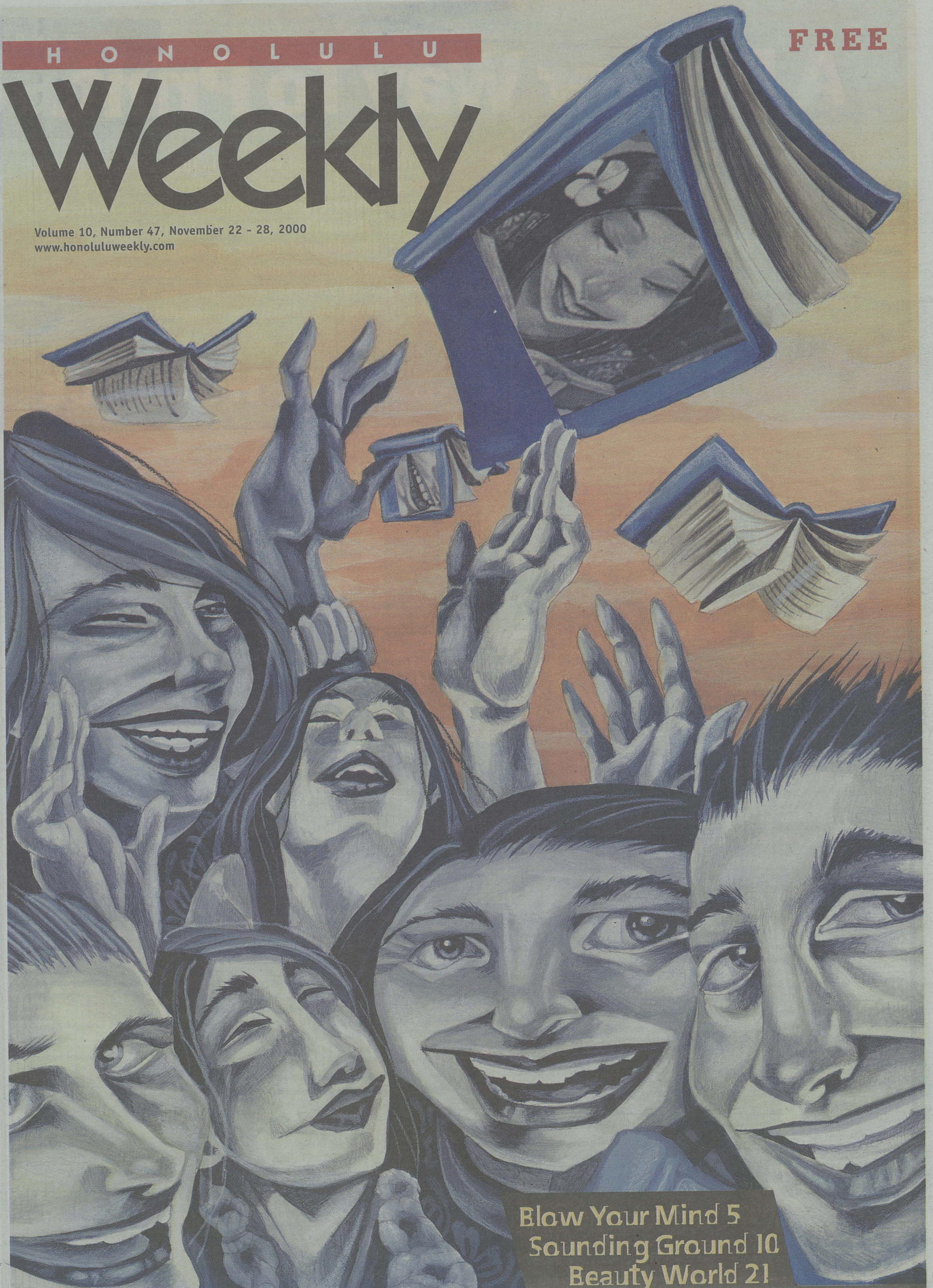


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A Better Way To Print.

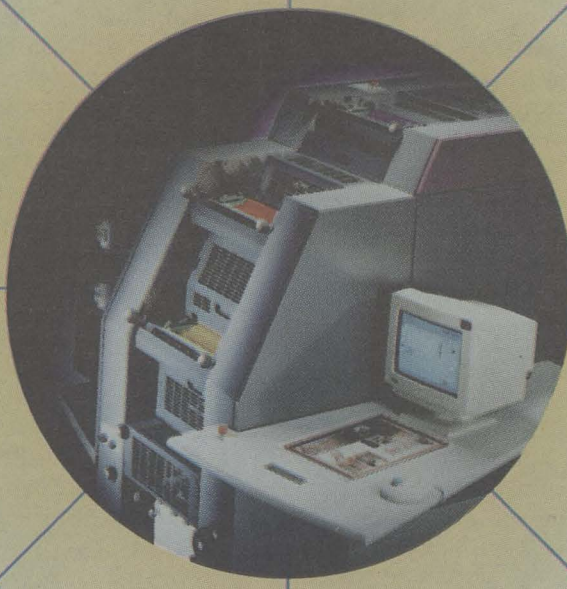
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Letters

I, witness

I am pleased that Robert Rees is telling the truth about the Tusitala Street shooting incident. However, I would like to clarify my statements regarding the shooting. Your two articles (Honolulu Diary, "Rashomon on Tusitala," *HW*, 11/1; "Professional Courtesy," 11/8) report that the HPD investigators have not yet interviewed me. Actually, they did interview me the Monday after the incident, but they never bothered to look at the scene from my window, which does have a clear view of the street below.

Instead, the investigators interviewed me in the lobby of my apartment building when they could have walked just a few yards to where the incident happened. They showed me pictures of the scene taken from an angle different from that of my apartment, which made it difficult for me to discuss who or what was where. Like Gina Thompson, my neighbor who was also interviewed for the articles, I felt that the HPD investigators tried to pressure me into verifying their version of events.

These are some of the reasons why I feel that the investigators did not do an adequate job interviewing me and probably never intended to do so in order to discredit my police report and cover up the truth.

Lucas A. Wheeler

RJ A-OK

Many thanks to Catherine Black for her diary entry on "Delivering justice" (Honolulu Diary, *HW*, 11/8). I am pleased that the *Weekly* is encouraging thorough follow-up reporting. Kudos also to the AG's Office for its excellent conference and its willingness to include youth in the discussion.

Catherine Black's Aug. 9 cover story on restorative justice ("Bar None") went to print too late to note this amazing development in our judiciary. The report itself is well worth reading and, with its findings and annotations, will bring anyone up to date on the concept of restorative justice (RJ). The members of our state Supreme Court, the judiciary and all the practitioners who voluntarily helped this report become a reality should be commended.

This "balanced approach" to justice Ms. Black articulates in both the diary entry and the previous article comes at an interesting time. As of this writing, the recount in Florida cannot confirm a Bush victory. However, with 13 Republicans in our state House of Representatives, a Republican president and a Republican Congress, time will tell if this progressive movement will continue or be stopped in its tracks.

On a related note, the night I first read Ms. Black's article on RJ my car was stolen, an old and dearly loved VW. I got it back, stripped, but the anger I felt at this violation pushed my support for RJ right out the window. Such is the meaning of victimization.

Just a few weeks ago, as my support returned and the memory of that theft faded, my significant other had a textbook and three years of course notes stolen from her car. This was just plain mean and I confess that I would just as soon find the person and shoot him/her, and that mandatory jail time seems to be a very good thing.

Would I be willing to sit down with this person and explain my hurt? Yes. Would I want this person to pull taro for 500 hours in Kahana? Yes, but that is not where my heart lies. My heart thinks something much more negative — nevertheless, RJ is more than the heart, more than being just a victim. It is about a complex processes that works well when my offender and I can find common ground. Again, three cheers to the professionals who are helping to do just that.

Josh Reppun

Follow the money

Congratulations on another well-written and very enlightening report on how things are controlled in Hawai'i by machine politics ("Reverse Engineered," *HW*, 10/25). You are right on target (as usual) when near the beginning of the article you state, "Start with the budget, because machine politics is first and foremost about money." Truer words were never written! Follow the money!

After reading the article, this thought occurred to me: What really is the reason behind the considerable push by a few radical racists? To establish a Hawaiian nation? Or is it really the reestablishment of the Hawaiian monarchy? If it is both, they needn't bother further if they read this letter.

Let's make it easy for them. Simply change the name of the governor's title to king (or queen) and we will already have an elected monarchy form of government.

Thanks again for an outstanding



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piece of journalism that only *Honolulu Weekly* dares to publish, to really tell it like it is. As always it's hard to wait for the next edition.

Lance Angel

¡Que lastima!

I am writing in response to Catharine Lo's restaurant review "Underaged Amigos" in the Nov. 1 issue. For the love of God, Catharine, what are you complaining about? Last I checked, a quesadilla, mind you, is exactly what you got: flour tortillas filled with melted cheese ... am I right?

Hey, it won't be the stuff that *Bon Appétit* magazine devotes an entire page to, but it is what it is, and you did receive exactly what you ordered. What were you expecting? After all, this is home-style Mexican food, not oceanside dining at the Halekulani. So in all fairness, let's review the restaurant for what it is: "A home-style, family restaurant."

Of course the tables at Tres Amigos Restaurant are arranged in "practical rows of four tops with two chairs on either side." Of course there was no channel-surfing while Agbayani graced the television during the World Series. Of course the food didn't fly out at microwave speed. To echo Tres Amigos owner Mr. Markowitz, "We're not Taco Bell."

I am sorry, was this supposed to be a restaurant review?

I mean yes, you did tell us about the food (eventually) and it seemed to me that you enjoyed your meal well enough (except for that generous helping of cheese in that quesadilla of yours). So why all the psycho-babble about what was on the "telly"? Or the fact that the hot sauce turned out to be hot after all? As far as I am concerned, I judge

a restaurant by its service, its quality of food and overall value — not by the size of the water glasses.

Lisa Abella

Blind ambition

The *Weekly*'s "Robbed Blind" left the impression that state government stole money from a vulnerable population of our community, when the truth is the state has lived up to its responsibilities to serve the blind (*HW*, 10/18).

Bob Rees exercises an important voice of those without power, clout or the wherewithal to fight back. But it's important that Mr. Rees be clear on the distinction as to just what group was shortchanged and by whom.

Wrote Rees, "The state began stealing from the blind in 1981." The fact is, the state has honored the Randolph-Sheppard Act. In all state buildings, there have been either vending concessions operated by the blind, or vending machines with proceeds benefiting blind vendors. If the City & County of Honolulu acts in violation of the law, then as a separate branch of government with leadership elected by the people, they need to be held accountable.

We do not believe these entrepreneurs are our "trustees." It should be noted that the \$3.67 million judgment issue would not be awarded to "the blind" but would be awarded to the small group of 38 blind entrepreneurs. The state Department of Human Services serves "the blind" in delivering services to thousands of persons with disabilities, including hundreds of blind people. This includes vocational rehabilitation, adjustment and employment programs, our low vision clinics and the

ho'oponopono workshop, which train blind and deaf-blind persons to manufacture goods.

The state should not be the entity of last resort when county government fails to follow laws. We plan to appeal the judges ruling, and will continue to fulfill our obligations to serve Hawai'i's blind.

Susan Chandler, Director
Department of Human Services

Robert M. Rees responds: The Attorney General's Office on Oct. 23, 1992, and Susan Chandler herself on June 6, 1997, expressed agreement with the very points they unsuccessfully resisted in the lawsuit. In fact, Circuit Court Judge Eden Elizabeth Hifo, in awarding \$3.7 million to the blind on Sept. 27 of this year, urged the state to go back to read its own opinion.

The argument that the DHS is doing other things to help the blind doesn't relieve the state of its responsibilities under a law that the DHS itself pushed for in 1981. In fact, DHS administrators, in an internal memo of Aug. 21, 1996, admitted that the DHS had developed an "unwritten policy" of not enforcing the law's mandates.

When Ms. Chandler writes, "We do not believe these entrepreneurs are our 'trustees,'" she is not speaking for the state, whose courts have ruled otherwise. In fact, it would be interesting to know who makes up this royal "we."

Letters are welcomed. 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. Letters may be edited for length or clarity; please keep them brief.

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Impeaching Mirikitani?

There are rumblings that a group of citizens from councilmember **Andy Mirikitani's** District V (Mō'ili'ili-Mānoa-Makiki) are considering a petition to have him impeached. Mirikitani was last elected when he defeated Russ Francis by only 756 votes in 1998. Since then, his campaign to clean up his district by exorcising First Amendment freedoms has been interrupted by federal criminal indictments, including allegations of payroll kickbacks from his aides.

Deputy Corporation Counsel **Jane Howell** says the impeachment process hasn't been used for at least 25 years, but that the City Charter does provide for it. Any councilmember may be impeached for malfeasance, misfeasance or non-feasance, or for interference with the performance of the duties of any officer or employee in any executive agency of the city government.

If 1,000 duly registered voters from Mirikitani's district sign a petition with allegations, it will go directly to the Hawai'i Supreme Court for trial. The state's high court acts as a board of impeachment, and can even appoint a special master to handle the case. If the court sustains the charges, the councilmember is deemed removed from office.

The impeachment process is not to be confused with recall. For recall, no grounds or charges are necessary, but the process requires a larger number of signatures (10 percent of those casting votes in the previous election), and eventually goes to a vote on the general election ballot. The Charter's recall process was last attempted two years ago, when the 'Ewa Villages Community Association tried but failed to get the required number of signatures (about 40,000) to put a recall of Mayor Jeremy Harris on the ballot.

—Robert M. Rees

DLNR vs. HECO

In late September, **Hawaiian Electric Company's** 26-volume, 100-pound Revised Final Environmental Impact Statement for the proposed **Kamoku-Pūkele transmission line** project arrived by forklift at various interested parties' doorsteps.

Next Monday, Nov. 27, the controversial project (better known as the transmission line that will eat Wa'ahila Ridge in Mānoa) gets a not-unexpected green light when the Department of Land and Natural Resources will officially accept the huge document. The DLNR previously rejected a much smaller EIS in early 1999.

The acceptance by DLNR is grudging, to say the least. DLNR Chair Tim Johns' 29-page acceptance report, issued on Nov. 9, is scathing. Despite the EIS's length, Johns calls its review of alternative energy sources (relating to HECO's projections of future energy needs) "limited." Johns criticizes the company's view of future energy demands, questioning the "accuracy of HECO's information." He continues, "Comments by HECO appear to rationalize the [project] with statements such as 'electrical demand will rise regardless of population growth.'"

Johns charges that the depth and breadth of public opposition to the project "seems to have been minimized. ... Although HECO's response to public opinion was judged

adequate by EIS content standards, it was almost always at variance with reviewers." And last, Johns points out the clear conflict between an earlier HECO position that such a power line would have "detrimental aesthetic effects" and the current EIS, which, Johns writes, "downplays the visual impacts of the line."

—Curt Sanburn

Run aground

Last week, **Governor Ben Cayetano** announced that he had persuaded **President Bill Clinton** to not grant the Northwest Hawaiian Islands a National Monument status. The (as yet unconfirmed) news of the president's change of heart has sent shockwaves through the community of scientists, environmentalists, fishermen and cultural practitioners arguing for better management of the area.

Because of threats to the ecology of the Northwest Islands, Clinton assigned them Marine Protection Area status in May and asked the people of Hawai'i to recommend new management strategies for the archipelago, which includes 69 percent of the United States' coral reef systems and is home to the endangered Hawaiian monk seal. Soon after, a grassroots environmental coalition known as **KAHEA: The Environmental Alliance** convened more than 65 supporters — from marine researchers to kūpuna — to develop a community-based management plan that has since received broad local and national support.

The plan is based on a National Monument designation that would protect certain areas forever from commercial activities like fishing, coral extraction and tourism. It recommends "no-take" and "cultural/subsistence" zones around the 10 principal islands and atolls to be cooperatively managed by the Department of the Interior's Fish and Wildlife Service, along with other government, environmental, non-profit and cultural representatives.

This would wrest authority from the quasi-federal agency known as the **Western Pacific Regional Fishery Management Council (WESPAC)**, which is currently managing the area under the auspices of the Department of Commerce. WESPAC has a spotty history of overseeing the archipelago: It permitted lobster overharvesting that resulted in a population crash during the '90s, threatening the monk seals that depend on lobsters and the coral reef for survival. Although the Northwest Hawaiian Islands contain the world's most pristine and remote large-scale reef system, a 500-percent increase in precious coral extraction was approved at the council's last "public" meeting — on Midway Atoll in July.

This conflict of commercial and conservation interests is unacceptable, notes KAHEA Director **Cha Smith**. "All we're saying is that a resource-based agency needs to be in charge of managing resources as precious as these. We want full protection around critical habitat, and the Department of Commerce can keep its jurisdiction beyond that. What we're asking for is so negligible compared to the total area, only about 10 percent, but it's the area that they've deemed most valuable for commerce."

WESPAC and Cayetano contend

that the National Monument protection plan eliminates all activity in the area. Smith calls this "a bunch of lies," since cultural, educational, religious and subsistence pursuits are allowed for — as is, for a limited time, continued entry to bottom-fishing boats already holding permits. It's worth noting that this plan is supported by many fishermen who have seen the rapid decline of the Northwest Islands' ecology and recognize their importance as a nursery for the rest of the Hawaiian Islands.

—Catherine Black

Annals of law

The state's criminal indictments of former Bishop Estate trustees **Richard Wong** and **Henry Peters**, and of developer **Jeffrey Stone**, have now all been dismissed by Circuit Court Judge Michael Town. Ruling from the bench on Nov. 20, Town dismissed the remaining perjury counts against Wong and Peters, ruling among other things that the testimony of the state's private investigators had been wrongfully "bolstering," and had been "inaccurate, conclusory and prejudicial."

Barring any reversals by the state Supreme Court, this brings to an end a terrible chapter in Hawai'i's annals of law, a chapter dominated by wrongdoing on the parts of Attorney General Margery Bronster and Attorney General Earl Anzai. This misconduct was apparently motivated initially by Bronster's zeal to nail the trustees, and to wrongfully use a criminal case to help her in the civil case seeking their removal.

—R.R.

Hele kohana

The Hawai'i Supreme Court ruled Sept. 29 in favor of six **nude sunbathers** at Makaleha Beach Park, near O'ahu's Mokulē'ia, who had been arrested for public indecency in October 1998. In *State vs. Kalama*, the justices determined that the defendants did not "intentionally ... expose his or her genitals to another person under circumstances in which the other person was likely to be affronted."

In fact, only the sunbathers were present on the day of arrest. Honolulu Police Department officers simply assumed that, because complaints had been filed in the past, the nudists were offending *someone*. Two of the nudists pleaded guilty and paid \$500 fines, while the other four appealed.

"Basically, this means that you can nude sunbathe as long as no one complains," explains **Gretchen Marshall**, attorney for defendant Maiika K. Kalama. "Police will make sure there's a complaint next time." Marshall adds that anonymous complaints would be very difficult to verify.

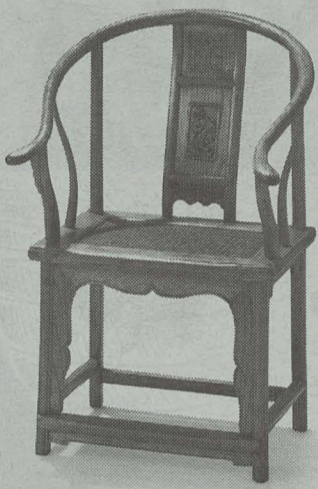
In a related matter, the Florida-based **American Association for Nude Recreation** this past August awarded a plaque to *Honolulu Weekly* for its July 21, 1999, cover story on nude beach prohibitions in Hawai'i, titled "Buns in the Sun/Beach Bummer." The local Hawai'i Nudist Society delivered the plaque, labeled "Public Relations Non-Nudist Media Award Magazine Article," to the *Weekly* offices last week.

You can find our "Buns" in the *Weekly* archives at www.honoluluweekly.com.

—Chad Blair

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The Department of Health and its State Hospital continue to boggle the mind with their disregard for patient care and constitutional rights.

Blow Your Mind

ROBERT M. REES

Last month, in trying to grasp how the Department of Health and its Hawai'i State Hospital treat mentally ill patients who have been acquitted by reason of insanity, an exasperated David Ezra, Chief Judge of the U.S. District Court, wondered aloud, "It's a little psychotropic. What's going on there?"

What's going on there, as Ezra noted a few minutes later, is that "the state of Hawai'i takes individuals who are acquitted by reason of insanity, and puts them in the general prison population ... in derogation ... of their constitutional rights."

When this practice was first exposed last year in the case of Bruce Freeman ("Insane Punishment," *HW*, 9/15/99), DOH Director Bruce Anderson disclaimed any knowledge if it. Anderson, in fact, innocently asked, "If acquitted, why would someone go to OCCC? I would be very surprised."

It turns out that the DOH not only knew about the practice of putting patients under its jurisdiction into jail, but also was repeatedly warned about it. In interviews on Nov. 2 of this year, Director of Public Safety Ted Sakai and prison warden Nolan Espinda stated that they had strongly objected to the practice, and had called the DOH with weekly reminders that acquittees by reason of insanity were being held in prison.

There is one simple reason that the DOH allows mental patients under its jurisdiction to languish in prison, an experience bad enough to blow even the healthiest of minds. The practice enables the DOH to exaggerate the empty bed count at the State Hospital. Having available bed space adds credence to the plans of Anderson and his deputy, Anita Swanson, to reduce the number of psychiatric beds at HSH from 160 to 108, the latter number arrived at solely for financial reasons.

So many acquittees are being incarcerated instead of treated that, on Dec. 19, 1999, attorneys for Freeman — Peter Ross of the Hawai'i Disability Rights Center, Thomas Feeney and Bruce Sherman — filed what turned into a class-action suit, *Rodney W. Clark et al. vs. State of Hawai'i*. Clark and the other plaintiffs, after violating the terms of their conditional releases from the mental hospital, had been arrested and incarcerated in prison instead of being returned to the jurisdiction of the State Hospital.

Typical also was John McGinnis. In April 1999, he was arrested for violation of his conditional release, and was taken to O'ahu Community Correctional Center (OCCC). On May 10, he was transferred to

Hālawā prison, where he remained for another two months without the benefit of treatment. Even though innocent by reason of insanity, he was housed with Hālawā's general criminal population.

The Attorney General's Office is fighting the class-action lawsuit, and even has tried to pretend that sending the mentally ill to OCCC is a legitimate placement in a "residential or out-patient program." Attorneys for the plaintiffs, facing lengthy litigation from an AG's office that nei-

received no therapy, and no monitoring of his condition.

Ezra, at the end of the hearing on Oct. 27, told the AG's Office he would issue a TRO unless the state, by Oct. 30 at 2:15 p.m., had worked out a plan to stop the practice. He instructed Deputy AG David Webber to work with attorneys for the plaintiffs in developing the plan. Expressing concern that the state simply doesn't understand the case, Ezra emphasized for perhaps the 10th time that the state may of course confine dangerous acquittees by reason of insanity, but must do so in a place where there is appropriate treatment.

While leaving the federal court building, Webber told his colleagues that he had no intention of working with the attorneys for the plaintiffs, whom he dislikes, and would develop a plan without them. Sure enough, on Oct. 30 at 2:15 p.m., Webber told the court that he had only the draft of a plan, not yet seen by the plaintiffs' attorneys. At 2:40 p.m., Ezra issued a TRO against the state of Hawai'i.

The TRO requires the state, when an acquittee by reason of insanity is arrested and jailed solely for violating the terms of conditional release, to place that acquittee back under the jurisdiction of the DOH within 48 hours. Ezra again instructed the AG's Office to develop a compliance plan.

On Nov. 9, the parties again met in Ezra's courtroom. The AG's office had developed a plan, but this one had loopholes that Ezra described as lacking in "plain, humane common sense." The Attorney General's Office seemed to think that any inconvenience for the state ought to be considered a legitimate reason not to comply with the U.S. Constitution.

Finally, on Nov. 15, after adding that acquittees held in jail for the maximum 48-hour period are not to be confined with the general population, Ezra approved a plan. The TRO became a preliminary injunction, and the matter of damages against the state will now either be settled, as Ezra suggested it should be, or go to litigation.

While all this was happening, the U.S. Congress was passing a bill that, if signed into law, will authorize Congress to appropriate funds to pay up to 75 percent of the costs for special state mental-health courts. These new state courts, similar in concept to drug courts, will ensure that those who suffer mental illness are placed into mental-health treatment programs.

Hawai'i should be the first to try to take advantage of this new federal offer. In the meantime, it appears that only litigation will stop the AG's Office and the Department of Health from blowing still more minds. ■

The Attorney General's Office has even tried to pretend that sending the mentally ill to OCCC is a legitimate placement in a "residential or out-patient program."

ther sees nor hears state evil, moved for a Temporary Restraining Order to stop the practice while the lawsuit is being litigated.

By the end of the TRO hearing on Oct. 27, 2000, Ezra had read and heard enough. Said the judge, "I find the state's argument, quite frankly, disturbing in the sense that ... it is to me patently frivolous." Ezra emphasized that those sent to prison receive no appropriate treatment. Instead, said Ezra, they get "large doses of psychotropic drugs so that they'll kind of remain docile." In the vernacular, such treatment will eventually blow the minds of the recipients.

The plaintiffs argued there was urgency to their request for a TRO because the state wasn't keeping its word to stop the practice. Ezra was taken aback to learn that one acquittee, John Branco, had been sent to OCCC on Oct. 5, and was still there as of Oct. 27, the day of the hearing. When attorneys for the plaintiffs told the court that Branco actually had been arrested while at the Hawai'i State Hospital, and then transferred to OCCC, there was what the court transcript describes as "Laughter in the gallery."

The absurdity of it was funny, but the reality is not. According to a psychiatrist who examined Branco at OCCC, he suffers from paranoid schizophrenia. While at OCCC, he

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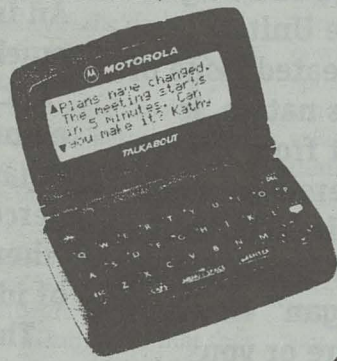


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Vision Quest

Sweeping generalizations are dangerous. Still, it seems that at no other time in Hawai'i's recent history have issues of identity floated so close to the surface. Hawai'i's indigenous culture, long split in two from without by an artificial definition of Native Hawaiian — the 50-percent blood quantum used to determine who does and doesn't qualify — is now on the verge of being officially "recognized" by the United States. In this context, the heated issue of who's got the koko, of who is native, is playing out in ways different from any other part of the Pacific, where one would be hard pressed to find Pacific Islanders being defined (or defining themselves) as "half-Tahitian" or "part-Tongan" — where, in other words, you simply are or you aren't. Meanwhile Hawai'i's more recent settlers, some whose families have been here for generations, others who seem to have arrived last week, can often be found in heated discussions about who can claim the title "local."

Much of this discourse is rising up at a time of violence in other parts of the Pacific. It's not hard to see why some fear that issues of identity could splinter Hawai'i as well. But what if not? What if the hard questions we are asking now are actually the first steps toward a real, hard-and-fast sovereignty for Hawaiians; the first hesitant steps toward readjusting our blurry, visitor-bureau-enhanced self-image. An image that has been misrepresented so much and for so long that we all — "native" and "local" alike — have grown to embrace a blurred vision of ourselves? What if we need to examine these perceptions before we can get to a place where Hawai'i can move beyond the issues of identity to a society that is truly whole?

The words we use to talk about ourselves are one place to start. Herein lie a variety of reviews covering multiple genres, written from wide-ranging points of view. In one way or another, each has something to do with the ways in which we see ourselves. Try look.

—Stu Dawrs

Written to honor the late Hawaiian poet Wayne Westlake, the verses can be heard to amplified reggae rhythms on the cassette *MOST POWERFUL NATION*, have been translated into Rarotongan by the Cook Islands poet-artist Kauraka Kauraka (the Rarotongan version faces the English text in the volume), and currently accompany an installation by Kapulani Landgraf in the magnificent exhibit of Native Hawaiian art on show at the UH Art Gallery at the time of this writing.

The use of the phrase "our ancestors" in "For He Who Wears the Sea," Hamasaki makes clear in his endnote, means "to be inclusive — my Japanese ancestors speaking to me just as, for example, Westlake's Hawaiian ancestors once spoke to him." By using indigenous references he means "to acknowledge Native Hawaiian composers and authors whose oral traditions and written literature, past and present, have indelibly shaped my own poetic voice."

Westlake's imprint can be found in many of Hamasaki's adroit, delicately sturdy, spider-boned, ideogrammatic poems:

*sunlight
shapes her shadow
— through mu'umu'u*
(untitled)

Cats walk across the field

at noon

I get up sneezing
("Mō'ili'ili")

*North Thailand
flocks of birds
water buffalo tugging the cart below
horizon F-4 phantoms*
("After Kubutsu")

Westlake and Hamasaki share a painterly affinity for an imagism informed by Asian art, the concrete poem and the unruly, recombinative poetics of Ezra Pound.

Spider Bone characteristically works through the juxtaposition of poetic themes and modes. On one page, Kamapua'a with his "set of balls / perfectly hung" learning the lesson from his mother that "the magic of names is power" ("untitled"); on the facing page a poem about the spiritual impoverishment behind renaming Kalāhuipua'a "Mauna Lani" for tourists ("What ever happened to Kalāhuipua'a"). On one page a cry for a comfort woman: "she was almost a child / and when he left / another man / would / visit / and then another" ("untitled"); on the next page a vision of Nanaue the shark man in "a high-rise restaurant" in Waikiki, "jaws agape beneath / loose-fitting tailored dinner jacket" ("Ampullae of Lorenzi").

The volume is by turns "gentle song / flowing from within/in a very slack key" ("Ki Hō'alu") and polemical writing that turns the tables on colonizing logic with devastating precision. An apocalyptic vision like "Artificial Curiosities," for instance, exposes how colonizing cultures precipitate their own psychic collapse through the profanity of displaying Hawaiian artifacts in foreign museums as, ironically, a means of self-definition.

Spider Bone is a landmark collection, strikingly designed, that includes lithographs done in collaboration with brother Mark Hamasaki, whose haunting cover photo, a "detail" of veins of lava rock, sand and muck uncovered at ebb tide, resonates with the poems. Whether recalling those who are "hungry, / cold, / In a most powerful nation" ("Most Powerful Nation") or inviting its readers to the table, "rich, poor, in good health or wretched. / Eat these noodles" ("Ingesting the New Year"), *Spider Bone* speaks from the gut. For all the critique and satire in the volume there is an accompanying sense of generosity. As novelist Albert Wendt has written of the collection: "The poems' fragrances of aloha and forgiveness penetrate your skin down to your moa and make you quiver with joy at being alive, here and now, in this place and magnificent Ocean." ■

Liquid From The Fire

**FROM THE SPIDER BONE DIARIES:
POEMS AND SONGS**

By Richard Hamasaki
Noio (Kalamakū Press), 2000. \$8.95

By Paul Lyons

*you build a fire and you stir it
fire in the bamboo tube
sake in the green bamboo
you heat the sake and you drink it
pass the 'boo and you share it
hot is the liquid from the fire
clear is the wine running 'round your mind.*
—"Village of the Firefly"

In *From the Spider Bone Diaries*, Richard Hamasaki invites readers to share and "pass the 'boo." The collection's poems and songs induce a state — call it intoxication — in which wrong-thinking is laid bare and issues clarified. Hamasaki envisions a communal poetics of "guerrilla writers" who will "unleash a conspiracy of languages" ("Guerrilla Writers"), resisting with life-affirming, exuberant verse the noncreative, corporate greed that seeks to level lands and peoples, assimilating them to its logic.

Moving in alliance with the most innovative, culturally activist and challenging writing in the Pacific, Hamasaki's work gathers into itself traditions ancient and contemporary — from neohaiku, to chant, to world beat and performance art, to the diverse languages of Hawai'i — and returns them in passionate new forms.

What connects these works, which have simmered over a 25-year period, is a seasoned yet evolving oppositional awareness, in which the capacity for cultivating stillness and appreciating details informs the languages of resistance and fierce, topical argument. It is, at heart, being attuned to hear the "elepaio/changing the sound/of the waterfall" ("Makiki") that brings home the barbarism of those who built H-3

without giving "a fricken 'A' / about da farmas / da fishermen / da fresh wata / da wind / da rain" ("Da Mento Hospital").

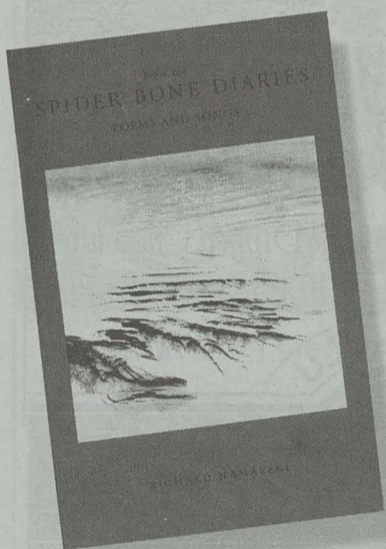
As the collection's title suggests, the poems and songs are entries from a whole-in-progress, a selected inventory of events, persons and traditions that have made demands on and enabled creativity. In the poetic clearing made within the collection, artists and activists, including Wayne Westlake, George Helm, Kimo Mitchell, Kim Chi Ha and Mumia Abu-Jamal, join hands. This sense of the volume as record and memorialization is underscored by the inclusion of a finely crafted set of "endnotes" to individual poems, which comprise — in dialogue with the poems — a worldly, informative underview of the intersections of history, art and politics in the formation of the literatures of Hawai'i.

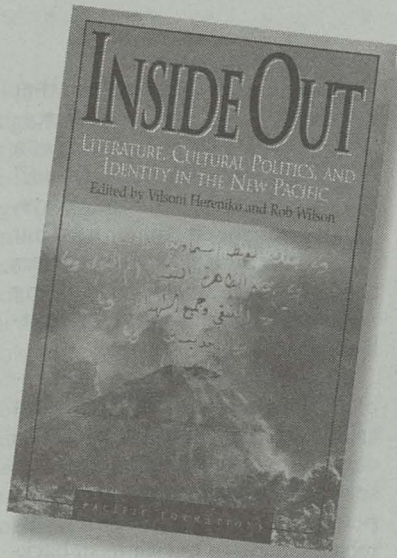
Hamasaki has long been a mover of this literature — as journal editor, teacher, poet, conference presenter, essayist, musician, producer (with H. Doug Matsuoka) of amplified poetry, encourager and gadfly — and many of the poems were occasioned by events and movements. In providing these contexts, Hamasaki shows personal identity as found within a web of relations, traditions and commitments, while sharing the process of his own deepening relation to Hawai'i as Pacific place. Part of the import of the collection — which has stinging words for Asian-"local" literatures that displace indigenous culture — is its performance of a way of being a settler / artist in Hawai'i.

The salt air taste of the first poem in the collection, "For He Who Wears the Sea Like a Malo," exemplifies an idiom coursing with Pacific metaphors and cadences:

*Listen for a while
in the night that surrounds all our days
to he who wears the sea like a malo
wrapping the oceans around*

*As ulu grows branches for leafy shade
and fruits for voyages home
listen to our ancestors speaking
and to those who know how to heal*





Ground Zero

INSIDE OUT: LITERATURE, CULTURAL POLITICS AND IDENTITY IN THE NEW PACIFIC

Edited by Vilsoni Hereniko and Rob Wilson
Rowman & Littlefield Inc., 1999. \$34.95

By Nancie Caraway

The old is dying, and the new cannot be born; in this interregnum there arises a great diversity of morbid symptoms.

—Antonio Gramsci, *Prison Notebooks*

Fiji for the Fijians.

—George Speight

This recent anthology, edited by UH-Mānoa literature professors Vilsoni Hereniko and Rob Wilson, should spark a lively local *Kulturkampf*. As a kind of textual halfway house, it embodies both the pluralist ideals

of cosmopolitanism as well as some rigid nationalist orthodoxies. Diligent readers will be exercised ... and rewarded.

On the one hand, they'll discover refreshing counternarratives by native writers who play with colonial and indigenous languages — mixing freely whatever liberatory aspects obtain from either tradition — to re-envision anew their world.

On the other, the volume also counts as a brief for what might be called literary ethnic cleansing, a primer in the ideology of organicism whereby the native culture is inviolate, static, seamless, innocent — and stultifying in its European-derived conceits of superiority.

It's clear, as the editors state, that a "new" Hawai'i-Pacific is in the making — Wilson calls for an "oppositional regionalism in the Pacific," the emergence of a "Pacific local" writing, and "creative acts of resisting Pacific Orientalism." Whether this new realm will look like the "new Fiji" or the "new" Solomon Islands is an open question. Reflecting on Pacific post-colonial literature can — at least — alert us to the mission creep of cultural nationalism.

Jump to ground zero — the final post-colonial phase in which we're now living. Italian historian Gramsci's morbid symptoms abound; but that's okay: Weird eruptions can be symbols of life and energy. They're yeast for civil society.

I am a strong supporter of Maori culture, but I have also questioned certain aspects of my culture. A healthy culture should subject itself to questions like. ... Why can't women be chiefs? ... My critics are so used to everybody falling into line. They're used to being able to bully people. ... As far as racism, we're all racists. Maoris are racist against Samoans, Samoans hate Tongans; Tongans hate Samoans. ... it's tribe against tribe, black on black ... We're all racist, every hu-

man being on Earth ... No one says anything about that because you can't label it conveniently.

—Alan Duff in *Inside Out*

Most of the anthology derives from papers presented at a Pacific writer's conference in Honolulu in 1994. University of Hawai'i Professor Haunani-Kay Trask contributes two pieces — a poetry reading she gave at the '94 conference and a review/essay. Trask's rhetorical style is, as always, equal parts attack and analysis. In the latter vein, she has insightful things to say about the creation of an oral, compositional literature and how Native Hawaiian composers such as Carlos Andrade are grounded in orature, oli, mele. Public performances provide the site for native artists to bond in an interactive meeting with audiences. Chants and songs, Trask notes, are based not on a Western individualistic form of creativity but on a functionally collective form. "Hawaiians write for other Hawaiians," she declares.

In the essay "Decolonizing Hawaiian Literature," Trask recycles her take-no-prisoners attitude by stressing the absolute distinction between Hawaiian literary and cultural production and the interethnic fusions celebrated by other Pacific writers. It's an emphatic "No!" to sharing the title of "Hawaiian writer" with Asian and haole immigrant interlopers. As for those "local" writers who continue to live under the wrongheaded, naive assumption that they might humbly be a part of the "new" Hawaiian Pacific literature, they're guilty of "theft of Native status."

For Trask, to be a Hawaiian or a Hawaiian writer, one must prove one's genealogy, one's blood. This is a matter of common sense, despite Trask's almost paranoid belaboring of the point: "Here, an immigrant/settler consciousness is attempting to dispossess our Native people through the backdoor of identity theft," she argues.

But who is claiming to be Hawaiian who isn't?

Trask snarls at local Asian writers for fixating on Hawai'i's plantation heritage — histories, she claims, few of them ever experienced themselves. Trask, with her hapa lineage (haole, Chinese, Hawaiian) and privileged status, might be culpable on the same front. Observe, dear reader, the low contests involved in asserting one's victimhood — "the triumphalism of suffering," as Polish dissident Adam Michnik has it. Resorts to blood and belonging are surely the last resort of a bad conscience.

Halfway through this somber collection, an irreverent voice bursts through: Maori writer Alan Duff interviewed by co-editor Vilsoni Hereniko. Their exchange is a small masterpiece of polemic and raw human honesty. Thanks to the international cachet of the film *Once Were Warriors* (based on the popular columnist's novel), Duff enjoys a high-profile, and money-making, status as a New Zealand celebrity. He isn't about to be cowed by his post-colonial critics, whom he spoofs as politically correct Maori insiders who wear bone carvings and collect huge salaries at *paheka* (white) universities for dumping on Western culture in their classrooms, and see themselves as gatekeepers of native culture doing "goeey, goeey things" and celebrating "being brown."

Duff's barbs are balanced by Australian journalist Cristina Thompson's critical essay on Duff, in which she points out his seeming wholesale embrace of Western modernity and his crude trumpeting of unfettered entrepreneurialism. Thompson observes that Duff's tough-love sermonizing to other Maori minimizes the pain still felt by many of his people and glosses over the enduring effects of historical suffering. But even Duff's critics laud his gutsy "ethnographic accounts" (Thompson) and his warnings about the dangers of tribal aristocracy.

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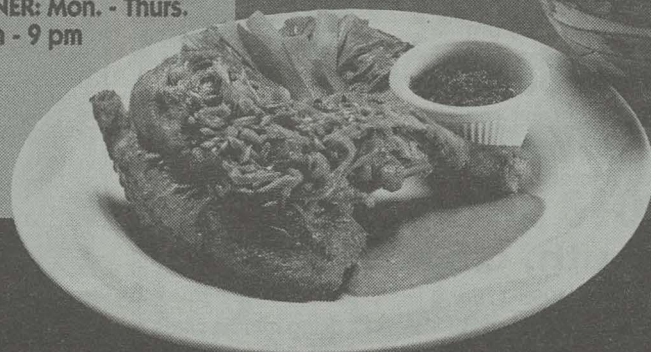
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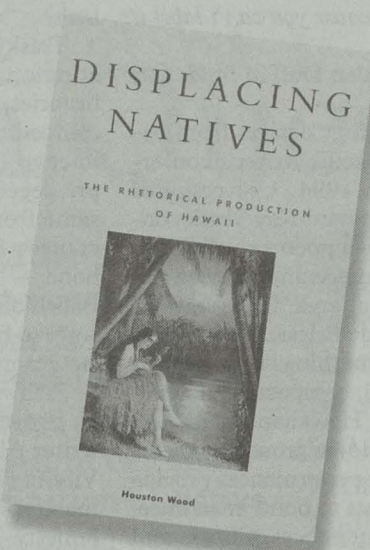


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Where is Hawai'i's Alan Duff? Where is that rowdy "insider" who dares to disagree with our home-grown Native Hawaiian elites? Who will scandalize the priests of nationalist orthodoxies? Where is the artist who will pay her or his Native Hawaiian characters the ultimate artistic compliment by depicting them as complex, flawed beings like all humans, rather than static icons to be held in phony awe?

Or, where is Hawai'i's Sherman Alexie, the Native American novelist/filmmaker? Alexie's work is full of satire and parody and humor. Nothing in Alexie's work gets a writer's pass — sacred culture, sweat-lodge revelations, buffalodung mysticism. Alexie can revel in his love for American pop culture and still be conscious of his native roots. And where is Hawai'i's post-colonial scholarly democrat, our Paul Gilroy, the black British scholar who exhorts other post-colonial subjects to renounce the specious category of race.

Island bumper stickers call for "Hawai'i for Hawaiians." If we can resist "the great American Lie that [Hawaiians] have been exterminated" (Trask's words), then we must equally resist the great nationalist Lie that non-natives and Native Hawaiians cannot co-exist, that it's all or nothing. The tides of history have made sure that we do, in fact, co-exist. We must now overcome the paralysis of race worship that poisons us. The somber and provocative ideas contained in *Inside Out* are fuel for the burning dialogue that will take us away from literary apartheid. ■



In Your Eyes

DISPLACING NATIVES: THE RHETORICAL PRODUCTION OF HAWAI'I

By Houston Wood
Rowman & Littlefield Inc.,
1999. \$25.95

By Betty Santos

The romantic mythology of Hawai'i As Paradise has always held particular sway when it comes to placing the Islands among the hierarchy of beautiful places in the world. From early explorer and missionary journals of Ellis and Stewart to the writings of Twain; from the stories of London, Maugham and von Tempski to the films of Hollywood: The outside world's conception of things Hawai'i and Hawaiian can be

seen as an inevitable cultural invention, tales told by foreigners attempting to grasp the nature of a land and people they at best *thought* they understood. Also inevitable was the way these inventions served — and still do serve — to marginalize those who are native to the land. The drastic transformation of Hawai'i's society and culture since the English arrived in 1778 is inexorably linked to the rhetoric produced by outsiders and is closely connected to the unceasing colonization of the Kānaka Maoli.

This is the picture painted in *Displacing Natives*, Houston Wood's insightful and enlightening chronicle of the images generated via printed word, film, television and other media that have reduced the status of Hawai'i's native people to that of a backdrop for events put in motion by those who came to occupy these islands following Cook's "discovery."

One of Wood's more compelling chapters, "The Kama'āina Anti-Conquest," begins with the missionaries' "rhetoric of revulsion," which labeled even the simplest of native acts as depraved. Subsequently, the author details the way in which the colonizers eventually adopted a native word, kama'āina, to describe themselves and thus "obscured both their origins and the devastating effects their presence was having on the Native-born." He gives us examples of how these self-proclaimed kama'āina have appropriated everything from hula and

literature to crafts and other material culture. This was accomplished even as the outsiders affirmed their own self-perception as a civilizing influence, as "enlightened moderns who sometimes kindly serve as curators for exotic Native artifacts that the Natives themselves cannot properly take care of." (Keep in mind that *Displacing Natives* was published last year, before the recent flare-ups over the role of museums in preserving Hawaiian cultural artifacts.)

Among the sections are two titled "Echo Tourism" and "Safe Savagery." The former uses Waikīkī as a paradigm to illustrate how constructions of race served to eliminate Kānaka Maoli from representations of the area. Wood explains how Mark Twain, after only a few months spent in Hawai'i, "represented himself as an expert on what he persisted in calling the 'Sandwich Isles.'" Twain's audiences grew as his fame did, and for 30 years he regaled readers in the United States and England with tales of "the inferior race he sometimes called niggers, but, more often, 'kanakas.'" Twain's statements included such gems as "Kanakas will lie for a dollar when they could get a dollar and a half for telling the truth"; "They love and care for puppies better than they care for their children"; "Women were the abject slaves of the men; they were degraded to the ranks of brutes and beasts and considered to be no better; they were kept at hard labor and were beaten and were contemptuously

treated by their Lords."

Twain would also remark that the race had lost its former fierceness: "One would as soon expect a rabbit to fight as one of these." Wood posits that in such ways, Twain advanced the view that "Hawai'i is a place where travelers might expect to find safe lodging amid once fierce but now rabbit-like Natives."

Such depictions, as reprehensible, wrongheaded and far-distant as they seem to us today, formed a continuum of imperial history that served to dehumanize the native people of Hawai'i and eventually relegate them to the status of background landscape: integral to the image of Hawai'i as an exotic yet welcoming paradise, but no more so than coconut trees or Diamond Head's now infamous profile floating over idyllic Waikīkī.

In the chapter entitled "Safe Savagery: Hollywood's Hawai'i," the focus is on how films have served to present Hawai'i as a paradise marked by sexual wantonness. For instance, early silent films associated native Hawaiians, especially women, "with a supposedly 'uncivilized' and unrestrained sexuality." Later, musicals, war movies and epics continued to present natives as "idealized sexual primitives."

Wood offers analyses of films like *Blue Hawaii*, *Gidget Goes Hawaiian* and *Bird of Paradise* to show us how conquest and domination of Natives underlies seemingly innocuous storylines and images. When James Darren sings in the film's title song, "When Gidget goes Hawaiian, she goes Hawaiian all the way," the implication is not so much that she is going to be putting on a grass skirt as that she is going to take one off. Likewise, in *Blue Hawaii*, Elvis is left to wage an internal battle between his fate as the heir to the Great Hawaiian Fruit Company and his deep-seated urges to, as his mother (Angela Lansbury) puts it, "waste your time with those beachboys ... or that Native girl."

In films like the sequel to *Blue Hawaii*, called *Paradise, Hawaiian Style* and still widely viewed on television, Native Hawaiians are seen as "people to be found exclusively at hotels and Polynesian shows." Later, television series like *Hawaii Five-O* would perpetuate the "focus on a Euroamerican star acting against a background of local people who are represented as less intelligent, powerful, and charismatic. ..."

Throughout *Displacing Natives*, Wood balances out the Western representations he catalogues with the voices of Native Hawaiians — the hope being, the author writes, to avoid presenting himself "as yet another haole expert." Thus he begins one chapter with scholar Jon Osorio's cautionary words about "academic prospectors" who need to "understand that Native knowledge is not public property but is instead the private heritage of the peoples who create and transmit it ... knowledge is never sold or traded, it is shared. This custom allows non-Natives to profit from our knowledge as we have found it difficult even in modern times to be suspicious and selfish with what we know."

The author obviously sympathizes with the situation of the

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Sweeney's acclaimed one-woman show about her ordeal in confronting cancer and the illness of her brother in a funny and sobering tour-de-force. Co-sponsored by Hospice Hawaii at Home. Nov. 24 at 7:30 pm

Flowers of Shanghai
Dir: Hou Hsiao-hsien. Taiwan 1998 125m
Set in the elegant brothels in late 19th century Shanghai, "flower girls" depend on their ability win the affections of wealthy suitors, and to hold on to them. Nov. 26 at 4:00 pm, Nov. 27 at 7:30 pm

Good Men, Good Women
Dir: Hou Hsiao-hsien. Taiwan 1995 108m
Deeply moving story of a young actress preparing to play the role of an anti-Japanese resistance fighter during Taiwan's "white terror" of the 1950's. Nov. 28 at 7:30 pm

Goodbye South, Goodbye
Dir: Hou Hsiao-hsien. Taiwan 1996 116m
The entrepreneurial ambitions of a group of Taiwan's rising middle class are blunted by aimlessness in gambling operations. Nov. 29 at 7:30 pm

Dust in the Wind (Hou Hsiao-hsien. Taiwan 109m)
Poignant story of young love lost focuses on a teenage couple too poor to continue their high school education. Nov. 30 at 7:30 pm

A Time to Live and a Time to Die
Dir: Hou Hsiao-hsien. Taiwan 1985 137m
A vivid picture of the tempestuous relationship between the old and the new in the Taiwan of the 1950's and 60's. Dec. 1 at 7:30 pm

Puppetmaster
(Hou Hsiao-hsien. Taiwan 1995 142m)
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Odds & Endnotes

Kānaka Maoli in their struggle against those who have usurped their lands and undermined their indigenous culture. He takes great pains to have what Huanani-Kay Trask has termed "a respectful haole attitude toward us, one based on the humility of a student, rather than on the arrogance of a missionary." Wood does not purport to understand or "feel" what Native Hawaiians do, and his appreciation for their determination, scholarship and unique forms of knowledge is obvious.

This attitude is evident in the chapter entitled "Displacing Pele: Hawai'i's Volcanoes in a Contact Zone." Here Wood details the continuing tension between the indigenous Pele narrative and the Euroamerican, natural science narrative that has overwhelmed it today. Wood writes that visitors to Kīlauea today are invited to interpret the place as an important scientific site, while references to it as a place of worship are dismissed as myth or folklore.

However, as Native Hawaiian activist Palikapu Dedman says, "I was brought up that Pele wasn't just a supernatural god as Jesus is, or other religious people may look at their gods. But as family. She was just as much alive today, and still is, in the Hawaiian's mind then as now."

Houston Wood, a professor at Hawai'i Pacific University, has provided us an impassioned argument against the continued misrepresentation of the Kānaka Maoli. He notes that native voices have never been completely silenced and continue to assert themselves today. What may be most sorely needed, then, are new ways to listen.

are opened up by a diversity of voices that often encourage us to reconsider the very meaning of history itself. Edited by locally based anthropologist Robert Borofsky, who teaches at Hawai'i Pacific University, the volume is as varied and fluid as the region it explores. Not satisfied with singular interpretations, *Remembrance of Pacific Pasts* draws out multiple approaches to the many histories woven across this immense, water-locked continent of islands.

The selections range from dense academic papers to poetry, the impressive roster of contributors spanning the "Islander/Outlander" divide from Patricia Grace to Marshall Sahlins, Vilsoni Hereniko to James Clifford, to periodic interviews with such far-flung commentators as Palestine's Edward Said. Although the field of Pacific studies still lingers in the backwaters of international academia, this book gathers many of the best contemporary thinkers, those who are paving a bridge from the region's relative obscurity to one of the newest frontiers in post-colonial and cultural inquiry. The quality and variety of their voices weave a colorful tapestry in which the consequences of two centuries of Western imperialism — and indigenous resistance — are laid out for much-needed, if provocative, questioning and comparison.

Borofsky loosens the boundaries of history to include oral, literary, anthropological and other sources, and a layered conversation among multiple participants emerges instead of the linear, date-driven backbone commonly associ-

ated with this discipline. Special emphasis is placed on the need for native voices to counter the language of foreigners who traditionally wrote their histories for them. Drawing attention to the silences among these accounts enables them to be re-cast, contested or simply acknowledged as significant spaces in the narratives of Pacific societies. While the book's four organizational sections — colonialism, post-colonial politics, the dynamics of contact between different cultures and multiple frames of reference for analyzing history — provide a certain continuity and structure to the readings, they are nevertheless underscored more by the questions raised than by any explanations given.

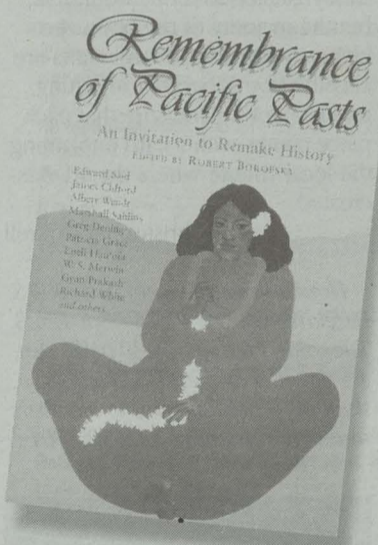
Especially for Native Hawaiians, the task of reassembling a narrative that links the ancient past to the present is a complicated project. How much has been lost, and how much regained through vehicles like the sovereignty movement? In an eloquent epilogue on how an "ecological history" among Pacific cultures is guided by natural cycles, Tongan Epele Hau'ofa offers a unique perspective that illuminates the centrality of 'āina to Native Hawaiians. "That the past is ahead, in front of us, is a conception of time that helps us retain our memories and to be aware of its presence. ... When we realize this, we should be able to understand why our languages locate the past as ahead or in front of us. It is right there on our landscapes in front of our very eyes."

Those of a historical bent have plenty to plow through this winter:

Fresh on the shelves is the beautiful-in-all-its-600-page-gory second volume of the *Hawaiian National Bibliography* (University of Hawai'i Press), compiled and annotated by David W. Forbes and covering the years 1780-1900; Frank Ward Hustace III's *Victoria Ward and Her Family* (Victoria Ward Limited), worth the price of admission alone for the combination Barbara Pope's clean design and the historical photographs; Richard Stewart's *Leper Priest of Moloka'i: The Father Damien Story* (UH-Press); *Hawai'i Chronicles III: World War II in Hawai'i, from the pages of Paradise of the Pacific* (UH-Press); editor Bob Dye's third in a series; and, in a lighter vein, Dale Hope and Gregory Tozian's thick, frickin' coffee-table book, *The Aloha Shirt: Spirit of the Islands* (Beyond Words Publishing) — highly recommended as a handsome gift alternative to the usual reverse-print Reyn's for tutu-man this holiday season. ... Speaking of giving, Stuart Ball Jr.'s trekking Bible, *The Hiker's Guide to O'ahu* (UH-Press),

has been freshly revised, just in time to stuff in the stocking of your favorite trailhead. ... Fresh on the heels of a groundbreaking edition featuring works of long-suppressed Indonesian writers, the latest from lit journal *Mānoa* (UH Press) is due out later this month, with the subtitle *Song of the Snow Lion* and featuring fiction, poetry and essays from Tibet. ... Friends of the *Weekly* past and present are making their presence felt in the lit world as well. UH-Mānoa Professor of Religion Lee Siegel, he of the now infamous restaurant reviews of yore in these pages, is finding continued success with his *Love In a Dead Language* (University of Chicago Press). Released in 1999 to rave reviews by *The New York Times* and others, the book is now out in paperback. Meanwhile, former editor and current contributor John Wythe White's *Short-Timers In Paradise* (Anoai Press) has received high praise from the disparate likes of Paul Theroux and *Longboard Magazine* — though, probably due to its lack of pictures, *Longboard* found it to be "aimed at advanced readers." Even so, we thought it was reel gud.

—S.D.



History in the Remaking

REMEMBRANCE OF PACIFIC PASTS: AN INVITATION TO REMAKE HISTORY

Edited by Robert Borofsky
University of Hawai'i Press, 2000
\$24.95

By Catherine Black

An Invitation to Remake History," states the subtitle of *Remembrance of Pacific Pasts*, a hefty anthology of selections by over 30 scholars and writers from Papua New Guinea to Hawai'i and beyond. This invitation is intriguing, and the vast borders of the Pacific



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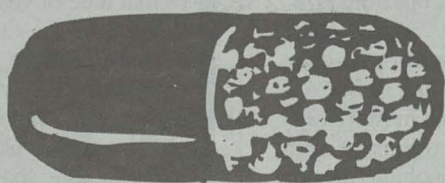
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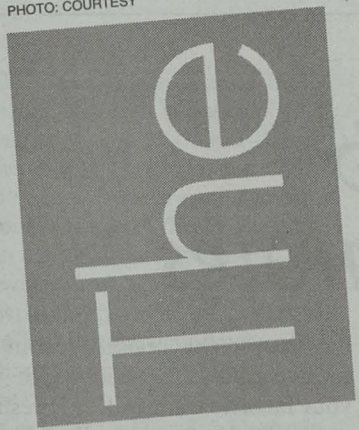
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CALENDAR

NOVEMBER

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Film

Sweet revenge

Utu (1985) is one of those unforgettable films that just won't go away, and this near-brilliant Kiwi film is back again — and always worth seeing. Directed — beautifully directed — by New Zealander Geoff Murphy (who now lives on O'ahu), this tale combines terrific action, a strong story, great scenery and first-rate acting.

It's the story of Maori Te Wheke (Anzac Wallace), serving in the 19th-century British army in his home country. When his village is slaughtered by whites, Te Wheke rebels and is catalyzed into *utu*, the Maori word for revenge. What follows is a riveting film (shot beautifully by Ian Baker) about betrayal, colonialism and human nature.

The film transcends its genre(s), resembling the best work of John Ford. Although Murphy came to the United States to direct, none of his later work (*Freejack*, *Under Siege II*) was able to reach these heights. The terrific cast includes the late Bruno Lawrence, whose career was profiled in a 2000 Hawai'i International Film Festival documentary earlier this month.

—Bob Green

Krauss Hall 012, UH-Mānoa campus: Tue 11/28, 1:30 p.m.; Wed 11/29 & Thu 11/30, 7:30 p.m. Free admission, donations welcome. 956-3836.

Museums

Visual exchange

There's something particularly satisfying about a small-group exhibition — you see several works by each artist, so you can listen to individual soliloquies of inner musings. You also get to listen in on the conversations which develop as the works of one artist speak to those of another. **Recent Work**, which features six artists recognized for their consistent excellence, is installed and orchestrated in just this way.

John Koga's "Great Mountain," a large boulder of basalt which has

been cut into vertical sections, talks about forces of nature with **Linda Gue's** "Stemming the Tide" (a deceptively spare installation work), and also to **Yoko Haar's** "Erosion" #1 and #4, in which the delicate striated ribs of clay provide a softer echo of Koga's slices through stone.

Aiko Kameya's gutsy and lyrical color abstractions, most often invoking nature and landscape (as in "Waialua" or "Morning Light"), challenge the more muted and contemplative images in Koga's paintings, which complement the cut-basalt sculptures. "Rebirth," "Spirit Stone" and "Acknowledging the Space Between" — works which incorporated stylized stone forms — create another kind of dialogue within Koga's work itself.

Meanwhile, in the center of the gallery, an engaging conversation is overheard between **Jinja Kim** and **Frank W. Sheriff**. Though you might wonder at first what they have to say to each other, it becomes evident that there is a rather substantial existential discourse going on here, leavened with the wry sense of humor each artist possesses. Kim has reworked numerous earlier drawings in a meditation on time, using the recycling and mixing of materials to consider ways in which past, present and future also mix and mesh. These intimate vignettes (we like the three with Venus de Milo, and "Tree Ghosts" for starters) unexpectedly find their sculptural counterpart in Sheriff's works, like "Divine Valet" or the cast-iron "Workstation," which also invent provocative narratives about the human condition.

—Marcia Morse

Academy Art Center, 1111 Victoria St.: Through Tue 11/28. Tue - Sat, 10 a.m. - 4 p.m.; Sun, 1 - 5 p.m. Free. 532-8742.

Learning

Sounding ground

"I can learn to know who somebody is, not from what they tell me, but from how they tell me." So says **Anna Deavere Smith**, who has been called "the most exciting individual in American theatre" and who will make a rare appearance in Honolulu Tuesday, November 28. The UH-Mānoa Department of Theatre and Dance, in conjunction with the UH-Mānoa

Distinguished Lecture Series, will present Smith's lecture "Snapshots: Glimpses of America in Change," a talk in which she will present selected characters from her repertoire. Smith is best-known as the author-performer of *Fires in the Mirror* (exploring the 1991 conflict between Jews and African-Americans in Crown Heights, Brooklyn) and *Twilight: Los Angeles 1992* (focused on the Rodney King unrest). These Obie-award-winning, one-person shows, forms of "enacted oral history," present the diverse and contradictory perspectives of Americans ranging from famous political leaders to ordinary citizens.

Smith's process begins with interviews, in which she records her subjects' exact words and makes careful notes on their gestures and behavior. In performance, Smith plays all the parts, with eerie accuracy and dazzling virtuosity. She is part actor, part writer, part performance artist, part spirit doctor. Smith's performances find the pressure points of American turmoil over race, class and gender. The words of her subjects pass through the medium of her own female, African-American body.

"I am first looking for the humanness inside the problem, or the crises," she says. "The spoken word is evidence of that humanness. The aliveness of the theater is also an affirmation of that humanness."

Following the lecture, Smith will sign copies of her newly released book, *Talk to Me*, which includes both a retrospective look at her 30-year career in theater, and interview transcripts from her most recent project: her investigation of politics, media and citizenship in Washington, D.C.

—Lurana Donnels O'Malley

Center Ballroom, UH-Mānoa Campus: Tue 11/28, 7 p.m. Free and open to the public. 956-9405.

Craft Fairs

How bazaar

It's that time of year again, time to gnaw on the carcass of factory-farmed fowl in hopes of legitimizing the acquisition of native lands. Time for commercial boosters to plaster every inch of public space with the visage of a gift-giving Nordic slave-master. 'Tis the season for lunacy all around.

Fortunately, there's a place to find something worldly amidst the holidays of homogenization. The Honolulu Academy of Arts is celebrating internationalism with the **19th Annual World Arts Bazaar**.

Browse among unique pillow covers made from Indian saris, hand-chiseled and polished Oaxacan wood ornaments, African masks, Chinese textiles and hand-paintings from Oceania to temporarily remove yourself from the straightjacket of American turkey and Christmas culture.

The Academy's been using its bazaar to celebrate diversity through world arts for two decades now, bringing together works from Oceania, Africa and many points beyond. Each of the crafts are carefully imported by Academy shop manager **Kathe Hoover** (who has overseen this event since its beginning). Hoover has cultivated dozens of professional importers from around the world to help select unique new, vintage (15 - 100 years old) and antique (100 years or older) arts.

Thankfully, not all pieces soar as high as \$650 — the top price for an African puppet mask. Many smaller ornaments, including the wildly popular Mexican wood ornaments run from \$11.95 to \$29.95. Low-cost classy gifts bottom out around \$2, but the majority of the boon costs between \$20 and \$65. All crafts are classified by geographical setting, and Hoover's made sure that each piece comes with a card explaining the local culture where the art was created.

—Christopher Cottrell

Honolulu Academy of Arts, 900 S. Beretania St.: Sat 11/25 - Sat 12/23. Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. \$7 general; \$4 seniors, students & military; free to members and children under 12. 532-8701.



Film: Utu

"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.

Music

22/Wednesday

ALTERNATIVE

Rail, Wave Waikiki (10 p.m.) 941-0424

BLUES

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

CARIBBEAN

Hot Caribbean Nights, Anna Bannana's (9 p.m.) 946-5190

CONTEMPORARY

Dean & Dean, Chart House (8 p.m.) 949-4321
Just Joe, Muddy Water Espresso (7 p.m.) 254-2004

Byl Leonard Band, Don Ho's Island Grill (6 p.m.) 528-0807

Mark & Harry, Cheeseburger in Paradise (7 p.m.) 923-3731

Lance Orillo, Chart House (5 p.m.) 949-4321

"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731

Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ

Hip Hop Hoedown w/ DJ Billy G (hip hop, R&B, house), Nashville Waikiki (9 p.m.) 926-7911

Deep House, Blue Room (10 p.m.) 585-5995

Deeper Wednesdays (acid jazz, house w/ Scottie Soul), Baci On The Row (10 p.m.) 550-8005

Synthphony (Goth, '80s, industrial), Pango Pango (8 p.m.) 926-2546

GUITAR

Doug Shirley, Sunset Grill (6 p.m.) 521-4409

HAWAIIAN

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

Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Ledward Ka'apana & The Original IKONA, Hawaiian Regent Lobby Bar (6 p.m.) 922-6611

Kahali'a, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611

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

Phil Stevens, Duc's Bistro (7 p.m.) 531-6325

HIP HOP

The Green Room, Indigo (10 p.m.) 521-2900

JAZZ

Nueva Vida, Gordon Biersch (5:30 p.m.) 599-4877

David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

LATIN

Rolando Sanchez & Salsa Hawai'i, Don Ho's Island Grill (9 p.m.) 528-0807

NIGHTCLUB SHOW

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

ROCK/R&B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

Darlyne Cain & Michael Fahey, Hank's Café (9 p.m.) 526-1410

Tommy Miller, Sugar Bar (8:30 p.m.) 637-6989

Piranha Brothers, Hard Rock Café (5 p.m.) 955-7383

STEEL DRUM

Greg & Junko McDonald, Royal Hawaiian Shopping Center (7:30 p.m.) 922-0588

23/Thursday

BLUES

J.P. Smoketrain, Kickstand Café (7:30 p.m.) 591-9268

CONTEMPORARY

Dean & Dean, Chart House (5 p.m.) 949-4321

Emerald House, Chart House (9 p.m.) 949-4321

Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731

Stardust, Hanohano Room (8:30 p.m.) 922-4422

COUNTRY

The Geezers, Ye Olde Fox and Hounds Pub & Grub (8 p.m.) 947-3775

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

DJ

The Kaizo DJs (house, trance, hip hop), Pango Pango (9 p.m.) 926-2546

Coyote 808 (hip hop, R&B, house), World Café (9 p.m.) 599-4450

Ladies Night, Frankie's Bar & Grill (formerly Mardi Gras Café) (8 p.m.)

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

Sweet Thursdays (R&B & hip hop w/ Delve & Zack Morse), Baci On The Row (10 p.m.) 550-8005

FUNK

Missing Link, Wave Waikiki (10 p.m.) 941-0424

GUITAR

Doug Shirley, Sunset Grill (6 p.m.) 521-4409

HAWAIIAN

Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764

Nedward Ka'apana, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611

Kanilau, Don Ho's Island Grill (6 p.m.) 528-0807

Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Auntie Genoa Keawe, Hawaiian Regent Lobby Bar (5:30 p.m.) 922-6611

Malanai, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Pineapple Squeeze, Steek's Bar & Grill (8:30 p.m.) 732-2861

HIP HOP

The Green Room, Indigo (10 p.m.) 521-2900

JAZZ

Rachel Gonzales, Duc's Bistro (noon) 531-6325

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

LATIN

Rolando Sanchez & Salsa Hawai'i, Acqua (8:30 p.m.) 924-0123

NIGHTCLUB SHOW

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

ROCK/R&B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

Soul Bucket, Hard Rock Café (5 p.m.) 955-7383

24/Friday

ALTERNATIVE

Big Toe, Wave Waikiki (10 p.m.) 941-0424

Rail, Pipeline Café (9 p.m.) 589-1999

BLUES

Da Shade, Sugar Bar (8:30 p.m.) 637-6989

J.P. Smoketrain, Baja Betty's, Aloha Tower (9 p.m.) 545-1200

CONTEMPORARY

Tito Berinobis, Chart House (5 p.m.) 949-4321

Coconut Joe, Starbucks, Kailua (7 p.m.) 263-9548

Dean & Dean, Chart House (8 p.m.) 949-4321

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

Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731

Stardust, Hanohano Room (8:30 p.m.) 922-4422

COUNTRY

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

DJ

Friday Opium Lounge (hip hop, house), Blue Room (10 p.m.) 585-5995

I-94 Live Broadcast (Big Teeze & DJ K-Smooth), World Café (9 p.m.) 599-4450

FOLK

Unclaymed Freight, Jay's Café (7:30 p.m.) 247-8042

GUITAR

Shoji Ledward, All-Star Café (7 p.m.) 955-8326

HAWAIIAN

Akoni, Hawaiian Regent Lobby Bar (6 p.m.) 922-6611

Anuhea, Honey's at Ko'olau (6:30 p.m.) 236-4653

Haku Mele, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311

Ka'ala Boys, Kincaid's (8:30 p.m.) 591-2005

Leroy Kahaku, Sunset Grill (6 p.m.) 521-4409

Kahali'a, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611

Kapena, Gordon Biersch (9 p.m.) 599-4877

Karla & Na Mea Hula O Kahikinaokalalani, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

HIP HOP

The Green Room, Indigo (10 p.m.) 521-2900

JAZZ

Rachel Gonzales, Duc's Bistro (noon) 531-6325

Rachel Gonzales, Kickstand Café (5:30 p.m.) 591-9268

James Kraft & Lou Benanto Jr., Padovani's Bistro (7:30 p.m.) 941-7275

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

Ellsworth Simeona, Gordon Biersch (5:30 p.m.) 599-4877

LATIN

Rolando Sanchez & Salsa Hawai'i, Acqua (8:30 p.m.) 924-0123

NATIVE AMERICAN

Red Thunder, Kapi'olani Park Bandstand (5:30 p.m.) 523-4674

NIGHTCLUB SHOW

Honolulu, Esprit Nightclub (9 p.m.) 922-4422

PIANO

Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK/R&B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

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

Soul Bucket, Hard Rock Café (4 p.m.) 955-7383

SKA

Freshly Squeezed, Anna Bannana's (9 p.m.) 946-5190

25/Saturday

ALTERNATIVE

Star *69*, Wave Waikiki (10 p.m.) 941-0424

CONTEMPORARY

Tito Berinobis, Chart House (8 p.m.) 949-4321

Coconut Joe, Starbucks, Kailua (7 p.m.) 263-9548

The Krush, Esprit Nightclub (9 p.m.) 922-4422

Byl Leonard Band, Don Ho's Island Grill (6 p.m.) 528-0807

Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731

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

Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ

Boogie Nights w/ DyJB & KRYP (funk, disco), Brew Moon (9 p.m.) 593-0088

Jammin' 93.1 Live Broadcast (Justin Cruz & DJ Wu-Chang), World Café (9 p.m.) 599-4450

Elevate, Frankie's Bar & Grill (formerly Mardi Gras Café) (8 p.m.)

Rock Star Saturdays, Hard Rock Café (10 p.m.) 955-7383

Soul'd Out Saturday, Pipeline Café (10 p.m.) 589-1999

GUITAR

Bud Cerio, Gordon Biersch (9 p.m.) 599-4877

James Kraft with Miles Jackson, Roy's (7:30 p.m.) 396-7697

Eric Peterson, Sand Island R&B (9 p.m.) 847-5001

HAWAIIAN

'Ale'a, Kincaid's (8:30 p.m.) 591-2005

Brenda & The Bad Boys, Sugar Bar (8:30 p.m.) 637-6989

Brickwood Galuteria Trio, Hawaiian Regent Lobby Bar (6 p.m.) 922-6611

Leroy Kahaku, Sunset Grill (6 p.m.) 521-4409

Kahali'a, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611

Malanai, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Mass Appeal, Don Ho's Island Grill (9 p.m.) 528-0807

Leon Siu, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311

HIP HOP

The Green Room, Indigo (10 p.m.) 521-2900

clubbed to DEATH

Wannabe Dope?

A year or so ago I went to World Café and was sitting drinking a beer and watching the DJ, as hundreds of freaky teens were going crazy all around. Little clicks of girls were jocking the DJ; right then, he stood up and yelled, "Is there any MCs in the house?" I know what a DJ is (Disk Jockey), but what the hell is an MC? Guys start to jump up and grab the microphone and pass it around as they rap into it. ... Oh that's an MC, a rapper. Girls were jocking them, too! Just then I got a great idea: A five-easy-step program on how to become a DJ or MC. In no time at all, you'll be dope and the boys and girls will come a-flocking!

First thing you need to do is come up with a name. Now for DJs, using a brand name is a winner. Examples: DJ Techniques, DJ 1200s. Or you can combine "Mix Master" with an animal: DJ Mix Master Giraffe. ... Oh yeah, if you use your real name as your DJ name, that is totally fresh!

MC names are a little harder to come by; they tend to misspell their names like Cix instead of Six. Use "Dog" in your name, too. Be very sure you pick a name that's not whack though, 'cause you'll probably be stuck with it forever — just look at Vanilla Ice or MC Hammer.

Step two: dance moves. Even a DJ or an MC has to know how to move. The DJ's dance step is very simple. All he or she needs is a dope pair of headphones, worn halfway on your head, one ear exposed. Bob up and down, try to keep the beat with the music and once in a while touch the headphones. Got it? Now for the MCs. Alright, their moves are a little more difficult; you have to do this tweak with your right hand like your holding an invisible microphone, all while your left hand is flaying wildly, slouch a li'l pace back 'n' forth, do some boxing-style stick 'n' moves and silently talk to your self. Yups, a'ight!

Step three: equipment. ... DJs need stuff, the more costly the more dope. You'll need two turntables (these are record players), a mixer and two needles. (Note: You'll want to get a rich parent or girlfriend/boyfriend to pay for these.) Possibilities for the turntables are Techniques 1200, MK2, MK3D, Gemini pt-2400, XL-500, Denon DJ-150 or Stanton NT-2500. Mixers you might want are Vestex PMC-03A, PMC-05, PMC-06 or PMC-270A. Numark, Gemini, Roland and RadioShack all make mixers as well. With needles you want to go for M35-X, SC35, M44-7, Stanton 500AL-2, 505-SK or 680; Ortofon, or Vestex make needles, too.

The difference between all this equipment is a mystery, but the higher the numerical and alphabetical content of the product the better the stuff's got to be. Yeah. Oh I think you need a couple of records, too? As for the MC, make sure in your lyrics there's a lot of "check it," "know what I'm sayin'," "yo," "yo" and "yo." You must say "yo" three times or more in a sentence, 'cause that's a key way to get the crowd jumpin'. Almost there. ...

Step four: practice. Sit in your crib for a few days and tinker with your new toys. Then put 'em aside for a few months and do it all over again, so as your equipment can collect dust and look used. Do this process for about a year and then you'll be ready. It will be all G. All the MC needs to do is memorize the written lyrics then incorporate them into dance moves. Create an accent/slur/lisp and combine words together as you recite your lyrics. Example, before you start a sentence suck up all the saliva in your mouth then say, "What's up?," but it's "Whaddup?," "Did you eat?" is "Di-geet?," "Know what I'm saying?" is "nahowhat'msay'n'?" Got it? Yau shad bable too nahowhatmsayn', yo! If you can, you got it!

Self promotion is the final step, go out and when you meet people give 'em your DJ or MC name, and tell all that you are the dopest that will ever be. Someone might believe you and hook you up to perform in a club? You may never know. ...

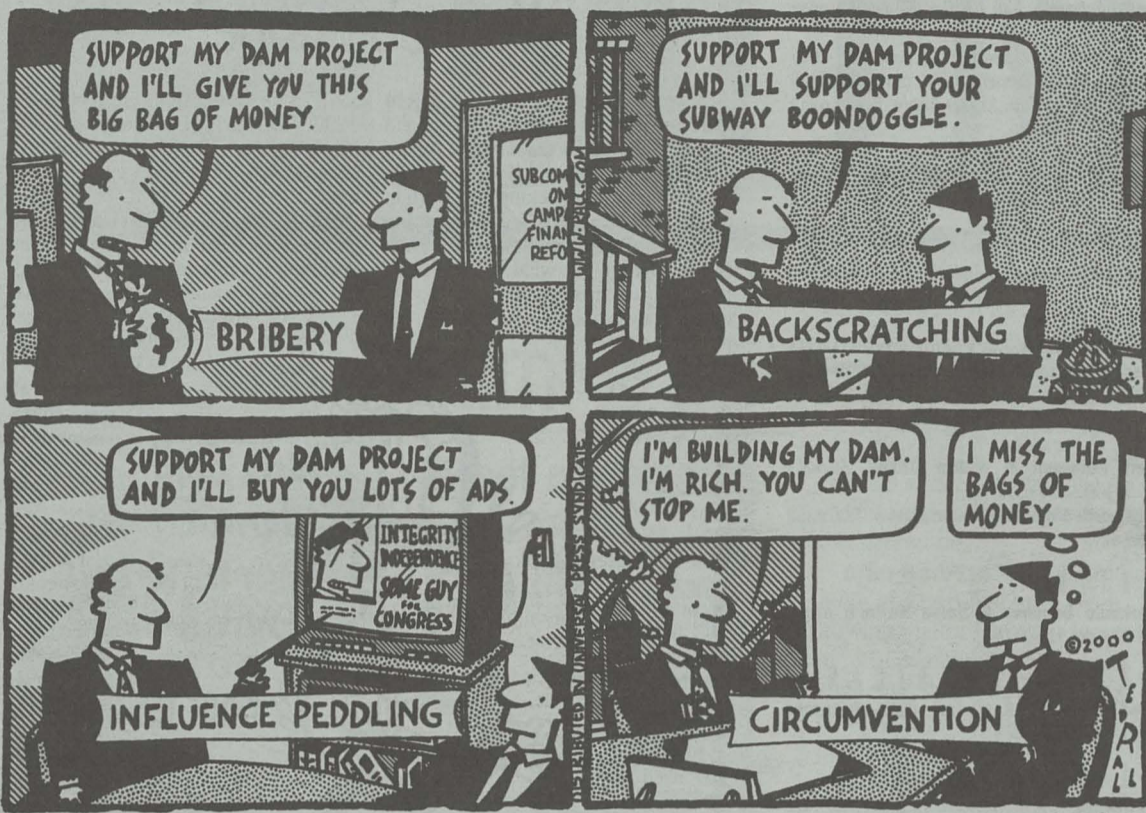
Ha, simple — right? Me I've been practicing for about a year now and I'm debuting at club Oriental Passion next week. Come check me out! I'm dope, yo!

—DJ Jeff Sanner (a k a "P.O.")

Step four: practice. Sit in your crib for a few days and tinker with your new toys. Then put 'em aside for a few months and do it all over again, so as your equipment can collect dust and look used. Do this process for about a year and then you'll be ready. It will be all G. All the MC needs to do is memorize the written lyrics then incorporate them into dance moves. Create an accent/slur/lisp and combine words together as you recite your lyrics. Example, before you start a sentence suck up all the saliva in your mouth then say, "What's up?," but it's "Whaddup?," "Did you eat?" is "Di-geet?," "Know what I'm saying?" is "nahowhat'msay'n'?" Got it? Yau shad bable too nahowhatmsayn', yo! If you can, you got it!

Self promotion is the final step, go out and when you meet people give 'em your DJ or MC name, and tell all that you are the dopest that will ever be

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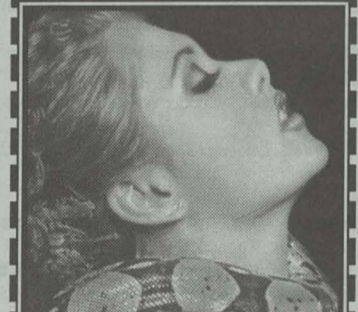
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THE SCENE

From Page 11
JAZZ
 Jeff Peterson, Michel's (6:30 p.m.) 923-6552

ROCK / R & B
 Ginai, Shell Bar (8 p.m.) 947-7875
 Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

SKA
 Kamakazi Kong, Anna Bannana's (9 p.m.) 946-5190

HAWAIIAN
 Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764
 Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
 Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
 Mr. Gneiss Duo, Hawaiian Regent Lobby Bar (8 p.m.) 922-6611
 Nā Kama, Don Ho's Island Grill (6 p.m.) 528-0807

26/Sunday

BLUES
 J.P. Smoketrain, Tropics, Kailua (7 p.m.) 262-3343

CLASSICAL
 Winston Tan, Hanohano Room (10 a.m.) 922-4422

CONTEMPORARY
 Dean & Dean, Chart House (8 p.m.) 949-4321
 The Krush, Esprit Nightclub (8:30 p.m.) 922-4422
 Sonya Mendez & Geoff Adair, "W" Diamond Head Grill (8:30 p.m.) 922-1700
 Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
 "Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731

COUNTRY
 The Geezers, Hank's Café 526-1410

JAZZ
 Rachel Gonzales, Duc's Bistro (7 p.m.) 531-6325
 Jazzy Jay, Sunset Grill (6 p.m.) 521-4409
 James Kraft, Chez Michel (6 p.m.) 955-7866

ROCK / R & B
 Ginai w/ Zanuck Kapala Lindsey, "W" Diamond Head Grill (8:30 p.m.) 922-1700
 Piranha Brothers, Hard Rock Café (5 p.m.) 955-7383
 Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

STEEL DRUM
 Greg & Junko McDonald, Royal Hawaiian Shopping Center (7:30 p.m.) 922-0588

DJ
 Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088
 Midnight Mass, Wave Waikiki (9 p.m.) 941-0424
 Sanctuary Sundays, Pipeline Café (10 p.m.) 589-1999

DRUM
 Sundrum, Anna Bannana's (9 p.m.) 946-5190

28/Tuesday

CONTEMPORARY
 Tito Berinobis, Chart House (5 p.m.) 949-4321
 Emerald House, Chart House (9 p.m.) 949-4321
 Native Tongue, Cheeseburger in Paradise (4 p.m.) 923-3731
 Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ
 The Pussycat Lounge, Wave Waikiki (9 p.m.) 941-0424

GUITAR
 Shoji Ledward, Contemporary Café (noon) 523-3362
 Eric Petersen, Sugar Bar (8:30 p.m.) 637-6989

HAWAIIAN
 Brother to Brother, Hanohano Room (8:30 p.m.) 922-4422
 Gordon Freitas, Don Ho's Island Grill (6 p.m.) 528-0807
 Leroy Kahaku, Sunset Grill (6 p.m.) 521-4409
 Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
 Kimo Kimokeo, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611
 Ladies K Trio, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

GUITAR
 Bud Cerio & Dave Ojeda, Hard Rock Café (5 p.m.) 955-7383

HAWAIIAN
 'Ale'a, Hawaiian Regent Lobby Bar (6 p.m.) 922-6611
 Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
 Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
 Makana, Hawaiian Regent Lobby Bar (9 p.m.) 922-6611
 Nā Kama, Don Ho's Island Grill (6 p.m.) 528-0807

HIP HOP
 House of Hip Hop (open mic), World Café (9 p.m.) 599-4450

JAZZ
 Rachel Gonzales, Michel's (6:30 p.m.) 923-6552
 Jeff Peterson, Canoes at the 'Ilikai (6 p.m.) 949-3811
 Sunday Jazz Brunch, Wild Mushroom (10 a.m.) 542-8749
 The Three of Us, La Mariana Restaurant (3:30 p.m.) 841-2173

HIP HOP
 The Green Room, Indigo (10 p.m.) 521-2900

JAZZ
 Jazzy Jay, Sunset Grill (6 p.m.) 521-4409
 Rich Crandall et al., Studio 6 (8 p.m.) 596-2123
 David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

PIANO
 Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK / R & B
 808, Esprit Nightclub (8:30 p.m.) 922-4422
 Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

Concerts

4th Annual Hawai'i Music Awards Rodney Villanueva emcees and Ms. America Angela Baraquio appears on the night that the Music Foundation of Hawai'i honors the best in the Islands. Among those performing will be Ten Feet, Reality, Rolando Sanchez and Hula Joe and the Hutjumpers. *Blaisdell Concert Hall, 777 Ward Ave.: Wed 11/22, 7-10 p.m. \$25-\$50. 591-2211*

Compilation CD Release Show See Rear Window on Page 31. *1739 Kalākaua Nightclub, 1739 Kalākaua Ave.: Fri 11/24, 5-9 p.m. \$5. 834-6886*

Holiday Dance Party Yeaah, it's a house party, dog — Oxford House. Club music will be spun at this fund-raiser for the program devoted to clean and sober options for Hawai'i's youth. *Pū'ohala Elementary School, 45-233 Kulauli St.: Fri 11/24, 7-11 p.m. \$5. 732-4892*

Jerry Hadley The three-time Grammy Award-winning tenor performs your favorites from the worlds of opera and Broadway. *Blaisdell Concert Hall, 777 Ward Ave.: Sun 11/26, 4 p.m.; Tue 11/28, 7:30 p.m. \$15-\$55. 792-2000*

KIPO Blues Night — Third Degree The local blues band unveils their latest CD by kicking off this event in support of Hawai'i Public Radio. *O'Toole's Irish Pub, 902 Nu'uauu Ave.: Sat 11/25, 9:30 p.m. \$7, \$5 for HPR members. 955-8821*

River of Life Mission leaves a light on for hope ... and reason to give thanks.

Open House

JOHN LUTFEY

Somewhere over the rainbows and beyond the waves, somewhere far from the waterfalls and close to the city, there's a place in our paradise known as the Land of the Dead. Its 80 or so citizens build shelters out of cardboard, scraps of tin and other scavenged refuse. They live without plumbing or electricity, every day in triumph and every night in doubt. To protect its inhabitants we won't reveal its location, but some of you know of it. The cops know where it is.

Hidden from the mainstream image of Hawai'i, Land of the Dead citizens will never grace the cover of *This Week* or *Spotlight*. Yet this place and these people exist. We can't make them go away, nor should we want to.

Fortunately, Chinatown's River of Life Mission offers shades of a solution. With its primary goal of "Providing emergency rescue service to O'ahu's poor and needy," the mission is home to the homeless. A person can always find a free hot meal (7,000 monthly), a shower, free clothes and medical treatment. There is even a 12-step and other recovery programs for those wishing to participate. Indeed, most patrons come in voluntarily and sincerely want to improve their life. River of Life's staff of a dozen and its hundreds of volunteers present a strong beginning.

"No two stories are alike," explains Reese Williams, program director of operations, as he describes how someone ends up living out of their car or on the streets. "Some are addicted to drugs such as ice, crack or alcohol, while a surprising number are unseen victims of broken families. A husband may have become abusive or maybe died. There are more stories than you can ever imagine as to how someone ends up seeking assistance from us."

The story goes even deeper. There are an estimated 200 teenagers living on the streets between downtown and Waikiki. Distrustful of adults, many of them hide during the day, coming out in public only at night, and they'll do anything for money. The fortunate ones get another chance if they somehow make it to River of Life. Anything can happen to those who remain elusive.

Perhaps you've always thought that Hawai'i would be a great place to be homeless. There's the beach, free showers and weather you'll never freeze in. Apparently, you're not the only one who's thought about this. Hawai'i, and especially O'ahu, has a rapidly increasing problem with homeless transplants. According to Williams, a lot of peo-



Mission control: Cook John Bassett serves one of over 7,000 meals dished up each month at River of Life Mission.

ple come here with one-way tickets and not a dime to their names. It's also widely rumored that certain cities with notoriously cold climates give some of their homeless one-way tickets to Hawai'i.

"It's cheaper to put a guy on a plane to a place where he's not gonna freeze to death at night, than to absorb the cost of feeding him, arresting and incarcerating him or paying for his funeral," explains Williams.

These are serious problems to be sure. The good news is that organizations like River of Life Mission really do make a difference. Williams shares the story of a man he found crying on the mission's doorstep.

"He said he was hunting for his wife who was prostituting to feed her crack habit. Over the course of a few months we sat with him, prayed with him and counseled him. His wife eventually surfaced, and we got her into a residential detox program at the Salvation Army, and the guy kept coming to the mission while the woman was trying to get healthy. Meanwhile, they had lost child custody to Child Protection Services."

Ultimately, Mission of Life helped the man formulate a legal plan that allowed the grandparents to hold the kids until the parents shaped up. Presently, the kids are still with the grandparents. The husband is holding down a steady job, while the wife has graduated from the treatment program and is seeking a job. They are enjoying visitation rights in hopes of getting their children back for good.

Of course, not all stories end on a high note. Williams also shares tales

of people who have arrived wanting to kill themselves while others crawled in whimpering with stab wounds.

And then there are those who fluctuate, "Come in for a while, clean up, and then fall bad again," ending up in O'ahu Community Correctional Center, or worse.

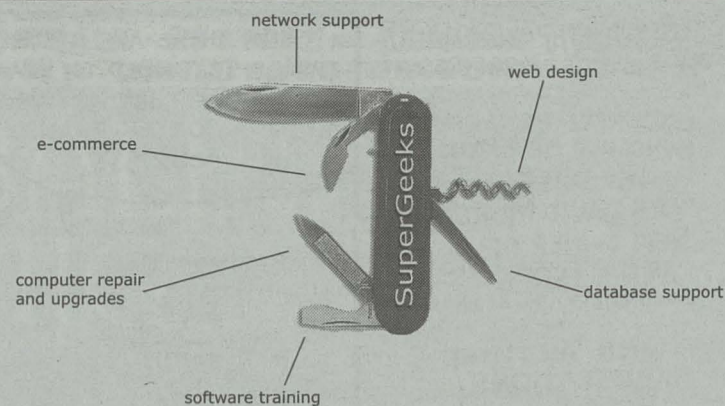
What is consistent is that River of Life always needs help. The mission is doing well with evening volunteers, but it could use more than a few good people for the day shifts. Help can be for a day, week, month or year — any amount of time is appreciated. In addition, there is a constant need for food (especially canned), clothing (of all sizes) and hygienic products such as tooth brushes, toothpaste, razors and even paper plates. And of course, money is always welcome.

Thanksgiving is upon us and River of Life offers you the chance to make it mean something this year. The mission will be serving about 600 traditional meals on Thursday, Nov. 23, and welcomes gifts of time, food, clothes or money. Get into the true spirit of the holidays by exploring the human spirit that surrounds you. It could be one of your more lasting memories of the season. ■

Thanksgiving dinner — *River of Life Mission, 101 N. Pauahi St.: Thu 11/23, 10 a.m. - 1 p.m. 524-7656.*

Donations may be dropped off at the mission. Financial donations may be sent to River of Life Mission at P.O. Box 37939, Honolulu, HI 96837.

For volunteer information, call River of Life at 524-7656.



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BEST FOR THEM.

I THINK THERE ARE OTHER
THINGS THAT NEED TO BE
DONE HERE THAT WE CAN
RELY ON OTHER THAN
JUST TOURISTS.*



* Hawaii needs more
highrises.

I LIKE BUILDING
AND I LIKE IMPROVING
THINGS.*



* Hawaii sure could use
a few more highrises.

WHEN I SAY BUILDING, I AM
NOT JUST TALKING ABOUT
BUILDING HOUSES OR
OFFICE BUILDINGS...*



* Hawaii needs more
golf courses, too

I WANTED TO DO CERTAIN
THINGS [IN LANAI] THAT I
BELIEVE WE CAN DO NOW.*



* Lanai's about to get
mad new golf courses.

I'M NO DIFFERENT THAN ANY-
ONE ELSE. I READ THINGS IN
THE PAPER SOMETIMES ABOUT
MYSELF THAT I DON'T LIKE,
BUT I DON'T PARTICULARLY
THINK IT'S AN IMAGE PROBLEM.*



* Billionaires are totally
out of touch with reality.

TIDES - November 22 to November 28



Moon Phases: LAST QUARTER - Dec 18 NEW MOON - Nov 26 FIRST QUARTER - Dec 4 FULL MOON - Dec 12
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

THE SCENE

From Page 12
Peter Askim Don't believe me? Go ahead and Askim as Peter steps away from his seat with the Honolulu Symphony to present an entire evening of his own works. *Atherton Performing Arts Studio*, Hawai'i Public Radio, 738 Kāheka St.: Sat 11/25, 7:30 p.m. \$15; \$12.50 members; \$10 students. 955-8821
Steinlager Sunset Slam Concert Soljah and Local Motion present Fiji, Natural Vibes, Typical Hawaiians, Ten Feet, Strictly Roots and more at a blowout that'll set your conch a-tootin'. Tickets available at Local Motion Central, Jelly's, Slam Iron Gym and Uncle Lani's at Wai'anae Mall. *Paradise Cove*, 92-1089 Ali'inui Dr., Kapolei: Sat 11/25, 4 p.m. (gates). \$10; \$7 presale. 842-5911
UH Hawaiian Chorus & UH Hula & Chant Ensembles Kumu hula Vicky Holt Takamine and choir director Nola A. Nāhulu present this semester's concert on aloha 'āina (love for our land). *Orvis Auditorium*, 2411 Dole St., UH-Mānoa campus: Wed 11/29, 7:30 p.m. \$5; \$3 students, seniors, UH faculty and staff. 956-8742
UH Wind Symphony and Wind Ensemble Cool winds are blowing this fall at this annual concert, ranging from classical to pop. *Blaisdell Concert Hall*, 777 Ward Ave.: Mon 11/27, 7 p.m. \$4 - \$8. 956-8742

Godspell Jesus, Judas and John the Baptist face off in the popular rock musical, with new lyrics by Stephen Schwartz (*Prince of Egypt*, *Pocahontas*). *First Presbyterian Church*, 1822 Ke'eumoku St.: Fri 11/17 & 24, Sat 11/18 & 25, 8 p.m.; Sun 11/19, 4 p.m. \$7; \$3 kids. 532-1111
Kiss Me, Kate Just remember, ladies: Men wrote this classic battle of the sexes in Cole Porter's adaptation of Shakespeare's *Taming of the Shrew*. *Hawai'i Pacific University Theater*, 45-045 Kamehameha Hwy., Kane'ohe: Fri 11/10 - Sun 11/12, Thu 11/16 - Sun 11/19, Wed 11/22, Fri 11/24 - Sun 11/26, Thu 11/30 - Sun 12/3, Thu 12/7 - Sun 12/10: Wed & Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$14; \$10 students, seniors, military, HPU faculty and staff; \$5 HPU students. 254-0853, 531-9796
Machinal What are the forces that cause a young woman to consider murder? Can the hand clutching the weapon have been forced by another, or is the guilt her own? Director Kelly Williams examines these questions in Sophie Treadwell's play, inspired by a sensational murder trial from the 1920s. *Earle Ernst LAB Theatre*, UH-Mānoa campus: Wed 11/29 - Sat 12/2, 8 p.m.; Sun 12/3, 2 p.m. \$9; \$7 students, seniors, military, UH faculty and staff; \$3 UHM students. 956-7655
Sisters Matsumoto Playwright Philip Kan Gotanda tackles the topic of treachery as he explores life after the Japanese-American internment camps of WWII. Local actresses Dian Kobayashi and Sammi Choy appear under the direction of Phylis Look. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd: 11/8 - 26: Wed & Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$22. 988-6131

On Sale

Hawai'i Opera Theatre 2001 Season It ain't over until... HOT's season consists of Offenbach's *The Tales of Hoffman* (2/2, 4 & 6), Mozart's *The Marriage of Figaro* (2/16, 18 & 20) and Mascagni's and Leoncavallo's *Cavalleria Rusticana/Pagliacci* (3/2, 4, 6 & 8). *Hawai'i Opera Theatre*, 987 Waimanu St.: \$25 - \$80 per opera; \$69 - \$231 for the season. 596-7858

Stomp Louder than your grandpa's shirt come these unforgettable sights and sounds, through the meticulously ordered destruction of everyday objects. *Hawai'i Theatre Center*, 1130 Bethel St.: Wed 12/20 - Sun 12/31 \$25 - \$49.50. 528-0506

Auditions

Coconut Musume Next stop: Budokan. One special young lady is sought to make this J-pop quartet a quintet. Applicants should send a résumé and photos to Coconut Musume Project, P.O. Box 8212, Honolulu, HI 96830. Applications must be received by Tue 11/28. 781-7782

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Readings

Elliot Cades Award Presentation Two local writers — playwright/director/producer Lisa Matsumoto and novelist Chris McKinney — are recognized for their achievements in the world of literature. *Linekona Academy Art Center*, 1111 Victoria St.: Fri 11/24, 6:30 p.m. Free. 737-0698

Jane Hopkins and Ian Gillespie The authors of *Hide & Seek in Hawai'i 2* will be at Waldenbooks Pearlridge Sun 11/26, 1 - 2 p.m., and Bestsellers Downtown Tue 11/28, 12:30 - 1:30 p.m. Free. 488-9488

Laurie Ide The author of *Hawai'i's Seeds and Seed Leis: An Identification Guide* will be at Waldenbooks Pearlridge from 11:30 a.m. - 12:30 p.m., and Waldenbooks Windward Mall from 3 - 4 p.m. Sat 11/25 Free. 488-9488, 235-8044

Paige DePonte The author of *G.A.I.A.* recounts her ecological adventures through the world's rain forests. *Barnes & Noble Booksellers*, Kāhala Mall: Sat 11/25, 7:30 p.m. Free. 737-3323

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

To Mars! Sponsored by NASA. Learn how we explore Mars, what it's like up there and what a future colony on the Red Planet might be like. Through 12/3.

Behind the Scenes Tour A new program at the Bishop, in which the museum opens up a portion of its huge collection of cultural artifacts to public viewing. A one-hour tour in the restricted areas of collections focuses on King Kalākaua, the royal family and their prized possessions, including clothing, royal jewels and personal belongings. Participants must be at least 12 years of age, and groups of 10 or less are recommended. Note: The cost for the one-hour tour is \$15.00 (This is in addition to the general admission.) 847-8243

Star Station One A scale model of the International Space Station, another "build as you go" hands-on model demonstrating how the Space Station is actually being built in orbit, and daily demonstrations offering the opportunity to dock a piece of the space station, join two components while blindfolded and create a massive meteor storm. Through 2001.

Children's Discovery Center Children can gambol through four galleries of gadgetry and installations that celebrate and educate. *110 'Ohe St.*: Tue - Fri, 9 a.m. - 1 p.m.; Sat and Sun, 10 a.m. - 3 p.m. \$8 adults, \$6.75 children 2 - 17. 522-8910

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 Café 2411 Makiki Heights Drive. Open Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. 526-1322

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

Cowboys and Idioms Recent works by Rich Richardson of Salon5 Gallery. Through 1/10/01.

New Paintings by Sally French A State Foundation on Culture and the Arts 2000 Individual Artist Fellowship exhibition. Through 1/10/01.

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THE SCENE

☞ *New Works by Ian Gillespie, Katherine Love, Cade Roster and Jason Teraoka* New pieces by new artists. Through 1/10/01.

versus vs. verses Buck Silva gets anti- on you, but in a most artistic fashion. Through 1/10/01.

The Damien Museum Pay homage to the patron saint of Moloka'i by browsing through Father Damien's memorabilia and remembering all that he sacrificed for those with leprosy. 130 'Ōhūa Ave.: Mon - Fri, 9 a.m. - 3 p.m. Free. 923-2690

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'āina, military, \$4 seniors, \$3 children 5 - 12, free to children under 5 years. 677-0110

Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. \$7 general, \$4 seniors, military & students. 532-8701
Academy Art Bazaar Exotic handcrafted items from around the world are on sale, just in time for the holiday rush. Opens 11/25. Through 12/23.

Artists of Hawai'i 2000 (50th Anniversary) Wayne Thiebaud judges this exhibition of artists from across the Aloha State. Through 11/26.

Hawai'i and its People Examples of art created during the late 18th and early 19th centuries by artists who visited Hawai'i or adopted it as their home. Through 1/21/01.

Kama'āina Christmas Art Display Works by more than 40 prominent and emerging local artists. Opens 11/28. Through 12/8.

Motif Provencal: A Painter's Workshop in France French landscapes from a recent workshop tour there led by George Woolard. Through 11/30.

☞ *Recent Works: Jinja Kim, John Koga, Linda Gué, Aiko Kameya, Yoko Haar, Frank Sherriff* See Museums Pick on Page 10.

☞ *The Scented Garden* Mixed-media work by Renée Iijima. Through 11/26.

'Iolani Palace Built by King Kalākaua, this beautiful and extravagant home is the nostalgic site where Hawaiian sovereignty was lost and Queen Lili'uokalani was placed under house arrest during the overthrow of the Hawaiian monarchy. Corner of King and Richards Sts.: Tue - Sat,

9 a.m. - 2:15 p.m. \$10 adults, \$3 children (children under 5 not permitted). 538-1471

Mission Houses Museum Step back in time to experience the social history of early 19th-century Hawai'i and the cultural encounters of Hawaiians, missionaries and others. Includes the oldest frame structure in the Islands, as well as a printing press, mission depository, living history and other exhibits. 533 S. King St.: Tue - Sat, 9 a.m. - 4 p.m. \$8 adults, \$7 kama'āina, military, \$6 seniors, \$4 students, children 4 - 13, \$3 children 3-and-under. 531-0481

Queen Emma Summer Palace Revel in Hawaiian history and American architecture from the Victorian period at the summer retreat, which was first built in Boston, then shipped in pre-cut frames and sections around South America before arriving in Hawai'i. 2913 Pali Hwy.: Daily, 9 a.m. - 4 p.m. \$5. 595-3167

Madge Tennent Gallery The home of the oil paintings and drawings of child prodigy Madge Tennent is a walk through the mind of the artist, one who has influenced and inspired many contemporary local creators. 203 Prospect St.: Tue - Sat, 10 a.m. - noon; Sun, 2 - 4 p.m. Free. 531-1987

Maritime Museum The maritime history of Hawai'i, starting with the early Polynesians and working through modern times. The Falls of Clyde is part of the exhibit. Pier 7-Honolulu Harbor. Open daily, 8:30 a.m. - 5 p.m. \$7.50 adults, \$4.50 children. 523-6151

U.S.S. Bowfin Submarine Museum and Park The World War II submarine will astound you with its enormity, its outdoor exhibits and the intimidating WWII Japanese Suicide Missile. Although much of the artifacts in the museum are from the WWII era, there is also material dating back from the Revolutionary War. 11 Arizona Memorial Dr. Open daily, 8 a.m. - 5 p.m. \$8 adults, \$3 children 4-12, free for children 3-and-under. 423-1341

Galleries

Opening

13th Annual Gallery Artists Exhibition Hana hou! It must be that time of year, as the annual showcase returns. Through 12/31. *Arts of Paradise*, International Market Place: 9:30 a.m. - 9:30 p.m. Free. 924-2787

Continued on Page 16

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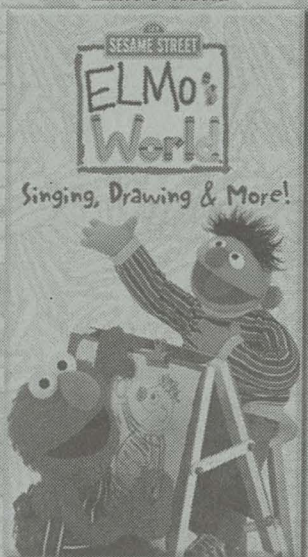
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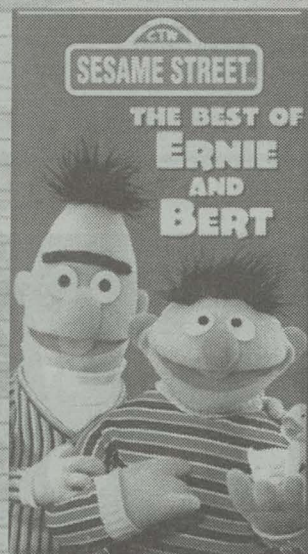
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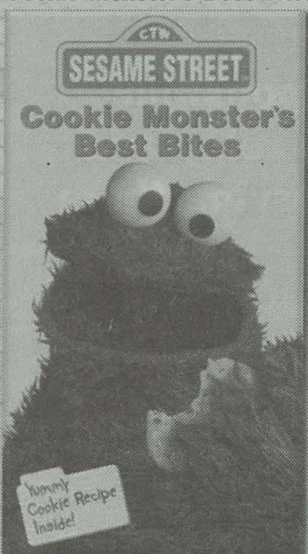
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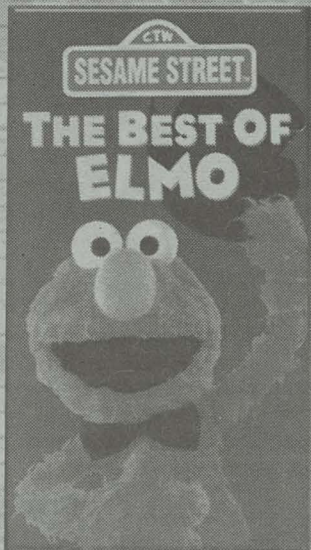
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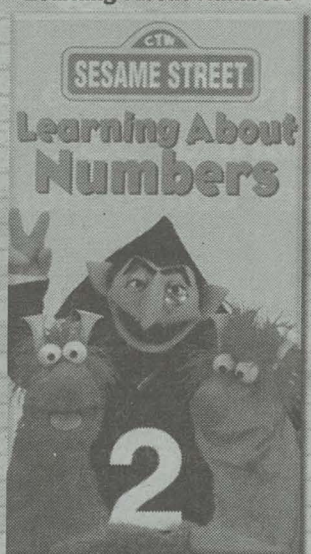
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SALE ENDS 12/25/00

THE SCENE

From Page 15

A Room with Three Views Clay sculpture by Daven Hee, Aaron Padilla and Ryan Takaba. Opens Sun 11/26, runs through 12/18. *Queen Emma Gallery*, 1301 Punchbowl St.: Mon - Fri, 8 a.m. - 4 p.m.; Sat - Sun, 8 a.m. - noon. Free. 537-7167

Creative Juices New oils by Susie Anderson, Mark Brown, Sus Sugihara and Warren Stenberg and new wood turnings by Bryan Carter. Through 11/30. *Ho'omaluhia Gallery*, 45-680 Luluku Rd., Kāne'ohe: Mon - Sat, 9 a.m. - 4 p.m. Free. 737-7179

Ease of Mind The O'ahu chapter of the National Alliance for the Mentally Ill presents this juried showcase of five local artists challenged by mental illness. Through 12/15. *Che Pasta Cafe*, 1001 Bishop St.: Mon - Fri, 11 a.m. - 8 p.m. Free. 524-0004

Floral Extravaganza Neo-impressions of Doris Foltin's photographic flora. Through 1/15. *Artmosphere Gallery*, 1109 Nu'uau Ave. (next to Indigo Restaurant): Tue - Sat, 1 - 5 p.m. Free. 525-5200

Hawaiian Archipelago Wildlife New photos by animal lover and renowned photographer Victoria McCormack. Through 11/30. *Canon Gallery*, Ward Plaza, 210 Ward Ave., Suite 200: Mon - Fri, 9 a.m. - 5 p.m. Free. 522-5930

Holidays in Hawai'i Beads, prints, ceramics, woodwork — each holiday creation was crafted by local artisans in time for the holiday gift rush. Opens Wed 11/22, runs through 11/29. *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

Mark Maresca New works by... Through 12/3. *Gallery on the Pali*, 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

New Directions Duane Preble juries this multimedia exhibition by the Association of Hawai'i Artists. Through 12/1. *Pauahi Gallery @ Bishop Square*, 1001 Bishop St.: Free. 395-3238

Spice of Life Prints, etchings and watercolors by Joan Allen; textiles by Stephanie Sur.

Through 11/30. *Ko'olau Gallery*, Mānoa Marketplace: Tue - Sun, 10 a.m. - 6 p.m. Free. 988-4147

Continuing

Beyond Soap The annual multimedia exhibition by graduate students of the UH-Mānoa art program. Through 12/15. *UH Art Gallery*, UH-Mānoa campus: Mon - Fri, 10:30 p.m. - 4 p.m.; Sun, noon - 4 p.m. Free. 956-6888

Connections An invitational fiber exhibit including such artists as Tae Kitakata, Reiko Brandon, Nicole Morita and more. Through 12/9. *Gallery 'Iolani*, Windward Community College: Tue - Sat, 1 - 5 p.m. Free. 235-7346

Durian/Nairud: Inside/Outside Recent works by artist Nicole Chan. Through 12/14. *Coffeeline Gallery*, 1820 University Ave.: Mon, Wed - Fri, 7 a.m. - 4 p.m.; Tue, 7 a.m. - 6 p.m.; Sat, 7 a.m. - noon. Free. 947-1615

Julie Kerns Schaper New works by this artist recognized by the Hawai'i Watercolor Society. Through 12/2. *Roy's Restaurant*, Hawai'i Kai Corporate Plaza, 6600 Kalaniana'ole Hwy. 396-ROYS

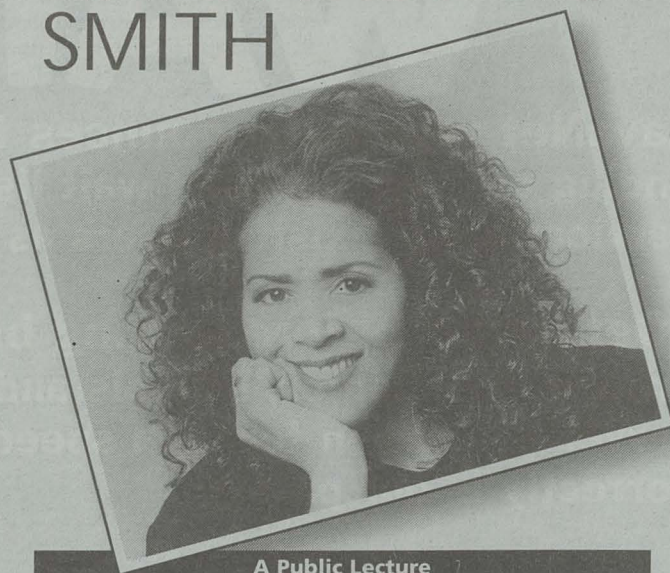
Living with Art Roy Venters is back on the scene integrating art into the home life and challenging the boundaries of nature. Through 11/24. *HPU Art Gallery*, Hawai'i Pacific University, Hawai'i Loā campus: Mon - Sat, 8 a.m. - 5 p.m. Free. 236-3567

Mai Nā Kūpuna Mai, Ho'i I Ka Pū'olo This showcase of contemporary Hawaiian art "offers its gift of respect for the past, and spirited embrace for the future." Through 12/22. *East-West Center Gallery*, John A. Burns Hall, UH-Mānoa campus, 1601 East-West Rd.: Mon - Fri, 8 a.m. - 5 p.m.; Sun, noon - 4 p.m. Free. 944-7111

Mixed Media Miniature Exhibition Works of every conceivable medium are presented here in this annual showcase. Through 12/13. *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. 734-9375

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THE SCENE

Salon Des Refusés — Artists of Hawai'i

2000 A show of local artists rejected by the Honolulu Academy of Arts' *Artists of Hawai'i 2000* exhibition. Through 11/26. *Honolulu Art Gallery*, 1356 Kapi'olani Blvd. #2: Mon-Sat, 10 a.m. - 6 p.m. Free. 955-5250

☞ **Traditional Korean Masks** A gathering of more than 100 Korean masks from the Ryun Namboong Collection weaves a complex tale of Korea's social, religious and artistic history. Through 12/29. *Krauss Hall*, UH-Mānoa Campus: Sun, 1 - 4 p.m.; Tue, 10 a.m. - 1 p.m.; Fri, noon - 3 p.m. Free. 956-5666

☞ **XXXtreme Sally French** New perspectives of familiar childhood icons present a hard and humorous look at some uncomfortable subjects in a show deemed too risqué to join her other works at The Contemporary Museum at First Hawaiian Center. Through 12/23. *Salon5*, 1160-A Nu'uuanu Ave.: Tue - Sat, noon - 8 p.m. Free. 550-2855

Learning

☞ **Active Parenting of Teens** This six-week, video-based course offers many useful alternatives to tear-gassing your teenage offspring. Learn how to open lines of communication and achieve meaningful and mutually respectful relationships with your own little bundle of hormones. Much cheaper than boarding school. Call to register. *Kapi'olani Medical Center for Women & Children*, 1319 Puna-hou St.: Every Mon, 7:30 - 9:30 p.m. \$75, \$105 for couples. 535-7000

☞ **Anna Deaver Smith** See Learning Pick on Page 10. *Center Ballroom*, UH-Mānoa campus: Tue 11/28, 7 p.m. Free. 956-9405

☞ **Butoh Dance Workshop** Originally from Japan, butoh is an avant-garde art form that incorporates traditional Japanese dance with elements of German Expressionism, performance art and improvisation. Tangentz Performance Group now gives us regular folks a chance to explore the intriguing world of butoh dance first-hand (and -foot, and -butt) in classes that teach concentration, flexibility and heightened sensory awareness. *Japanese Cultural Center of Hawai'i, Kenshikan Dojo*, 2454 S. Beretania St.: Every Sun, 3 - 5 p.m. \$10 per session; \$9 for JCCH members. 988-4290

☞ **Contact Improvisation** Not off-the-cuff pickup lines, but a movement class for people of all levels. *Temporary Dance Building Studio*, UH-Mānoa: Every Sun, 5 - 7 p.m. \$10 per class. 955-0848

☞ **Drum Joy** Learn the basics of hand-drumming African rhythms, including singing and movement. Bring a stool, and call ahead to borrow a drum. *Atherton YMCA*, 1810 University Ave.: Every Mon, 3 - 5 p.m. \$10 per class. 377-DRUM

☞ **Free Meditation Classes** No religious dogma, only the improvement of concentration and health. Call for location and times. *Hawai'i Kai Sri Chimmoy Center*. Every Sun Free. 394-2007

☞ **Hawai'i 'Ukulele Club** Newcomers are always welcome at this open Hawaiian music jam session. Call for directions. *Paki Park*, 3503 Lē'ahi Ave.: Every Mon, 7 - 9 p.m. Free. 733-7368

☞ **In Spirit** Come dance the connection between body and spirit. *Calvary By the Sea Lutheran Church*, 5339 Kalaniana'ole Hwy., 'Āina Haina: Every Mon, 6:30 - 8 p.m. Free. 386-8883

☞ **Insight Meditation** Forget Prozac — gain insight and inner peace through Vipassana meditation. *Mu Ryang Sa Temple*, 2420 Halela'au Pl.: Every Sat, 4 p.m. Free. 395-7749

☞ **Introduction to Yoga** Hatha Yoga in the Iyengar tradition. *Atherton YMCA*, 1810 University Ave.: Every Tue & Fri, 6:30 - 8 p.m. \$5 per class. 373-2143

☞ **Modern Dance** Modern dance artist Rachel Berman, former soloist of the Paul Taylor Dance studio for over a decade, offers an opportunity for dancers to broaden their craft. She is looking for talent to include in a production she's creating featuring images from Kim Taylor Reece. *Kawaihāo Arts Building*, Mid Pacific Institute, 2445 Kaala St.: Mon - Thu, 6:30 - 8:00 p.m. Beginning 11/27. \$10 per class or \$90 for class card. 988-2420

☞ **Kadomatsu** Pohn White provides the materials, and the know-how, to make this Japanese good luck symbol of the New Year. *Lyon Arboretum*, 3860 Mānoa Rd.: Sat 11/25, 9:30 - 11:45 a.m. \$15.50; \$11 members. 988-0456

☞ **Poinsettias Forever** Learn to fashion these holiday flowers out of *washi* (Japanese hand-made papers). *Temari*, 1329 A 10th Ave.: Tue 11/28, 6 - 7 p.m. \$13. 735-1860

☞ **Salsa Styling Dance Classes** Learn how to sizzle on the dance floor with the queen of Latin dancing, Minnie Ruiz. *Aloha Activity Center*, 725 Kapi'olani Blvd., Suite C101: Every Sat, 9 - 10 a.m. \$10 per class. 926-8037

☞ **West Africa Dance Classes** Sister Denice shares the culture of West Africa through dance. *Aloha Activity Center*, 725 Kapi'olani Blvd., Suite C101: Every Sat, 5:30 - 7 p.m. \$10. 697-8623

☞ **Windward Aikido Club** Beginning classes for adults and teens. Call for prices. *Kāne'ohē Community Club*. Every Mon & Wed, 7 - 9 p.m. 235-5943

Botanical

☞ **African Violet Society of Hawai'i** New members are welcome to this group dedicated to the cultivation and exchange of this flower. *Foster Botanical Gardens*, 180 N. Vineyard Blvd.: Sat 11/25, 10 a.m. - noon. Free. 522-7065

☞ **Hydroponic Gardening Class** Explore the world of soil-less growing. *Kāhala Hydro Greenery*, 4224 Wai'ālae Ave.: Sat 11/25, 8:30 - 10 a.m. Free. 735-8665

☞ **Weave a Wreath** You don't need any weaving experience for this class. Just bring pruning shears, a large water bowl, an awl and an old towel or T-shirt. The other materials required for your 14-inch wreath will be provided. *TEMARI*, 1329 A 10th Ave.: Sun 11/26, 9 a.m. - 2 p.m. \$54. 735-1860

Hikes & Excursions

☞ **Chinatown Historic & Cultural Walking Tour** Every major U.S. city has one, but none like our own. Meet in front of the Ramsay Art Gallery for a guided tour of Chinatown by the Hawai'i Heritage Center. *Ramsay Galleries*, 1128 Smith St.: Fridays, 9:30 a.m. \$5. 521-2749

☞ **The Diamond Head Story** The all-volunteer Clean Air Team gives hikers geologic and historic facts at the crater floor. *Honolulu Zoo Entrance*, 151 Kapahulu Ave.: Every Sat, 9 a.m. - noon. \$5. 948-3299

☞ **Jackass Ginger Waterfall** An easy Nu'uuanu Valley hike for the sure-footed, to Jackass Ginger Waterfall & Pool. Wear a bathing suit if you want to swim in the deep, cold pool — and take note that it's a muddy hike. *Honolulu Zoo Entrance*, 151 Kapahulu Ave.: Every Sun, 9 a.m. - noon. \$10; kids free 948-3299

☞ **Lyon Arboretum** Recommended: walking shoes and light rain gear. A love for the outdoors will be provided upon arrival. *Lyon Arboretum*, 3860 Mānoa Rd.: Every Tue, 10 a.m.; every Sat, 1 p.m. \$1. 988-0456

☞ **Tropical Plant Nature Walk** Enjoy tropical plants and majestic views of the Ko'olau Range on this guided walk. Walking shoes required, insect repellent and light rain gear recommended. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kāne'ohē: Every Sat, 10 a.m.; every Sun, 1 p.m. Free. 233-7323

Whatevahs

☞ **Barbara J. Roman** The children's author exhibits original artwork and reads from her books in an all-day event. *Kalapawai Market*, Kalaheo Ave., Lanikai: Sat 11/25 & Sun 11/26, 9 a.m. - 3 p.m. Free admission. 262-4359

☞ **Contra Dancers of Hawai'i** No partner or experience necessary. Just move, get on a groove and be one with the dance floor (with no-scutt shoes). *Ala Wai Golf Course Clubhouse*, 404 Kapahulu Ave.: Sun 11/26, 1:30 - 4:30 p.m. 732-6491

☞ **Kevin Hughes** Get a dose of the best medicine from this funnyman as he diagnoses your ailing love lives. *Waikiki Terrace Hotel Showroom*, 2045 Kalākaua Ave.: Every Fri and Sat, 8 & 10 p.m. \$12.50; \$10 students, seniors and military w/ID. 955-6000

☞ **Market City Tree Lighting** Cōlon (formerly Pure Heart) welcome the holiday season with a free concert at this event. *Market City Shopping Center*, Corner of Kapi'olani Blvd. & Kapahulu Ave.: Sat 11/25, 7 p.m. Free. 734-0282

☞ **Na Leo Lani chorus** Women 16 years and older are welcome to visit and sing with the chorus, now in rehearsals for their upcoming Christmas program. *St. Francis School Auditorium*, 2707 Pāmoa Rd., Mānoa: Rehearsals every Tue, 6:30 p.m. 944-3373

☞ **Piano Forum Meeting** This month's meeting features a conversation with concert pianist and professor Nicholas Zumbro. *Montague Hall*, Puna-hou School, 1601 Puna-hou St.: Wed 11/22, 6 p.m. Free. 956-8722

☞ **Santa Comes to Town** We must be special because Santa Clause, the busiest man in the WORLD, has decided to take a break at his busiest time of year to come visit us in hot, hot Hawai'i by boat with his pal Frosty the Snowman. *Aloha Tower Marketplace*. Fri 11/24, 11 a.m. - 1 p.m. Free.

☞ **Santa's Arrival** Lotsa' stuff here to celebrate the impending holiday season: Frank DeLima, 9 - 10 a.m.; magic show, 11 - noon; Robi Kahakalau, 1 - 2 p.m.; cookie decorating for kids 12 years and under, 2 - 3 p.m.; Kapena, 3 - 4 p.m. and the Hawai'i Youth Symphony, 6 - 6:45 p.m. *Kāhala Mall - Center Stage*, 4211 Wai'ālae Ave.: Fri 11/24, 9 a.m. - 6:45 p.m. Free. 732-7736

☞ **Swingtime in Honolulu** The Lindy Hop will never stop. This swing thing goes down rain or shine. *Kapi'olani Park Bandstand*, Waikiki: Every Tue, 7 p.m. - 9 p.m. Free. 236-4082

☞ **Waikiki Holiday Parade** Because everybody loves a parade: School marching bands from across Hawai'i and the Mainland will file through Waikiki from Ft. DeRussy to the Honolulu Zoo in a surreal spectacle including the Royal Hawaiian Band, the Honolulu Fire Department, people from *Baywatch*, Mayor Harris and a Hawaiian Santa in a canoe. *Kalākaua Avenue, Waikiki*. Fri 11/24, 7 p.m. Free. 1-888-892-5877

Call To Artists

☞ **James M. Vaughan Poetry Award Nominations** Submit three poems (100-line limit), along with a five-line bio, name, address, phone number, e-mail and the three poem titles to: James M. Vaughan Award for Poetry, 1060 Bishop St, LB402, Honolulu HI 96813. Call for more information. Submissions must be postmarked no later than Fri 12/1. 544-1107

Watersports

☞ **Triple Crown of Surfing** Wave conditions will vary, possibly affecting scheduling. For now, the men's events are: Rip Curl World Cup of Surfing, 11/24 - 12/7 at Sunset Beach; Mountain Dew Gerry Lopez Pipe Masters, 12/8 - 21 at Pipeline. Women's events are Quicksilver Roxy Pro, 11/24 - 12/7 at Sunset Beach. Through Thu 12/21 Free. 638-7266

Neighbors

☞ **Sweet Honey in the Rock** African-American a cappella by the Grammy-winning women. *Mau'i Arts & Cultural Center*, One Cameron Way, Kahului: Sat 12/9, 7:30 p.m. \$10 - \$25. (808) 242-7469

☞ **Welcome Home the Whales Celebration** Join PWF on a cruise to welcome the humpback whales as they return from their northern feeding grounds. *Pacific Whale Foundation*, 101 N. Kihei Rd., Suite 21: Sat 11/25 \$19.80; \$14.13 kids. (808) 879-8811

Gay

☞ **Black Garter Café** This event is described by the promoters as "a bar for women." Call the Women's Hotline for information on cost and directions. *Che Pasta Cafe*, 1001 Bishop St.: Every Fri, 9 p.m. - 2 a.m. \$5. 531-4140, ext. 2

☞ **Honolulu Gay Support Group** All are welcome who support "freedom, equality and justice of gay people." *Waikiki Community Center*, 310 Paoakalani Ave., Rm. 202A: Every Tue, 7:30 - 9 p.m. Free. 532-9000

☞ **Hula's Saturday Catamaran** There's booze on board when Hula's Bar & Lei Stand hits the open ocean. *Hula's Bar and Lei Stand*, Waikiki Grand Hotel, 2nd floor, 134 Kapahulu Ave.: Every Sat, 3 p.m. launch. \$10. 923-0669

☞ **Stop Promoting Hatred Hawai'i** Because inequities continue long after the elections. *Stop Promoting Hatred Hawai'i*, www.Stop-Gabbard.com: 394-2344

Continued on Page 18

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From Page 17

Mixed Media

Counterpoint Weekly regular Bob Rees debuts his new current-events show on 'Olelo Channel 54. Comments and suggestions for the show are taken at counterpoint@oleo.org. Through Tue 12/26, Every Sun, 5 - 6 p.m. & Fri, 4 - 5 p.m.

Facing Conflict, with Tom Crowley Lawyer and author Tom Crowley interviews the men and women of Hawai'i as they shape history. This week's broadcast is "Facing Conflict: The Highlights." *Hawai'i Public Radio*, KIPO 89.3 FM & KIPO 1380 AM: Every Sun through 11/26, 9 - 9:30 a.m. 955-8821

Hawai'i Books Web Site Screw surfing (the Web, that is). If you're looking for books

about Hawai'i, cut to the chase at www.smokefreekids.com/hawaii.htm.

The Wonderful Wizard of Oz Listen to the radio rather than look behind the curtain. The Firesign Theatre retells the classic over four nights with today's stars among the cast, including Harry Anderson, Annette Bening and John Goodman. *KHPR 88.1 FM*. Through Thu 11/23, 7 - 8 p.m. 955-8821

Craft Fairs

Hawai'i United Okinawa Association Winter Craft Fair 180 Okinawans walk into a craft fair and the first one says ... Come for the food, the music and the crafts by more than 180 vendors or just bring a donation for the Hawai'i food bank. *Hawai'i Okinawa Center*, Waipi'o Business

Park, 94-587 Uke'e St.: Sat 11/25, 9 a.m. - 3 p.m.; Sun 11/26, 9 a.m. - 2 p.m. Free admission. 676-5400

Holiday Craft Fair Vintage goods of every kind, in a cheery atmosphere of food and entertainment. *Mission Houses Museum*, 553 S. King St.: Sat 11/25 & Sun 11/26, 9 a.m. - 4 p.m. Free admission. 531-0481

Windward Potters Christmas Sale The Potters' annual Christmas sale — long a source of raku forms, and sculptural and functional art pieces by Island artists. *Kailua Elementary School Cafeteria*, 315 Ku'ulei Rd.: Sat 11/25, 9 a.m. - 3 p.m. free admission. 239-5045

World Art Bazaar See Craft Fair Pick on Page 10. *Honolulu Academy of Arts*, 900 S. Beretania St.: Sat 11/25 - Sat 12/23, Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. 532-8701

Thanksgiving

Padovani's Tradition gets a makeover when pumpkin appears on the menu as a Cream of Pumpkin Soup, and the turkey gets stuffed with macadamia nuts. *Padovani's Bistro & Wine Bar*, 1956 Ala Moana Blvd.: Thu 11/23 946-3456

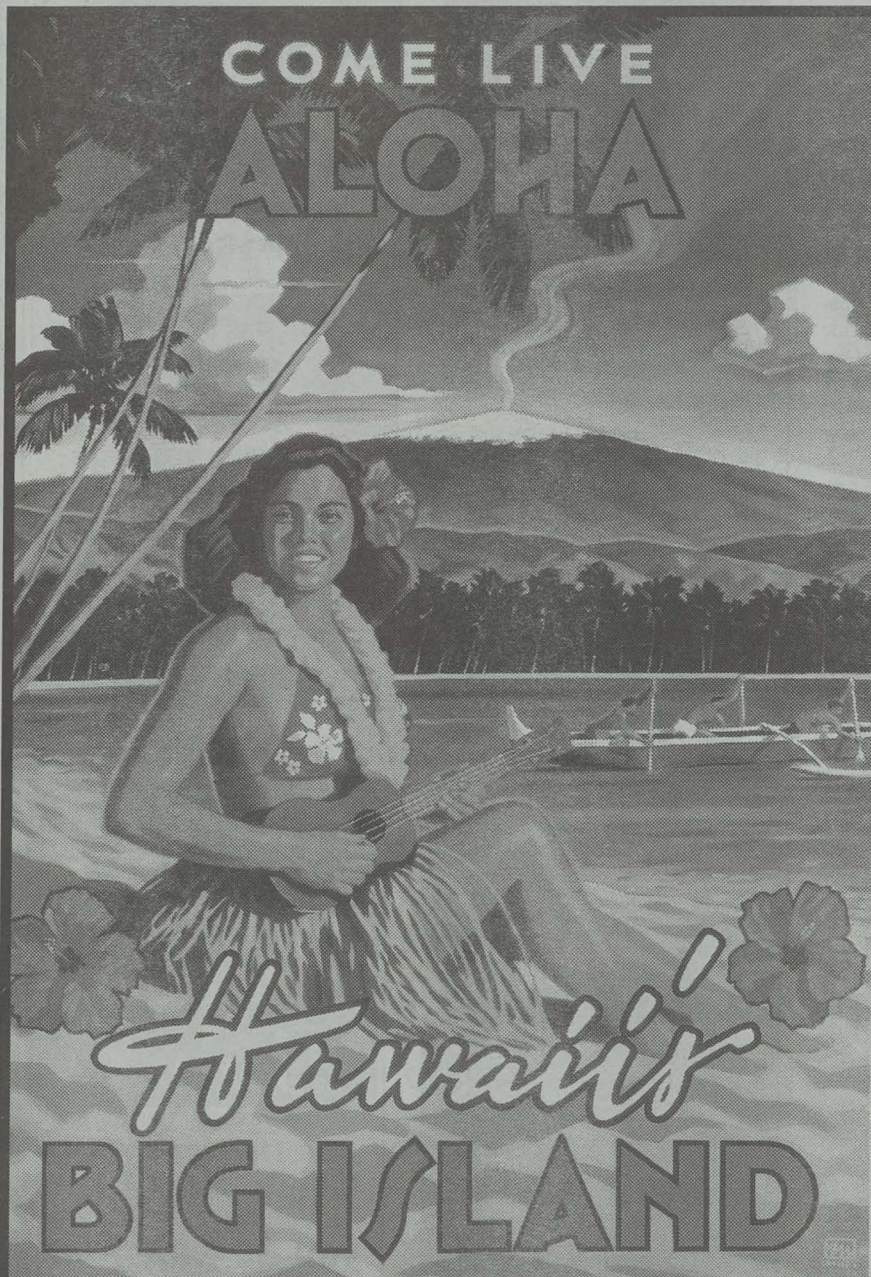
River of Life Mission 2000 Thanksgiving See Community Story on Page 13. *River of Life Mission*, 101 N. Pauahi St.: Thu 11/23, 10 a.m. - 1 p.m. Free to anyone in need. 524-7656

Salvation Army's 30th Annual Thanksgiving Dinner The homeless, needy and elderly are welcome to join this festive annual tradition. Tickets are available at the Salvation Army's four O'ahu locations: 1106 Kilani Ave. (621-3030); Kane'ohe, 45-175 Waikalua

Rd. (235-1408); Honolulu, 296 N. Vineyard Blvd., (521-6551); Leeward, 98-612 Moanalua Lp. (487-1636). *Blaisdell Exhibition Hall*, 777 Ward Ave.: Thu 11/23, 9 a.m., entertainment; noon, dinner. Free tickets available at all Salvation Army locations.

Vegetarian Thanksgiving An all-vegan, low-fat (and "karma free") buffet held by the Vegetarian Society of Hawai'i at the Hare Krishna Temple. *Guaranga's Restaurant*, 51 Coelho Way (off the Pali): Wed 11/22, 6:30 p.m. \$10; \$6 kids. 944-8344

The deadline for submissions to "The Scene" is two weeks before the listing should appear. Listings appear the last Wednesday before an event. An extended version of this calendar can be found each week on the Honolulu Weekly Web site at www.honoluluweekly.com. ■



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Kitsch Kulture

Mattel's multidecade, money-making matron gets props with her own museum in Kailua.

Plastic Fantastics

ANDREA BAER

The place was jam-packed with big-bosomed, teeny-waisted sex kittens. Long, shapely legs jutted out as far as the eye could see. Flowing tresses, many blindingly blond, cascaded every which way.

Femme Nu? Beauty contest? Another *Baywatch* casting call?

No, no and no some more — what sprawled out before me was a museum.

I expected the curator of the Hawai'i Loves Barbie Dolls Museum in Kailua to come flouncing in wearing perhaps a close-fitting green satin skirt with matching shawl-collared bolero jacket and pillbox hat. But in bounced Florence Delos Santos Lat-Martón instead, sporting a broad woman-child smile, her graying curls boinging around her Aloha shirt-draped hips.

Lat-Martón led me down the long, pink-carpeted aisles of what had once been a garage (extended time after time by an apparent saint-of-a-husband). She introduced me not only to the likes of Sydney 2000 Olympic Barbie, *X-Files* Barbie and Harley Davidson Barbie, but to Lucy, who was bungling about the chocolate factory at the time; the Spice Girls, who were checking out Wayne Gretzky; and Dennis Rodman, looking quite lovely in his snow-white wedding gown.

What possesses Lat-Martón to conduct these time-consuming tours without charging a pretty penny, I asked, also wondering why she would regularly subject herself to dusting over 5,000 dolls and boxes. A secret sparkle was my answer, followed by a short rundown of the tycoon-style real-estate wheelings and dealings that finance this addiction of hers.

Being among the 5 percent of females in this country coming from a Barbie-free background (opting for the Polly Pocket type, since they fit much better into my Hot Wheels), I never paid too much attention to the enduring criticism of Mattel. Accusations of unhealthy demands and expectations and the perpetuation of oppressive standards of impossible attractiveness were beyond my concern, but now I must say, "I couldn't agree more!"

Not even men are safe. Forever perfect, you will never see wrinkles, pastiness, bald spots or a beer gut. Let's face it, most boys will never,

ever be as hot as Ken. And he is but an accessory to Barbie, which probably doesn't help raise self-esteem levels either. Sure, our trophy man may be somewhat marginally endowed, but hey, with Mattel's savvy in peddling paraphernalia, something's bound to pop up sooner or later.

And of course, Barbie-bashing is as American as baseball and apple pie. But what about the other side of the story?

Barbie purports to teach little girls that they can do, or be, anything. She has been a corporate exec, UNICEF ambassador, rapper and Air Force Thunderbird squadron leader, to name but a few incarnations. Barbie habitually patterns herself after professional, autonomous women and she loves being single. She is also a reflection of the sexual revolution of the 1960s and '70s. Until then, Barbie's eyes had always been cast down demurely, in a typical submissive gaze. Now she is sexual, yet unashamed.

Integration was going at full thrust in the shocking pink Hobbie Cat on Lat-Martón's shelf. Nigerian Barbie, Chinese Barbie and Hilo Hattie Barbie (Lat-Martón's creation) were having the time of their lives. Barbie's also done stints with the March of Dimes and as an animal-rights volunteer, adopted a whale and is a family-values type of gal, being a devoted sister to Skipper as well as to twins Tutti and Todd. She even has a wheelchair.

Yes, with over a billion Barbies sold in over 140 countries, Mattel has come up with a way to hawk something to just about everybody. Foot contorted in a permanent arch, Barbie seems to be made just for foot fetishists. Earring Magic Ken seems to speak directly to gay men; with those broad shoulders, narrow hips and ambiguous nether regions, Barbie herself could very easily be dressing in drag. As Barbie continues her one-woman — albeit often belated — evolution, we might begin to see Bi Barbie, OCD Barbie, IRA Barbie and maybe even menopausal or Florida-voter Barbies, too.

Admiring her in her royal blue presidential candidate suit, just a couple of shelves down from Sonny and Cher, and a mere aisle away from John and Jackie, I thought of Barbie's humble beginnings before she made her debut in 1959.

She had been a complete knock-off of a slutty-looking 3-D pinup called Lilly, which Mattel co-founder Ruth Handler discovered in a shop in Switzerland. Nowadays, two Barbies

Welcome to the Doll House: Kailua hides a secret shrine to Barbie.

are sold every second, the typical American girl has six of them, and NRFB (never removed from box) collector dolls can double or triple in price within a year — "Because you're never too old for Barbie."

Though special editions constitute a lousy share of the profits, much of the division's revenue comes from outfits and other accessories. Compaq has recently seized upon the "Barbie Doll strategy," and is now making big money on monitors and other peripherals.

Unlike Firestones, the worst thing you could possibly do when there's a recall is give back a bad Barbie, since those are usually worth some bucks, too. Among the rejects at the museum are Hot-For-Teacher Barbie (towering over impressionable dollsters wearing no panties) and Pregnant Barbie, replete with removable fetus. One Barbie I really wish I had gotten my hands on was the one who used to quip "Math class is tough" and other such drivel, until the Barbie Liberation Organization swapped voice boxes with those of GI Joe. The bimbo Barbies would thereafter spit out phrases like "Eat lead, Cobra," while Joe probably commanded, "Let's go shopping!"

Catching one last twinkle before she disappeared back into the museum, I got the feeling that *Star Trek* Barbie would be spending the rest of the evening navigating the Enterprise through pink worm holes at warp speed, later hooking up with Magical Mermaid Barbie for a full night of carousing and God only knows what else.

Hawai'i Loves Barbie Dolls Museum is open by appointment only. Admission is free. 262-9100.

PHOTO: JOHN LUTFEY



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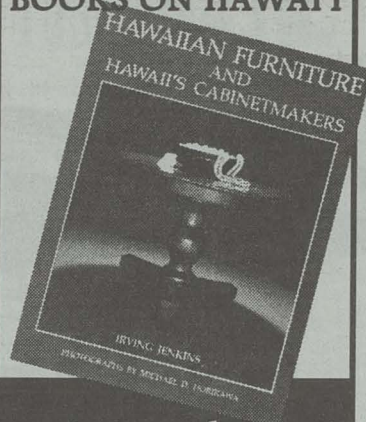
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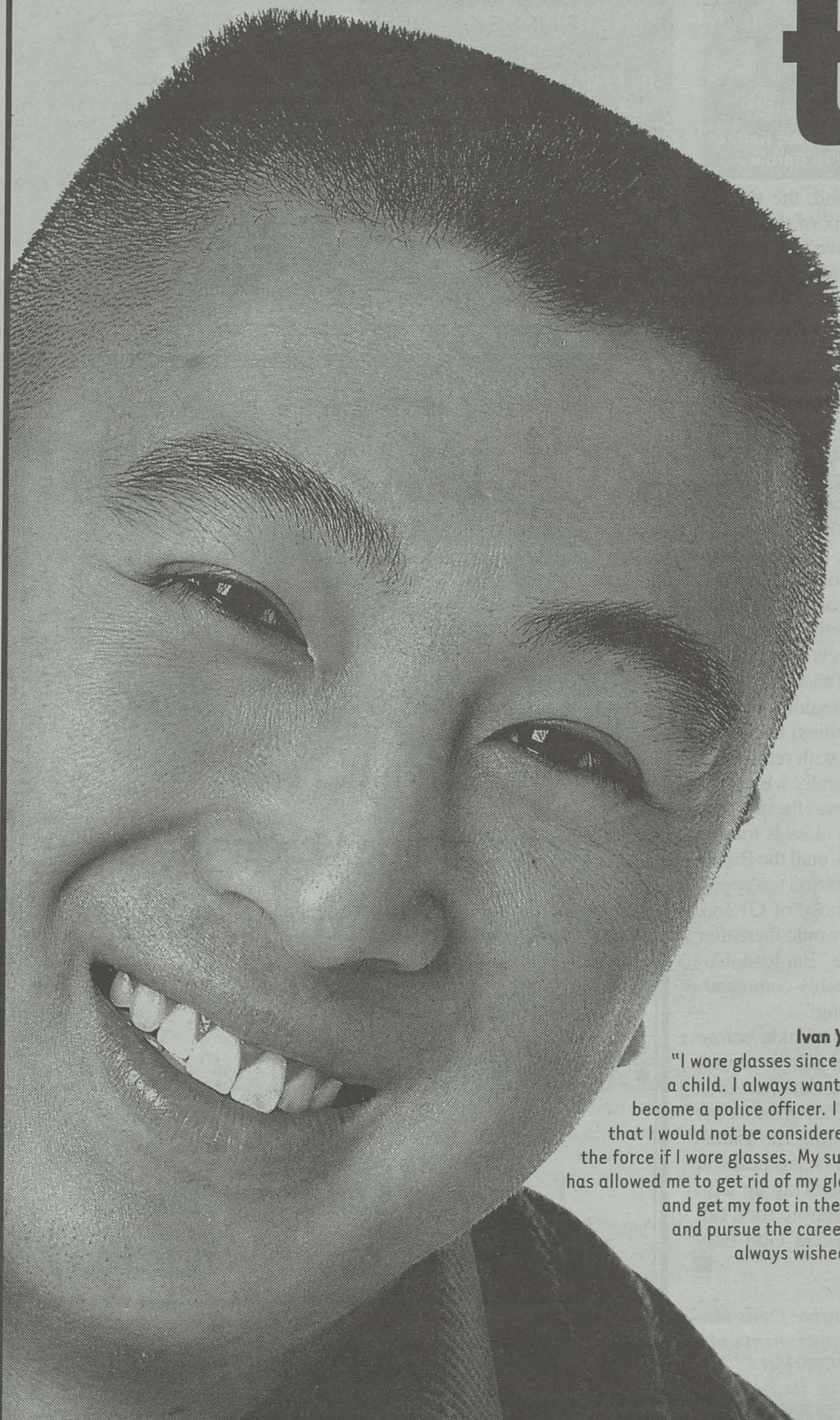
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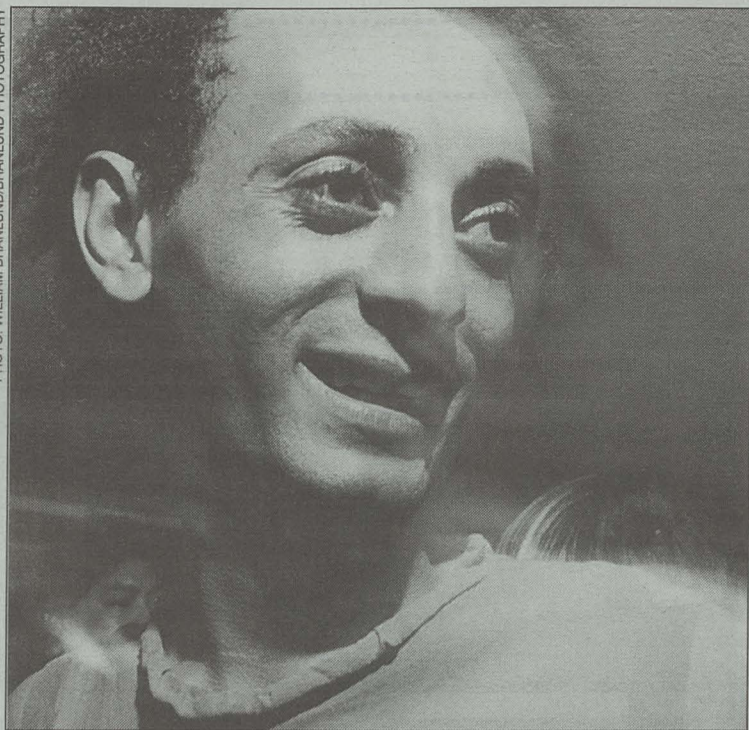
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By CURT SANBURN

HW: Why Honolulu?

Giorgio: I was modeling in New York; I'm a very people person, so I got to doing parties there. Two women brought this club owner to one of my parties. Vince Lee. He liked what I was doing, so he asked me to come and run the club he was opening at Restaurant Row. Once I got here ... I'm a person who can't sit still.

What does Honolulu lack?

I think Honolulu is way back in a lot of things: music, fashion, night life. You go into a club in Waikiki and they're playing music from 1980. People are dying to go out. I'm getting people at my parties who never ever go out, just because there was no place to go, no place to dress up. I make a scene just for them. The more they have a good time, the more they tell their friends and soon everyone's going out. I'm talking about people who are actually *married*, people who like to have a good time who didn't have the opportunity. You know, put on those expensive shoes you bought, and I'll give you a nice venue, and people will come to look at you, your fabulous dress, your shoes. People need to find a place like that.

Do you keep a guest list?

Yes. People feel special if they're on a list; they're my friends! I can't make these people pay or wait in line. I can't. If I want to make money, I have to spend money. I'll lose money if I have to, but I want people to have a good time. The guest list is my No. 1 thing.

How do you pull a crowd?

I put beautiful girls at the door. That's a key. People follow beautiful ladies. Ladies admire each other — they don't have to be lesbians, they compliment each other. And of course men like beautiful ladies.

So, is it all about beauty?

I think it's about everything: Beauty, fun, great music, good times, expressing yourself. I think sometimes we all want to get away from the normal life, because the normal life is, umm. ... I try to provide everything that it takes to make people ... umm. ... If they want something normal they can go somewhere else.

Who's prettier, the girls or the guys?

The girls. The guys sometimes become annoying — they always want me to introduce them to the girls.

There's a buzz that the crowd at your parties is all *Baywatch* cast members. Any truth to it?

A scriptwriter for *Baywatch* threw some parties at W, and since then, the *Baywatch* crowd shows up, yes. They just want to have a good time. But I get people from fashion, from retail, artists, Brazilians and Europeans from the North Shore, photographers, models. ... I'm not looking for a specific crowd. One Friday night I saw a fabulous English couple in front of Duke's and I stopped them and told them they must come to my party and they did.

Any other party plans?

I'm talking to the Sheraton [Waikiki]. They want me to do a Saturday night party at the Hanohano Room on the 30th floor. It's an amazing room actually. I want to call the party Great British House. I stay in touch with people who do parties in London, Miami, New York; people who own clubs. I find out what they're doing. I'm always asking myself, what am I going to give people in Honolulu next month? The following month? For the next six months?

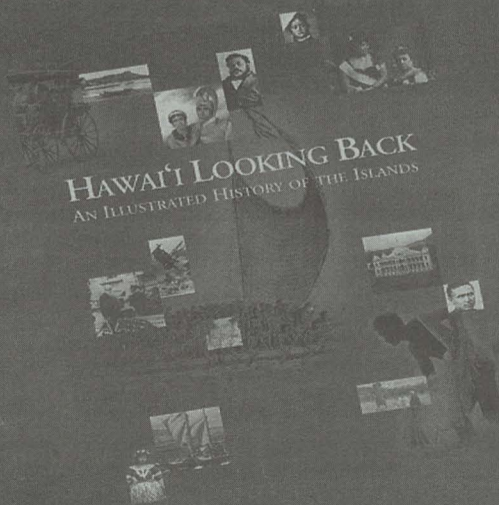


Right now, the epicenter of Honolulu's grown-up night life is the DHG Room at W Hotel on Friday nights, when it's teeming with beauties, including Hawai'i's finest: sleek, golden hapas and whatevahs, dressed up and radiant with brand-new, millennial glamour. Juicing this beauty world is party organizer Giorgio Taya, 29, a European/African whatevah himself. He likes Diesel clothes, doesn't own a car and says he has big plans. A deeply charming host and deft at gallery openings, Giorgio arrived on the island two years ago from New York.

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Send in the Clones

In *The 6th Day*, Ah-nald is back — twice.

BOB GREEN

Back in Arnold Schwarzenegger's salad days (*Terminator II*, etc.) the bodybuilder with a cloudy past was given ultra-slick vehicles to drive his ego around in, most sci-fi-y and with most dialogue mercifully removed. (In his biggest film, Schwarzenegger had only 38 lines).

In *The 6th Day*, the once-triumphant action star has a lesser budget, no carefully trimmed dialogue and looks to be going "family friendly."

"I would let a 9-year-old see this movie," Schwarzenegger told Katie Couric on the TV-publicity circuit last week, so it's apparent that not only the character he "plays" here — a "nice" guy with a crypto-Fas-

cist accent — is the only one with memory problems. This movie, as flatly lighted as a cheap commercial, has little bursts of action, some of it bloody, every seven minutes. Ah-nald also has mucho dialogue, which he delivers in *commandant*-like readings. The closer you pay attention in *The 6th Day*, the more bizarre the proceedings.

Not that Arnold's fan base is all that picky. The other afternoon when the theater reversed the order of two reels, no one seemed to notice as long as the boom-boom-bang-bangs kept on comin'. (Such is life in Waikiki.)

Adam (get it?) Gibson (guess who) comes home to a birthday party and finds he's already inside, being sung to, feted and is busy tossing cherubs about. Although it's illegal (in a future the movie tells us is "sooner than you think"), cloning

has taken place, and for a while, we get two — two — Arnolds for the price of one. Now he's got to save himself and confront himself all at the same time. Does he? Or is he offed as in his last movie, done in by the devil? Just guess.

This high-concept movie ("What would you do if you came home and a clone had replaced you?") has a fascinating premise, but since for the entirety of his career Schwarzenegger has never seemed quite real, would a clone matter?

Hunkering down in his "new" persona — an everyday guy with a cutesy-poo family — Schwarzenegger oozes family values while he blasts his way to freedom against an unprincipled cloning corporation. There are fascinating bits here — computer-generated imagery is coming right along — and a plot so predictable it seems just a wee bit cloned



Self-inflicted: Arnold Schwarzenegger battles his own worst enemy.

itself. The great theme of most studio movies (reassuring the American public everything's gonna be OK, U.S.A.) is realized in a burst of explosions and impossible dering-do.

Junk-food movies like *The 6th Day* might not keep Arnold's star shining so brightly in the Hollywood firmament, but he's still

great box office in the Third World, and will continue to be so, probably, until human cloning is real — and then just watch his speed. A minor-league Guilty Pleasure, is *The 6th Day* right for the American holiday season? We'll soon find out. Leftover turkey, anyone? ■

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

Movieclock

Legend:
◆ Showing
● Closing
○ Opening

Town

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- ◆ **Bounce** (1:15, 4, 7, 9:45 p.m., Fri & Sat also 12:30 a.m.); **Dr. Seuss' How the Grinch Stole Christmas** (1:30, 4, 6:45, 9:15 p.m., Fri-Sun also 11 a.m., Fri & Sat also 12:15 a.m.); **The Legend of Bagger Vance** (Wed 1:45, 4:15, 7:15, 10 p.m., Thu-Tue 4:45, 10 p.m., Fri-Sun also 11:15 a.m.); **Little Nicky** (Wed 12:30, 2:30, 2:45, 4:45, 5, 7:15, 7:30, 9:30, 9:45 p.m., Thu-Tue 2:45, 5, 7:30, 9:45 p.m., Fri-Sun also 12:30 p.m., Fri & Sat also midnight); **Meet the Parents** (1:30, 4, 6:45, 9 p.m., Fri-Sun also 11:30 a.m., Fri & Sat also 11:30 p.m.); **Men of Honor** (2, 4:45, 7:30, 10:15 p.m., Fri-Sun also 11:15 a.m., Fri & Sat also 12:50 a.m.); **Red Planet** (Wed 2, 4:30, 7, 9:30 p.m., Thu-Tue 1:45, 7:15 p.m., Fri & Sat also 12:45 a.m.); **Rugrats in Paris: The Movie** (2:15, 4:15, 6:30, 9 p.m., Fri-Sun also 11:45 a.m., Fri & Sat also 11:15 p.m.);
- Thu 11/23: **102 Dalmations** (2:30, 4:45, 7:15, 9:30 p.m., Fri-Sun also 12:15 p.m., Fri & Sat also 11:45 p.m.); **Unbreakable** (1:45, 4:30, 7, 9:30 p.m., Fri-Sun also 11 a.m., Fri & Sat also 12:15 a.m.);

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

- ◆ **The 6th Day** (10:45, 11:30 a.m., 1:35, 2:10, 4:10, 4:55, 7:05, 7:45, 9:40, 10:25 p.m.); **Best in Show** (11:50 a.m., 2:20 p.m.); **Billy Elliot** (11:20 a.m., 2:15, 4:40, 7:35, 10:10 p.m.); **Bounce** (10:35 a.m., 1:30, 4:25, 7:25, 10:30 p.m.); **Charlie's Angels** (11:05 a.m., 1:45, 4:35, 7:10, 9:55 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (10:30, 11:15 a.m., 1:15, 2, 4, 4:45, 6:45, 7:30, 9:45, 10:15 p.m.); **The Legend of Bagger Vance** (11:45 a.m., 5, 10:20 p.m.); **The Legend of Drunken Master** (10:05 p.m.); **Little Nicky** (11:50 a.m., 2:30, 4:55, 7:25, 10 p.m.); **Meet the Parents** (11:35 a.m., 1:55, 4:35, 7:15, 9:45 p.m., Tue only 11:35 a.m., 1:55, 4:35, 10:15 p.m.); **Men of Honor** (10:40 a.m., 1:40, 4:30, 7:30, 10:30 p.m.); **Red Planet** (4:30, 7:20, 9:55 p.m.); **Remember the Titans** (2:30, 7:50 p.m.); **Rugrats in Paris: The Movie** (10:45, 11:40 a.m., 1, 1:40, 3:15, 3:55, 5:25, 6:05, 7:35, 8:15, 9:30 p.m.);
- Fri 11/24: **102 Dalmations** (10:35, 11:10 a.m., 1:10, 1:50, 3:45, 4:20, 6:15, 7, 8:45, 9:30 p.m.); **Unbreakable** (10:50,

11:25 a.m., 1:30, 2:05, 4:05, 4:50, 7, 7:40, 9:50, 10:35 p.m.);

VARSITY TWINS: 1106 University Ave. 296-1818, code 1609-16

- ◆ **Billy Elliot** (1:30, 3:45, 6, 8:15 p.m., Fri-Sun only 12:45, 2:55, 5, 7:10, 9:15 p.m.);
- Wed 11/22: **Requiem for a Dream** (Wed-Sun noon, 2:15, 4:30, 6:40, 8:50 p.m., Mon & Tue 1, 3:15, 5:30, 7:40 p.m.);

Waikiki

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- ◆ **Cyberworld** (11:45 a.m., 2:05, 4:10, 6:30, 8:35 p.m.); **Extreme** (12:55, 5:20, 9:45 p.m.); **Hidden Hawai'i** (3:15, 7:40 p.m.);
- WAIKIKI THEATRES: Kalakaua at Seaside Ave. 296-1818, code 1609-12
- ◆ **The 6th Day** (1:45, 4:30, 7:15, 10 p.m.); **Men of Honor** (1, 3:45, 6:30, 9:15 p.m.);
- Wed 11/22: **Unbreakable** (Wed-Sun 12:15, 2:45, 5:15, 7:45, 10:15 p.m., Mon & Tue 1:30, 4:15, 7, 9:45 p.m.);

Windward

'AIKAHI TWINS: 'Aikahi Park Center. 296-1818, code 1609-19

- ◆ **The Legend of Bagger Vance** (6 p.m.); **Red Planet** (8:30 p.m., Thu-Sun also 3:50 p.m.); **Remember the Titans** (6, 8:15 p.m., Thu-Sun also 3:55 p.m.);
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- ◆ **The 6th Day** (Wed 4, 7, 9:30 p.m., Thu-Tue 4:15, 6:55, 9:30 p.m., Fri-Sun also 10:30 a.m., 1:15 p.m.);
- Thu 11/23: **The Legend of Bagger Vance** (3:45, 6:45, 9:15 p.m.);
- Thu 11/23: **102 Dalmations** (4:30, 6:45, 9 p.m., Fri-Sun also 10:15 a.m., 12:30 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (4, 7, 9:15 p.m., Fri-Sun also 10 a.m., 1 p.m., Mon no 9:15 p.m.);

KAILUA CINEMAS: 345 Hahani St. 261-9103

- ◆ **Bounce** (Wed 3:45, 6:45, 9:45 p.m., Thu-Tue 4:15, 6:45, 9:15 p.m., Fri-Sun also 11:15 a.m.);
- Wed 11/22: **Unbreakable** (Wed 4:30, 7:15, 10 p.m., Thu-Tue 4:30, 7 p.m., Thu-Sun also 2, 9:30 p.m., Fri-Sun also 11:30 a.m.);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-5657

- ◆ **Charlie's Angels** (Wed & Thu 4, 7, 9:30 p.m., Fri-Tue 4:30, 7 p.m., Fri-Sun also 11:30 a.m., 2, 9:30 p.m., Tue also 9:30 p.m.); **Little Nicky** (Wed & Thu 4:15, 7:15, 9:55 p.m., Fri-Tue 4:45, 7:15 p.m., Fri-Sun also 11:45 a.m., 2:15, 9:55 p.m., Tue also 9:55 p.m.); **Men of Honor** (3:45, 6:45, 9:45 p.m., Fri-Sun also 12:45 p.m., Mon no 9:45 p.m.); **Rugrats in Paris: The Movie** (Wed & Thu 4:30, 7:30, 10 p.m., Fri-Tue 5, 7:30 p.m., Fri-Sun also noon, 2:30, 10 p.m., Tue also 10 p.m.);

KO'OLAUI STADIUM: Temple Valley Shopping Center 296-1818, code 1609-14

- ◆ **The 6th Day** (Wed & Thu noon, 2:40, 5:20, 8, 10:45 p.m., Fri-Sun noon, 2:40, 5:20, 8, 10:45 p.m., Mon & Tue 1:45, 4:25, 7:15, 9:50 p.m.); **Bounce** (Wed & Thu 12:30, 3, 5:30, 8, 10:30 p.m., Fri-Sun 12:30, 3, 5:30, 8, 10:30 p.m., Mon & Tue 2:15, 4:50, 7:30, 9:55 p.m.); **Charlie's Angels** (1, 3:10, 5:20, 7:30, 9:40 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (Wed & Thu 12:15, 2:35, 4:55, 7:15, 9:40 p.m., Fri-Sun 12:15, 2:35, 4:55, 7:15, 9:40 p.m., Mon & Tue 1:45, 4:25, 7, 9:40 p.m.); **Little Nicky** (Wed & Thu 1:30, 3:35, 5:40, 7:45, 9:50 p.m., Fri-Sun 1:30, 3:35, 5:40, 7:45, 9:50 p.m., Mon & Tue 1:15, 3:20, 5:25, 7:30, 9:35 p.m.); **Meet the Parents** (2, 4:20, 7, 9:25 p.m.); **Men of Honor** (Wed & Thu 2:15, 5, 7:45, 10:30 p.m., Fri-Sun 2:15, 5, 7:45, 10:30 p.m., Mon & Tue 1:30, 4:15, 7, 9:45 p.m.); **Rugrats in Paris: The Movie** (Wed & Thu 11:45 a.m., 1:40, 3:35, 5:30, 7:25, 9:20 p.m., Fri-Sun 11:45 a.m., 1:40, 3:35, 5:30, 7:25, 9:20 p.m., Mon & Tue 1:30, 3:25, 5:20, 7:25, 9:20 p.m.);
- Wed 11/22: **102 Dalmations** (Wed & Thu 11:45 a.m., 2:10, 4:35, 7, 9:25 p.m., Fri-Sun 11:45 a.m., 2:10, 4:35, 7, 9:25 p.m., Mon & Tue 1, 3:15, 5:30, 7:45, 10 p.m.); **Unbreakable** (Wed & Thu noon, 2:40, 5:20, 7:50, 10:20 p.m., Fri-Sun noon, 2:40, 5:20, 7:50, 10:20 p.m., Mon & Tue 2, 4:40, 7:20, 9:50 p.m., Fri-Tue TBA);

East

KAHALA 8-PLEX: Kahala Mall. 296-1818, code 1609, 18

- ◆ **Charlie's Angels** (Wed & Thu 11:45 a.m., 2, 4:15, 6:30, 8:45, 11 p.m., Fri-Sun 11:45 a.m., 2, 4:15, 6:20, 8:25, 10:30 p.m.,

- Mon & Tue 2, 4:25, 7, 9:35 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (Wed & Thu noon, 2:30, 5, 7:45, 10:10 p.m., Fri-Sun noon, 2:30, 5, 7:45, 10:10 p.m., Mon & Tue 1:15, 3:25, 5:35, 7:45, 9:55 p.m.); **The Legend of Bagger Vance** (Wed & Thu 1:55, 7:05 p.m., Fri-Sun 1:55, 7:05 p.m., Mon & Tue 4:15, 9:45 p.m.); **Little Nicky** (Wed & Thu, 3, 5, 7, 9, 11 p.m., Fri-Sun 1, 3, 5, 7, 9 p.m., Fri & Sat also 11 p.m., Mon & Tue 1:30, 3:30, 5:30, 7:30, 9:30 p.m.); **Meet the Parents** (Wed & Thu 1:30 a.m., 4:40, 9:50 p.m., Fri-Sun 11:30 a.m., 4:40, 9:50 p.m., Mon & Tue 1:45, 7:10 p.m.); **Red Planet** (Wed & Thu 8:15, 10:40 p.m., Fri-Sun 1:55, 7:15 p.m., Mon & Tue 2, 4:40, 7:20, 9:50 p.m.); **Rugrats in Paris: The Movie** (Wed & Thu 1:30 a.m., 1:30, 3:30, 5:30, 7:30, 9:20 p.m., Fri-Tue TBA);

- Wed 11/22: **102 Dalmations** (Wed & Thu 11:15 a.m., 1:30, 3:45, 6, 8:15, 10:30 p.m., Fri-Sun 11:15 a.m., 1:30, 3:45, 6, 8:05, 10:10 p.m., Mon & Tue 1:15, 3:25, 5:35, 7:45, 9:55 p.m.); **Unbreakable** (Wed & Thu 12:30, 3:05, 5:40, 8:15, 10:50 p.m., Fri & Sat 10:15 a.m., 12:45, 3:10, 5:30, 8, 10:30 p.m., Sun 11:10 a.m., 1:45, 4:45, 7:40, 10 p.m., Mon & Tue 2, 4:30, 7, 9:30 p.m.);

KOKO MARINA STADIUM 8: 296-1818, CODE 1609-17

- ◆ **The 6th Day** (Wed & Thu 1:20, 4:10, 7:10, 10 p.m., Fri-Sun 10:20 a.m., 1:10, 4:10, 7:10, 9:55 p.m., Mon & Tue 1:10, 4:10, 7:15, 9:55 p.m.); **Bounce** (Wed & Thu 12:50, 3:10, 5:30, 7:50, 10:20 p.m., Fri-Sun 10:10 a.m., 12:30, 2:45, 5:10, 7:30, 10 p.m., Mon & Tue 2:40, 5, 7:20, 9:50 p.m.); **Charlie's Angels** (Wed & Thu 1:40, 4:30, 7:40, 10:10 p.m., Fri-Sun 10:50 a.m., 1:30, 4:30, 7:50, 10 p.m., Mon & Tue 1:40, 4:20, 7:40, 9:50 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (Wed & Thu noon, 2:20, 5, 7:20, 9:40 p.m., Fri & Sat 10:30 a.m., 1, 3:20, 5:40, 8:10, 10:30 p.m., Sun 10:30 a.m., 1, 3:40, 7:10, 9:30 p.m., Mon & Tue 2:30, 4:50, 7:20, 9:40 p.m.); **Little Nicky** (Wed & Thu 7:20, 9:40 p.m., Fri & Sat 8:10, 10:30 p.m., Sun 7:10, 9:30 p.m., Mon & Tue 2:10, 4:40, 7:15, 9:45 p.m.); **Men of Honor** (Wed & Thu 1:10, 3:45, 7, 9:50 p.m., Fri-Sun 10:40 a.m., 1:20, 4:15, 7, 9:50 p.m., Mon & Tue 1, 3:55, 7:10, 10 p.m.);
- Wed 11/22: **102 Dalmations** (Wed & Thu 12:10, 2:30, 4:50, 7:10, 9:40 p.m., Fri-Sun 10 a.m., 12:20, 2:40, 5, 7:20, 9:40 p.m., Mon & Tue 1:30, 4:20, 7:30, 10 p.m.); **Unbreakable** (Wed & Thu 12:20, 2:50, 5:20, 8, 10:30 p.m., Fri & Sat 10:15 a.m.,

CINEMA

Skewed View

Good Men, Good Women is a disorienting sight to sort out.

AARIN CORREA

If the past was a body and the present was multi-layered clothing, director Hou Hsiao-hsien's film *Good Men, Good Women* would be an X-ray vision, exposing all planes of time simultaneously. Your ability to share his view however, may be affected by your own supernatural powers.

Counting on a trusting audience, Hou Hsiao-hsien attempts to visually piece together the timeline of three very complex stories. There is the story of Chiang Bi-yu, a Taiwanese woman swept up in the anti-Japanese guerrilla movement preceding World War II, and later persecuted under Taiwan's anti-Communist campaign. She follows her lover Ching Hao-tung and three other friends to mainland China, as a medical team to serve the resistance effort.

Intricately intertwined with this story is that of the modern-day Taipei actress who is studying to portray Chiang in a film entitled *Good Men, Good Women*. The actress, Liang Ching (played by Japanese singer Annie Shizuka Inoh), is being harassed by someone who has stolen her diary and is faxing portions of it back to her. The diary entries serve as a narration of sorts, exposing a difficult period in the actress's life with episodes that mirror those in Chiang's life. This earlier life of the actress serves as the third story.

Obviously, there is a lot going on here. The movie proceeds, cutting from one time period to another for a good 20 minutes before it is clear that a timeline in the traditional sense is not going to emerge. We see Chiang Bi-yu and her friend adopt out their babies, freeing themselves up to continue the resistance. At the same time Ching contemplates the fate of a pos-

sible pregnancy in her earlier life as a barmaid.

By interchanging parts of three different storylines, Hou seems to be suggesting something about the constants of life. However, the insight gets a little lost in the delivery. There are enough representations of human struggle here to fill a festival of films. One stretch of 108 minutes doesn't cut it. Not that much would have changed, given more disjointed time. The stories of both Chiang and Ching are compelling, but neither one is thoroughly exposed. The film doesn't allow the audience to get close enough to either story to get familiar and involved.

Screening at the Academy Theater this week, *Good Men, Good Women* is a very dense film, great for movie buffs and those versed in the cultural, political and spiritual turmoil of Taiwan. For all others who may make the attempt, be willing to commit to at least a few go-rounds. ■

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- Steve Rossi, MAXIM MAGAZINE

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- Roger Ebert, EBERT & ROEPER and the movies

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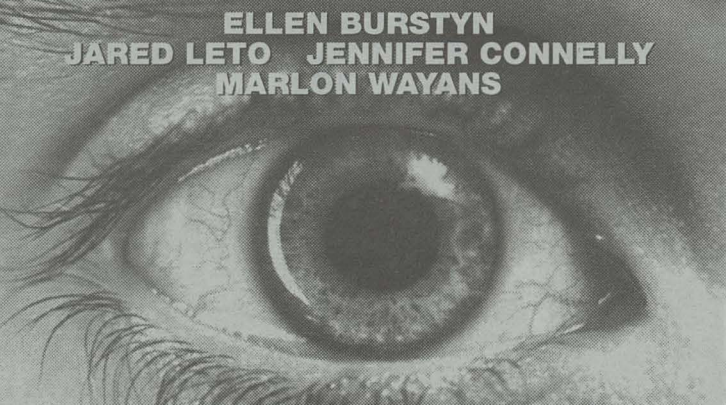
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Central

MILILANI TOWN CENTER STADIUM
14: 296-1818, CODE 1609-23

◆ **The 6th Day** (11:55 a.m., 2:40, 5:20, 8:10, 10:50 p.m., Mon & Tue 2:40, 5:20, 7:55, 10:30 p.m.); **Bounce** (12:30, 2:55, 5:20, 7:45, 10:15 p.m.); **Charlie's Angels** (1:15, 3:40, 6, 8:25, 10:40 p.m.); **The Legend of Drunken Master** (1:05, 3:25, 5:55, 8:30, 10:45 p.m., Sun-Tue no 10:45 p.m.); **Little Nicky** (12:45, 2:55, 5:05, 7:15, 9:20 p.m.); **Meet the Parents** (2:30, 4:55, 7:25, 9:50 p.m.); **Men of Honor** (1, 3:55, 7:05, 10 p.m.); **Red Planet** (Wed-Sun 5:35, 8, 10:20 p.m., Mon & Tue 12:50, 3:10, 5:35, 8, 10:20 p.m.); **Rugrats in Paris: The Movie** (11:30 a.m., 1:30, 3:30, 5:30, 7:30, 9:30 p.m., Mon & Tue no 11:30 a.m.);

○ Wed 11/22: **102 Dalmations** (11:50 a.m., 12:35, 2:20, 3:05, 4:45, 5:45, 7:15, 8:05, 9:40, 10:25 p.m., Mon & Tue 12:35, 2:20, 3, 4:45, 5:30, 7:15, 8, 10:20 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (11:40 a.m., 12:20, 2:05, 2:50, 4:30, 5:20, 7, 7:50, 9:25, 10:20 p.m., Mon & Tue TBA); **Remember the Titans** (9:40 p.m.); **Unbreakable** (noon, 12:45, 2:30, 3:15, 5, 5:45, 7:35, 8:20, 10:05, 10:55 p.m., Sun no 10:55 p.m., Mon & Tue 12:45, 2:30, 3:15, 5, 5:45, 7:35, 8:15, 10 p.m.);

PEARLRIDGE WEST: 296-1818, CODE 1609-22

◆ **The 6th Day** (noon, 1:05, 2:35, 3:40, 5:10, 6:15, 7:45, 8:50, 10:20 p.m., Fri-Sun also 10:30 a.m., Fri & Sat also 11:25 p.m.); **Bounce** (1, 3:15, 5:30, 7:45, 10 p.m.); **Charlie's Angels** (12:15, 1:30, 2:30, 3:45, 4:45, 6, 7, 9:15, 10:30 p.m., Fri-Sun also 11:15 a.m., Fri & Sat also 11:30 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (11:30 a.m., 12:50, 1:50, 3:10, 4:10, 5:30, 6:30, 7:50, 8:50, 10:10 p.m., Fri-Sun also 10:30 a.m., Fri & Sat also 11:30 p.m.); **Little Nicky** (Wed & Thu 12:15, 2:15, 4:15, 6:30, 8:35, 10:40 p.m., Fri-Tue 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 p.m.); **Men of Honor** (noon, 2:40, 5:20, 8, 9:25 p.m., Fri & Sat also 10:40 p.m.); **Red Planet** (6, 8:15, 10:30 p.m., Mon & Tue also 1:30,

3:45 p.m.); **Remember the Titans** (10 p.m.); **Rugrats in Paris: The Movie** (11:20 a.m., 12:25, 1:15, 2:20, 3:10, 4:15, 5:05, 6:10, 7, 8, 9:50 p.m., Fri-Sun also 10:30 a.m.);

○ Wed 11/22: **102 Dalmations** (11:30 a.m., 1, 1:45, 3:15, 4:10, 5:30, 6:25, 7:45, 8:35, 10:45 p.m., Fri-Sun also 11:30 a.m., Mon & Tue 12:30, 7:15 p.m.); **Unbreakable** (11:45 a.m., 1:05, 2:05, 3:25, 5:45, 6:45, 8:05, 9:05, 10:25 p.m., Fri & Sat also 11:45 p.m.);

SIGNATURE PEARL HIGHLANDS:
1000 Kamehameha Hwy. 455-6999

◆ **The 6th Day** (11:05 a.m., 1:50, 4:25, 7:25, 9:55 p.m.); **Bounce** (11:40 a.m., 2:15, 4:50, 7:35, 10:05 p.m.); **Charlie's Angels** (11:10 a.m., 1:45, 4:05, 7:20, 9:35 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (11:20 a.m., noon, 1:40, 2:35, 4:20, 5:05, 7:05, 7:50, 9:30, 10 p.m.); **Little Nicky** (11:50 a.m., 2:05, 4:35, 6:30, 8:30 p.m.); **Meet the Parents** (10:30 p.m.); **Men of Honor** (11:25 a.m., 2:05, 4:45, 7:30, 10:15 p.m.); **Red Planet** (10:20 p.m.); **Rugrats in Paris: The Movie** (12:20, 2:20, 4:10, 7, 8:45 p.m.);

○ Wed 11/22: **102 Dalmations** (11:45 a.m., 12:15, 2:10, 2:40, 4:55, 5:25, 7:10, 7:40, 9:45, 10:25 p.m.); **Unbreakable** (11, 11:30 a.m., 1:30, 2, 4, 4:30, 7:15, 7:45, 9:40, 10:10 p.m.);

North Shore

IMAX POLYNESIAN CULTURAL CENTER: 55-370 Kamehameha Hwy; (Closed on Sundays.) 293-3280

◆ **Everest** (1, 3 [Japanese-language version], 5 p.m.); **The Living Sea** (6 p.m.); **Polynesian Odyssey** (2, 4 p.m.);

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

○ Wed 11/22: **102 Dalmations** (7:15, 9:45 p.m., Thu-Sat also 1:45, 4:30 p.m., Fri & Sat also 11:15 a.m.); **Dr. Seuss' How the Grinch Stole Christmas** (7, 9:30 p.m., Thu-Sat also 1:30, 4:15 p.m., Fri & Sat also 11 a.m.);

Leeward

KAPOLEI MEGAPLEX: 890 Kamakamokila Blvd. 296-1818, code 1609-24

◆ **The 6th Day** (Wed-Sun 11:55 a.m., 2:30, 5:10, 7:45, 10:20 p.m., Mon & Tue 1, 3:30, 7:20, 10 p.m.); **Bounce** (1, 3:20, 5:40, 8, 10:15 p.m.); **Charlie's Angels** (1, 3:15, 5:45, 8:15, 9:30, 10:30 p.m., Fri & Sat also 10:30 p.m.); **Dr. Seuss' How the Grinch Stole Christmas** (Wed-Sun 11:45 a.m., 12:30, 2:15, 3, 4:45, 5:30, 7:15, 8, 9:45, 10:30 p.m., Mon & Tue 1:15, 2:15, 3:45, 4:45, 6:15, 7:15, 8:30, 9:45 p.m.); **The Legend of Bagger Vance** (Wed-Sun 2:25, 7:20 p.m., Mon & Tue 3:20, 9:30 p.m.); **Little Nicky** (Wed-Sun noon, 2:15, 4:30, 7, 9:15 p.m., Mon & Tue 2:15, 4:30, 7, 9:15 p.m.); **Meet the Parents** (1, 3:15, 5:30, 7:45, 10:05 p.m.); **Men of Honor** (1:10, 3:50, 7:15, 10 p.m.); **Red Planet** (Wed-Sun noon, 5, 10 p.m., Mon & Tue 1:15, 7:15 p.m.); **Remember the Titans** (7:30, 10 p.m., Mon & Tue also 1:30, 4 p.m.); **Rugrats in Paris: The Movie** (Wed-Sun 2:10, 1, 2:10, 3, 4:10, 5, 6:10, 7, 8:10, 10:10 p.m., Mon & Tue 1:45, 3:45, 5:45, 7:45, 9:45 p.m.);

○ Wed 11/22: **102 Dalmations** (Wed-Sun 11:50 a.m., 12:45, 2:10, 3, 4:25, 5:15, 7:10, 7:50, 9:25, 10:10 p.m., Mon & Tue 1:10, 2:10, 3:20, 4:25, 5:30, 7:10, 7:45, 9:25, 10:05 p.m.); **Unbreakable** (Wed-Sun 12:15, 1:15, 2:35, 3:30, 5, 5:50, 7:30, 8:10, 9:45, 10:30 p.m., Mon & Tue 2, 4:30, 7, 9:20 p.m.);

Short Runs, Art & Revival Houses

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

◆ **Flowers of Shanghai** (Taiwan, 1996), Sun 11/26 (4 p.m.), Mon 11/27 (7:30 p.m.); **God Said "Ha!"** (1998), Fri 11/24 & Sat 11/25 (7:30 p.m.); **Good Men, Good Women** (Taiwan, 1995), Tue 11/28 (7:30 p.m.);

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

◆ **Everyone Says I Love You** (1996), Fri 11/24 (8 p.m.), Sat 11/25 (3, 5:30, 8 p.m.); **Happy, Texas** (1999), Sun 11/26 (3, 5:30, 8 p.m.), Mon 11/27 (6, 8 p.m.);

O'ahu Films

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

102 Dalmations They're ba-a-ack and they're multiplying.

The 6th Day See review on Page 22.

Bedazzled The '60s comedy classic (a man sells his soul to the devil) gets an updating — starring Brendan Fraser and Elizabeth Hurley (as Nick).

Best in Show Director/co-writer/actor Christopher Guest has captured the potential for the absurd between humans and dogs in this, his newest mockumentary. Centered on the fictional Mayflower Kennel Club Dog Show, the film follows five pooches in their (or rather their owners') battle to be the ultimate champion. Although at times the film's greatest strengths are also its weaknesses — the interviews drag on and dry out, and the cartoonish crew of characters are often too garish to get any slack — what ultimately emerges is a picture of grown-ups wrapped around the little tails of canines, loving every wag. (Reviewed 10/18) —Aarin Correa

Billy Elliot Billy Elliot could easily be brushed off as Disney-dust based on the storyline alone — a young boy in a family of coal miners finds solitude and strength in ballet. What saves the story — and the audience — are the salty, savory and full-bodied characters. Eleven-year-old Billy Elliot (Jamie Bell) is a boy in the genuine twilight of childhood in northern England, navigating his way toward what is his own life. He is a boy still innocent enough to have the courage to be who he is — something that is both frightening to watch and beautiful to believe. Ultimately, Billy Elliot is a truly funny film, bearing great actors and a story that returns to life a bit more possibility than one might ever expect to grant in "the real world." (Reviewed 11/15) —A.C.

Bounce The new romantic drama by Don Roos (*The Opposite of Sex*) stars Gwyneth Paltrow and Ben Affleck.

Charlie's Angels And you thought American commercial movies were becoming decadent and empty-headed.

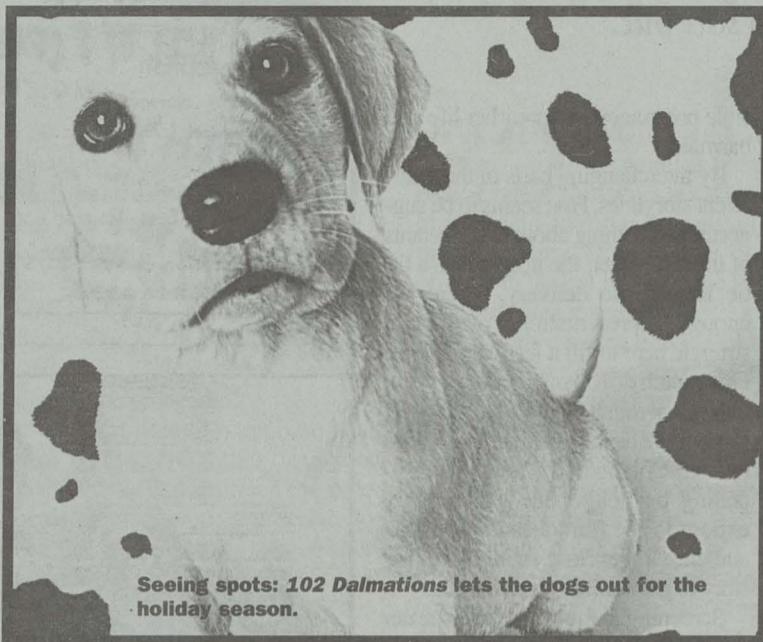
Cyberworld An IMAX survey of computer-generated imagery, some in 3-D, indicating that the future is ... well, here.

Dr. Seuss' How the Grinch Stole Christmas Jim Carrey is a slam-dunk for this Ron Howard family film.

Everest Creaking ice falls, quaking chasms, dangerous, towering cliffs and a harrowing

cano, a rain forest, Haleakala and the birth pangs of Lō'ihī. Luckily for us, it has an environmental theme and does an OK job, as far as it goes.

The Legend of Bagger Vance Will Smith gives one of his most touching — or possibly most embarrassing — performances, depending on what side of the fairway you



Seeing spots: 102 Dalmations lets the dogs out for the holiday season.

rescue of mountaineers (or at least, some of them) — all in oxygen-thin air. Narration by Liam Neeson, music by George Harrison. Big format by IMAX.

Extreme As far as IMAX movies go, this is one of the best out there — and one of the few chances you'll get to witness the spectacle of nearly life-sized tow-in surfing. Like all IMAX-ers, the storyline teeters on the brink of the Velveeta abyss — but thankfully, this one is all about action ... and in that, it excels. (Reviewed 6/9) —Stu Dawrs

Hidden Hawai'i An IMAX tourist-oriented tour of the Islands, featuring a Big Island vol-

stand. Smith plays the title character, a mysterious, angelic caddie who appears out of nowhere to come to the aid of Rannulph Junuh (Matt Damon), a onetime local golf legend who is trying to make a triumphant return to the green. Bagger Vance is a Mr. Miyagi in Footjoys replete with fortune-cookie dialogue; Junuh's motivations are unclear and Damon and on-screen love-interest Charlize Theron have no chemistry. Director Robert Redford has crafted an ace for The Golf Channel here, but for theaters this one scores a double bogey. (Reviewed 11/8) —Rose Kahele

The Legend of Drunken Master Jackie Chan pays homage to his greatest martial arts comedy in this compilation/re-edited version with new footage.

Little Nicky The Devil made him do it. Adam Sandler strikes again, this time as the issue of the Devil and an Angel.

The Little Vampire Described as "blood-sucking fun for the whole family," this feel-good freak show stars the terminally cute Jonathan Lipnicki (*Jerry McGuire*, *Stuart Little*).

The Living Sea An IMAX round-the-worlder, documenting ... you guessed it.

Meet the Parents Ben Stiller, as a suitor, and Robert DeNiro, as an anxious poppa, headline this highly-touted comedy.

Men of Honor Cuba Gooding, Jr. and Robert DeNiro take a dive for the department of defense.

Polynesian Odyssey Big trip, big trippy format: an IMAX-ed look at ... you got it.

Red Planet Whatever else *Red Planet*, a computer-generated, live-action survival tale, is or isn't, it's at least Real Sci-Fi. While there's nothing new here (except for some updated science allusions), the plot, a serviceable one, is fleshed out nicely and competently acted. And it's visually arresting. The dialogue is pretty awful, but who goes to sci-fi for the dialogue? And think now, when's the last time you actually rooted for Val Kilmer? As long as *Red Planet* fights the odd creatures it finds on Mars, it has the courage of its sci-fi convictions ... and is clearly better than the recent *Mission to Mars*, *Pitch Black* and *Supernova*. In that company, it's light years ahead. (Reviewed 11/15) —Bob Green

Remember the Titans It's 1971, and the local school boards have decided that T.C. Williams High School of Alexandria, Virginia, will be one of the first to integrate blacks with whites. In *Remember the Titans*, the whites hate this and make trouble, while the blacks are stoic and good-natured. If only there were some way that high school football could end the hate, and bring these two sides together in a couple of hours. ... While based on actual people and events, this flick is a

slicked-up after-school special at heart. A pep rally, even, with most of the emotion coming from the drums of the marching band and the nostalgia-steeped soundtrack. The acting is fine; the story is nice. And there's even a moral for the kids, that, hey, racism is bad. But diabetics should be forewarned here that "a spoonful of sugar" and then some is headed their way. (Reviewed 10/4) —Rob Bonnell

Requiem for a Dream Jared Leto and Marlon Wayans are NYC heroin addicts with a dream, one that hinges on the crushed hopes of Leto's depressed onscreen mother.

Rugrats in Paris: The Movie C'est la vie. **Unbreakable** Bruce Willis and Samuel L. Jackson explore the unnatural.

Short Runs, Art & Revival Houses

Everyone Says I Love You (1996) Woody Allen's all-star musical (with comedy) is one of the best American films of the '90s — funny, light, charming and beautifully thought out. The cast includes Goldie Hawn (a standout), Alan Alda, Drew Barrymore, Tim Roth, Julia Roberts, Edward Norton and Allen himself (who sings one number). This is Allen's most lighthearted film — just about perfect. —B. G. **Movie Museum**

Flowers of Shanghai (Taiwan, 1998) Tony Leung stars in Hou Hsiao-hsien's film about the elegant brothels of Shanghai, 19th-century division. Based on the novel by Han Ziyun, it tells the story of "flower-girls." **Academy Theatre**

God Said "Ha!" (1998) *Saturday Night Live* alum Julia Sweeney presents a live stage performance of her one-woman show, confronting cancer and loss with humor. Brought to you with the help of Hospice Hawai'i. **Academy Theatre**

Good Men, Good Women See the review on Page 23. **Academy Theatre**

Happy, Texas (1999) Two escaped cons in search of safe haven pose as gay beauty contest maven. Steve Zahn stars as a space-case. **Movie Museum**

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America Online Keyword: The 6th Day

Diane's Boston's Best Seafood offers refuge from a barrage of holiday birds.

Pride of the Yankees



See, food: Diane Agabides cradles da crustacean.

JOANNE FUJITA

Thanksgiving has its origins in colonial New England. There the Pilgrims of Plymouth and the Boston Puritans (note: these are not sports teams) observed only three religious holidays for which they could find New Testament justification: the Sunday Sabbath, Days of Fasting and Days of Thanksgiving. These colonists believed that God showed approval or disapproval through worldly events — so they'd declare a Fast Day if something bad happened (drought, etc.) and a Thanksgiving to celebrate something good (like a great harvest).

The event most often considered to be the first Thanksgiving occurred in 1621, held by the Plymouth colonists with the Wampanoag Indians as guests. It was quite a party, lasting three days. Though it is documented that this meal included venison, turkey, wild fowl and corn, there isn't a lot of culinary detail to the surviving descriptions of the event itself. Plimoth Plantation attempted to re-create this meal in 1996 — preparing foods known to have been available at that time with 17th-century recipes. It is interesting to note that the menu featured lobster and cod along with boiled turkey.

So if you're tired of turkey for Thanksgiving, you now have an excuse (albeit a weak one) to make it a seafood dinner instead. There's a historical precedent — and if all else fails, you can blame me. And there's even a place where you can get the real New England deal: Diane's Boston's Best Seafood in Kailua.

Of course if you want to go somewhere fancy, this isn't the place for you. Diane's has the atmosphere of a pier-side eatery, complete with paper napkins, squeeze bottles of tartar sauce and bottles of malt vinegar. You also get genuine East Coast-

style service — curt to borderline hostile. But heck, the fried scallops are worth it.

As a matter of fact, even in this state where the tempura is supposed to be of a higher order than anywhere else in the U.S. of A., Diane's does a darned good job of frying sea critters. I wouldn't compare this stuff with the best a *ryori-ya* would do, but here the fresh haddock, clams, scallops and shrimp arrive crisp outside and juicy inside and they *stay* that way until you're ready to eat them. If you want the whole assortment, cole slaw and excellent onion rings, get the "Captain's Catch" Seafood Platter (\$17.99). The fried sea scallops were mouthwatering nuggets of ocean sweetness, \$12.99 for a platter of their own.

We couldn't get a sample of either Fish (\$6.50) or Clam Chowder (\$6) because they had sold out — even before the early evening hour that we were there. That sounds like a recommendation to me, especially since they're made from scratch with fresh seafood. In a way, I'm glad I didn't indulge, as the platters are so generous, I would've felt as bloated as one of their stuffed shrimp.

And you should see how stuffed those babies really are. Baked Stuffed Shrimp (\$13.99) are each crammed with about two tablespoons worth of tasty bread stuffing. They're delicious, though I wonder whether they need to be *that* carbo-loaded. As usual, the kitchen was careful to cook the shrimp to tender perfection. There is a choice of side dishes with this platter; we chose pasta, thinking it would be shoved into the corner and ignored. It was actually quite decent, showered with a hail of freshly grated parmigiano. Even the coarsely cut cole slaw has a freshness to it that speaks of a caring cook.

Now, for the lobster. We are, after all, far from the home waters of

Homarus americanus, the "Maine" lobster. It's difficult to avoid a loss of flavor even if you obtain a live specimen, as travel and time spent in an artificial environment will take a toll on even the hardiest crustacean. So I won't say you can get the definitive Boston lobster experience here. There's just no way. But you can have a ridiculously American treat, the Lazy Man's Lobster Pie (\$21.95). It's a casserole. And it's packed with lobster. No shelling and picking, and it's got lots of bread crumbs and cheese. Although I love a steamed live lobster, this lobster pie has soul. Maybe this is what lobster *Thermidor* strives to be.

For dessert you can have an Oreo Cookie Delight (\$3.50), which translates as a slice of vanilla ice cream pie with an Oreo cookie crust and chocolate sauce. I don't know that it'd be worth it, considering the size of the meals here. But hey, it's the holiday season.

If you intend to take my recommendation seriously and have some Boston seafood for Thanksgiving, you can order these goodies to go, and Diane's will cater. You can even have lobster baked with bread stuffing (at market price). ■

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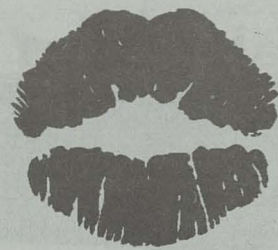
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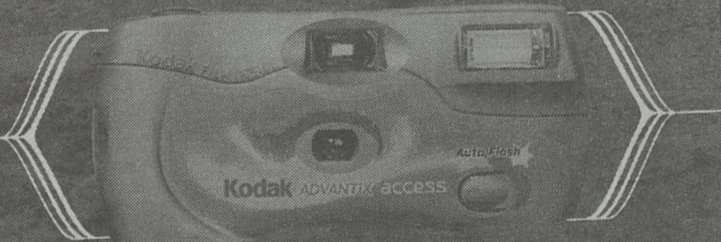
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ARIES

(March 21 - April 19):

This will be a very entertaining transition for me to watch, Aries. I hope it'll be as fun for you to live through. In a few short days you'll be making the shift from undercover operative to free-spirited joyrider; from mud-wrestling with the angels to trend-surfing with the aliens; from behind the scenes at the human zoo to the front of the pack in the wild blue yonder. May you overflow with passionate clarity through every mouth-watering, tear-jerking, brain-cleansing minute of it all.

TAURUS

(April 20 - May 20):

I bet you'll be talking a blue streak in your sleep this week, Taurus. The quality of your oratory should be very high, too. You might want to keep a tape recorder turned on next to your bed to capture it all. To what do we owe these dazzling nocturnal emissions? Well, your subconscious mind is working overtime to process all the rich, anomalous data you've taken in lately. It simply won't be able to contain all the mysteries it's figuring out, and will have to overflow. That's why, by the way, you may also find yourself unleashing some surprising revelations in broad daylight. Floating down streams of consciousness could be your specialty.

GEMINI

(May 21 - June 20):

Your assignment, should you choose to accept it, is to work as hard at love as you do at your job. Here are a few projects: 1) Purge yourself of an impossible longing for a person you can never have; 2) Forgive and say goodbye to a person who's no good for you; 3) Write a letter that expresses feelings you haven't found a way to reveal in person; 4) Give your lover a new nickname, and ask him or her to bestow one on you, too; 5) Heal the effects an enemy has had on your best relationship; 6) Buy a symbolic object that will stir up sacred desire; 7) Make a pact with an ally that the two of you will try to meet in your dreams on

Free Will Astrology

BY ROB BREZNSY

Sunday night; and 8) While making love, ask your partner to sync up your breathing and join you in visualizing the same beautiful image.

CANCER

(June 21 - July 22):

The U.S. Air Force has complied with the Environmental Protection Agency's ban on ozone-destroying chlorofluorocarbons. It has removed CFCs from the cooling systems of ballistic missiles that carry nuclear warheads. "If they are ever fired," *Earth Island Journal* reports, "there will be an environmentally friendly nuclear holocaust." Let this serve as your bombastic metaphor for the week, Cancerian. While nothing remotely similar to a bomb is about to go off in your life, there is a smaller scale threat. Don't just dabble with stopgap fixes. Totally defuse the sucker.

LEO

(July 23 - Aug. 22):

The opposite of a terrorist is a *rapturist*: a person who conspires to commit surprising interventions that make hordes of strangers happy and fulfilled. It's what I aspire to be when I grow up. By the way, Leo, I don't want to seem like a recruiter or anything, but it is my duty to mention that you may have what it takes to be a rapturist yourself. In the coming days especially, your talent for spreading unexpected bliss and success will be almost godlike. Be careful where you point that stuff, though; some folks are staunchly opposed to being lifted up out of their misery.

VIRGO

(Aug. 23 - Sept. 22):

You and I have always known that we can think with our bellies. Gut instinct, we call it. Scientists, on the other hand, have always told us we were crazy to believe such a thing. But they won't any more. In *The Second Brain: Your Gut Has a Mind of Its Own*, Dr. Michael Gershon documents the evidence for a second brain in our stomachs and intestines. It's here, in a bundle of 100 billion nerve cells, that our gut reactions originate. Armed with this knowledge, Virgo, you have a powerful rationale for investing more faith in the wisdom your belly provides. And the planetary omens say that would be a wonderfully wise course of action in the coming weeks.

LIBRA

(Sept. 23 - Oct. 22):

I dreamed you ran over a beautiful vampire while driving an old Model-T Ford down a yellow brick road. What the heck does that mean, I wonder? Here's my stab at a useful interpretation. You are now primed to bulldoze a superficially attractive drain on your energy; it's in your way and you need to leave it behind if you hope to keep driving down the path to the promised land. My dream also seems to be telling you that in order to pull this off you should go back to an original prototype — symbolized by the Model-T — to serve as your motive power.

SCORPIO

(Oct. 23 - Nov. 21):

My sources at college campuses are reporting the emergence of a new trend:

pimple- and blackhead-squeezing parties. "It's a great way to instantly drop social masks and get to know the real person," says Jamie Brooks, a sophomore from Boston College. "Our generation is tired of having to wade through glitzy packaging everywhere we go," adds junior Carla Lipske. "Popping zits is a bonding ritual that says, 'I accept you with all your imperfections.'" I recommend you try this or something like it in your own sphere, Scorpio. The astrological omens say it's a perfect time to build intimacy through a total acceptance and even celebration of each other's raw humanity.

SAGITTARIUS

(Nov. 22 - Dec. 21):

Five cow hides are needed to make the leather interior for one Lexus car. Twelve percent of the population believes that Joan of Arc was Noah's wife. Rock music inspires termites to chew through wood at twice their usual pace. I'm happy to report, however, that factoids like these will be of absolutely no use or interest to you in the coming week, Sagittarius. That's because your mind will be attracted primarily to expansive, uplifting meditations on your life's master plan. You won't have any time for piddling little blips of cynicism that might divert you from the work of making your idealism more robust.

CAPRICORN

(Dec. 22 - Jan. 19):

Johannes Kepler, a Capricorn born in 1571, was not only a renowned astronomer and mathematician, but also a skilled astrologer. There was no contra-

diction in his mind between science and mysticism. Sir Isaac Newton (1642-1727) was another member of the Capricorn tribe. The encyclopedia says he "single-handedly completed the scientific revolution and molded much of the content of modern scientific thought." What it fails to mention is that Newton was also obsessed with alchemy. He devoted years to studying and writing about it. I present this evidence to inspire you, dear Capricorn, as you enter the most metaphorical and nonrational phase of your yearly cycle. Save your brilliant logical feats for later. Now is the time for all the outlandish spiritual fun you can handle.

AQUARIUS

(Jan. 20 - Feb. 18):

I may have to give you the nickname "Spinmeister" after this week, Aquarius. You've got the savvy to put the best possible face on all your recent actions, no matter how iffy or controversial they've been. If there's any taint in your reputation or blemish on your record, now is the time to fire up a campaign to clear your name. It also wouldn't hurt if you dispensed gifts and compliments to sulky folks who might be inclined to stay fixated on the history you want to correct. While you're at it, perform an exorcism of the demons in your psyche that were responsible for the messes you hope to clean up.

PISCES

(Feb. 19 - March 20):

I've know many wildly expressive Pisceans who have never found the creative outlet that allows them to develop their full powers. One is a talented actress who's doing singing telegrams because she hasn't been able to craft a viable career strategy. Another is a potentially wonderful parent who has never gotten it together to have any kids. That's the bad news. The good news is that I expect the percentage of Pisceans who suffer this fate to go way down in the coming months. Would you like to be one of these late-bloomers? If so, formulate and launch a fresh new plan now.

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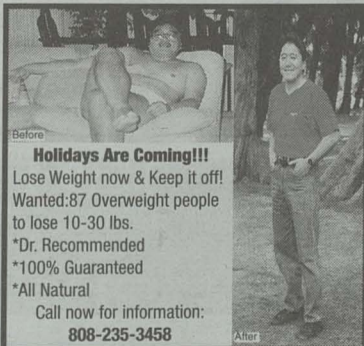
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The Straight Dope



Once read a quotation along the lines that there are only seven basic story lines, and that all the stories in the world can be seen as permutations of those seven. Do you know: A) Who said/wrote it? B) What the exact quotation is (including the descriptions of the basic story lines)?

—Julian Maynard-Smith, Antibes, France

Seven? Come on. Pick any integer from one to a hundred and you can probably find somebody arguing that that's how many basic plots there are. A few minutes of browsing produced the following, based in part on a breakdown from the Internet Public Library (www.ipl.org/ref/QUE/FARQ/plotFARQ.html):

• *Sixty-nine.* Attributed to Rudyard Kipling by Ronald Tobias (see below). Tobias is mum on what the 69 plots were, which is OK by me, since many no doubt were variations on Taking Up the White Man's Burden,

about which the less said the better.

• *Thirty-six.* Attributed to Carlo Gozzi and reprised by Georges Polti in *The Thirty-Six Dramatic Situations* (1917). Polti comes across as somewhat daft, stating that there are precisely 36 emotions, which in some unclear manner are tied to the 36 situations. Nonetheless, many of his story lines unquestionably are timeless locomotives of plot, for example, Situation III, Crime Pursued by Vengeance — Charles Bronson's career in a nutshell. Or Situation XV, Murderous Adultery, which pretty much sums up *Fatal Attraction*. Others have a decidedly musty air, such as Situation XXXI, Conflict With a God, or XX, Self-Sacrificing for an Ideal. Not in this day and age, unless your ideal is Getting Vested in the Pension Plan.

• *Twenty.* From *20 Master Plots (And How to Build Them)* by Ronald Tobias (1993). Tobias does-

n't claim these are the only plots, merely 20 serviceable ones. However, on going down the extremely generic list (Adventure, Revenge, Love, Rivalry, Escape, etc), one thinks: For this I need a book?

• *Seven.* The Internet Public Library quotes a list of seven plots (man versus nature, man versus man, etc.) that someone claims to remember from second grade. Not the most authoritative source, but no flakier than any of these other systems.

• *Three.* From *The Basic Patterns of Plot* by William Foster-Harris (1959). Not one to be distracted by unnecessary detail, F-H divines three basic plots: 1) happy ending,

2) unhappy ending and 3) the "literary" plot, "in which the whole plot is done backwards [and] the story winds up in futility and unhappiness." Examples of literary plots are drawn from Joyce, Pirandello and other high-falutin' types for whom F-H obviously has no use.

• *Two.* Tobias concedes that his 20 plots boil down to two, "plots of the body" and "plots of the mind." Plots of the body are your action flicks, full of sound and fury, not necessarily signifying anything. Plots of the mind are more cerebral and often involve "searching for some kind of meaning," which sounds dangerously like the literary plot disdained by Foster-Harris.

• *One.* One school of thought holds that all stories can be summed up as Exposition/Rising Action/Climax/Falling Action/Denouement or to simplify it even further, Stuff Happens, although even at this level of generality we seem to have left out Proust.

See, this is the problem I have with all these schemata — first, no taxonomy can encompass everything in literature, and second, they don't tell you anything beyond the obvious. A more useful approach would be to abandon the chimera of universality and focus on what works today. By this light it seems to me that the most useful divide is:

Everybody Gets Killed (or at least the hero[ine] does, e.g., *Hamlet*, *Thelma & Louise*, *Romeo and Juliet*, *The Wild Bunch*, *American Beauty*, etc.) versus Only the Bad Guys Get Killed (the collected works of Spielberg, Lucas et al.). The former leaves you thinking life sucks, whereas the latter has everybody walking out of the theater with a smile. Naturally one can come up with numerous subdivisions, such as the one exemplified by Disney animated features (The Bad Guy Gets Killed but by Accident). In the odd case no one gets killed, but this is mostly in works by sensitive lady writers that seldom earn back the advance and even so usually have someone dying of cancer or in some other tragic manner (e.g., *Terms of Endearment*, *Fried Green Tomatoes* — come to think of it, someone *did* get killed in the latter. See what I'm saying?). Now throw in the sizable genre of stories that may be characterized as The Protagonists Angle to Get One Another in the Sack and we begin to get a handle on the situation. My point is, never mind the 36, 20, seven or whatever basic plots — take out sex, violence and death and you lose 90 percent of literature right there.

—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straightdope.com, or write him at The Chicago Reader, 11 E. Illinois, Chicago 60611.

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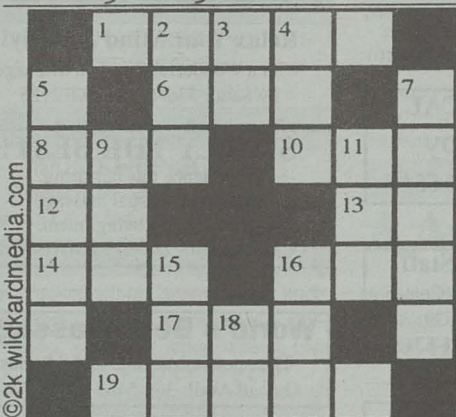
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8. Musical instrument

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12. Objective case of we
13. To exist

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14. Chatter
16. Monetary unit of Burma
17. 7th letter of the Greek alphabet
19. Small hill

DOWN

2. Cushion
3. Prefix meaning not
4. Hasten
5. Roosevelt HS Riders
7. Walk
9. North American nation
11. To endure
15. Gov. Cayetano
16. Comrade
18. In the direction of

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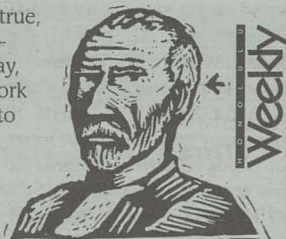
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The Rear Window

Cavity Smile



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A new, untitled CD, fresh from the frequencies of Honolulu's local mixers, will make your mouth water and your eyes go bigger than your face — it's a 21-band compilation of some of Hawai'i's finest. Well ... call it 15, because some of the flavors taste pretty much the same — coffee and jamocha, they're a little different but you can't really tell.

Some bands in the tasty mix include Frenchie (root beer float); Knumbskulls (blended-not-stirred Slushie, with vodka); Unit 101 (rocky road — nutty and squishy); Sorry (mint French soda); Buckshot Shorty (yum — but can't think of the flavor); Quarterhead (gritty-yet-smooth malt shake); Skanabata (Five Iron Frenzy holy water shave ice); The Pettyfords (bubblegum mochi, if there is such a thing); and A Young Poisoner's Handbook (Fugazi espresso shot).

If you're not sold, not to worry. This mammoth mingling is yours for free while supplies last. Drag yourself down to gorge on live sounds at the CD release party and snatch up a copy of your own. And don't forget to brush afterward.

—Page Owens

CD release party: *Extra Stout, The Sticklers, A Young Poisoner's Hand Book, TOR and Short Cut*. 1739 Kalākaua St.: Fri 11/24, 5 - 9 p.m. 834-6886.



PHOTO: ARA LAYLO

From the Loggia

Unspooling up Kalākaua Avenue from the corner of King all the way to Young Street, the solid King Kalākaua Building holds on to the sidewalk with a grace and unobtrusiveness rare in pockmarked Honolulu. The beige, concrete building (circa 1947) curves, like many World War II-era buildings do, around the corners at either end of its block. Along the sidewalk, jazzy, angled expanses of glass mark eight storefronts. A windowless entrance near Young Street remembers the now-closed QM II gay bar and, before that, the Zebra Lounge cabaret-restaurant. The central entrance court is a clean, modernist riff. The cursive signage, pink panels and lacquer-red Chinese detailing make it all really cool.

Equally cool is the second-story loggia running the length of the building's Kalākaua frontage and accessing the handful of medical and dental offices for which 1415 Kalākaua is perhaps best known. At one time, the famous Mirikitani doctor/brothers, Isami, Carl, Clifford and Howard, all rented space up there. Dr. John Shimokawa and his wife/office manager Louise are still tenants, in room 216, as they have been since June 17, 1947. Louise repeats the date they moved in, the exact date 53 years ago when she and John first came to work in the brand-new building.

—Curt Sanburn

Grub Hub

We may live in the middle of the Pacific, but the food selection at Strawberry Connection will prove just how small our world has become. A warehouse that specializes in food products of the highest quality, John Stoudt and Becky Choy's store is quite the opposite of Costco. Most items are packaged in small amounts, with prices that reflect the high cost of importing specialty products. But where else can you find peach vinegar, ostrich, Christmas geese and a wide selection of choice rare teas all under the same roof? From the finest caviar and olives to elegant chocolates, fresh arugula and over 50 exquisite desserts, you'll find a cornucopia of extraordinary edibles at Strawberry Connection. Besides fresh produce and packaged goodies from around the globe, you can browse through the deli section and take home entire heat-and-serve gourmet meals, from appetizer to dessert.

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—John Lutfey

Strawberry Connection, 1931 Kāhai St.: Tue - Fri, 7 a.m. - 5 p.m.; Sat 7 a.m. - 3 p.m.; Sun 10 a.m. - 3 p.m.; Mon, closed. 842-0278.



PHOTO: JOHN LUTFEY

Get Action

Incongruously located in the same shopping center where you can buy edible lingerie or a satin-lined coffin, the Business Action Center is like a secret passage that allows small business entrepreneurs to bypass a realm of tireless monsters and skip to the next level. Its purpose, as clearly stated in its name, is to kick-start the licensing and registration procedures necessary to start a new business. Faster than you can get your driver's license, you can register your trade name, obtain a general excise tax number and apply for your federal employer's identification number.

This thoughtful gift from the Department of Business, Economic Development & Tourism (DBEDT) is a service to aspiring Hawai'i business owners that other states don't provide. It can save you countless hours of frustration that come with searching for parking, standing in line and getting lost in the concrete maze that is downtown Punchbowl. After learning about all the county, state and federal regulations, some immediately run the other way. But for those determined to succeed, it certainly helps when someone loosens the red tape.

—Catharine Lo

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THIS MODERN WORLD

by TOM TOMORROW

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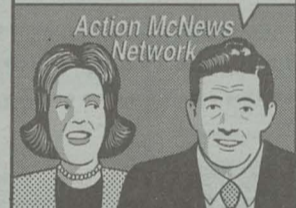
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WE'RE ALSO GETTING REPORTS OF TURMOIL IN CALIFORNIA, WHERE NOT ALL VOTERS WERE AWARE OF THAT STATE'S "BACKWARDS DAY" VOTING REGULATIONS--UNDER WHICH VOTERS ARE ACTUALLY SUPPOSED TO VOTE FOR THE CANDIDATE THEY WOULD MOST LIKE TO SEE LOSE!



AND THIS JUST IN: MANY DELAWARE VOTERS REPORTEDLY HAD DIFFICULTY WEAVING THE CLOTH TAPESTRY BALLOT MANDATED BY THEIR STATE'S ANTIQUATED "JACQUARD LOOM" BALLOTING PROCEDURE! CITIZENS' GROUPS CALL THE PROCESS UNFAIR AND ARE DEMANDING A REWEAVING!



IN FAIRNESS, WE SHOULD NOTE THAT THE NEWS NETWORKS THEMSELVES ARE BEING CHASTISED FOR THEIR ELECTION NIGHT DECLARATION THAT ALABAMA VOTERS "MIGHT AS WELL JUST STAY HOME BECAUSE NO ONE CARES WHAT YOU THINK ANYWAY!"



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