair **Treasure Planet** Disney does its Christmas animation annual. **25th Hour** See Review on Page 31. **Two Weeks Notice** Sandra Bullock is a neurotic attorney servicing the needs of her fabulously charming, but irresponsible client played by, you guessed it, Hugh Grant. **The Wild Thornberrys Movie** More of the same, except here it's on the big, big screen.

Art House

Airang: The Korean American Journey, Part I Hawai'i's Tom Coffman directs this hour-long doc telling the "untold story" of Korean Americans. **Doris Duke at the Academy** **Bowling for Columbine** Michael Moore's doc on guns in America. **Restaurant Row Children of the Century** Juliette Binoche stars in Diane Kurys' (*Peppermint Soda*) tempestuous love story between two of the 19th century's most headstrong romanticists, writer George Sand and poet Alfred de Musset. **Restaurant Row** **His Secret Life** An Italian woman discovers her dead husband had a secret male lover and was part of a group of gays, transgenders and other outcasts. See Q&A on Page 29. **Restaurant Row El Cid** (1961) This is the story of El Cid, the legendary 11th century knight Rodrigo Diaz de Bivar, played by Charlton Heston. This hero drove the Moors out of Spain, as portrayed here in a big-budget production with huge battle scenes. **Movie Museum** **Far From Heaven** Director Todd Haynes' deconstruction of life in Hartford in the 1950s is amazing, as if anthropologists had discovered a genuine city buried beneath an artificial city. It's one of the best movies of the year. **Restaurant Row** (Reviewed 11/27) —B.G. **Frida** Salma Hayek brings Kahlo's character to life in a way that almost matches the brilliant colors of the artist's paintings. We're also treated to some filmic interpretations of Kahlo's paintings, taking the audience on a surreal jaunt through her tragic and sometimes humorous mind's eye. (Reviewed 11/20) —A.C. **Restaurant Row The Man from Elysian Fields** This film tap dances between overly contrived TV soap opera and moody peeks into the monied milieu of Pasadena. (Reviewed 12/11) —B.G. **Restaurant Row** **Monster's Ball** (2002) Halle Barry plays a poor mother whose husband sits on death row. She somehow falls in love with the prison guard (Billy Bob Thornton), who sends her husband to the electric chair. **Movie Museum** **Monty Python and the Holy Grail** (U.K., 1975) The Python troupe takes on the tale of King Arthur. A fave among fans. **Movie Museum** **The Pianist** This film is adapted from the autobiography of Wladyslaw Szpilman, a Polish Jew who detailed his survival during World War II. A composer and a pianist, he played the last live music heard over Polish radio airwaves before Nazi artillery hit. **Varsity Theater** **Rabbit-Proof Fence** In 1931, three half-caste Aboriginal girls, who have been taken from their families (forcibly) to integrate them into the larger world, escape the state home and are on their way 1,200 miles back home. It's about three courageous people trying, against heavy odds, to find their way back home. (Reviewed 1/8) —B.G. **Varsity Theater** **Reel Women: Warrior of Light** (Germany, 2001) Portrait of socialite Yvonne Bezerra de Mello, the Brazilian activist who first brought to attention to the plight of her country's street kids. **Doris Duke at the Academy** **The River** Xiao-Kang is a young man living in a cramped Taipei apartment with a cramped pain in his neck that is incurable. Meanwhile, his mom is dating a pirate of pornography and his dad is finding pleasure in the gay bath-houses of the city. What's a guy like Xiao-Kang to do? **Restaurant Row** **Spike & Mike's Sick & Twisted Animation Festival 2003** This ongoing series of sickening visions continues with animation definitely not for kids, nor fans of the VeggieTales. **Restaurant Row**



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Tully (NR)
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Naqoyqatsi (PG)
Daily: 1:45 4:30 7:05 9:35
Children of the Century (NR)
Daily: 7:15 9:35
His Secret Life (NR)
Daily: 1:05 4:15 7:00 9:15
Bowling for Columbine (R)
Daily: 1:00 4:25 7:00 10:00
My Big Fat Greek Wedding (PG)
Daily: 1:35 4:10 7:05 9:30
Far From Heaven (PG-13)
Daily: 1:20 4:20 7:15 9:55
Spike & Mike's Sick & Twisted Animation Festival 2003 (NR)
Daily: 1:00 4:00
The Man From Elysian Fields (R)
Daily: 1:30 4:20 7:20 9:55
Frida (R)
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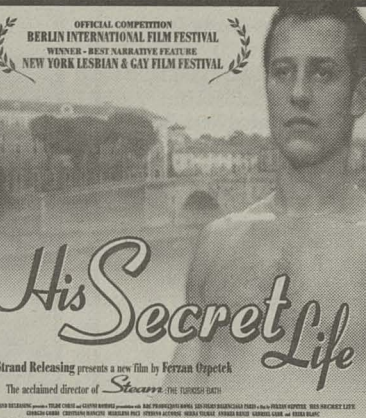
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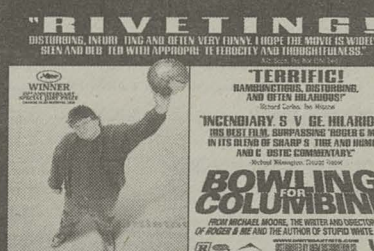
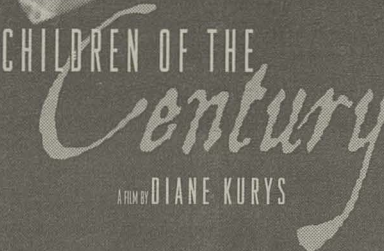
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Searching for the Uncommon Denominator!

Restaurant Review

PHOTO: JOHN LUTFEY

L'Uraku remains a standout for impressively festive Japanese-influenced cuisine.

Fusion renaissance

DON BROWN

Ever since the white stucco and glass post-modern Uraku condominiums sprang up on Kapi'olani Blvd. about 10 years ago, I've wondered with faint curiosity what the restaurant tucked in the corner of the complex was like.

With interest in the area fueled by the construction of the new Wal-Mart complex on the "superblock" just down the road, this bright, festive, and thoroughly charming restaurant will no doubt attract more foot traffic in the future ... and it deserves to.

"L'Uraku" translates from the Japanese roughly as "joy" and it lives up to its name with an interior full of whimsy. The interior is bursting with color from the striped rainbow shirts of the wait staff, to the multi-hued menu, to the umbrellas of every design floating upside down above the floor, creating a kaleidoscopic false ceiling. Calder-like wire parasols are suspended alongside clever reproductions of flora, tilted at wild angles that threaten to spill a petal or two into your salad.

I thought that if the interior design and art created by Kiyoshi Matsumoto, the sushi chef (and frustrated artist) at L'Uraku's sister restaurant, Furusato, in the Hyatt Regency Waikiki, were any indicator of the inventiveness of the food, I'm in for a good time.

Chef Hiroshi Fukui was born in Japan and came to Hawai'i at an early age, training as an apprentice at Furusato for many years. Working his way up in the traditional Japanese kitchen, he mastered techniques of sashimi and tempura, and began to experiment with a fusion of the cooking styles of East and West. He assumed the mantle of chef in 1996 at L'Uraku and has created a menu that is a clever combination of European and Japanese ingredients weighted toward seafood dishes, that does, indeed, match the décor in its creativity.

Because of its location near Ala Moana Shopping Center and the midtown business district, L'Uraku is an ideal place for a quiet business lunch to impress a client or to wow a Mainland guest who thinks Japanese cuisine is just sushi. Slightly purple taro rolls come with a novel home-made wasabi butter, just slightly hot on the tongue. From the varied "starters" menu, we were enticed by a couple of crustaceans: Seared Sea Scallop (\$4.75) and Baked Oyster (\$2.75/pc.).

L'Uraku excels in the sheer beauty of its dishes. The Japanese eat with their eyes, and at any high-end Japanese restaurant one is assured of flawless presentation. In a country used to limited resources, size counts far less than quality. For example,



Kaleidoscopic treats: Chef Hiroshi Fukui, trained at Furusato, helms the neo-fusion kitchen at L'Uraku.

the plump and seared single scallop arrived in a tasty ragout flavored by bacon and bits of corn, beautifully presented in a festive kabayaki (sweetened soy sauce) beurre blanc with designs that reminded me of some of the umbrellas above. The baked oyster was also impressively plated, its shell nestled in a bed of sea salt and the meat covered in a rich sauce of crab and avocado that brought out the natural flavor of the oyster rather than smothering it.

The lunch menu boasts a wide variety of choices that offer both an eye on health as well as taste. I tried the Seafood Udon, intrigued by the colorful plate of noodles that landed on a neighboring table (\$12). Sautéed shrimp, calamari, scallops, mussels and a kaleidoscope of garden vegetables vie for attention on the pasta in a mild dashi garlic soy sauce. Again the presentation was as festive and colorful as a Chagall painting.

Our other entrée, Chilled Shellfish Soba Salad (\$16.25), arrived with a generous helping of chilled soba noodles surrounded by sautéed soft shell crab, shrimp katsu, and a crab cake in a sesame soy vinaigrette. The shrimp was lightly dusted with a panko crust and the soft shell crab was deliciously tender, but the standout of this dish is the crab cake. Golden brown in a panko corn flake crust and lightly textured, the balance of crab with a takana (pickled mustard greens) makes for a wonderful combination of flavors. One of the best crab cakes I've tasted. The appetizer alone also comes with roasted bell pepper aioli.

The dinner menu is even more varied, with seafood a heavy favorite, done in the chef Hiroshi's in-

novative style. L'Uraku style Cioppino is a fisherman's stew with half "live" lobster fresh fish filets, manila clams, calamari, and shrimp (\$29.75). Pan roasted onaga is served with manila clams in a spicy clam broth (\$26.25), and the Lobster Tomalley is marinated in its own juices with mirin and soy sauce, then deep fried (\$28.50).

Carnivores will also enjoy the Grilled Lamb Chops marinated in soy, hoisin, honey and ginger, served with stir-fried vegetables and garlic mashed potatoes (\$24.75), or the Ribeye Steak grilled with roasted garlic and served on steamed vegetables with arugula and teriyaki sauce (\$21.50). Dinner tasting menus also offer five courses for \$36 per person or \$49 with wine.

The dessert menu is similarly imaginative and fun, with our waiter offering three flavors of crème brulee (coffee, coconut, or vanilla bean) at \$4.75 or "Da Capsized Cone," a scoop of green tea and vanilla ice cream with mango sorbet served with mochi balls and azuki (\$6.50). Even the coffee has a festive look with the L'Uraku Caffè Float featuring java mixed with a dessert wine, espresso ice cream and fresh whipped cream topped with toasted macadamia nuts.

An authentic Japanese restaurant with European sophistication and an innovative spirit, L'Uraku is dedicated to the joy of eating and a place where food is truly considered an art form.

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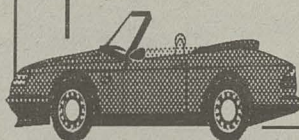
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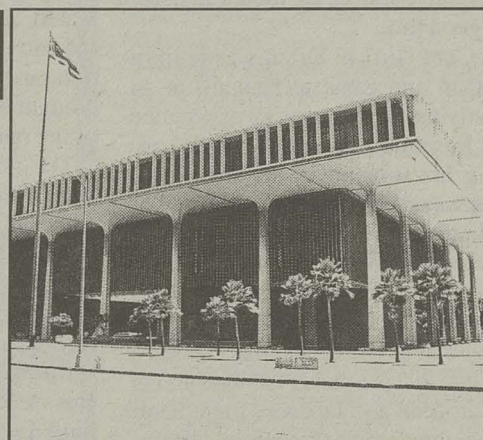
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The Straight Dope

In the early '60s my parents subscribed to Reader's Digest. One story in there, just before JFK was assassinated, was about some Russian cosmonauts who were stranded in an expanding orbit around earth — they were slowly but surely pulling away from the earth and there was no means of retrieval. This was supposedly documented by some ham radio operators in the free world, who had picked up radio communications from the doomed cosmonauts. The general thrust of the article was, "Look what those evil commies have done now — they don't even care about their own." Assuming that the article was a crock, what was the incident that precipitated the story — or am I the only who hasn't forgotten about those poor fellers?

—chuckleberry, Calgary, Alberta

Maybe you didn't forget, Chuck, but you got the details a little cockeyed. Here's the deal: (1) The story didn't appear prior to the JFK assassination, but rather in the April 1965 issue — you can read a transcription at www.lostcosmonauts.com.

(2) While ham radio operators were peripherally involved, most of the alleged transmissions were picked up by two brothers in Italy who operated an extraordinary homemade space listening post with a 40-foot octagonal dish antenna. (3) The brothers claimed to have heard signals from not one but three troubled Soviet spacecraft over a seven-month period. Their reports don't correspond to any known accidents suffered by the Soviet manned space program. But the Russians did cover up at least one cosmonaut death during the 60s and went to bizarre lengths to expunge other cosmonauts from official histories. So if a few folks insist the Russians still haven't come clean about their early space disasters (see above Web site), it's not like they're complete lunatics. Back to the Italian brothers. According to *Reader's Digest*, Achille and Giovanni Battista Judica-Cordiglia and their team of 15 space enthusiasts heard three signs of distress from Russian rocketeers. On November 28, 1960, a spacecraft supposedly radioed three times, in Morse code and in English, "SOS to the entire world." A few days later the Russians admitted a

failed launch on December 1 but said nothing about anyone on board. This was months before the flight of Yuri Gagarin, who supposedly became the first human in orbit on April 12, 1961. In early February 1961 the brothers picked up the sound of a wildly beating heart and labored breathing — a dying cosmonaut? Finally, on May 17, 1961, two men and a woman were overheard saying, in Russian, "Conditions growing worse; why don't you answer? ... we are going slower ... the world will never know about us."

No question, there's a lot the Russians didn't tell us during the space race. In a chapter of his 1988 book *Uncovering Soviet Disasters: Exploring the Limits of Glasnost* entitled "Dead Cosmonauts," space engineer and historian James Oberg relates several episodes:

"On March 23, 1961, three weeks

before Gagarin's flight, cosmonaut Valentin Bondarenko died horribly after a fire in an oxygen-rich pressure chamber used for training, which started when he carelessly tossed a cotton pad on a hot plate. Bondarenko's death was not acknowledged until 1986.

"One cosmonaut was airbrushed out of a widely circulated 1961 photo of the original Soviet space team, not because he'd died in the line of duty but because he'd been cashiered. Again, not until 1986 was the truth revealed: the missing man was Grigoriy Nelyubov, who along with two other men had been bounced from the cosmonaut corps in late 1961 after fighting with some soldiers in a rail station. Embittered and alcoholic, he was killed in 1966 when he stepped in front of a train."

Several other cosmonauts in training were also painted out of photos in books and other materials circulating in the Soviet Union. Most had been dropped from the roster for medical, disciplinary, or academic reasons — the Soviets apparently wanted no suggestion that any cosmonaut was less than perfect.

Did the Soviets conceal the deaths of cosmonauts besides Bondarenko? By 1973 Oberg had investigated a dozen rumors of cosmonaut deaths dating back to 1957, including two incidents that seem to correspond with reports from the Italian brothers. All proved baseless. Another bogus story, which ironically originated with the Moscow correspondent for Britain's official communist newspaper, concerned Vladimir Ilyushin, son of a Soviet aircraft designer, who'd supposedly been injured in a space shot prior to Gagarin's flight. Oberg's conclusion: Ilyushin was hurt in a car accident, and that incident was conflated with Bondarenko's death. On the other hand, some acknowledged cosmonaut deaths were preventable, notably that of Vladimir Komarov, killed in 1967 when the chute on his *Soyuz 1* spacecraft failed. A Russian engineer has acknowledged that the launch was ordered before the spacecraft had been fully debugged — probably for political reasons. For more, see www.fas.org/spp/guide/russia/pilot-ed/oberg8810.htm. Though the Russian space program clearly wasn't the carnival of slaughter some in the west portrayed it to be, cosmonauts nonetheless took some appalling risks.

—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope Message Board, www.straight-dope.com, or write him at the Chicago Reader, 11 E. Illinois, Chicago 60611. Cecil's most recent compendium of knowledge, *Triumph of the Straight Dope*, is available at bookstores everywhere.

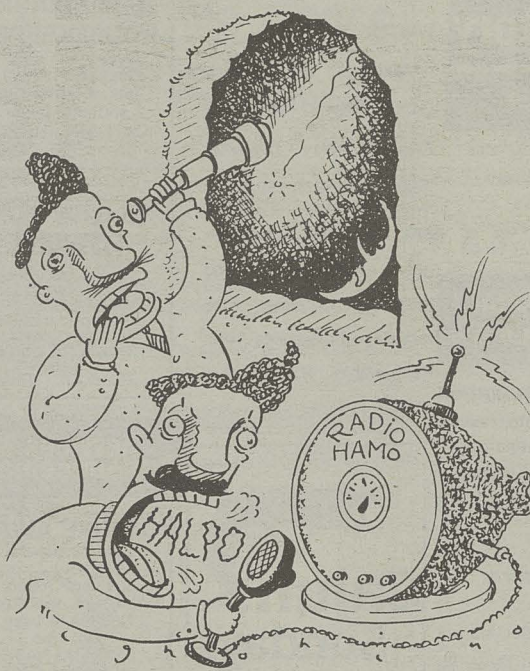


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Aries

(March 21 - April 19):

It's show and tell time, Aries. Are you ready to reveal the semi-beautiful truths you've been holding back? Your knees may knock and your palms may sweat up until the moment you hit the spotlight. But I bet a magical calm will settle over you then, and suddenly you'll be flowing freely, showing off as you haven't since maybe the school play in third grade. Unless of course you're not sincere about what you're trying to do, in which case you'll faint and embarrass your descendants for five generations.

Taurus

(April 20 - May 20):

You and I are equals. Though I may sometimes have the power to provide you with guidance and amusement, you have skills that are beyond my ability, and you know mysteries I can't fathom. Let this thought be the hub for more extensive meditations in the coming days, Taurus. It's time for you to democratize your world down to the roots. Regard everyone — me, your boss, the president, the homeless guy in front of the post office, J. Lo — as no better and no worse than you, no higher and no lower. Each of us is potentially your teacher and your student, a dazed and amazed seeker in a mysterious world whose mix of wonders and terrors is impossible to master.

Gemini

(May 21 - June 20):

My old friend John liked to joke that he lived "in tent city." It was his way of bragging about how he loved to steep himself in a level of intensity that would make most people's eyes bug out. I bring this up, Gemini, because I suspect you'll be staying "in tent city" for a few days. Since you'll only be visiting, not moving in, your time there should be more exciting than exhausting. Here are tips for getting the most out of your trip: 1. Do what you fear at least twice. 2. Set in motion plans to seize back any rights that have been stolen from you. 3. Resuscitate an ailing dream as if your life depended on it. (Your life doesn't really depend on it, but the "as-if" experiment will supercharge your courage at just the right time.)

Cancer

(June 21 - July 22):

You know how sometimes you get a dramatic demonstration of telepathy or precognition, but it's utterly trivial? For instance, on the same night a few years ago my brother and I both had a dream of Frank Sinatra eating onion soup in a snake pit. Interesting, but so what? You, on the other hand, are about to experience a more interesting version of this phenomenon. Your latent psychic powers will become available for you to use in practical ways. For instance, you'll be able to read the minds of very important people and gather crucial previews of the future. Oh, there is one condition: For best results, you must vow to use any information you gather only for good works that benefit everyone.

Leo

(July 23 - Aug. 22):

In the history of your relationship with togetherness, you've maybe never experienced a stretch as demanding as the one that's about to begin. The stakes will be high and the challenges daunting; and yet if you bravely venture to question everything you thought was true about love, you will break through into a radical new level of intimacy that is deep and playful beyond anything you've imagined.

Virgo

(Aug. 23 - Sept. 22):

In the video for her song, "I'm Gonna Getcha Good," Virgo singer Shania Twain portrays a flying robot chased by the devil. The powers-that-be at MTV were so impressed that they awarded it "Most Demented Video by a Country Artist" for 2002. I hope that in the coming weeks the rest of you Virgos will unleash your imagination with the same fervor that Twain summoned. Not only is there no need for you to stick to humdrum traditions; your best chance at being happy and fulfilled between now and February 15 is if you think way, way outside the box.

Libra

(Sept. 23 - Oct. 22):

I predict that some night this week you will dream of a secret garden. From a distance, you'll spy it below you as you're walking alone in a hilly wilderness. As you approach, you'll be filled with dazzled thoughts like, "Wow! That's exactly how I'd create a secret garden if I ever had the chance! It's got everything I love!" When you finally arrive at the gate to the garden, you'll find it

bears a sign with your name on it, and when you slip your hand in your pocket you'll find a golden key that fits the gate's lock perfectly. As you stride in, you'll realize this is in fact your very own secret garden: You created it long ago, but forgot about it until now.

Scorpio

(Oct. 23-Nov. 21):

All roads would lead to you if you'd only sit still long enough. Gifts would come pouring in if your potential benefactors weren't in the dark about where you're at. Keep up this faithless lurching around, Scorpio, and fate will conspire to trip you up and pin you down wherever you happen to fall. Don't let that happen! Drop everything that's contributing to your agitated distraction so that you can tune in to your poor, neglected homing signal. I swear you will find instant relaxation the moment you surrender to the obvious.

Sagittarius

(Nov. 22 - Dec. 21):

Visualize wacky comedian Robin Williams doing an improvisational skit in which he portrays a slightly tipsy Santa Claus who insists on giving you a few too many nice presents. That's one way to understand the effect of the planet Jupiter on your life. Now imagine that for the first part of 2003, this influence will be hanging out in your astrological ninth house, also known as the House of Exploration, Experimentation, and Expansion. What effects do you think that'll bring? To enrich and complicate your meditations, I'll act like an overly generous Santa Claus and tell you some other names for the ninth house: House of Wild Frontiers; House of Goose Bumps and Shivery Possibilities; House of Lucky Accidents; House of Very Big Ideas.

Capricorn

(Dec. 22 - Jan. 19):

An impressive array of beneficent cosmic omens has gathered in your honor. As a result, I'm finally able to give you an assignment I've been aching to deliver for months. Are you ready for a burst of proof that the "no pain, no gain" approach is not the only way to acquire wisdom? During the coming days, Capricorn, act as if life is crazily in love with you; as if every force of nature longs to be of service to you; as if animals and children and well-adjusted adults are eager to see the best in you. Assume that secret helpers are working behind the scenes to assist you in becoming the gorgeous curiosity you were born to be. Visualize the possibility that the entire universe is endlessly conspiring to bring you exactly what you need, exactly when you need it.

Aquarius

(Jan. 20 - Feb. 18):

Ruth Lilly, 87-year-old heiress of a pharmaceutical fortune, recently donated \$100 million to a cause that's usually ignored by her fellow philanthropists: poetry. Her electrifying endowment to the modest but well-respected "Poetry" magazine was even more miraculous in light of this irony: Over the years she has submitted many of her own poems to the magazine in hopes they'd be published, but the editors have rejected every one. Can there be any more perfect embodiment of unconditional generosity? Let Ruth Lilly be your role model in the coming week, Aquarius. Bestow your blessings not only on helpers who like you; reach out, as well, to those who have rebuffed and underestimated you. The rewards will be worth more than you can imagine.

Pisces

(Feb. 19 - March 20):

I suspect that you're the object of more than a few greedy fantasies these days. Even people who are normally quite prudent may crave an extra piece of you, so just imagine what excesses that energy vampires might be prone to. Beware, therefore, of being manipulated and exploited. Try to monitor, as well, your own unconscious responses to all this grabby action. I'm afraid you may be secretly pleased that everyone seems to want you so badly, and as a result agree to be depleted. How about this compromise, Pisces: Allow three worthy and noble people — no more — to claim a larger dose of you than usual.

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How we live NOW

PHOTO: T.H. DAVIES' HILO OFFICE, 1949. COURTESY BISHOP MUSEUM



We prefer "hovel"

In last week's *Midweek* cover profile of *Weekly* publisher Laurie Carlson, writer Dan Martin described the *Weekly*'s office suite as having "the ambience of the storage room." We resemble that remark!

The photograph above, taken on a recent Aloha Friday, should clear things up — and give *Midweek* readers' well-rested minds a more accurate view of the physical and moral conditions in we work.

JIRO! sign-nee!



PHOTO: RYAN SENAGA

the DARK androids replaced their black wrestling shoes with Converse Chuck Taylors!)

Daisuke's appearance this past Satur-

When Kikaida comes to town

Ban Daisuke, the man who played Jiro/Kikaida in the popular cult television series of the same name has been, of late, more publicly visible in the islands than many of the candidates who recently ran for District 2's Congressional seat.

Daisuke's latest autographing tour coincides with the release of the second DVD of Kikaida, collecting the next five episodes of the landmark show. In addition to episodes 6-10, there is also a trivia game and cool factoids. (From episode 2,

day at Borders, Ward Centre, was packed with children, nostalgic adults and geeks taking a break from their marathon D&D campaigns. They brought with them posters, discs, and even collectible toys still in the package for the slightly frail star to John Hancock.

Although Daisuke, a man in a Kikaida suit, and two DARK enforcers were available for photos, the best pic opportunity came when one of the henchmen robots began browsing in the DVD section. Surreal. Now there's an extra not available on the supplemental materials

—Ryan Senaga

DOT does GOOD

Makapu'u's chicken wire

The drive around Makapu'u is cool, no matter what. But the beyond-vertical cliff right above Makapu'u cove, with its flaking, pock-marked face, has always been a little spooky, especially after rain: At any moment, a free-falling boulder the size of a desk might drill me

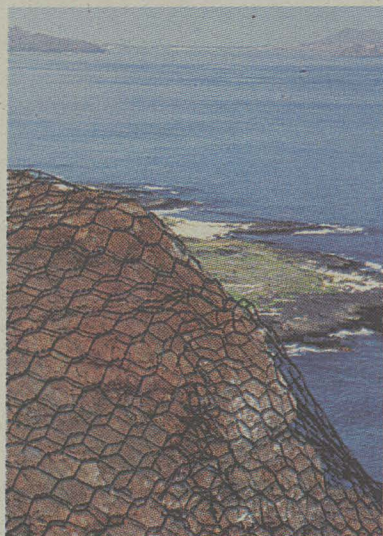


PHOTO: JOHN LUTHEY

and my car into Kalaniana'ole's gnarly pavement. A dramatic way to go.

Clearing the cliff is always a relief.

Now, after a couple of false starts and weeks-long road closures, the state Department of Transportation has covered the cliff with a giant, heavy-duty, PVC-coated, chicken-wire net. The Band-Aid looks as good as is possible; from Makapu'u beach proper, it's next to invisible.

"It's 80 percent done," says DOT's Martin Okabe, an engineer, explaining that "90 percent of the netting is up, but it's only 70 percent of the total job." Okabe says that they still have to anchor the chicken wire to the rock, and that there'll be more road closures in February.

—Kalei Smith

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THIS MODERN WORLD

by TOM TOMORROW

THE PRESIDENT MAKES A STARTLING
ANNOUNCEMENT!

BECAUSE THE MOON MAY SOME-
DAY BREAK OUT OF ORBIT AND
CRASH INTO THE EARTH--

--I HAVE DECIDED TO USE OUR
NOOKYALUR ARSENAL TO DESTROY
IT NOW!



DONALD RUMSFELD BEGINS A "CHARM
OFFENSIVE":

SIR, WHAT EVIDENCE DO YOU HAVE
THAT THE MOON COULD DESTROY
OUR PLANET?

I COULD TELL YOU, BUT
THEN I'D HAVE TO KILL
YOU. HA, HA!



AVERAGE CITIZENS GROW INCREASINGLY
ALARMED!

THE MOON'S COMPLETELY INHOSPITABLE
TO HUMAN LIFE, YOU KNOW! WHY,
IF WE LIVED THERE, WE'D ALL BE
DEAD!



IT'S LIKE SOME SORT OF
HUGE PSYCHO KILLER
IN THE SKY!

--BUT OF COURSE, NO ONE CARES
WHAT THEY THINK.

THEY WHINE AND COMPLAIN ABOUT
DESTROYING THE MOON--BUT DO
THEY HAVE ANY SOLUTIONS?



THEY PROBABLY JUST WANT
US ALL TO SIT AROUND AND
WAIT FOR THE MOON TO FALL
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