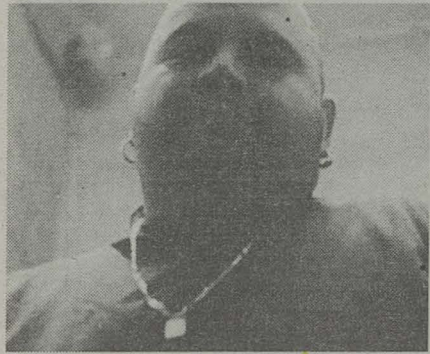


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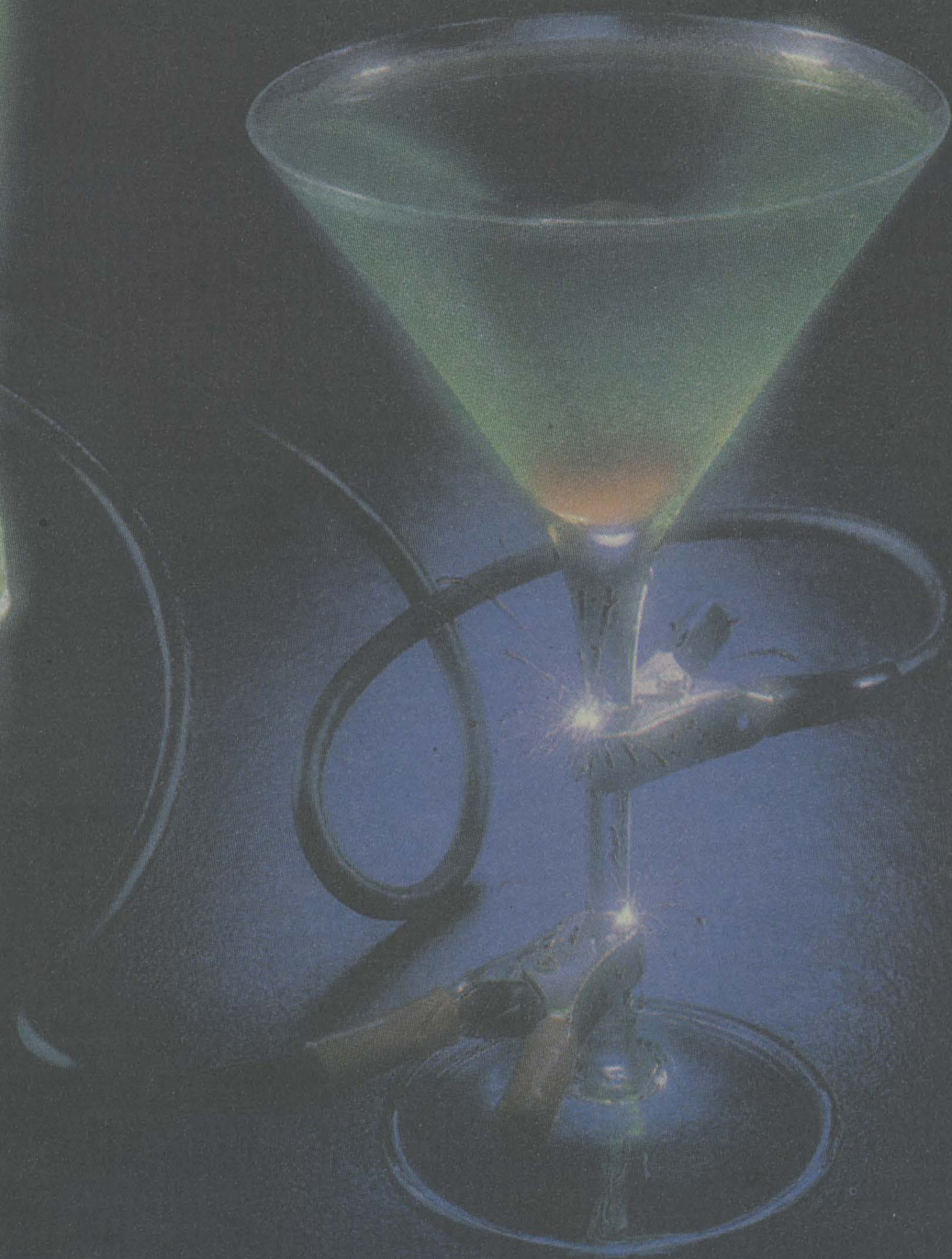
Painting by Arthur Johnsen of Ernest Kai, musician, circa 1910.

Ric Valdez takes a personal trip into the soul of Hawaiian music

The Way of the 'Ukulele

PAGE 6

ORIGIN



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Cuban lessons

This is written to help view Hawai'i's education crisis in a different perspective. While visiting Cuba two years ago, I learned that all their education has been free for the last 40 years. This includes all books and goes through their professional schools such as medicine. They export doctors to over 30 countries. In fact, so many Cubans study medicine, the country is short of agricultural workers. When the Soviets departed, the Cuban people were living mostly on bread and water for quite a while. Despite their hardships, they never stinted on education.

According to a British paper, the *Manchester Guardian*, Cuba now has a medical school for each country in Latin America. Cuba is financing the school as well as each person's medical education. Their hope is to train these people to serve in Latin America rural areas as well as poorer areas in the cities.

If Cuba can do all this, why can't the state government, the teachers and the professors compromise for the sake of our young people?

Wilma Oksendahl

Getting MADD

In response to your Honolulu Diary article "Snitch watch" (*HW*, 3/28), in the United States, thousands of victims lose their lives in alcohol-related traffic crashes; my mother was one of

them. Having lived through this tragedy, I hope the state Supreme Court does the right thing and allows citizens to make anonymous calls to the police when they see a motorist who may be driving drunk.

I strongly believe the vast majority of people in Hawai'i would not abuse this right, but would, instead, use it to help keep our community and our roadways safe.

While I suppose a few misguided people might misuse this right, I think this is far outweighed by the fact that these anonymous calls could possibly SAVE hundreds of lives each year. If someone had made an anonymous call to the police regarding the drunk driver who crashed into my mother's car, she might still be alive today.

MADD-Hawai'i is doing all it can to combat drunk driving, but we cannot do it alone. It takes all of us working together to help keep our roads safe for our loved ones.

Please help MADD-Hawai'i send this message to the Supreme Court ... that allowing citizens to make anonymous calls to the police when they see a drunk driver is a vital tool in our fight to keep our highways safe. Please do not take it away from us.

Yvonne Nelson
MADD board member

Inhumane society

I've come to think of the Humane Society as the Auschwitz for cats and dogs, since far more inmates are executed than released. I know the original intent was to keep them from being abused, and to an extent that is true. But just how can one justify as "humane" wholesale summary executions, just for being what they are, not for "crimes" they may have committed. Sounds like fascism to me.

A reasonable case can be made for killing off those who are badly injured, sick, or old and feeble, but not the healthy animals. I commend those who help feral cats survive, particularly if the care involves neutering them to minimize numbers. Feral dogs certainly can be a problem, especially for certain breeds, but I don't see the case for harassing cats (Letters, "Kitty corner," *HW*, 3/14).

Here's a win-win situation. I've heard from a reliable source that Kaho'olawe is overrun with mice. How about enlisting the support of Protect Kaho'olawe 'Ohana to initiate an ongoing program to release healthy neutered cats on the island and stop the executions?

Personally I am far more concerned about the spread of feral bureaucrats (like the upcoming Asian Development Bank summit) than I am by extra cats. What do other *Honolulu Weekly* readers think?

Jon D. Olsen

Monkey wrench

In the year 2001, I find it hard to believe that the new monkey bar's [Blue Tropic] grand opening was a benefit for the Honolulu Zoological Society (The Scene, *HW*, 2/7). The squirrel monkey lives in a sterile, overlit, soundproof glass enclosure. His display provides no hiding places, natural vegetation or mental stimulation.

In the wild, a threat larger to squirrel monkey populations than habitat destruction is predation from man.

Honolulu needs to revise the laws that govern the treatment of wild animals held in captivity by looking beyond their physical needs to their psychological well-being. Shame on the Honolulu Zoo for financially profiting from the exploitation of this monkey. Their endorsement of the

monkey bar contradicts their stated mission, and all money received should be returned immediately.

Cindy Newburg

The good Rev. Rees

In response to Bob Rees' comically errant piece ("Chapter & Verse," *HW*, 3/28), I might note a number of faux pas: "Senator Fred Hemmings sent two aides to Senator Nakata's office to obtain quotes on the Tower of Babble. ..."

First let me say that this is incorrect. On the floor of the Senate, Sen. Hemmings asked the good Rev./Sen. Bob Nakata to confirm my research with the majority party Methodist leader. He concurred with me, but on the Senate floor in debate offered a second interpretation of the Tower of Babble. This is typical of majority Democrats to use various interpretations based on feelings rather than fact.

I have spoken with Sen. Hemmings about his conversation with Bob Rees. Sen. Hemmings said, "Yes, he spoke to the right Reverend Rees but not to get a biblical interpretation." Needless to say we are quite amused with Reverend Rees and his visions. We think Rees' pieces are comical.

Bobby "Two Aides" Carter
Executive Aide to
state Sen. Fred Hemmings

CLEARing the air

In Robert Rees' column "Our Wayward Press" (*HW*, 2/28), he incorrectly reports the following about the Center for Labor Education and Research (CLEAR):

- 1) The center is staffed by five people, not two.
- 2) We are still trying to figure out which two get to be union activists; as the center's economist, I

seldom rise to that exalted position.

3) The center is not "supported" by Tony Rutledge. All five staff, all support personnel and the operation of the center continues to be funded by the state of Hawai'i. Unity House did donate \$1 million dollars to the University of Hawai'i Foundation to endow a lecturer position in labor studies. This endowed chair has not been filled yet, largely because we must combine the interest from the endowment with our current budget to fund the chair.

The implication of describing CLEAR as being "supported" by Tony Rutledge is that he pays some sort of ongoing subsidy to CLEAR that can be removed if we don't please him, thus, anything we say is "biased." The endowment from Unity House is in the form of a trust set up in such a way that whoever receives it is not directly answerable to Unity House. One would hope the recipient of the endowed chair will pursue scholarly and teaching activities related to labor studies that will be of sufficiently high quality that it honors the memory of Art Rutledge.

Furthermore, the evidence that University of Hawai'i faculty are underpaid did not come primarily from me but from a survey conducted by the American Association of University professors. An "unbiased" reading of the article is that even an "unbiased source" like the UH administration also believes that UH faculty are underpaid. The *Chronicle of Higher Education* (Feb. 16, 2001), for example, cited the same information in their article on UH, and one would reach a similar conclusion from reading that article.

Many departments at UH have been forced by budget cuts to curtail their activities or seek significant outside funding. The budget cuts,



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initiated by Governor Cayetano, have seriously damaged the university. This is an example where this policy has on the one hand led to outside support but weakened the credibility of one of the institutions within the university. We are damned if we do, damned if we don't. The solution should be that the governor ceases to play the sort of games he has with the university and agrees to sign a reasonable contract with UHPA.

Lawrence W. Boyd

Sing it, Babs

Of course it was with interest that we read Bob Rees' account of the working agreements between papers and television news ("the Indian tribe loophole," *HW*, 2/28). We are glad that Honolulu eagerly awaited the first issue of the new *Star-Bulletin* on March 15.

Bob Rees and *Honolulu Weekly* readers need not worry about "real competition" from the *Star-Bulletin*. The *Star-Bulletin* has provided award-winning journalism in the past and David Black has made it clear that he intends to continue that tradition. If you doubt that the *Star-Bulletin's* partnership with KITV will result in quality reporting, we frankly look forward to seeing your doubts erased.

PS: All publications try to spell names correctly, and we took note of your smack at the *Star-Bulletin* for a name error: Barbra Pleadwell, of Hastings & Pleadwell, spells her name like Streisand, not as you spelled it.

Barbra Hastings

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.

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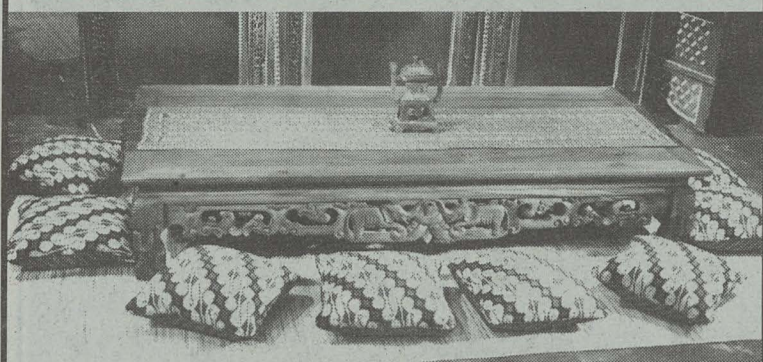
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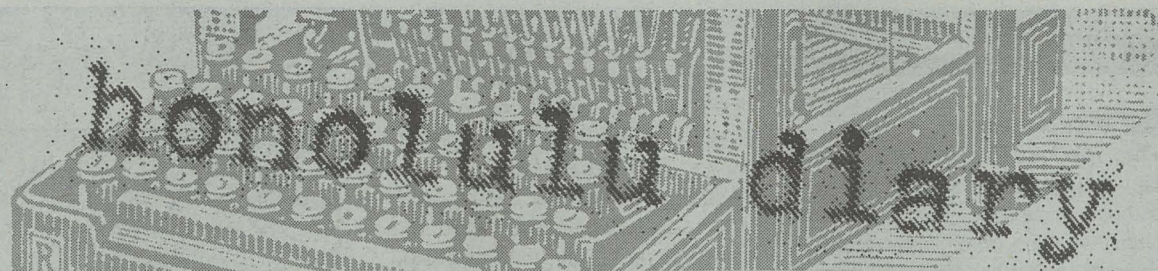
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UHPA strike: day one

Like so many other UH faculty, I had voted to authorize a strike less because of personal financial consideration and more because of fear that **Ben Cayetano's** scorched-earth policy against both faculty and the institution was causing irreparable damage. Still, I hadn't expected it to come to a strike, and when the 5 a.m. news said we were on strike, I was miffed. I had a busy day planned, a day full of classes and meetings.

At 5:30 a.m. there were already a few people in white UHPA T-shirts at East-West Road, enough to start the line. By 8 a.m., 40 people had shown up — librarians, historians, oceanographers — then the police, the friendly police, and students. I met people whose names I had heard but never met.

Lieutenant Governor **Mazie Hirono** (with a sure eye on next year's election) appeared briefly on the line, wrapped in smiles. Such transparent political opportunism rankles. I queried her: "Where have you been the past six years while our governor was making war on us?" Hirono, unused to being challenged, was flustered. "I wasn't on the negotiating committee," she muttered, turning quickly away.

Picket capturing is as demanding as any work I've ever done. Having to be constantly alert was bloody exhausting. At noon, I knocked off, feeling much more confident about the faculty's ability to sustain and win the strike. I went home and fell into several hours of deep sleep.

—Noel Jacob Kent

Seduction by Lady Luck

An aggressive campaign launched by a Mainland group hopes to persuade Hawai'i residents that gambling is the answer to the state's economic frailty. The group, according to the broad-based **Hawai'i Coalition Against Legalized Gambling**, is called **Michigan Consultants** and is reportedly based in Detroit, Michigan, although it has no phone listing and no Internet presence. Their paid workers have been powering a petition drive wherein they disingenuously couch the gambling issue in terms of "helping education in Hawai'i."

Described by a several observers as "Mainland types," the petition gatherers have been approaching pedestrians at lunch hour on the Fort Street Mall, the UH-Mānoa campus and other heavily trafficked Honolulu locations, including the car show at the Convention Center last weekend.

"What concerns me is that they have no identification whatsoever," says **Chris Fung**, an anthropologist at Hawai'i Pacific University's downtown campus. "They seem to be selling hope to people, a promise of fast cash. Unfortunately, we're vulnerable to that kind of appeal."

Robert Bobilin, a researcher with the 3-year-old anti-gambling coalition, says that Michigan Consultants has been working behind the scenes to "soften up" the state. He notes that a December 2000 gambling study published by the group called *Two Casinos on the Island of O'ahu* offers marketing and economic analysis similar to the language used

in several Hawai'i legislative bills.

The study, authored by Michigan Consultants President Jacob Miklojcik and UH-West O'ahu researcher **Lawrence B. Boyd**, claims that two O'ahu casinos could generate over \$700 million annually and create 20,000 new jobs.

While gambling bills are dead in the current Legislature, over a dozen — including ones for casinos, lotteries, bingo, slot machines, dockside gambling vessels and horse-racing — were introduced and referred to committee. Many of these bills will resurface in 2002.

Two gambling resolutions remain alive: Senate Resolution 91 calling for a gaming study is sponsored by Senate President **Robert Bunda** and Sens. **Rod Tam** and **Cal Kawamoto** and will be heard this week; as will Senate Concurrent Resolution 123 introduced by Sen. **David Matsuura** asking the Legislative Reference Bureau to study the economic and social impact of casinos and lotteries. Anti-gambling forces oppose Bunda's resolution and support Matsuura's.

"We haven't really been informed on gambling," Bunda tells the *Weekly*. "We've just got bits and pieces here and there. The studies will actually say to us, 'Do we really want to pursue this matter further?'"

Bunda, widely known as a pro-gambling advocate, says his colleagues are undecided about gambling and that sentiment leans "both ways."

"Once and for all," he says, "we need to put the question before the people." He suggests that eventually a ballot referendum might go before voters — which might explain Michigan Consultants' current troop deployment.

—Chad Blair

A mau a mau

Last Wednesday evening the **Waikiki Aquarium** kicked off its 2001 Natural History Lecture Series with an innovative fusion of cultural and ecological knowledge called "A Mau A Mau" (forever and ever). An audience of about 200 gathered on the lawn to hear Moloka'i kumu hula **John Ka'imikaua** and his Hālau Kukunaokala perform the lecture's theme: "sustainable environments through traditional Hawaiian practices." As fireworks exploded across the bay and coconut fronds shivered in the cool moonlight, Ka'imikaua offered his discourse on the Hawaiian attachment to the land, studded with hula kahiko performances by the men and women of his halau.

"One of the most important things our ancestors did was listen to their na'au, or intuition," Ka'imikaua told his listeners. "Because of this, they were able to gain vast amounts of knowledge about their physical environments, much of which is preserved in the oral histories and hula we have today."

The dances, accompanied by Ka'imikaua's chanting and pahu, illustrated this understanding of local ecology down to the most intricate detail. One piece described four separate winds that were known to blow at Kalaupapa on Moloka'i's north shore, each bearing a name that conveyed its particular nature and location. Another hula recounted the sto-

ry of the first taro planting at Hālawā valley over a thousand years ago, a story Ka'imikaua prefaced with an explanation of how the ancient taro lo'i worked as nutrient filters and freshwater intermediaries between mountain springs and the sea.

At evening's end, the crowd, made up of an impressive assortment of folk from political, scientific, cultural and environmental circles, was a little smarter.

—Catherine Black

Passing the buck

On April 4, the **Hawai'i Tourism Authority** cut its estimate for the anticipated increase in visitor spending from 10.3 percent to 0.4 percent in 2001, according to news reports. The HTA and its hired marketing agent, the **Hawai'i Visitors & Convention Bureau**, took full credit for the increase in tourism last year, claiming the increases resulted from its wasteful expenditure of \$61 million — in the middle of an economic boom. Now they claim that \$61 million is suddenly not enough. The head of the HVCB, **Tony Vericella**, indicated that more money is needed, and that the agency has already overspent the budget for first three months of this year.

State Sen. **Donna Kim**, chair of the Senate Tourism Committee, and about the only legislator who understands the shell game played by the HTA and the HVCB, has pointed out that the HTA has yet to evaluate the performance of the HVCB. At one particularly testy hearing, Kim asked of the embarrassed HTA honcho **Bob Fishman** and wanly smiling Vericella, "How do we believe you?"

Adding to the HTA's overruns was the Honolulu City Council's vote, also on April 4, to approve a city-state agreement that accepts HTA's transfer of \$518,000 to the city's police department. This money will be used to buy riot equipment in preparation for the May 7-11 **Asian Development Bank** conference, one that Fishman once insisted could be held in Honolulu without incident.

Then, still on April 4, and only hours before the HSTA and UHPA strikes began, the Senate Ways & Means Committee set aside \$250 million for teacher and university raises over the next two years. Of the \$250 million, \$200 million is for HSTA teachers and offers stark — and, no doubt, intentional — contrast to the governor's latest offer of \$93 million for the same two years. It's a whole new way of negotiating: First, ask the governor to handle it, and then approve a fictional settlement to demonstrate the largess of senators toward the labor unions.

To finance its grandiose end run, the Ways & Means Committee eliminated an appropriation for drug treatment, sucked \$80 million from special funds for educational and other programs and proposed that \$28 million needed for student textbooks be taken from the state's "rainy day" fund. The "rainy day" fund is the anticipated tobacco settlement money that has yet to materialize in the amounts celebrated just two years ago.

All this buck passing in just one day. Imagine what can be accomplished in a year.

—Robert M. Rees

Rene Mansho and Don Clegg put it on the line for a McDonald's drive-through in Hale'iwa.

Urban creep

CATHERINE BLACK

When Rene Mansho introduced Resolution 01-13 in the City Council three months ago, the North Shore erupted like a volcano. Her resolution proposed amending Hale'iwa's land-use laws to legalize drive-throughs in the historic town and appeared to be for the sole benefit of a certain all-American corporation. Hale'iwa McDonald's is the only restaurant in town with a drive-through window, and at the time of Mansho's intervention, the fast-food restaurant was on the verge of losing it.

Armed with Don Clegg, a seasoned land-use consultant, McDonald's has been battling to protect its drive-through-window service since 1997. Lately, however, it seems that the combined efforts of Mansho, Clegg and a lame-duck City Council are close to overriding Hale'iwa's special-district restrictions on urban development that North Shore residents spent years formulating.

Mansho's history of supporting corporate development on the North Shore includes the controversial Lihilani project that sparked the Save Sunset Beach controversy. Clegg is a former head of the Department of Land Utilization, a former Mayor Fasi cabinet member, Mayor Harris' chief pollster and consultant to powerful clients like Councilmember John Henry Felix for his wedding-chapel pilikia in 'Aina Haina. Both Clegg and Hale'iwa McDonald's owner Susan Smith have contributed to Mansho's campaign. Both refused to speak to *Honolulu Weekly* about Hale'iwa's drive-through controversy.

Nevertheless, the story speaks for itself: In 1983, McDonald's Corp. purchased the little knoll on which the ageing, open-air Hale'iwa Theater sat. The company moved quickly to demolish the unique building, with no notice to the community and questionable permits. The loss of the theater wasn't forgotten. By the following year, angry residents had secured a Historic, Cultural and Scenic Design District designation for the town of Hale'iwa.

The district's pedestrian-oriented design guidelines explicitly outlawed drive-through windows at restaurants, so McDonald's deleted a drive-through from their plans for the shop, but then applied for a variance much later, in 1997, claiming financial hardship.

The variance push stirred a tempest. Ken Newfield, chair of the North Shore Neighborhood Board at the

time, remembers it as "the most unpleasant memory of my history with the neighborhood board. Smith, Clegg and Rene have played a real political game on this, and so has the city," he says. He relates being "sandbagged" into putting the drive-through issue on the agenda of a board meeting. Clegg and Smith had assured him that a variance application would soon be submitted to the city, when in reality the one they had submitted had not been accepted.

The board ended up voting for the variance at that meeting, but, after receiving a torrent of complaints from the community, Newfield recommended reconsideration of the vote, which provoked a threatening letter from McDonald's attorneys.

"They basically said, 'If you try to retract your vote, we're going to sue you,'" Newfield remembers. "The board members caved. All I could do was stand back with an egg on my face and say I'm sorry."

Soon after McDonald's built the drive-through, Life of the Land and three Hale'iwa residents sued the restaurant, on grounds that the variance was invalid. The group won a slam-dunk victory in Circuit Court, and although McDonald's has appealed the lower court's decision in favor of the design-district guidelines to the state Supreme Court, its prospects are dim.

Enter Rene Mansho, who says she acted at the request of "some residents" (whom she will not name) in the Hale'iwa-Waialua area. She denies that the resolution is specifically for McDonald's benefit, though its supporters are almost exclusively customers and employees of McDonald's. Regulars at the window see no problem with "an attractive and well-landscaped convenience" that is "a perfect example of a drive-through done right." What's more, they are far from a minority voice in the community: McDonald's has a major constituency.

The restaurant has, in fact, become a part of Hale'iwa over the years, and as far as McDonald's establishments go, the unostentatious building and its nearly invisible drive-through are far from being an eyesore. As the only place for miles around to grab a quick meal without having to leave the car, the drive-through is a boon to people in a hurry, with children, or with disabilities. Many residents have appreciated and grown used to the convenience and would be sorry to see it go. According to Smith, 65 percent of revenues at the site comes from

the drive-through, which alone employs 24 people. She has claimed that the restaurant would close without the window.

Nancy Salemi, co-owner of Cholo's Mexican restaurant in Hale'iwa, bristles at the preferential treatment Smith is getting from Mansho et al. "If McDonald's can't survive without a drive-through window, that's their problem to deal with. Why does a corporate business get to change the law when this town is made up of small businesses who all have to abide by the rules?"

"This does not preclude other businesses from stepping forward and making their requests," counters Mansho, but one wonders whether it's that easy. McDonald's Hawai'i is an important economic player with much more clout than an independently-owned restaurant like Cholos, and the fact that our municipal government feeds off big-money hand-outs is nothing new. Yet Mansho also points out, "The opposition is a very loud voice but mainly from the Sunset Beach and Pūpūkea area, while the majority of supporters are residents of Hale'iwa and Waialua."

In other words, the people who oppose McDonald's are mainly those who can afford to do so: the largely haole, educated and recently arrived who shop organic and wouldn't be caught dead in a fast-food establishment. McDonald's supporters are primarily local, multi-generational residents feeling the economic crunch of Waialua plantation's recent demise. As one former resident complained, "Only tourists can afford Kua 'Aina."

Larry McElheny, one of the residents who originally took McDonald's to court, offers a longer view. "The North Shore is considered a haven from other urban areas," he says, "and that's what draws people out here. Every time you get a broad cross section of the community together, they inevitably agree on this."

He's talking about the North Shore's extensive and well-publicized campaign to control urban growth and "keep the country country."

"There are those people who are willing to compromise," says McElheny, "but I don't think they realize the long-term consequences of a series of compromises and exceptions like this one." ■



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The wee instrument that could

By Ric Valdez

I can't put the frickin' thing down. I play with it in the lua, on TheBus, between classes, walking down the street. I can't control myself. ... I tossed my *Idiots Guide to Yoga*. Playing an 'ukulele feels better. Up until a few weeks ago I'd never played a lick on an uke. After one informal lesson, I'm getting a grip on 'ukulele technique. This probably sound's kooky, but I feel I've grown to know and empathize with the ubiquitous, Menehune-sized instrument and its heavy, Hawaiian soul.

'Course, the 'ukulele is not indigenously Hawaiian, but after 120 years of assimilation, culture and instrument have become inextricably linked. Originally known as a *braguinha*, the 'ukulele first appeared in Hawai'i in 1879, brought here by Portuguese who came to work the cane fields. Hawaiians renamed it *'ukulele*, meaning "fingers jumping like fleas." King David Kalākaua learned to play and was influential in the 'ukulele's adoption as a rhythmic accompaniment to the hula. By the end of the 19th century, Hawaiian choral groups and string bands had incorporated the 'ukulele into their ensembles.

In short, the 'ukulele became an integral part of Hawaiian culture, and everyone else embraced it too. Even today, regardless of race, folks in Hawai'i regard the 'ukulele as the life of the lū'au, a child's rite of passage; a virtuoso instrument in able hands and, in the wrong hands and, on occasion, a convenient bludgeon.

When I first washed up on O'ahu's shore, I was an innocent. "Jawaiian" was my first 'ukulele music. I heard it at my first job washing dishes — not exactly how I had imagined my life in the Islands to begin. Mackie was a sauté cook, beer thief and my earliest teacher of the ways of local. He pounded Kapena from the kitchen, straight through the clatter of pots and pans and waiters yelling, so I could hear it. I'll never forget Kelly Boy Delima singing, "You must be craaa ... aaay ... craazy ..." blaring



Top: Wai'anae student Jamison plucks his self-built tenor 'ukulele.



Bottom: Weekly scribe Ric Valdez admires a custom Maunawili built by Tony Schaeffer for his grandson.

from Mackie's boombox. The tropical, plickety-plunk of Delima's 'ukulele — and friends like Mackie — lived up to my illusions of Hawai'i.

For the last few years, people say there has been an 'ukulele revival going on, and it's true: 'Ukuleles are cool. You know it when you see big guys cradling small musical instruments, all over town. Converts are tuning up: *My dog has fleas*.

Mecca

It's not the first time the uke has reached up to local "Hula-Hoop" status: Think about the early 1900s, the '40s and the '50s. Now, well, 'ukuleles are again charming players of all ages and races around the world. They're portable; they're easy, light and fit in the crook of any arm. Strum, pluck, pick or just sing along to one. It's no small wonder that this wee instrument has gone global and now supports a little industry. All across the Internet, loads of links promoting 'ukulele mania: 'ukulele lessons, clubs; 'ukulele institutes in Tokyo and the United Kingdom; instructional videos, instruments for sale; memorabilia, sheet music and tablature.

What the mandolin is to bluegrass and the bongos are to beatniks, the 'ukulele is to Hawaiian music. In Nashville, Tennessee, mind-blowing guitar-pickers are a dime a dozen. Honolulu is Nashville for Hawaiian music, for the 'ukulele, a Mecca for 'ukulele aficionados, a proving ground for upstarts; where premier players and guns for hire trade licks and strum it out at annual 'ukulele festivals that attract lovers from around the world. Under the deft control of traditional players like Moe Keale, sophisticated jazzers like Daniel Ho and electronic, Hendrixian shredders like Jake Shimabukuro, the little instrument sings into the great wide open.

In Hawai'i there are plenty of learning paths, any number of proven and

established professional schools for 'ukulele instruction. Classes in public and private schools. The city parks offer classes. The YMCA, local community centers, youth centers and senior centers have classes.

Not one to function well in groups, I opted for a less-regimented, one-on-one approach in my search for the way of the 'ukulele.

'Ukulele builds careers: Byron Yasui, of the University of Hawai'i at Mānoa, is a music professor, jazz bassist and classical guitarist. He isn't what you'd call an average, back-porch 'ukulele player.

When Yasui's not teaching or playing jazz professionally, he can be found on the back-porch jamming in solitude or in heated kani ka pila at a friend's garage.

"This is the real enjoyment of music 'til today," Yasui says, "playing good music with good friends, whether jazz or Hawaiian ... the food there ... ahhh, that's what I live for. That's Hawai'i, that's life, and that's what music is all about."

As a kid growing up on O'ahu, Yasui watched his older brother play 'ukulele. Whenever his brother set his little instrument down, Yasui would take it and try to play what he heard. The 'ukulele became more than a casual pastime for Yasui. He became obsessed with it. Along with the challenge of learning new songs and the fun of playing with friends, the 'ukulele provided Yasui with an identity. He says people still remember him today as that kid around town, playing that 'ukulele that seemed to be surgically attached to both his hands.

"Music has made such a big impact in my life," he reflects gratefully. "The 'ukulele gave me self-esteem, and I felt important. I was able to do something not all kids could do. It helped me develop an ear. Later when I became a music major and a jazz musician, it was easy! All those music-theory and ear-training courses came so easy to me because I played the 'ukulele."

Yasui recommends 'ukulele instruction for beginners, but he offers some cautionary wisdom: "Teach someone to fish so they can feed themselves," he says. "Learning to play music isn't all about memorization or theory. There's a lot you can learn and teach yourself, as opposed to being spoon-fed information. Figure things out yourself ... play with others better than you. It's a lot of work, but it's the best way to learn."

Making something nice

There are people in Hawai'i who build 'ukulele at home. Tony Schaeffer, proprietor of Maunawili 'Ukulele Co., builds quality instruments by hand, one at a time, in a spare bedroom in his Windward home. Schaeffer's been playing around with 'ukuleles since elementary school in the 1940s. But it wasn't until his youngest daughter, Suzanne, got into jammin' that Schaeffer considered branching out into the repair and ultimately the construction of 'ukulele.

"She would bring home basket-case 'ukulele from her friends and ask if I could fix them," Schaeffer explains. Since then, he's been doing repair work, fixing cracks, gluing, clamping Kamakas and Martins, applying new backs, refinishing and restoring them to brand new.

Tending to many a "basket case," Schaeffer learned firsthand the ins and outs of 'ukulele construction. In 1989 he built his first uke from scratch.

"I figured, if I could take them apart and fix them, I could make them. Pete Bermudez, another indie 'ukulele builder — he's called Haiku 'Ukulele — and a friend from high school, he and I found a book on how to make Spanish guitars. When we make our ukes, we make 'em Spanish-style. A reinforced neck where the

neck is not screwed to the body, the sides are split and glued in grooves, giving the uke more support. ..."

I wanted to comprehend but Schaeffer was losing me in shoptalk.

Schaeffer is a deliberate man. At first he had characteristics I consider "local-man-style": reserved, strong hands, prone to action rather than words. His demeanor changed entirely when the subject turned to 'ukulele. Schaeffer loosened up, became talkative, informative, and his love for stringed instruments was self-evident.

Schaeffer grabbed Kamakas, Martins and Nunes off the wall. He pulled koa-wood, pineapple-shaped tenors out of closets and steel-stringed tippos and experimental mahogany banjo ukes down from the rafters. He wanted to explain a particular uke with a long fret space, or a hybrid tenor with a cutaway and maple back; while tuning at will he showed me how tuning can create a certain inflection in tone, timbre or quality of resonance.

"You have to love it," he said. "If you don't love it, you're not going to do well. You can't be thinking about how much money you're going to make. In the time that I've been doing this, the amount of money spent building the shop ... between the ukes I sold and gave away. ... I'm actually probably in the red. I love doing this."

Every now and then you're going to get a dog, no matter how you cut it. Stradivarius used to thrash his mistakes; Tony Schaeffer gifts his "dogs" to children and friends.

"I feel that the 'ukulele is a living thing. It's got a soul and you can't let it go. It's like a doctor giving up on a patient. You've got to try whatever you can to bring it back to life."

That sentiment manifested the moment Tony slid the gem of an 'ukulele he'd made for his grandson out of its hard-leather case. His detailed introduction of this inanimate object was so personal I felt like I was meeting a living member of the Schaeffer 'ohana.

"Curly koa face like tiger stripes," he said. "Ebony fret board, maple body and sides which give it a natural look ... the bridge is ebony, too. Slotted neck, Spanish-style. The curved back gives each instrument more volume ... my 'ukulele have a different sound ... a deep resonance you won't hear in a regular tenor uke."

A seafarer by trade, in 1993 Schaeffer tried to build 'ukulele full time. The labor of love became too much like a 40-hour-a-week grind. Tony's back out at sea and Maunawili 'Ukulele Co. production has been cut back to the hobby-stage again.

Schaeffer admits his isn't a cheap hobby.

"It's not what you're gonna get from it monetarily," he says. "What you do get is satisfaction in your heart the minute you string up an uke you just built, and it sounds good. That's what you gotta think about. And to have the feeling you're doing something for Hawai'i's heritage ... make the 'ukulele something nice."

\$29 to \$900

Inspired to learn from Yasui and with a newly developed appreciation for 'ukulele craft and aesthetics from Schaeffer, I was psyched to get a "hatchet" ('cuz guitarists call their guitars "axes") of my own. Many folks in Hawai'i have a friend or relative with an 'ukulele they can borrow. I went window shopping for mine. First stop was one of the more upscale 'ukulele galleries. Like corporate surfshops that cater to Japanese-sized wallets, these showrooms have beautiful, exquisite pieces, impeccably displayed. The really elegant instruments were protected behind glass and cost more than my car is worth. The young clerk saw me but obviously didn't smell commission. And on my freelancing budget I didn't waste her time

asking prices. I was too intimidated to touch. I knew I was out of my realm and left before I broke anything.

I went to my neighborhood music store, Goodguys on Kapahulu. It's a cluttered, musical candy store where you're free to sample the merchandise. Owners Brian Aoyagi and Clay Nakasone are personable musicians' musicians who sell or trade all types of stringed instruments. They have a great selection of vintage, new and used 'ukulele for pros, collectors and beginners.

'Ukulele come in four sizes: a "soprano" 'ukulele is the smallest and most common; the rare "concert" is next in size; then the "tenor." The biggest is the "baritone," tuned like the top four strings of a guitar (E-B-G-D) while the other three are usually tuned to the famous G-C-E-A (my-dog-has-fleas) tuning. They come in all kinds of crazy shapes: traditional guitar-shaped bodies, triangular- and gourd-shaped, pineapples, banjo. Some of them are wired with pickups for amplification. Prices range from \$29 to well over \$900.

"I wouldn't buy a Kamaka for an elementary kid just beginning," Aoyagi says, "unless it's a real special thing." Kamaka 'ukulele, the most recognized of the local brands, start at \$420. We decided a soprano would be a good 'ukulele for me to start with. They offered me a deal I couldn't refuse, tuned me up and sent me on my way.

Language of the heart

Clutching my soprano like a child would a new plaything — or a poseur wearing a set of new pearly puka shells — I strutted onto Kapahulu. Unbeknownst to passersby I couldn't play a damn note. I headed towards Waikiki for some hands-on instruction, where uke players are as plentiful as superstretch limousines and rookie cops. I passed a bruddah on a road crew by the 200, jamming on break under the shade of a bulldozer. He had a fluid style, but I couldn't hear him too well for the guy tearing up the street with the jackhammer. Rounding the "wall" on Kalākaua, I noticed a lifeguard atop his orange stand thumbing a tune. Up ahead was a crew of blonde, blue-eyed Japanese surfers, checking the waves and having a kani ka pila. ... They sounded tight, but they only knew "Brown Eyed-Girl" and "Stir It Up." Plus the language barrier.

Before I saw him I heard his voice two lights ahead. He was small in stature, but Jimmy V. can wail! He was gigging across from the Duke Kahanamoku statue doing a singular rendition of "Under the Boardwalk," followed up by "Pearly Shells" — not fancy, but Jimmy V. had moxie. After "By My Side" and "Hound Dog" my untrained ears discerned a pattern. Jimmy V. played the same chords for every song. I had found my mentor.

On Jimmy, an 'ukulele looks guitar-sized; he looked like an oompa-loompa troubadour. He seemed a little preoccupied when I first ran the idea of some 'ukulele lessons by him.

Jimmy was polite, but I could tell I was cramping his style — playing the uke and singing for passing tourists is how Jimmy V. earns his Cheddar, which didn't amount to much.

"It's easy ... learn by ear ... get all the keys ... watch my fingers and how I strum," he said in his smoky, whiskey-flavored Ilocano voice. Which is deceptive because Jimmy's only vices are tall women and Pepsi. I asked again, adding this time that I'd pay. Jimmy stopped in the middle of "I Can See Clearly Now" and poured his undivided oompa-loompa charm all over me.

"How much you pay me?"

I was speaking his language. Which seemed peculiar, because the first thing Jimmy V. deigned to teach me was that "music is the language of the heart."



Top: Maunawili 'Ukele proprietor Tony Schaeffer tunes up a mother-of-pearl-decorated Martin at his Windward home.

Bottom: Wai'anae students Kimberly Kauwe and Kalama Rogers received free ukes via a school program.

"Dis is very old," he said, presenting his hatchet. "It's a Kamaka," he said ripping a lick. "I think it's a tenor, yeah ... C, C7, F bar, it's F7, B-flat back to C7. You gotta have all the sounds in your mind, once you get 'em in there."

What a bargain: Using the Jimmy V. 'ukulele method, learn six chords and you can play any song. A group of town kids stopped to watch. Laughing, they pestered Jimmy to borrow his 'ukulele.

"Okay, play ... make some money for me," he laughed.

His hands finally free, we talked. Despite his busy aloha shirt and fresh pink carnation lei so puffy I couldn't see his bottom lip, Jimmy V. is not all about show biz.

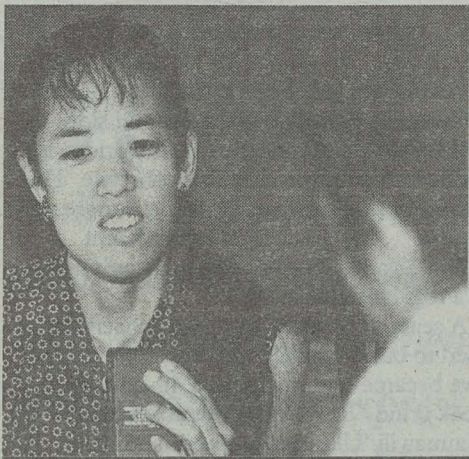
"Since high school the sound fascinated me. The 'ukulele represents Hawai'i. My spirit is Hawaiian. ... It's a symbol of Hawaiian nature," he said straight faced, and I believed him. The Hawai'i Visitors & Convention Bureau doesn't officially recognize Jimmy V., but that doesn't hinder this one-man tourism campaign. He's a self-appointed representative of the 50th state, showering tourists with song, big smiles and Jimmy V. platitudes: "Welcome to Paradise. ... Alooooooha. ... Kiss me I'm Hawaiian!"

The kids soon bored of the wooden toy. Their coordination seemed more suited to Sega Genesis than fingering a chord. Is this the fate of the 'ukulele? Will the legacy die at the hands of Hawai'i's fast-twitch, digital youth?

Building minds

For Wai'anae High School students, raised in the land of Iz, Rell Sun and the Keaulanas, walking around campus strumming 'ukulele is natural as swimming, surfing or throwing net. Hawai'i is accustomed to great musicians and waterman coming out of the West Side.

Now you can add artisans to that list.



Wai'anae High School art teacher Christine Ho launched a school 'ukulele program with help from the Hawai'i Alliance for Arts Education.

Graphic arts instructor Christine Ho wants to perpetuate the music, the playing and the making of 'ukulele.

"Music is an expression of a person's creativity," she says. "Students need the opportunity to express themselves through music. I don't think it happens enough."

Ho's program began when Wai'anae High School received a grant from the Hawai'i Alliance for Arts Education. Ho chose to use the money for music education. She recruited the help of the father of one of her students, community volunteer Homer Keliwaiwaiole, to help teach students how to make 'ukulele.

In the summer of July 2000, 20 Wai'anae students spent a week making four mahogany 'ukulele. Those 'ukulele were given to the Wai'anae High School music department. Because the program was so successful, the art club raised more money and built another four 'ukulele last October. Four students kept the 'ukulele they had created.

The kids' playing is still raw, but the finishes on their 'ukulele are weathered, not from shoddy craftsmanship but from much use.

Rolly says the 'ukulele is stress relief. "I get choke stress in school," he says. "This class is good fun ... it's our heritage and I get to help others learn."

Jamison is a senior in the program. "I really liked building my own instrument. I've been into the 'ukulele since elementary school, but I never had one until I finally made one. This program is good. Maybe we can keep what we learned and use 'em our whole life. Make something ourselves to sell in real life ... have our own business and stuff."

When asked who inspired these young people to play 'ukulele, Israel Kamakawiwo'ole topped the list of boys and girls.

Christine Ho and the students at Wai'anae High School hope this extracurricular activity will become a regular, in-school program. Until that happens, donations and direction are welcomed, Ho says.

Jake Shimabukuro and me

The clock was almost up on my lesson with Jimmy V. "They're all in there. Put that finger over there ... you got 'em like this ... can you do this?"

"Everyone has a different way ... give it 20 years, you'll be so good," Jimmy V. said encouragingly as he wrapped his beat Kamaka in a beach towel and left me fingering my 'ukulele.

I strolled over to Kūhiō Beach Park to listen to the string trio. On my way I stopped in front of Duke Kahanomoku. I bet the Duke could make 'em on the 'ukulele. I imagined his big fingers working tender sounds out of one. He was a beach-boy after all. Underneath the big old banyan tree, the twilight hour for the concert was as shimmering and balmy as it gets in Waikīkī. It was one of those luscious moments, right after Māmala Bay has swallowed the sun, when the conch is blown and the torches lighted. Facing a deepening, lavender Western sky, the trio entertained a mixed crowd

of locals and tourists, gathered on the grass for the free show. The trio's performance didn't exactly instill confidence in my own musical ability. It did prove that in Hawai'i, the 'ukulele is very much an instrument alive.

The guitarist could have been a burly descendant of David Kalākaua. He comped, while a plump, gray-haired auntie rode rhythm on a double bass. The slender 'ukulele player, the smallest of the three in mass and in musical output, suffused the center of the stage with energy and presence.

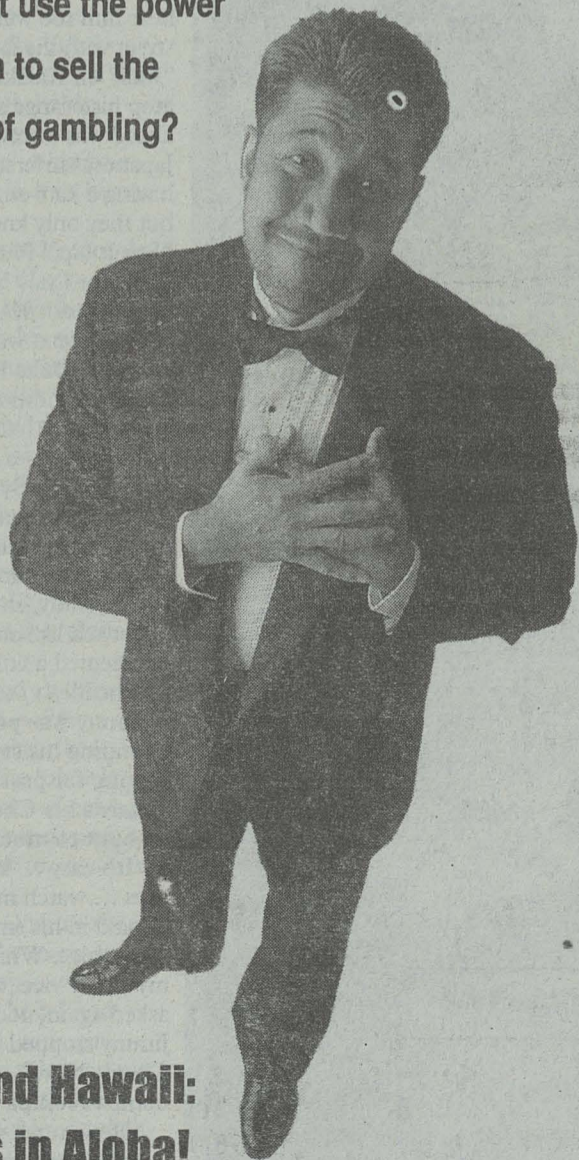
How a person carries the 'ukulele says a lot. A casual 'ukulele attitude suggests greater skill and confidence. The 'ukulele requires that it be played with an easy style or else it seems you're trying too hard. He tickled the catgut with a supple right wrist, while nimble fingers on his fret hand really did behave like ukus dancing over the pint-size neck. With the butt of his concert 'ukulele body-wedged against the inside of his shoulder like a small rifle, he sprayed 'ukulele music through the audience. Locals old and young smiled to hear the familiar yet still seductive, vital rhythms of the Islands; tourists glowed sensing their expectations, as promised in the brochures, were being redeemed — and transformed into something more. The magic of Waikīkī is like music, after all.

I know I'll never be a Jake Shimabukuro on the 'ukulele. But that doesn't mean I'll never enjoy the strumming or reap its sweet rewards. The way of the 'ukulele showed me joy is reason enough; reminded me to listen; to be creative, resourceful; to go out of my way to learn Island traditions and to preserve, perpetuate and share what I learn. Maybe the way of the 'ukulele is the Hawaiian way — the same principles apply.

Any kook can transplant to Hawai'i or claim it as their birthright. Just being here doesn't qualify as *living* here. Like Hawai'i's land, beaches and waters, the 'ukulele is public domain. ■

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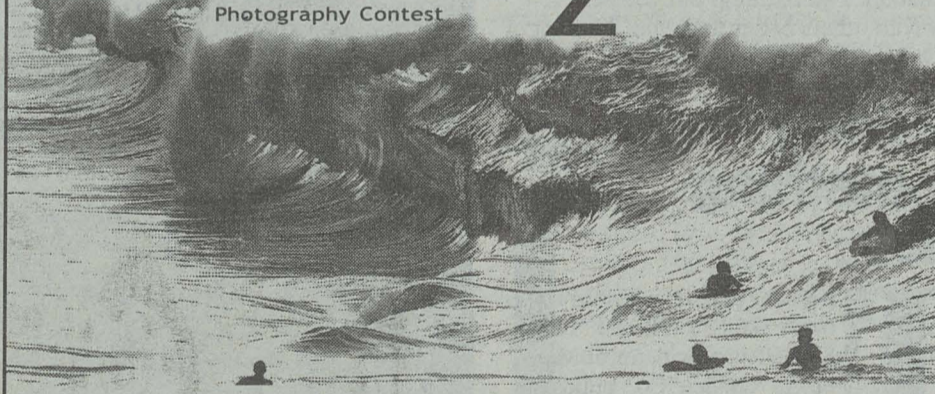
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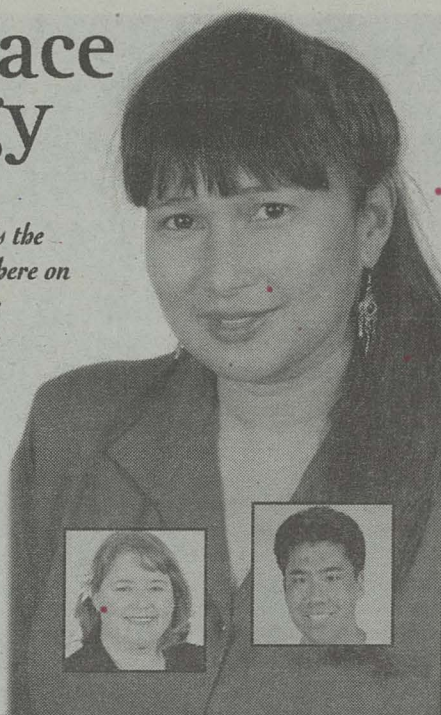
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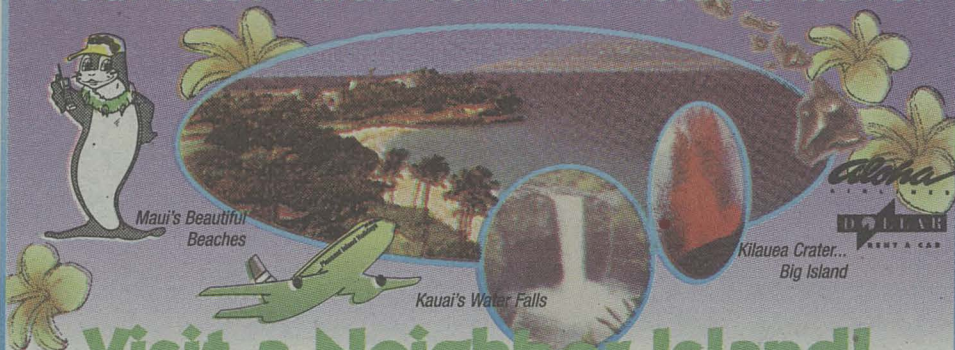
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Welcomed on Oahu's North Shore.

Hawai'i watches the parade go by as Dutch gays legally marry.
Gay foreigners can marry there too.

Missing the boat



To love and cherish: Ton Jansen and Louis Rogmans at the reception following their marriage in Amsterdam on April 1.

REX WOCKNER

AMSTERDAM — It was a climatic moment in the history of the worldwide struggle for gay equality. Four gay couples were legally married here April 1 under the exact same Dutch laws that apply to heterosexuals.

It was a world first. Several nations have registered-partnership laws under which gay couples can obtain up to 99 percent of the rights and obligations of marriage. But only the Netherlands now lets gays simply "marry." Gay couples from other countries can also now get married here, provided they have lived in the Netherlands for four months. The city of Amsterdam has further stipulated that gay couples from the other 14 nations of the European Union can come to Amsterdam and marry without establishing residency.

"All the other countries have marriages specially made for gay people," said Henk Krol, publisher of *De Gay Krant* magazine and the driving force behind the 16-year process that led to legalized marriage for same-sex couples. "What we have in the Netherlands is civil marriage open to everyone. That's the big difference. That is the news."

Amid an international media frenzy, the weddings took place at Amsterdam's City Hall when the law became effective at the stroke of midnight. Amsterdam Mayor Job Cohen officiated. As Cohen finished his opening remarks at 11:58 p.m., the audience in the City Council chambers began syncopated clapping as they waited for the room's clock to click over to 12 a.m. When it did, cheers erupted.

The ceremonies themselves took about half an hour. Cohen stood where citizens of Amsterdam stand to address the City Council. The

four couples sat in the front row of seats where the councilors sit. Cohen read the marriage vows once for each couple, and they individually responded, "Yes." Each couple shook hands, kissed and signed documents, which were then signed by the mayor.

A reception followed in the City Council foyer, and the couples departed in four brightly colored Volkswagen Beetles for a party at a gay club.

"The most important thing is that we love each other like everyone loves each other and gets married. There's no difference," groom Peter Wittebrood-Lemke said after the ceremony. "The whole world has to learn that love is between people and not only between a man and a woman."

Asked how marriage fits together with gay men's reputation for non-monogamy, Wittebrood-Lemke said: "Real fidelity has nothing to do with monogamy. Real fidelity is something else, something in your soul, something that attaches you to each other. Monogamy can be a sort of contract, if you choose it. But if you marry you don't have to choose monogamy. You have to choose fidelity."

His partner, Frank Wittebrood, added: "Maybe you've been told that homosexual men are not monogamous. I think we are more honest. A lot of heterosexual men are like homosexual men, but they do it in hiding. Homosexuals are more honest."

Groom Ton Jansen, 63, married his partner of 36 years, Louis Rogmans, 72. "Marriage gives you all the rights that other married people have," he said. "Marriage is the most intimate bond two people can enter into."

Former Labour Member of Parliament Mieke van der Burg, who fought hard for the marriage legislation, said the political process was arduous.

"In the beginning, I did not believe it would pass," she said. "It

was very difficult in my own political party and in all the other parties. I had so many discussions with members of my own party and other parties. It was very difficult to give the arguments in favor of this."

Asked to advise activists working for gay marriage in other nations, publisher Krol said: "You have to discuss it over and over again with the politicians and let them think. Discuss it over and over again until they understand there's no reason not to allow it. People are against it not because they think negative about it but because they feel negative in their lower body. That's the only reason they are against it. Once they start to think, they find no reason to be against it."

"The thing that finally got us over the hump was when we did a survey of the Dutch population proving that a large majority was in favor of gay marriage," Krol said. "Everyone in Parliament wants to do what the majority of the people want. That made the difference."

University of Utrecht Professor Rob Tielman said it also helped that "Dutch society is the most secular one in the Western world. This explains Dutch attitudes towards voluntary euthanasia, recreational drugs, sexual self-determination, the legal right to be nude in certain public places, mandatory sex education in all schools, the lowest percentage worldwide of abortions and unwanted pregnancies, the constitutional equal treatment of gays and lesbians, the recognition of gay and lesbian parenthood, etc.," he said. "The fact that same-sex couples can marry now in the Netherlands is not a miracle but the consequence of a long history of respect for human rights based upon the principle of the right of every human being to give meaning and shape to his or her own life as long as the rights of others to human self-determination are respected."

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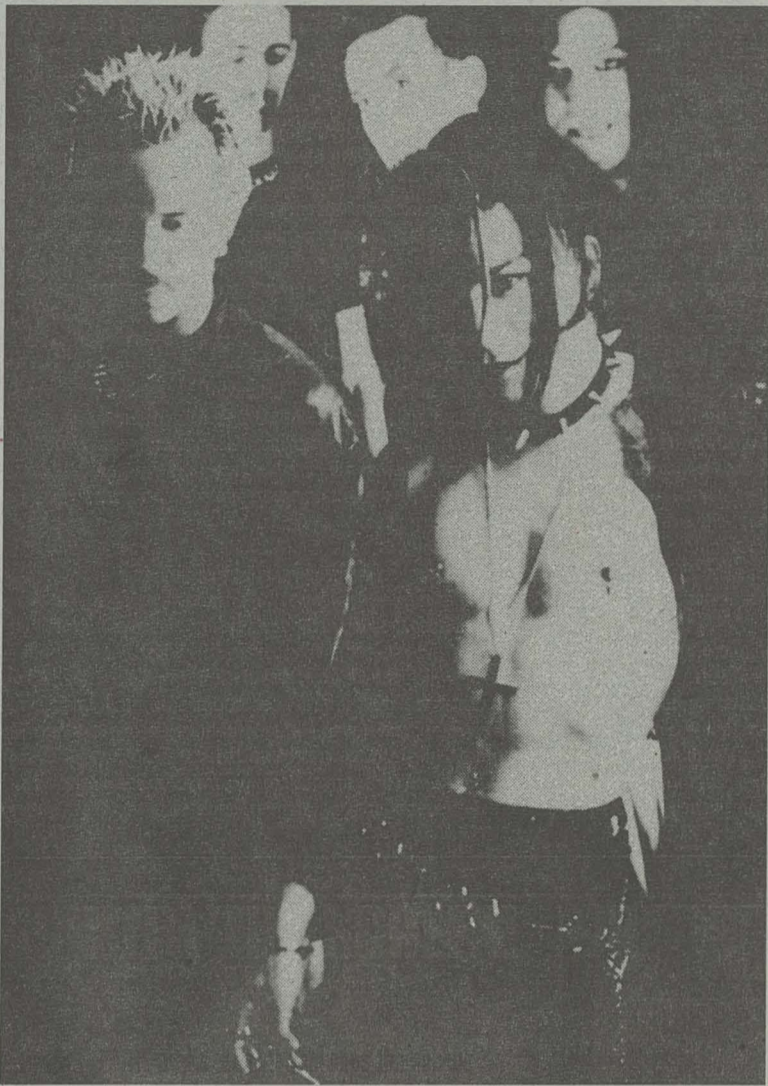
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THE

CALENDAR

APRIL

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15 16 17 • • • •Concerts:
Razed in Black

Concerts

Born and razed

Razed in Black, the Goth-industrial crossover band masterminded by lead singer and songwriter Romell, has made a name for itself in one of the least visible of musical genres. Also known as Transmutator (the alias for Romell's more ravelike, trancelike song stylings), this local act has put out six albums, multiple compilations and two North American tours. Romell says it's just the beginning. Armed with a not-yet-released EP called *Ob My Goth* whose title track has already nabbed lots of airplay and club play, soft-spoken Romell is worth some attention.

Not that he hasn't already gotten it. Romell signed with Cleopatra Records, one of the largest industrial labels in the United States, in 1994, and soon after signed on with Dolphin Records in Japan and recently with the U.K. label Cryonic. His music has been featured on WB's *Mission Hill*, NBC's *Homicide*, MTV's *Amp* and a few motion-picture soundtracks including *Carrie 2* and *Mystery Men*. Perhaps most notably, he received a 1999 award for best music in a porn movie from the *Adult Video News*. Says fan and pro-

moter Steve "Blue" Walsh, "It's good fuck music." Which brings us to the **Dungeon** part.

Razed in Black will play at the Dungeon, extra-auspiciously on this Friday, the 13th, for a special concert/fashion show. Four dozen models will be on hand to showcase the fashions of something called "Succubus Couture," whose creations include lingerie, bridal attire, Goth garb and fetish wear. Flogging stocks, the wooden cross and cage will be waiting as usual. The Dungeon is BYOB.

—Jacquelyn Kim

Dungeon (location TBA): Fri 4/13, 10:30 p.m.; \$20 advance, \$25 door. Tickets available at Hungry Ear, Jelly's, Linea, Paragon Body Piercing, Sensually Yours and Tower Records.

Big DJ

DJ Huggie is the biggest DJ you've never heard of. Literally. He also may have one of the biggest hearts in all dance music. He is one of the believers. In a very passionate e-mail, he writes, "In today's society we are all very different, but when we're under one roof dancing, lost in the music, we are all the same. ... People need to realize that music is universal and that without it we would not be able to communicate."

Known for extended sets that are

impossible to pin down as house, tribal, techno or trance, Huggie is an almost guaranteed crowd-pleaser. Dance your heart out, kids.

Also on the bill for the April 13 "Good FryDay" party (which really should not be judged by the *Cosmo*-looking chick on the flyer — eek!) are **DaddyKev** and the one and only **Mikah9**, of the influential L.A. hip-hop group Freestyle Fellowship. They're on a next-level, West Coast, underground vibe, incorporating a spectrum of beats with a gallery of verbal deliveries from song to rhyme to spoken word to freestyle madness.

"We walk in between the lines ... with quality shit through and through," explains DaddyKev from his office at Celestial Records in Los Angeles. (Damn, didn't that elle simple remind us about something like this? They're coming for you ... good music ... poetry ... dance ... don't fight it.)

DaddyKev (the producer/engineer) and Mikah9 (the emcee/poet) have been creating together once a week for the past two years at a weekly party in L.A. called Konkrete Jungle, so might Honolulu audiences expect the unexpected, based in spontaneous experience? My guess is as good as anyone's ... but this one will be good, as long as the promoters make sure the setting is proper and people treat themselves proper and enjoy the music proper.

—Jeela Goldberry

China House, Chinese Cultural Plaza (corner of Beretania and Maunakea): Friday 4/13, 10 p.m. - 4 a.m.; \$16 advance. 591-3500.

Theater

Witch way

"Sometimes being human is more than I can stand."

—John, *Dark of the Moon*

Dark of the Moon is set in rural Appalachia, deep in that part of the Smoky Mountains that time forgot. And like that region, this play by Howard Richardson and William Berney,

which premiered on Broadway in 1945, is steeped heavily in music, folklore and religion.

John, a witch boy, falls in love with Barbara, a young girl from a quaint, pious town. He strikes a magical bargain to become human and court her and unknowingly becomes the pawn in a supernatural game where lives are at stake. As John, a stranger, tries to assimilate, it becomes apparent that the biggest obstacle he will face is the community's smallness of mind.

"*Dark of the Moon* is a play, a fable about prejudice," explains **Joyce Maltby**, the director of the play's HPU production, opening this Friday at the HPU Windward campus. "Witches versus humans, humans versus strangers. It deals with xenophobia."

As their fear grows, the Bible-thumping townspeople arm themselves with hypocrisy, with a twisted religiosity, excusing some while wreaking vengeance on others. "Ain't no explainin' the will of Heaven," says one witch observing the mess. But if religion is not to blame for their frightening zeal, what is?

"I think it's fear," says Maltby. "Fear makes people do all sorts of ghastly things. People get to a point where 'the end justifies the means,' and they do these things not out of evil, but out of fear and jealousy."

The resulting problems leave the two lovers standing worlds apart while in each other's arms. So while this play works as a cautionary tale of bigotry, it is, at heart, a romance. "What appealed most, the biggest thing for me is the love story," says Maltby.

Perhaps *Dark of the Moon* can be summed up by the bittersweet comfort one of the witches offers to John toward the end of the fable: "Lonesome, ain't you? All humans are."

—Robb Bonnell

Hawai'i Pacific University Theatre, 45-045 Kamehameha Hwy, Kane'ohe: Fri 4/13 - Sun 4/15, Thu 4/19 - Sun 4/22, Thu 4/26 - Sun 4/29 & Thu 5/3 - Sun 5/6 Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m.; \$14; \$10 seniors, military, students, HPU faculty & staff; \$5 HPU students. 375-6415.

Film

Night and day

Who hasn't learned how troublesome women can be? A prescient few knew that giving them the vote would come to no good some day, and now look. Today they walk about, in breeches, free and proud, answering to no man while the harried world about them is left to hearken back to a kinder, gentler time.

A sweet bit of nostalgia comes back to the Academy Theatre this weekend in the form of Franco Zeffirelli's, *The Taming of the Shrew* (1967). Adapted from the William Shakespeare imbroglio, *Shrew* is the tale of a proud, willful woman who finally knuckles under to the man she ends up loving.

Charming and affable Petruchio ventures to Padua to find a wife. What he finds is Kate, a minx too willful for her own good, a maiden — or a shrew — no one will marry. Petruchio and Kate meet, and for the rest of this delightful talkie, Kate is put in her place again and again. Now *that's* a movie.

Kids today might see something in *Shrew* that they hadn't before — real acting. Richard Burton is a vibrant Petruchio, a blustering, hirsute man's man to shame Hollywood's current crop of pups, pouring just the right mix of wit and boorish force. And before actresses became so many rouged-up harlots, there was Elizabeth Taylor. As shrewish Kate she is beautiful and gives a fine performance, moving fluidly between tender and frighteningly independent. It is easy to see why such a fuss was made over these two in their day.

Sadly, that day has come and gone. But henpecked ninnies can relive those glory days for a couple of hours this weekend. That is, if the missus will let them.

—R.B.

Academy Theatre, Honolulu Academy of Arts, 900 S. Beretania St.: Fri 4/14, 7:30 p.m. & Sat 4/15, 4 p.m. \$5, \$3 HAA members. 532-8768.

"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

11/Wednesday

ALTERNATIVE

Nani and Boys on the Side, Indigo (9 p.m.) 521-2900

BLUES

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

CONTEMPORARY

Dean & Dean, Chart House (8 p.m.) 941-6660

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

Lance Orillo, Chart House (5 p.m.) 941-6660

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

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

DJ

Wild Ass Wednesdays w/ Kidd Cisco & Sonic, Pipeline Café (9 p.m.) 589-1999

Deep House, Blue Room (327 Keawe St.) (10 p.m.) 585-5995

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

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

HAWAIIAN

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

Guy Cruz, Kickstand Cafe (9 p.m.) 591-9268

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

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

Malu Duo, Aloha Tower (11:30 a.m.) 528-5700

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

Ledward Ka'apana & The Original IKONA, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611

Ka'au Crater Boys, Hale Noa (8 p.m.) 735-4292

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

Soundettes, Don Ho's Island Grill (6:30 p.m.) 528-0807

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

Rod Tanu & The Volcanoes, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

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COUNTRY

The Geezers, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

DJ

Cadillac Daze presents Blue Velvet, Blue Room (327 Keawe St.) (10 p.m.) 585-5995

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

DJ Shawn G. (house, eclectic), Indigo (10 p.m.) 521-2900

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

Ladies Night w/ T&C, Pipeline Café (9 p.m.) 589-1999

Sushi Lounge (house, hip hop w/ DJs Tim Borsch, Gary O & Denovo, Sansei Seafood Restaurant & Sushi Bar (10 p.m.) 536-6286

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

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Friday Opium Lounge (hip hop, house), Blue Room (327 Keawe St.) (10 p.m.) 585-5995

Soljah Fridays, Pipeline Café (9 p.m.) 589-1999

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

Tropical Jam, Don Ho's Island Grill (10 p.m.) 528-0807

DJs Mark & Shawn G. (ambient, house), Indigo (10 p.m.) 521-2900

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I fear places that draw women who wear their bodies like ammo. If a line of breasts packaged only in stretch-lace tops stands between me and the music, chances are, I'm not going in.

Because it's the music that I'm after. I'm hungry for a place with enough dark corners that I can lose myself in the wallpaper and a few good songs — the kind of gathering that asks you to do nothing more than show up with your ears on and your mouth shut.

Last Thursday, beyond the stacked-sandal landscape of Clubland, beyond Red Hill, Waipi'o Gentry produced such a place.

We pulled in at 8:30 p.m. after following the hand-scribbled map drawn out some hours before and made our way toward a house flanked with what at first looked like black-clad kids. They casually smoked cigarettes and swigged bottles, producing a low murmur that vibrated out to the street. We slipped into the crowd and past it, trying our best to pretend that we belonged there (my slippers and my husband's Island-Roots-2 T-shirt making it no small task).

We tracked down Jeff, the party host, and were soon welcomed into the fold. The scene was mellow; food in the kitchen, beer in the fridge, candles on the back porch and parents in front of the TV. All that was left was the music.

The occasion for this little gathering was what originally convinced me to go. Jeff met some musician from Olympia, WA, in cyberspace, while checking into the upcoming YoYo-A-Go-Go music fest. Playing something like folk-fusion, this guy (known as K-Records' The Microphones) had toured all over the country and wanted to check the 50th state off of his to-do list. The cyberstranger, with family (Dad and little bro) in tow, showed up at the airport that Thursday morning and hoped to debut in the Islands that night — courtesy Jeff's backyard. Who could miss that?

The PA was powered up and after some customary feedback adjustments, the show was on. First up was Jordan, a neighborhood kid sporting yellow-tinted glasses and sounding a little like Billy Corgan on 'awa. Not bad for an opener, especially one that wasn't planned. He was a big fan of the Olympian visitor and begged to share the stage with him. Who knew a back porch venue could be in such high demand?

After a few songs, Jordan reluctantly turned the mic and stool over to Alexander Supertramps. Another lone gunman with an acoustic, his set was all about energy. I'm guessing he sounded something like Sean Lennon, but it was hard to tell because the vocals were inaudible for most of his songs. But even without them, you could feel him through the guitar.

When he was finished, the big huddle surrounding the mini-stage was given directions to the bathroom, and beers were offered from the mic.

That's when it hit me. This is the ultimate. The thing religions are always quacking about, lions laying down with the lambs and all that. This was about people getting together to share space and time — an offering of entertainment in exchange for a little attention. The musicians doubled as bartenders and to partake, all you had to do was listen.

With that realization, the out-of-towner segment became something sort of beautiful. The Microphones, Washingtonian Phil's one-man band, continued the evening's amplified-acoustic theme, but the warm spaces between the vocals and the chords of the classical guitar were filled with something amazing. Maybe it was the candles, maybe it was the beer, but from my seat on the garden bench — watching a lumberjack-country songwriter pour his heart out on a Waipahu cement slab — anything seemed possible. Aside from some creative guitar riffs, The Microphones' lyrics swelled up like stories worth getting lost in and Phil seemed to genuinely appreciate the modest, Island crowd that had gathered there.

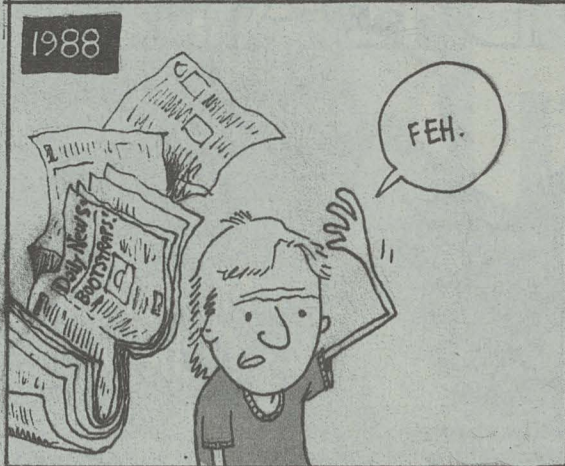
After a few beer calls, a few stories and a few more songs, Phil passed the torch to the house band. Teradactyl shook things up a little, with more than one musician and more apparatus than there was room for. With GameBoy sampling, a bass player, electric guitar, banjo and a warm siren voice that rode above the music, the band rounded out the show and brought it to a close.

There was supposed to be an appearance by some DJ who had never been called, but it didn't feel like anything was missing. The beers kept rolling out of the kitchen and by the time I made it back from the bathroom, all of the sushi was gone. I hadn't eaten for hours, but for some reason I wasn't hungry anymore.

—Aarin Correa

my brief, dysfunctional relationship with the American newspaper.

AMUSEMENT
1997-2001
BY
KEN DAHL



TIDES - April 11 to April 17



Moon Phases: LAST QUARTER - Apr 15 NEW MOON - Apr 23 FIRST QUARTER - Apr 30 FULL MOON - May 7
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

THE SCENE

From Page 13

D J
Boogie Nights w/ Dylti B. Kryp (funk, disco), Brew Moon (9 p.m.) 593-0088
Banzai Saturdays (hip hop, R&B, reggae), All-Star Hawai'i (10 p.m.) 955-8326
Jammin' 93.1 Live Broadcast (Justin Cruz & DJ Wu-Chang), World Cafe (9 p.m.) 599-4450
Notorious Saturdays (w/ Daniel J & Scottie Soul), Baci On The Row (10 p.m.) 550-8005
Soul'd Out Saturday, Pipeline Café (10 p.m.) 589-1999
Xsi w/ DJ Denovo, Auntie Pasto's, Kapahulu (10 p.m.) 739-2426

FOLK

Liza Williams, Hale'iwa Coffee Gallery (6 p.m.) 637-5355

HAWAIIAN

Kahala'a, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611
Kanihau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Kapena, Duke's Canoe Club (4 p.m.) 923-0711
Koa 'Uka, Kincaid's (8:30 p.m.) 591-2005
Malanai, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Leon Siu, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Timothy Kallen, Sarento's (7 p.m.) 955-5559
James Kraft & Ernie Provencher, Roy's (7:30 p.m.) 396-7697
Jeff Peterson, Michel's (6:30 p.m.) 923-6552
Sonny Silva, Cafe Sistina (6 p.m.) 596-0061
David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408
Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Don Conover, Da Smokehouse (7:30 p.m.) 946-0233
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

REGGAE

Maacho & Cool Connection, Anna Bannana's (9 p.m.) 946-5190

ROCK / R & B

eight o eight, Hard Rock Cafe (9 p.m.) 955-7383
Ginai, Shell Bar (8 p.m.) 947-7875
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711
Sunway, Gordon Biersch (9 p.m.) 599-4877

15/Sunday

BLUES

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

CONTEMPORARY

Dean & Dean, Chart House (8 p.m.) 941-6660
The Krush, Esprit Nightclub (8:30 p.m.) 922-4422
Melveen Leed, Chai's Bistro (11 a.m.) 585-0011
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 Cafe (6 p.m.) 526-1410

D J

Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088
Lo-Blo Sundays, Wave Waikiki (10 p.m.) 941-0424, ext. 12
Sanctuary Sundays, Pipeline Café (10 p.m.) 589-1999

GUITAR

Jim Smart, Koko Crater Coffee (8 a.m.) 393-2422

HAWAIIAN

Pumehana Davis, Hanohano Room (10 a.m. & 6 p.m.) 922-4422
Gordon Freitas, Don Ho's Island Grill (6:00 p.m.) 528-0807
Hawaiian Duo, Jaron's Kailua (10 a.m.) 261-4600
Henry Kapono, Duke's Canoe Club (4 p.m.) 923-0711
Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Kimo Kimoeko, Hawaiian Regent Lobby Bar (8 p.m.) 922-6611
Ladies K Trio, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Makana, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268
Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Olomana, Chai's Bistro (6 p.m.) 585-0011
Power of 4, Hanohano Room (8:30 p.m.) 922-4422

HIP HOP

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

JAZZ

Jeff Peterson, Canoes at the 'Ilikai (6 p.m.) 949-3811
The Three of Us, La Mariana Restaurant (3:30 p.m.) 841-2173

LATIN

Duo de Serenata, Michel's (6:30 p.m.) 923-6552

NIGHTCLUB SHOW

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Don Conover & guest singers, Radisson Waikiki Prince Kūhiō Hotel (7 p.m.) 922-0811
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK / R & B

Ginai w/ Zanuck Kapala Lindsey, "W" Diamond Head Grill (8:30 p.m.) 922-1700
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

16/Monday

CONTEMPORARY

Tito Berinobis, Chart House (9 p.m.) 941-6660
Dean & Dean, Chart House (5 p.m.) 941-6660
The Krush, Esprit Nightclub (8:30 p.m.) 922-4422
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422

COUNTRY

The Geezers, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

D J

Spring Break Beach Party 2001 w/ DJ KSM, Wave Waikiki (10 p.m.) 941-0424, ext. 12
Concentration (hip hop, drum 'n' bass), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
The Kaizo DJs (house, trance, hip hop), Pango Pango (9 p.m.) 926-2546

HAWAIIAN

Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764
Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011

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

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

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

Malu Trio, Aloha Tower (11:30 a.m.) 528-5700

Mr. Gneiss' Duo, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611

Nā Kama, Don Ho's Island Grill (6:30 p.m.) 528-0807

Rod Tanu & The Volcanoes, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

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

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

Hot Salsa Dancing Hawai'i, Moose McGillycuddy's, Waikiki (9 p.m.) 923-0751

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Hot Salsa Dancing Hawai'i, Moose McGillycuddy's, Waikiki (9 p.m.) 923-0751

Continued on Page 16

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Theater

A police shooting at Pālolo Valley Housing is revisited on stage.

Poetry, the Pacific and Pālolo



Acting out: Misa Tupou explores loss and the Pacific Islander in his new play *Ola's Son*.

ANNE KEALA KELLY

Ola's Son, a new play by Misa Tupou, was inspired by a poem written by Lisa Kanae about the 1998 police shooting of Rodney Laulusa, who lived in Pālolo Valley Housing. Kanae, a poet and writing teacher at Kapi'olani Community College, did not know any of the people involved in the shooting, but was struck by the media's attention to the incident and wrote the poem as a reaction to the way Laulusa was portrayed.

"In the newspapers was this picture of a young man who didn't look at all like the crazed person the police campaign made him out to be," says Kanae. "He looked a lot like somebody I knew, a friend of mine," she continues. "And I wondered what people think about, how we think when the sensationalism of the media takes our understanding of things and reshapes it."

Although some research went into the writing of the poem, it's important to understand that the poem "Ola's Son" is just that, a poem. Being a poem puts it somewhere in the realm between fiction and nonfiction. The power of this type of writing is that the basis of the story is true, but the emotional impact resonates as a combination of art and reality. This power is something that Tupou (a *Honolulu Weekly* employee) felt immediately after seeing Kanae perform the poem at Kumu Kahua Theatre last year. He approached her about staging it as a play.

"What I've done is my own interpretation of the poem," says Tupou. "I am not telling the story of the victim or the officers. While I did look into the background a bit, I want to

stay clear of that because I am interpreting the poem, not the incident. I can't get away from the fact that the poem was written in reaction to the shooting — Lisa wrote her impressions of the event. But we have created the stage play through an experimental process that combines dialogue and movement."

Tupou came to Hawai'i in 1999 and formed his own theater company, TIPA (Tongan in Performing Arts). And although he trained in the Western style of theater arts at the New Zealand Drama School, his approach to telling the story of *Ola's Son* has been distinctly non-Western, blending the physicality of theater with the styles of Pacific Island performance.

"This is not conventional theater with the typical exchange of dialogue," says Tupou. "I developed this piece over six months using a workshop model with Mane (pronounced Mah-neh), who plays the part of Ola." Tupou plays the other characters including Ola's son, children in the neighborhood and various community voices.

While Tupou calls this style of theater "experimental," when pushed to name it, he says what he's doing is a type of theatrical experience that is influenced heavily by a blending of Western and Pacific thought applied to the racial, social and political reality of Pacific Islanders. This approach gives him a fascinating edge in a creative process that takes rules of improvisation and the well-worn ways of "the method" to a higher, more intense level.

"The words came from physicalizing the poem," says Tupou. "I didn't follow how it was written out — I took pieces and moved them around. I asked Mane to look at an image or phrase and come back and show me physically what it means to her. That's how I work — it gives

us all a deeper understanding of what the text then becomes."

Tupou's reasons for doing the piece are based on his own life and the Pacific Island-immigrant experience. What's clear when he speaks of life and theater is that he is searching for new ways of representing the experiences that are closest to his heart.

"When I heard the poem, I had an immediate understanding of the characters, life in a foreign land and being in a poor community," says Tupou. "I want to ask the question, how or why it is that someone moves to another country and has this happen to their children? I think doing theater in this style and the story being about a Samoan who has shifted from one island to another, is for me doing something I can relate to. It means going back to my roots and who I am — connecting with my culture, rediscovering myself as a person."

Tupou's words express a solidarity that many Pacific Islanders feel. And yet, even though Tupou is of Tongan-Samoan-Chinese-German stock, Kanae is part Hawaiian and Laulusa was Samoan, questions about cultural appropriation arise between people of the Pacific.

"I think I'm lucky that Misa wanted to do this play," says Kanae. "In fact, I was honored that he wanted to do the piece — and somewhat relieved when I met Mane because she is Samoan and the story is about a Samoan boy. There are issues of appropriation and questions of who can write about things," she continues. "But I totally trusted Misa and Mane and was happy, because it felt like giving them something they were supposed to have." ■

Ola's Son — *The Arts at Marks Garage, 1159 Nu'uuanu Ave.: Thu, Fri & Sat, 4/12 - 4/14, 4/19 - 4/21 & 4/26 - 4/28, 7:30 p.m.; \$15 door, \$12 advance. 528-0506.*

PHOTO: TFAOTUSIA

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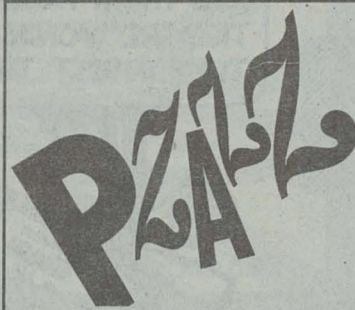
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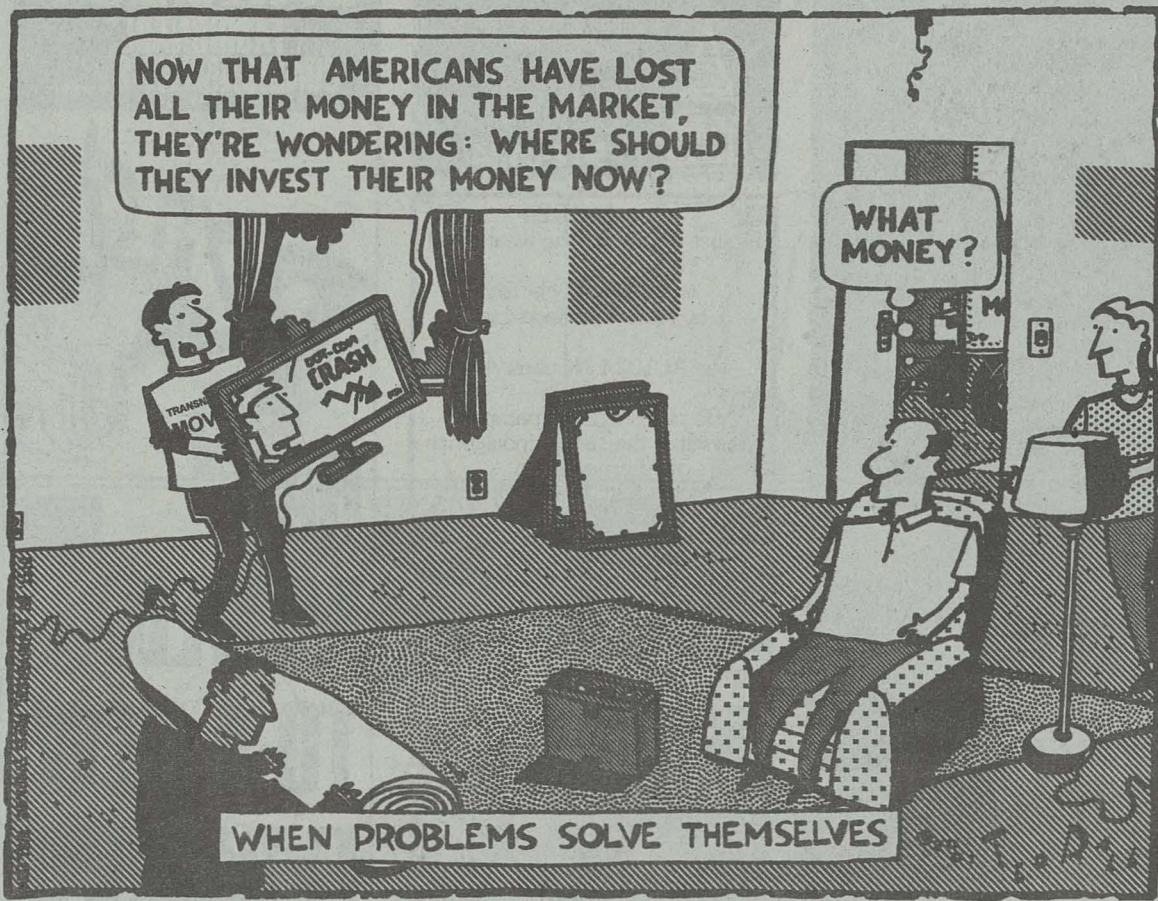


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WARD CENTRE

COMPANY

PH. 591-2997



From Page 14

Bonafide Lounge (hip hop, R&B, soul), Blue Room (327 Keawe St.) (10 p.m.) 585-5995
DJs Habob & Friends (house, acid jazz), Indigo (9 p.m.) 521-2900
The Pussycat Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN

Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Rick Gregory, Hawaiian Regent Lobby Bar (7 p.m.) 922-6611
Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Kahua, Aloha Tower (11:30 a.m.) 528-5700
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Nā Kama, Don Ho's Island Grill (6:30 p.m.) 528-0807
Rod Tanu & The Volcanoes, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

Rich Crandall et al., Studio 6 (8 p.m.) 596-2123
Rudy Ochoco (piano), Troy's Kāhala Bar & Grill (7 p.m.) 738-5655
David Swanson, "W" Diamond Head Grill (8:30 p.m.) 922-1700

LATIN

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

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408
Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

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

ROCK/R&B

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

Concerts

All Jazzed Up The Honolulu Brass showcases Duke Ellington. *Academy Theatre, Honolulu Academy of Arts, 900 S. Beretania*: Mon 4/16, 7:30 p.m. \$15; \$13 seniors; free to students K-12. 543-0935
Good FryDay See Concerts Pick on Page 12. *China House, Chinese Cultural Plaza (Beretania and Maunakea)*: Fri 4/13, 10 p.m. - 4 a.m. \$16 advance. 591-3500
Diana Krall with the Honolulu Symphony The Grammy Award-winning jazz vocalist joins the men and women in black for three special shows. *Blaisdell Concert Hall, 777 Ward Ave.*: Fri 4/13 & Sat 4/14, 7:30 p.m.; Sun 4/15, 4 p.m. \$15 - \$55; 50 percent off to seniors, students and military. 792-2000
Kalapana, Summer, Andy Bumatai Local music and comedy, presented by Hawaiian

105 KINE FM. *Hawai'i Ballroom, Sheraton Waikiki Hotel, 2255 Kalākaua Ave.*: Sat 4/14, 7:30 p.m. \$25 - \$45. 922-4422

Eric Reischl The accomplished young pianist performs a program of Chopin, Debussy, Liszt and more in a rare trip to the Islands. *Atherton Performing Arts Studio, Hawai'i Public Radio, 738 Kāheka St.*: Fri 4/13, 7:30 p.m. \$15; \$12.50 members; \$10 students. 955-8821

Razed in Black See Concerts Pick on Page 12. *The Dungeon*: Fri 4/13, 10:30 p.m. \$20 - \$25. Tickets available at Hungry Ear, Jelly's, Linea, Paragon Body Piercing, Sensually Yours and Tower Records.

On Sale

Laughter and Reflection with Carol Burnett For one night only, this is a rare conversation with the ear-tugger where the audience asks the questions. *Hawai'i Theatre Center, 1130 Bethel St.*: Sat 5/12, 8 p.m. \$35 - \$75. 528-0506

Readings

Half a Dozen A varied literary reading sponsored by the Hawai'i Literary Arts Council, the UH-Mānoa Creative Writing Program and the online journal *Living Waters*. *Center for Korean Studies, East-West Road, UH Mānoa*: Sat 4/14, 6:30 p.m. Free. 956-2212

Theater & Dance

Advice for Tragic Queens at Home and Abroad San Francisco performance artist Justin Chin comes to town, with Lois-Ann Yamanaka doing the introductions. Call to confirm the venue (which may have changed to Kumu Kuhua Theatre) in light of the UHPA strike. *Art Auditorium, UH-Mānoa campus*: Wed 4/11, 7:30 p.m. Free. 956-4426
Dark of the Moon See Theater Pick on Page 12. *Art Auditorium, UH-Mānoa campus*: Wed 4/11, 7:30 p.m. Free. 956-4426
Kupua Harry Wong III directs this play by local scribe Tammy Haili'ōpua Baker about shape-shifters and the mischief they make. Light, inventive and fun, with some adult themes. *Hawai'i Pacific University Theatre, Hawai'i Loa Campus, 45-045 Kamehameha Hwy*: Fri 4/13 - Sun 4/15, Thu 4/19 - Sun 4/22, Thu 4/26 - Sun 4/29 & Thu 5/3 - Sun 5/6 (Fridays & Saturdays 8 p.m., Sundays 4 p.m.) \$10 - \$14. 375-6415
Ola's Son See story on Page 15. *The Arts at Marks Garage, corner of Pauahi and Nu'uano (downtown)*: Thu 4/12 - Sat 4/14, Thu 4/19 - Sat 4/21 & Thu 4/26 - Sat 4/28, 7:30 p.m. \$12 - \$15. 528-0506
Steel Magnolias DHT takes on this estrogen-charged play about some hardy southern

belles immersed in the grit and wit of life. *Diamond Head Theatre, 520 Makapu'u Dr.*: Through 4/15: Thu - Sat, 8 p.m.; Sun, 4 p.m. \$10 - \$40. 734-0274

Tales on the Edge "Here's a chance to see us do some of our edgier material," says Jeff Gere as he and James McCarthy present an evening of stories, songs and shadows for the weekend of Friday the 13th. *The ARTS at Marks Garage, 1159 Nu'uano Ave.*: Fri 4/13 & Sat 4/14, 10 p.m. \$10. 521-2903

Talking With ... A mythical dragon runs through the plots of this all-female production. Call for reservations and times. *Yellow Brick Studio, 625 Keawe St.*: Thu - Sun through 4/29 \$10. 591-7999

Museums

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

Behind the Scenes Tour 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

X-Treme Science! Exploring Oceans, Volcanoes and Outer Space. Kids get a hands-on perspective of natural phenomena. Through 5/28.

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

drawn: Drawings by Artists of Hawai'i. An exhibit of 12 artists: Don Dugal, Howard Farrant, Nadine Ferraro, Linda Fong, David Graves, David Graves, Sanit Khewhok, Jinja Kim, Darrell Orwig, Holger Schramm, Pia Stern, Yida Wang and George Woollard. Through 6/3.

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

An Essential Balance: Works by Toshiko Takaezu New and enormous ceramics. Through 5/2.

Recent Paintings by Hiroki Morinoue See Rear Window on Page 39.

Prints by Duncan Dempster, Melinda Morey, Rob Noland and Jeff Tam A new wave of artists tackle 2-D in widely varied styles. Through 5/2.

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 'Ōhua 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

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 to 12, free for children 3 and under. 423-1341

Galleries

Opening

Found Photos A varied collection of vintage black and white photographs discovered by Jefferson Finney. Opens Fri 4/13, runs through 4/28. *The Pegge Hopper Gallery, 1164 Nu'uano Ave.*: Mon - Fri, noon - 8 p.m. Free. 524-1160

Petroglyphs: A Glimpse into the Past New works by Bill Roberts. Opens Wed 4/11, runs through 4/25. *Hale'iwa Art Gallery, 66-252 Kamehameha Hwy.*: 10 a.m. - 7 p.m. daily. Free. 637-3368

Continuing

3 ... 2 ... 1 ... Three Artists in 2001 Paintings by Christina Crooker, El Dieckvoss and Mark Maresca. Through 4/30. *Doubletree Alana Waikiki Hotel, Mezzanine Gallery,*

1956 Ala Moana Blvd: 10 a.m. - 4 p.m. Free. 597-8108

Beginner's Mind The gallery celebrates its 25th anniversary with a retrospective of some of the favorite artists who have showcased there. Through 4/22. *Queen Emma Gallery, 1301 Punchbowl St.*: Mon - Fri, 8 a.m. - 4 p.m.; Sat & Sun, 9 a.m. - noon. Free. 537-7167

College Art 2001 This juried art exhibition features students from O'ahu's universities and colleges. Through 4/27. *Windward Mall, Kāne'ohe*: Mon - Sat, noon - 8:30 p.m.; Sun, noon - 4:30 p.m. Free. 235-1143

ConTempo Rarities 2001 Auction & Exhibition Make your bids on such artists as Satoru Abe, Vicky Chock, Sally French, Robert Mapplethorpe and more. Bidding culminates with Con Tempo, a big, swanky affair on Sat 4/14. Through 4/13. *Neiman Marcus, Ala Moana Shopping Center*: Mon - Fri, 10 a.m. - 8 p.m.; Sat, 10 a.m. - 7 p.m.; Sun, 11 a.m. - 6 p.m. 526-0232

Gary Kato Paintings by the local artist and illustrator. Through 4/30. *Arts of Paradise, International Market Place*: Daily, 9:30 a.m. - 9:30 p.m. Free. 924-2787

Getting It Together Watercolors by Helen Iaea. Through 4/27. *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

Hawaiiana Images The spring Easter show by the Windward Artist Guild. Through 4/21. *Ho'omaluhia Gallery, 45-680 Luluku Rd., Kāne'ohe*: Mon - Sat, 9 a.m. - 4 p.m.; Sun, 10 a.m. - 4 p.m. Free. 737-7179

The HPU Invitational Original work by students, faculty and staff. Through 5/4. *HPU Art Gallery, Hawai'i Pacific University, Hawai'i Loa campus, 45-045 Kamehameha Hwy.*: Mon - Sat, 8 a.m. - 5 p.m. Free. 544-0287

Imagine: Hawai'i Watercolor Society's 2001 Members Exhibition On the walls, it's members only. Through 4/21. *Pauahi Gallery @ Bishop Square, 1001 Bishop St.*: Mon - Fri, 7 a.m. - 7 p.m.; Sat, 7 a.m. - 2 p.m. Free. 537-6838

Mauka & Makai New paintings by Plein Air Painters. Through 4/20. *Gallery on the Pali, 2500 Pali Hwy.*: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

Out of the Box Local and national artisans exhibit a variety of boxes, ranging from functional to beautiful. Through 5/15. *Nohea Gallery, Ward Warehouse*: 10 a.m. - 6 p.m. Free. 596-0074

Patterns of the Universe With unwavering elegance, a fractal orgy of vines, tubes and planes jumps toward the eye and then away, without beginning or end, elusive yet tangible, in Sharon Hardie's one-woman show. Through 4/28. *Honolulu Art Gallery, 1356 Kapi'olani Blvd.*: #2: Mon - Sat, 10 a.m. - 6 p.m. Free. 955-5250

Re-Visions Local craftspeople reflect on a second trip to Japan with a mixed-media exhibition. Through 5/11. *bibelot gallery, 1130 Koko Head Ave., Suite 2*: Tue & Wed, 10 a.m. - 4:30 p.m.; Thu - Sat, 10 a.m. - 6 p.m. Free. 738-0368

Reflections on the Gift An honors exhibition with gifts as the theme. Through 4/12. *UH Commons Gallery, Dept. of Art, UH-Mānoa*: Mon - Thu, 10:30 a.m. - 4 p.m. Free. 956-9659

Soles Sheila Blackard Academia's pursuit of the understanding of human nature. Through 4/19. *Coffeeline Gallery, 1820 University Ave.*: Mon - Fri, 7 a.m. - 3:45 p.m.; Sat, 8 a.m. - noon. Free. 947-1615

The NeverEndingColorStory Woven and beaded jewelry by Barbara Edelstein. Through 4/27. *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

Under the Ulu Tree Recent acrylics by Vel Tong. Through 4/30. *Ko'olau Gallery, Mānoa Marketplace*: Mon - Sat, 10 a.m. - 6 p.m.; Sun, 10 a.m. - 4 p.m. Free. 988-4147
The Unseen Forces Within Drawings and mixed media by Jeff Dunn. Through 5/4. *Che Pasta Cafe, 1001 Bishop St.*: Mon - Fri, 11 a.m. - 2 p.m. & 4 - 8 p.m. Free. 524-0004

Wo/Man and Beast This exhibition is the inspiration of well-known ceramic artist Sayoko Kay Mura, who gathered her own and other artists' (e.g., Fred Roster, Cora Yee, Esther Shimazu, Vicky Chock) figurative work to explore the continuum of animate

Continued on Page 19

One of America's most successful pop image-makers sets up shop in Chinatown.

Kitschy, but ...

CURT SANBURN

"The first time I saw John Pitre's work was in a poster shop in Detroit, Michigan in the early seventies. At that time, I was a young art student at Page Junior High School. The impact that Pitre's work had on me was spellbinding and changed forever the way I thought about art."

— marine artist Wyland, in his foreword to John Pitre: The Art & Works of a Visionary (Pitre Fine Arts, Honolulu, 2000)

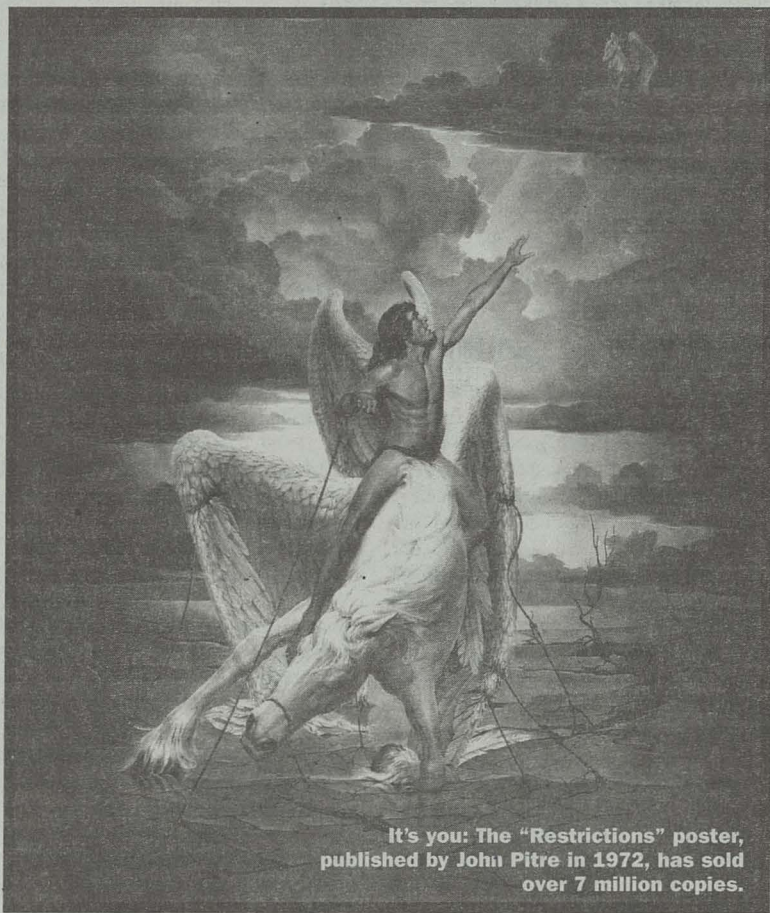
John Pitre, 58, wears a ponytail, flies his own helicopter, invents exercise equipment and paints fantastical pictures that, over the years, have sold in the millions. His two adult daughters, Tanya and Dawn, are both artists too, and they agreed to join their youthful-looking father for an interview at their just-opened family art gallery, Pitre Fine Arts, on Nu'uaniu Avenue in Chinatown.

All around us, original paintings and faux-oil-and-canvas prints glisten on the walls: dreamy images of vast and lurid landscapes; blue spatial in which dolphins swim and/or fly through rainbows; visionary, storybook cloud-lands, punctuated with mystical, celestial spheres, Oz-like cities and Druidic, craggy spires. As often as not, heroic and naked figures of full-breasted women and vee-torsoed men animate the grand, operatic scenes. "It is you," Pitre answers cryptically when asked who the figures represent. Glossy, amped-up technicolors suggest the hallucinated too-muchness of dreams and acid-trips. The pretty, watery paint glows like an adult TV cartoon.

All together, the assembled images on the walls of the gallery paint an artist's yearning for some idealized, very pretty, heavenly state of grace, alongside a fascination for storybook nightmares and adult fantasy. Or, maybe, the work is an existential, Christ-free interpretation of the drama of the mortal soul, or a romance on humanist themes. Pitre's romanticism is so earnest and so far removed from today's preoccupation with nihilistic consumerist fantasies and their reactionary, impotent ironies that it feels almost quaint.

There are two images that have immortalized John Pitre forever, images that in the '70s were about as common on bedroom walls as Farah Fawcett and the Fonz: "Passion" (1969), shown on the cover; and "Restrictions" (1972), shown above.

"The rider looks skyward with hope and optimism toward an image of himself, free and unencumbered, in the clouds," Pitre wrote in a description of the image, one of the most popular pop images of its time, purchased (in poster form) by over 7 mil-



It's you: The "Restrictions" poster, published by John Pitre in 1972, has sold over 7 million copies.

lion people. I ask him who the figure is, Hercules or Bellerophon maybe? "No," he says, "it's you."

Pitre (pronounced PEE-tree) was raised in Queens in New York City. In the early 1960s, with the city still firmly in the grip of modernist art, the young man took classes at the prestigious Art Students League. While there, he mastered the basics of drawing, composition, design, light, values and color, and says he often saw Jackson Pollock in the halls. He mentions two influences: Salvador Dali, obviously, for his surrealist visions, and John Singer Sargent, perhaps the prettiest American painter of the 19th century.

"Dali was painting another world," Pitre says, his vestigial Queens accent adding an edge to the art-talk. "It was from his own mind, his memory, his thoughts, without any reference. ... Sargent, well, I first saw his paintings in a museum, and I thought that his paintings were quite fantastic, but he didn't inspire me at the time. Now he does. Nobody handled a brush better than him."

Pitre's first works were underwater paintings, inspired by his job as a deep-sea salvage diver during his late teens. "I think I kind of hold the record for underwater paintings," he says of his trailblazing art. He entered the seasonal Greenwich Village Art Shows and sold out his first show.

Through the '60s, Pitre struggled, but when the fantasy and psychedelia wave of the anti-establishment generation broke on U.S. shores in 1967, the artist was there. Fans of his increasingly visionary art became faithful collectors.

"It was a transition," Pitre remembers. "Once I kind of locked in, I could always make a living."

He took his young family to

Florida, and then to Telluride, Colorado, where his daughters grew up skiing and making art. He moved to O'ahu 17 years ago; his daughters and their mother, Ginette, followed.

Pitre was — and is, he says — a hippie. "But I never inhaled." His daughters laugh. A single man now, Pitre lives well in Makiki Heights and keeps his helicopter at the airport.

"Be sure to mention he's single," Dawn says mischievously, fondly of her soft-spoken and unassuming father. "He surfs a lot. He's a fun-loving guy, he likes to do fun things. He has to be outside every day."

Dawn, 30, is a skillful painter of underwater scenes and pretty scenes of pretty women and gardens. Tanya, 31, sculpts table-sized-to-large-scale bronzes, often with an art-nouveau touch. Their mother, artist Ginette Pitre, is also represented in the gallery by large, close-up florals of roses, peonies and other blooms.

I ask Pitre if there's any established critical voices for his kind of art, or for Wyland's, or Christian Lassen's, or any of those new-age kitsch masters. He bristles at the question and dismisses the notion of art criticism.

"Art's like food, or music," he says. "If you love it, you should buy it, eat it, play it, hang it. You shouldn't be taught how to view art, or how to eat food. You shouldn't be taught what pleases your eye. You shouldn't be taught to wear red shirts; you should want to, because it comes from your heart."

John, Ginette, Tanya and Dawn Pitre invite you to the grand opening of Pitre Fine Arts Gallery, 1111 Nu'uaniu Ave., on Thursday, April 12, from 12:30 p.m. to 8 p.m.

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From Page 16

beings. Through 4/15. *Academy Art Center*, 1111 Victoria St.: Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, 1 - 5 p.m. Free. 532-8701

Call To Artists

51st Annual Artists of Hawai'i Exhibition

One of the country's longest-running statewide all-media juried exhibitions seeks entries. Through 5/5. *Honolulu Academy of Arts*, 900 S. Beretania St.: All entries must be received by Sat 5/5, noon. 532-8715

Christmas Talk Story 2001 Submissions

For their annual Christmas show, Honolulu Theatre for Youth seeks stories of all sorts that: 1) deal with Christmas or other winter holidays; 2) are told in the first person from a child age 4 to 12; 3) are roughly 350 to 750 words; and 4) are appropriate in vocabulary and content for children. Each story selected earns \$100 for the author, who will retain all rights. Call for more information. *Honolulu Theatre for Youth*, 2846 Ualena St.: Submissions must be received by Thu 5/31. 839-9885

Learning

Art Museums at the Millennium Georgianna Lagoria, director of The Contemporary Museum, explores the evolving role of the art museum in society. *Wo International Center, Punahou School*, 1601 Punahou St.: Thu 4/12, 7:30 p.m. Free. 944-5711

Brown-Bagging to Conversational Hawaiian

No textbook is required at this beginning class emphasizing pronunciation and basic conversation skills. *Old Archives Building, 'Iolani Palace*: Every Wed, 11 a.m. or noon. \$5/class. 522-0821, 522-0827

Butoh Dance Workshop

New students are welcome! 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 through 6/24, 3 - 5 p.m. \$10 per session; \$9 for JCCM members. 988-4290

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

The Effects of Neoliberalism on Australian Health

Author and associate professor at the School of Public Health, Heather Gardner speaks about doin' a body good. *Mō'ili'ili Community Center*, 2535 S. King St.: Mon 4/16, 7 - 8:30 p.m. Free. 955-1555

Hawai'i 'Ukulele Club

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

Hawaiian Noni Seminar

Learn all about its history and uses. Call for reservations. *Aston Sunset Hotel*, 229 Paoakalani St.: Wed 4/12, 7:30 - 9 p.m. Free. 638-8750

Huna Basics Workshop

Kahuna Mark Saito teaches Hawaiian chant and shamanic journeying as a means to personal enlightenment. *Campus Center, UH-Mānoa campus*: Sat 4/14, 1 - 5 p.m. \$40; \$20 UHM faculty and students. 262-2872

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

Find out what meditation in the Vipassana tradition is all about. *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. 382-3910

Introductory Wicca Classes This six-class series by Hrafn teaches the basics, beliefs and how-to of Wicca. Call to register. *Sirius Books*, 2320 Young St.: Every Wed, 7 p.m. \$25/class. 947-4910

Investing by the Book

Learn the basics of long-term investing at Edward Jones. Call for reservations. *HMA Building*, 1360 Beretania St., Ste 304: Tue 4/17 - 24, 6 - 7:30 p.m. or Sat 4/21 - 28, 9 - 10:30 a.m. Free. 543-6034

Japan's Picture Brides

Labor historian Teresa Bill discusses the nearly 20,000 Asian women who arrived in Hawai'i in the early 1900s as "picture brides." *UH-West O'ahu, Room E-104*, 96-129 Ala Ike, Pearl City: Thu 4/12, 12:30 p.m. Free. 454-4750

New York Mambo on "2"

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 Thu, 7:15 - 9:15 p.m. \$90 for four weeks. 926-8037

O'ahu Scuba Diving Club

Keep your diving skills sharp and explore O'ahu's underwater wonders in this free dive club (administered by e-mail). Subscribe at *M_J_Zimmerman@yahoo.com*. Free subscription to club; \$40 per weekend dive and boat charter.

Public Speaking Workshop

Taught by Toastmasters. (Manual included in fee.) *Unity Church of Hawai'i*, 3608 Diamond Head Cir.: Every Wed in February, 7:30 - 8:45 p.m. \$15. 833-7528

Spring Dance Workshops — Butoh

Iona Pear Dance Theatre offers this beginning-level class in this contemporary dance form. This class is a prerequisite to the intermediate level class offered in late April and early May. *Hawai'i Opera Theater*, 987 Waimanu St.: Sat 4/7 & Sun 4/8 or Sat 4/14 & Sun 4/15, 1 - 4 p.m. \$80. 262-0110

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

Wicca 101 Explore the spiritual and magical beliefs of the Goddess path with High Priestess Miriam M'Bari, who has experience with Wiccan and Native-American disciplines. *Serendipity Books 'n Gifts*, 2885 S. King St. Suite 202: Every Thu, 6 - 8 p.m. \$20. 949-4711

Botanical

Foster Botanical Gardens Foster's — Australian for plants, and plenty of 'em on these guided tours through the lush and expansive grounds. *Foster Botanical Gardens*, 180 N. Vineyard Blvd.: Every Mon - Fri by reservation, 1 p.m. \$5/\$3 kama'aina; \$1 kids; free to 5 years and under. 522-7066

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

Orchid II

Learn techniques for breeding, grooming and displaying your orchid. *Foster Botanical Gardens*, 180 N. Vineyard Blvd.: Sat 4/14, 9:30 a.m. - noon. \$20; \$18 members. 537-1708

Stations

See Rear Window on Page 39. *Gallery 'Iolani*, Windward Community College: Through Fri 5/4, Tue - Sat, 1 - 5 p.m. Free. 235-7346

Tropical Plant Nature Walk

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

Kids

Family Fishing Days The folks at Ho'omaluhia host a free day of "catch-and-release" tilapia fishing at their very own fishin' hole. Show up with poles, small, barbless hooks, bait and buckets. It's about a 20-minute walk to the fish, so wear walking gear as well.

Ho'omaluhia Botanical Garden, 45-680 Luluku Rd., Kāne'ohe: Sat & Sun, 10 a.m. - 2 p.m. Free. 233-7323

Shave Ice & Stories "We're pulling out our 'Greatest Hits for Kids,' the material that really knocks 'em out," says James McCarthy of this musical storytelling collaboration with Jeff Gere. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Sat 4/14, 3 p.m. 521-2903

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.: Every Fri, 9:30 a.m. \$5. 521-2749

The Diamond Head Story

The all-volunteer Clean Air Team gives geologic and historic facts. *Honolulu Zoo Entrance*, 151 Kapahulu Ave. (meet at the Gandhi statue): 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. *Honolulu Zoo Entrance*, 151 Kapahulu Ave. (meet at the Gandhi statue): Every Sun, 9 a.m. - noon. \$10; kids free. 948-3299

Mānoa Cliffs Trail

Dr. Mark Merlin leads you through this moderate three-mile, four-hour hike. Call for cost, time and reservations. *Hawai'i Nature Center*, 2131 Makiki Heights Dr.: Sat 4/14. 955-0100

Whatevahs

Association of Information Technology Professionals (AITP)

Barbara Gomolski of Gartner Institute speaks on gauging the performance level of an IT workforce. *Ala Moana Hotel*, 410 Atkinson Dr.: Wed 4/18, 9 a.m. - 12 p.m. Free. 948-3299

Continued on Page 24

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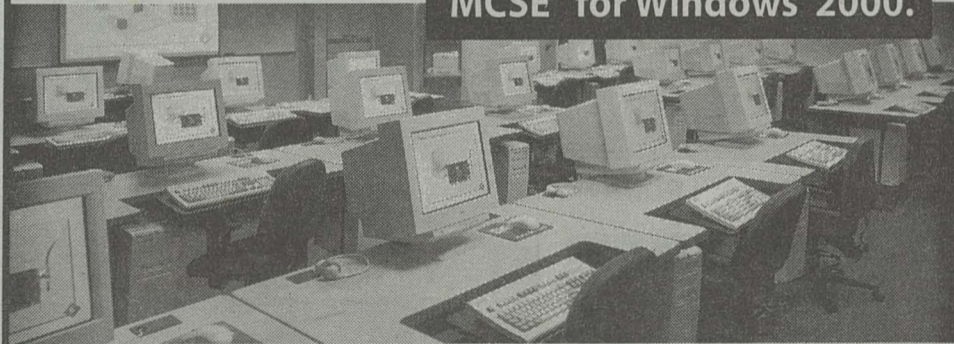
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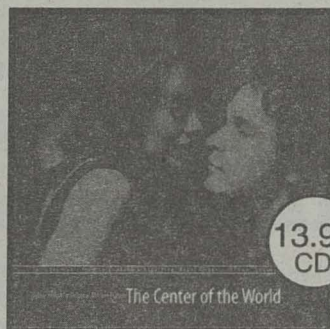
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A new documentary on global warming looks wide-eyed at islands going under in the Pacific.

Insidious tides

ANNE KEALA KELLY

In 1997, filmmaker Andrea Torrice read an article about the first big international conference on climate change and global warming taking place in Kyoto, Japan. In the article, Torrice read that sea levels were expected to rise 12 inches or more during the next 100 years.

Not understanding fully how dramatic such a prediction is, Torrice found herself asking questions at a dinner party where she happened to meet several climatologists. What she found out about the rise of water levels in the Pacific was unsettling. Being a filmmaker, Torrice began the process of researching and developing a documentary film, *Rising Waters: Global Warming and the Fate of the Pacific Islands*, scheduled to air April 22 on PBS.

"I got a grant to tape a conference in Samoa about how local governments could respond to extreme weather events," says Torrice. "And while there, I met people from the UH-Mānoa who were looking at the social, cultural and economic impact of global warming. What I learned about global warming was quite disturbing. So I decided to find a way of taking the issues out of the scientific realm — putting a human face to it."

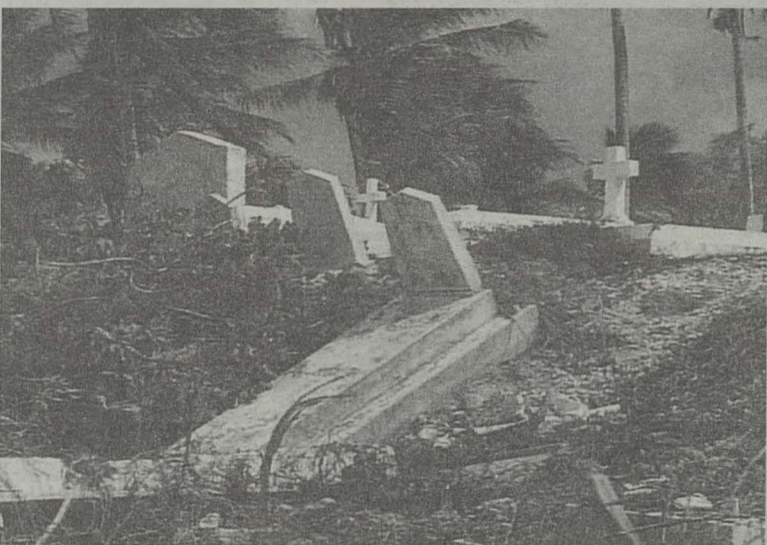
This was a wise choice of direction for a film about the cost of pollution, but *Rising Waters* still manages to spell out the basics of global warming for the average, carbon dioxide-generating documentary-watcher.

The film takes us through the paces of global warming — carbon dioxide created by the burning of fossil fuels (anything that burns oil or coal) thickens the insulating blanket that regulates the Earth's atmosphere, which ultimately heats up the planet. Simple enough even for a president to understand, right? Warm up the water and everything in it heats up as well, killing the coral reefs that A) protect sea level atolls from stormy waters, and B) feed the inhabitants of such places.

It would be possible to go on like this for days, listing the dozens of ways people are connected to the environment and the obvious dangers to humanity when you heat up the planet. But Torrice has chosen to infuse the scientific reality with stories of people who are directly effected in a way that threatens their very survival. From interviews with Samoans who have seen their fishing catches shrink



Flood zone: The documentary *Rising Waters* contemplates the fate of Pacific islands, with scenes from Majuro, Republic of the Marshall Islands (above) and Kiribati (below).



from 400 pounds in one night to barely enough to fill a small cooler, to cemeteries in the Republic of the Marshall Islands that are being un-earthed by the sea, *Rising Waters* cruises through the Pacific Islands like an up-close-and-personal disaster program. It's a powerful context to place the not-so-slow death of a planet into, but the very strength of the film may also be the only real flaw in the film.

In a country emotionally impervious to disasters that happen to other people, which we then look at on one of our 100-plus cable-digital-satellite-Internet channels, the film doesn't go far enough in its condemnation of the United States. The contrast between how Americans see their place in the world and the cost everyone else pays for that fantasy is stark. *Rising Waters* is like a cold slap in the face, instead of a hard kick in the teeth. Then again, is it possible to ever go far enough when talking about a country that is home to 6 percent of the world's population, but manages to emit 25 percent of the world's greenhouse gases? Maybe putting the proverbial boot to the calcium is still too radical for the PBS audience, but we are talking about the disappearance of whole islands here — and eventually, whole nations.

With footage of the American nuclear tests on several of the Marshall Islands 50 years ago, and the loss of land, culture and country that same nation is facing today largely because of America's dependence on fossil fuels, *Rising Waters* clarifies without preaching.

"The U.S. is isolating itself from the rest of the world," Torrice says. "The truth is that Europe and the world are shocked at the U.S. decision to pull out of the agreements reached in Kyoto." The agreements, *Rising Waters* argues, that fall far short of what is necessary to stem the damage, even 30 or 40 years down the road.

"I think it's unconscionable that the president of the United States is being so irresponsible. It's sad and shortsighted," says Torrice. "In 50 years," she adds, "our grandchildren will be asking us why we let this happen." As *Rising Waters* shows us, Pacific Islanders are only the first victims of this disaster, not the last.

Rising Waters: Global Warming and the Fate of the Pacific Islands — with film screening, panel discussion and reception: Keoni Auditorium, Imin Center, UH-Mānoa Campus: Thu, April 19, 6:30 p.m. Free. 941-5097.

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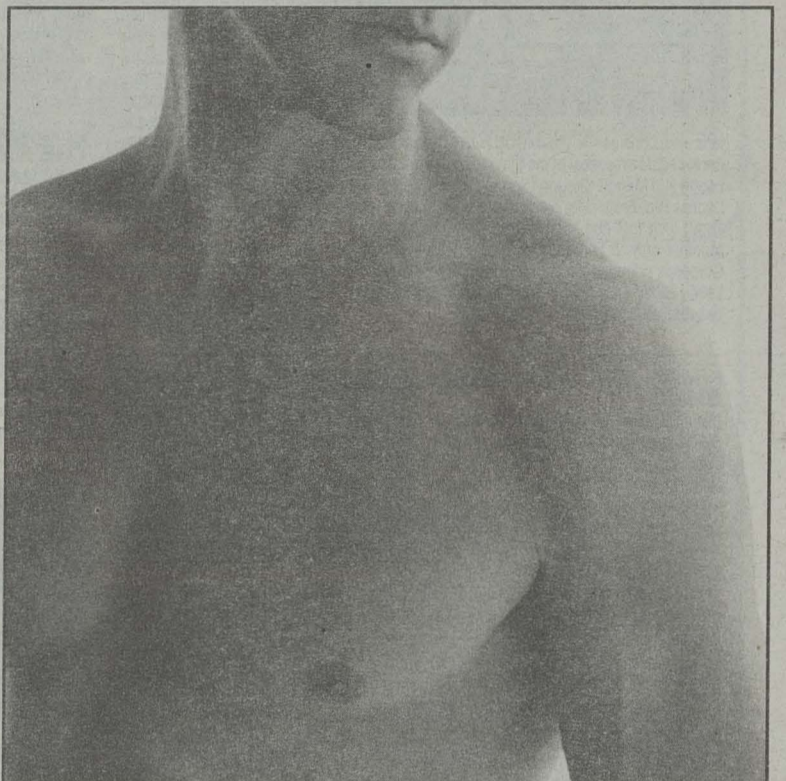
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Opening Night



Friday, April 20th, 6:30pm:
IN THE MOOD FOR LOVE (Hong Kong-2000) directed by Wong Kar-Wai will be the Opening Night Film of this year's spring film festival. The Hong Kong director first received international attention with his 1994 film **INGLING EXPRESS** that led him apart as one of Hong Kong's rising stars. Movie critics and fans alike consider **IN THE MOOD FOR LOVE** to be Wong Kar-Wai's best film to date and the toned down appeal of the film makes it attractive to a diverse audience. Starring Tony Leung and Maggie Cheung (Soong Sisters), Leung won the best actor award at the 2000 Cannes Film Festival for his stunning performance. Set in Hong Kong in 1962, it is a story about love lost and love found by two neighbors who spend a large portion of time together only to find out their rarely present workaholic spouses are having an affair. Gorgeous cinematography by HIFF favorite Christopher Doyle and exquisite acting by Tony Leung and Maggie Cheung make for a film that is powerful, stunningly beautiful and completely unforgettable.

Friday, April 20th, 8:30pm:
SHIRI (South Korea-1999) directed by Kang Je-Gyu. A benchmark in Korean cinema, **SHIRI** broke box-office records, beating **TITANIC** as the biggest moneymaking film in Korean history, attracting more than 6 million theatergoers. The film is a classic North Korean spy vs. South Korean spy story; two agents are on the pursuit of an elusive and violent female assassin, who emerges into the national scene when her killings of important national officials becomes front-page news. In the meantime, a group of her North Korean cohorts secretly matriculate into Seoul, stealing a top-secret water-based nuclear bomb with the intent of killing tens of thousands at a planned North Korean/South Korean soccer match (a symbol of peace), with respective presidents on both sides in attendance. It's a race against time to find these terrorists as well as the female assassin, who hits very close to home for one of the secret agents. A film that rivals and exceeds current Hollywood blockbusters, **SHIRI** is topical, full of action, suspense, and romance. It is a film that should not be missed.



Saturday, April 21st, 2:30pm:
THE TESTIMONY OF TALIESIN JONES (USA/UK-2000) directed by Martin Duffy. Set in the remote Welsh countryside this film is a unique tale of faith and loyalty. Taliesin Jones is a twelve-year-old boy who is somewhat of an outsider in school and society in general. In his despair he turns to God but finds out there are more questions than answers. No one really cares for his plight except for Tal's piano teacher, Billy Evans, played by the late Ian Bannen (from HIFF '98's **WAKING NED DEVINE**). Billy turns out to be more than a piano teacher; he has the ability to heal peoples' pain with the touch of his hand. Tal promises to work harder at learning the piano if Billy will initiate him in the art of healing. From this point on Tal becomes acquainted with all facets of the art of touch healing. Also starring Jonathan Pryce, **TALIESIN JONES** is a touching and enchanting film for the entire family.



Saturday, April 21st, 4:30pm:
INNOCENCE (Australia-2000) directed by Paul Cox. **INNOCENCE** explores the reawakening of sexuality later in life through the affair of a retired organist, widower, and music teacher, Andres Borg (Charles Tingwell) who comes into contact with his first love Claire (Julia Blake), who is unhappily married. Fifty years after they had shared a passionate love affair in post-war Belgium their love is still strong. The two get together and engage in a torrid affair that cannot be hidden from Claire's husband. Paul Cox's latest work is an evocative story of the resilience of love.



Saturday, April 21st, 6:30pm:
SECRET SOCIETY (UK/Germany-2000) directed by Imogen Kimmel. Set in a working class district, the film is an interesting tale of a group of British women whose honor is respected because of their strange love for Sumo wrestling. They bond together and train under the aegis of the Sumo code, with secret Sumo stable and everything, away from the ridicule of the outside world, and unbeknownst to their respective loved ones. One of the husbands, a conspiracy theorist, senses the weird going-ons of his plump wife and her clandestine disappearances. Soon, he believes aliens are abducting her. In order to regain the respect they deserve from the outside world, the women stage a real tournament against a group of male Japanese Sumo wrestlers. A hilarious film with the spirit of **THE FULL MONTY**.



Saturday, April 21st, 8:30pm:
BETTER THAN SEX (Australia-2000) directed by Jonan Teplitzky. This film had its world premiere opening night at the 2000 Sydney Film Festival and was greeted with rave reviews. A night of uncomplicated, non-committal sex soon turns into a romantic love affair that lasts an entire week. Two stranger's one-night stand turns into an emotional exploration for both parties, dealing with issues of trust, commitment and vulnerability.



Saturday, April 21st, 10:15pm:
THE CONVENT (USA-2000) directed by Mike Mendez. Legend has it that a young girl went into a convent with a sawed-off shotgun and proceeded to murder all the pious praying nuns except for mother superior, whom she doused with gasoline and set afire with her cigarette. Forty years later a group of college students enter an abandoned building to spray paint their Greek letters before the homecoming game. They have no idea what happened in the building forty years ago or what the night has in store for them. Starring B-movie cult actress Adrienne Barbeau as a badass vigilante and hip-hop's Coolio, **THE CONVENT** is a comedic horror film that will satisfy your midnight movie urges. Preceded with **THE HEART OF THE WORLD**, directed by Guy Maddin (see **SPRING SHORTS**).

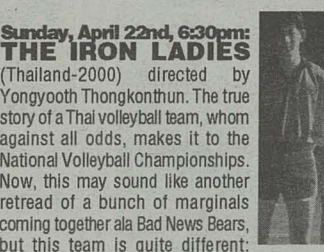
Sunday, April 22nd, 2:30pm:
THE PRICE OF MILK (New Zealand-2000) directed by Harry Sinclair. A romantic comedy about a couple that has been blissfully living on a dairy farm until one day their relationship loses its flare. In hopes of reviving their relationship Lucinda consults her friend, Drosophilla, who suggested that she create minor conflicts to spice up their slowing romance. Things don't go the way Lucinda expects and she ends up in bigger trouble than she started out with. This modern day fairy tale captures the lush beauty of New Zealand and enchants you with its archetypes that try to unravel the true price of love, not milk.



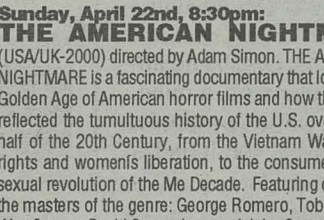
Sunday, April 22nd, 4:30pm:
A DAY (South Korea-2000) directed by Ji-seung Han. A sad yet beautiful love story about a young married couple (played by Sung Jae-Lee and So-young Ko) who long for a baby. After numerous attempts, hope prevails and they finally get pregnant. However, a routine visit to the doctor unveils a horrible revelation: Their baby, when born, can only live for a day. The young couple are torn with this worst of news and must decide whether to have the child or not, and if so, how to spend that one day.



Sunday, April 22nd, 6:30pm:
THE IRON LADIES (Thailand-2000) directed by Yongyooth Thongkonthun. The true story of a Thai volleyball team, whom against all odds, makes it to the National Volleyball Championships. Now, this may sound like another retread of a bunch of marginals coming together ala **Bad News Bears**, but this team is quite different: They're all gay. Headed by Mon, a fantastic volleyball player who suffers from extreme prejudice because of his homosexuality, decides to form his own team, assembling a rag-tag bunch of gays (and one transsexual). Through the obstacles, comedy and hijinks ensue. A feel-good comedy with all the trappings of the perennial "sports movie", **IRON LADIES** has been lauded with loud, uproarious cheers at this year's Berlin Film Festival.



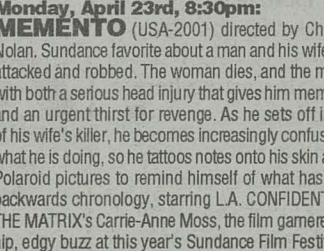
Sunday, April 22nd, 8:30pm:
THE AMERICAN NIGHTMARE (USA/UK-2000) directed by Adam Simon. **THE AMERICAN NIGHTMARE** is a fascinating documentary that looks at the Golden Age of American horror films and how these films reflected the tumultuous history of the U.S. over the last half of the 20th Century, from the Vietnam War, to civil rights and women's liberation, to the consumerism and sexual revolution of the Me Decade. Featuring clips from the masters of the genre: George Romero, Tobe Hooper, Wes Craven, David Cronenberg and John Carpenter. With humorous and intelligent input from director John Landis, make-up guru Tom Savini, and a host of academics, **NIGHTMARE** is a strange, but fascinating look at how horror films are a reflection of our collective unconscious. Preceded by **ROT WOMAN** (see **SPRING SHORTS**) directed by Nobuhiro Yamashita.



Monday, April 23rd, 6:30pm:
THE CIRCLE (Iran/Italy-2000) directed by Jafar Panahi. Winner of the Golden Lion Award for best picture at the 2000 Venice Film Festival. Richard Corliss of **TIME** called it "One of the year's 10 best. Bold, Sensitive, Unflinching, A daring, despairing, beautiful work." This film chronicles the lives of three Iranian women who are expelled from society for vague crimes and whose separate paths eventually cross.



Monday, April 23rd, 8:30pm:
MEMENTO (USA-2001) directed by Christopher Nolan. Sundance favorite about a man and his wife who are attacked and robbed. The woman dies, and the man is left with both a serious head injury that gives him memory loss, and an urgent thirst for revenge. As he sets off in pursuit of his wife's killer, he becomes increasingly confused about what he is doing, so he tattoos notes onto his skin and takes Polaroid pictures to remind himself of what has transposed. An intricate mystery with a backwards chronology, starring L.A. **CONFIDENTIAL**'S Guy Pearce and **THE MATRIX**'S Carrie-Anne Moss, the film garnered the hip, edgy buzz at this year's Sundance Film Festival.



Closing Night



Thursday, April 26th, 8:30pm:
BATTLE ROYALE (Japan-2000) directed by Kinji Fukasaku will be the Closing Night Film. Set in the not so distant future, Japan is in a state of chaos and violent youth threaten the government as well as the status quo. The government responds by devising an incredible survival of the fittest law that they hope will rid the country of its menacing youth. Probably one of the most controversial films that will come out of Japan all year. An interesting reflection on contemporary Japanese society and the fears and realities it must face. Starring auteur Beat Takeshi.

Tuesday, April 24th, 6:30pm:
LAST RESORT (UK-2000) directed by Pawel Pawlikovsky. Winner of "Best British Newcomer" for Director Pawel Pawlikovsky at the British Academy Awards. A gripping story of a Russian woman and her son detained at the London airport while her elusive fiancée fails to collect them. In a final effort to avoid deportation she asks for political asylum and is transported to a refugee area where thousands of others wait pending the review of their application. In this dreary setting the mother and her son befriend a local business owner who helps them eventually triumph over their bleak and lonely situation. Preceded with **THE HEART OF THE WORLD**, directed by Guy Maddin (see **SPRING SHORTS**).



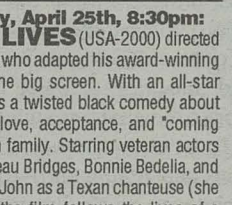
Tuesday, April 24th, 8:30pm:
JULIET IN LOVE (Hong Kong-2000) directed by Wilson Yip. Starring Sandra Ng (**FOUR FACES OF EVE**) and Francis Ng (HIFF '00's **THE MISSION** and **A MAN CALLED HERO**) star in this heart-warming tale of unlikely love. After a failed marriage, Judy returns to the countryside and plans to live with her grandfather for the rest of her life. She soon hooks up with a local street hustler named Jordan, who offers to take care of Judy's grandfather in exchange for shelter. Touched by his free spirit and kindness, Judy gradually finds herself falling for him, but can he restore her faith in another man? Mix in some Triad danger in the likes of Simon Yam (HIFF '99's **BULLET IN THE HEAD**) and the result is a refreshing look at love against all odds. Nominated for several major categories at this year's Hong Kong Film Awards.



Wednesday, April 25th, 6:30pm:
FIASCO (Iceland-2000) directed by Ragnar Bragason. They may look like normal people, but when there's a dead stripper in the preacher's jacuzzi, which leads to one big Fiasco! Set in present-day Reykjavik, this cleverly constructed black comedy draws a narrative circle of interconnecting and chronologically deviant stories in which the various members of the Bardal household deal with the secret and sometimes bizarre occurrences in their lives, over a time span of twenty-four hours. **FIASCO** is indicative of the new wave of Icelandic cinema.



Wednesday, April 25th, 8:30pm:
SORDID LIVES (USA-2000) directed by Del Shores, who adapted his award-winning stageplay to the big screen. With an all-star cast, the film is a twisted black comedy about unconditional love, acceptance, and "coming out" in a Texan family. Starring veteran actors Delta Burke, Beau Bridges, Bonnie Bedella, and Olivia Newton-John as a Texan chanteuse (she wrote and composed original songs for the film), the film follows the lives of a dysfunctional Texan family who must come together after their matriarch expires from a freak accident during a tryst with her secret lover. With a brother who cross dresses like the young Tammy Wynette and a revenge plot that pokes fun at Thelma & Louise, **SORDID LIVES** is a hilarious romp that will leave you gasping from laughter.



Thursday, April 26th, 6:30pm:
THE CRIMSON RIVERS (France-2000) directed by Matthieu Kassovitz. One of the biggest moneymaking French films when it premiered in France last fall, **THE CRIMSON RIVERS** is a nail-biting psychological thriller about a string of gruesome serial murders in a remote mountain village community nestled in the French Alps. Police Commissioner Pierre Niemanns (Jean Reno) and Lieutenant Max Kerkerian (Vincent Cassel) go and investigate, and soon uncover a sinister plot. Isolated, the two cops are on the hunt, as well as being hunted. Influenced by David Fincher and David Lynch, **THE CRIMSON RIVERS** is classic film noir with a supernatural twist.



Spring Shorts

THE HEART OF THE WORLD (Canada-2000) Cult Canadian director Guy Maddin's tribute to Eisenstein and Vertov, this short film was shown at last year's Toronto Film Festival to celebrate the fest's 25th anniversary. The result: **THE HEART OF THE WORLD** became the talk of the festival, for its early Russian cinema imagery and imaginative storytelling, all cogently packed in 5 crisp minutes of pure cinematic brilliance. This film is so amazing; it was awarded Best Experimental Film by the 2000 National Society of Film Critics and Best Narrative Short at the 2001 Golden Gate Awards. HIFF is proud to present this undisputed triumph in cinema to its Hawaii audiences. **THE HEART OF THE WORLD** will precede **LAST RESORT** and **THE CONVENT**.

ROT WOMAN (Japan-1997) directed by Nobuhiro Yamashita. A very touching 10-minute mini-masterpiece that pays homage to Italian zombie films, **ROT WOMAN** has been making the rounds at horror film festivals around the world. **ROT WOMAN** will be shown before **THE AMERICAN NIGHTMARE**.

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The Scene

Club promoters Architechs returns with Banzai Saturdays.

Construction zone

JEFF SANNER

The club promotion group Architechs has survived a personnel change and venue closure but is now celebrating a new construction of sorts: the rebirth of The Love Movement. Architechs' mainstays, Chris Kam and Blaise Sato, launched their first party ever — a blend of hip hop, R&B, soul and dance hall — last spring at the Hawaiian Hut. After a brief hiatus, Architechs' popular free-form events, now called "Banzai Saturdays," returned March 24, with weekly events now scheduled indefinitely.

Kam, 25, a visual merchandiser/graphic designer from Kahala'u, and Sato, 23, a free spirit from Honolulu, met while attending 'Iolani School. The friends have been going out to underground clubs and raves since 1993. Since then, they've observed first-hand the growth and evolution of Honolulu's club scene. "We have been going out to events for so long that we figured out what we liked and didn't like," says Kam. "We figured that we should try our hand at putting together a quality event or two — our way."

And that they did. For the past year or so they have been building a solid foundation for their club promotions under the name Architechs.

Architechs originally started as a three-piece with member Sean Nize. Nize left the group a while back to further his scholastic studies, but Kam and Sato continued on.

"As Architechs we wanted to build our own sound, style, quality of events, image and cultural awareness," says Kam, "as an alternative ... for like-minded individuals to be part of a musical movement of sorts. Instead of simply 'architechs,' we believe in forward and free thinking — hence the 'archiTECHS' to signify the future."

You may remember the Architechs' first event. It was in March of 2000, called "A Lil' Sumthin' Sumthin'," at the Hawaiian Hut. Usually a space reserved for established promoters, it was a risky place to debut.

"I was really nervous about that one," says Kam, "because it was such a large production money-and-people-wise that I was sure we were going to lose out. But thankfully it was a huge success."

The buzz generated by the Hawaiian Hut parties helped pave the way

for more events, like the "Street Car Show-Off After-Party" at the Japanese Cultural Plaza and Architechs' infamous weekly event with clothing company Non Fiction called "The Love Movement," held at Acqua Restaurant on Saturdays last summer. Sadly, under new management, Acqua shut its doors on the club scene. This left the promoters scrambling for a new venue all last winter, to no avail.

Until recently, Architechs has been quiet, but the group has grown and is now ready for new branding of sorts: Banzai Saturdays, or the rebirth of Love Movement.

Love Movement is a party; it's about positive thinking and love in a relationship. It's where Architechs comes from, showing love and respect to its audience.

"The whole Banzai thing came up because usually at Japanese parties, there's always the ceremonial drinking of sake superceded by one loud, drunk uncle yelling 'kampai!' or 'banzai!' before throwing down a shot," says Kam. "I thought, why not use it for a name for our night. I'm actually trying to recruit a drunk uncle to come out to one of our parties and lead the crowd in a couple of raucous 'banzai!'s."

Not only is Banzai fun, it shows some cultural pride among Asians. Architechs' events often show Jet Li, kung fu and anime movies, and they're sponsored by the online community asianavenue.com. The architechs are pro Asian all the way, though they in no way exclude other nationalities.

"I think that Asian pride is something that is lost in Hawai'i because so much of the population is Asian. We thought that people should be more aware of their heritage and their culture, not only Asian, but all people," says Kam.

Because of this inclusiveness, Ar-

chitechs only holds 18-and-over events. "I remember how it sucked to be 18 and not old enough to get into the dope spots," says Kam.

Everyone is included, but Architechs' events are not raves, not World Café, not a typical club night. Its events are somewhat different: hip hop, R&B, soul and some dance hall. No techno or trance is played at Banzai Saturdays.

"What a lot of people are forgetting or neglecting when they go to events these days is to have fun and actually listen to the music," says Kam. "I want to encourage people to have fun, dance, do their thing, but not be arbitrary about it. People should listen not only to the beats but the lyrics too, because the songs not only have a rhythm, they express a feeling or dictate a mood. A good DJ set will move your feet, make you feel good and make you think."

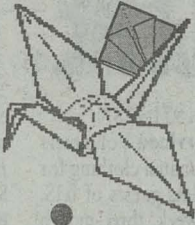
Patrons of Architechs should approach events with an open mind, open ears and a positive attitude, which is exactly what you'll find at Love Movement: the best vibe, the best DJs (Delve, Zack_Morse, Toad One, DJ XL) and the best crowd.

Where is Architechs going from here?

"Hopefully people will recognize that there are alternatives to the mass-marketed images and sounds that they are bombarded with daily," says Kam. "I'm all for individuality and original style. It doesn't have to be all about this brand or that group, but it should be more about how you feel and how you choose to express yourself that is important."

Here is the Architechs' message; here is where the construction begins. It's all starting here, from this foundation.

Banzai Saturdays (The Love Movement) — All-Star Hawai'i 2080 Kalākaua Ave., Waikiki: Saturdays, 10 p.m. - 2 a.m. \$8, 18 - 21 years; \$5, over 21. 955-8326, or go to www.architechsclothing.com.




True love: Zack Morse spins for dancing girls at All-Star Hawai'i.

PHOTOS: ARA LAYLO

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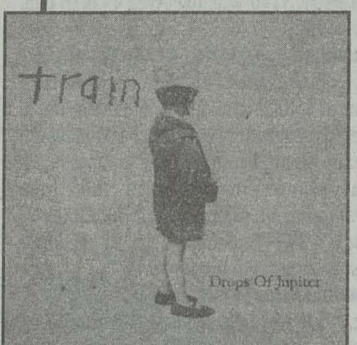
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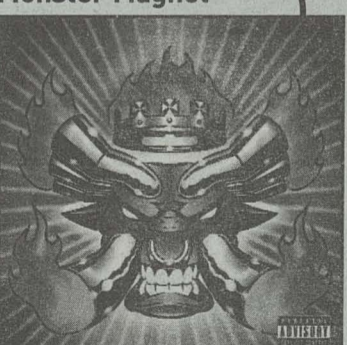
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THE SCENE

From Page 19

11:30 a.m. - 1 p.m. \$19 - \$25. 591-3550
Gender Bender Lip Gloss Revue The Lovely Leikia hostesses, and what a show this is! Very riotous variety show with everything from vaudeville to vixenry and everyone's in between. *Fusions Waikiki*, 2260 Kūhiō Ave.: Every Fri, 9:30 p.m. 924-2422

Hawai'i Vocal Arts Ensemble Hawai'i's premier chamber chorus is looking for excellent singers in all vocal parts who possess fine musicianship and strong sight-reading. A warm, free, smooth tone is a plus. *Chaminade University*, 3140 Wai'ālae Ave.: 4 - 6:30 p.m. 261-6495

Hiroshima Foundation Study Grants The Goto of Hiroshima Foundation will award a grant of \$5,000 to an individual interested in research regarding Hiroshima and Hawai'i. Pick up an application at the Japanese Cultural Center, or download one from www.jcch.com. *Japanese Cultural Center of Hawai'i*, 2454 S. Beretania St.: Applications must be received by Fri 5/4 945-7633

Honolulu Street Market Goin' street on you, dog, with lots of produce, crafts and collectibles. *Honolulu Street Market*, City Square, Kohou St.: Every Sat, 9 a.m. - 2 p.m. 221-6042

Karaoke at the Wailana Cocktail Lounge Comfy atmosphere, free karaoke and cheap drinks — the perfect solution to the "what-to-do-tonight?" blahs. You might even catch Ken Dahl there, belting out John Denver numbers ("Rocky Mountain Hi.....igh, Colorado. ..."). *Wailana Cocktail Lounge*, 1860 Ala Moana Blvd.: Mon - Thu, 9 p.m. - midnight; Fri - Sat, 9 p.m. - 1 a.m. 955-1764
Narcotics Anonymous Meetings by this nonprofit organization are held at other locations around the island as well. *1159 Bethel St.*. Every Mon, Wed & Fri, 4 - 5:15 p.m. Free. 734-4357

'Ohina Short Film Submissions VHS copies of your original film short (30 min. max.) are sought for possible inclusion in the annual local film showcase in September. *'Ohina: The Short Film Showcase*, 1013 Kawaiaha'o St, Honolulu, 96814: Submis-

sions must be received by Fri 8/3. 951-4413
Paper Doll Revue God damn! These Grande Dames have been goin' on glamorous for days now ... years, even! Raquel Gregory and her gorgeous gals'll give y'all a li'l bit o' heaven. Why don't you come on up and see 'em sometime? *Fusions Waikiki*, 2260 Kūhiō Ave.: Every Sat, 9:30 p.m. 924-2422

Parents' Night Out Sure you love them, but don't you remember what life was like before the kids? CAN you remember? Try to remember with this weekend babysitting service by the YWCA. *YWCA*, 1040 Richards St.: Sat 4/14, 5:30 - 10 p.m. Free. 538-7061, ext. 277
Tales of Urban Hawai'i Ray Bumatai and local folk band mossRock explore the theme of home through story and song. *The ARTS at Marks Garage*, 1159 Nu'uānuu Ave.: Mon 4/16 & 23, 7:30 p.m. \$10. 521-2903

Volunteer

Habitat for Humanity Call for information on how to lend a hand, or how to qualify for Habitat housing. *Habitat for Humanity — Honolulu*. 988-9339

Hawai'i Public Television HPT is seeking volunteers for several reception, promotion and development positions. Do you belong in show biz? *Hawai'i Public Television*, KHET-11: 973-1386

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

Ho'omaluhia Botanical Gardens Greet visitors with the Ko'olau for a backdrop. Flexible days and hours. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: 233-7323

Honolulu Zoo Volunteers at least 14 years of age are needed to assist animal keepers and provide conservation education. *Honolulu Zoo*, 151 Kapahulu Ave.: Open applications

every Wed, 9 a.m. - 2 p.m. 971-7187
Institute for Human Services Volunteers are needed to help sort donated clothing for distribution to the homeless guests of IHS. One four-hour shift per week, three-month commitment. *Institute for Human Services*, 546 Ka'a'āhi St., Honolulu HI 96817: 537-2724

Mānoa Valley Theatre With your help, the show will go on. MVT needs help with costuming, props, lights, set-building, publicity and administration, regardless of previous experience. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd: 988-6131

Meals on Wheels Volunteer drivers are needed to deliver meals to needy seniors throughout O'ahu. *Lanakila Rehabilitation Center*, 1809 Bachelot St.: 531-0555

Parent Support Project The LDAH is looking for AmeriCorps volunteers to work in communities throughout Hawai'i. *Learning Disabilities Association of Hawai'i*, 200 N. Vineyard Blvd., Ste. 310: 536-9684

Sunny Buddies Interested individuals over age 16 are needed to pair up with mentally retarded individuals, offering friendship and raised community awareness. *Dept. of Health, Developmental Disabilities Division*. Through Tue 7/31. 373-5157

Neighbors

Celebration of the Arts This ninth-annual event pays tribute to the people, arts and culture of Hawai'i through hula, chant and art. *Ritz-Carlton Kapalua*, One Ritz-Carlton Drive, Kapalua, Maui: Thu 4/12 - Sun 4/15. (808) 669-6200

Gay

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

GLBT Video Nites Movies of every genre

every Friday except the first one of each month. Call for each week's title. *Gay and Lesbian Community Center*, 2424 Beretania St.: Fri 4/14, 21 & 28, 7 p.m. Free. 951-7000

Honolulu Gay Support Group All are welcome who support "freedom, equality and justice for 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. Meet at Hula's at 2:30 p.m. for a prompt launch at 3 p.m. *Hula's Bar and Lei Stand*, Waikiki Grand Hotel, 2nd floor, 134 Kapahulu Ave.: Every Sat, 2:30 p.m. \$10. 923-0669

Lesbian Support Group A confidential support and social group for lesbian, bisexual and orientation-discombobulated women. *Gay and Lesbian Community Center*, 2424 Beretania St.: Every Wed, 7:30 p.m. 951-7000

Politics

Money & Politics: Who Owns Democracy? This National Issues Forum will explore the relationship between money and American politics. *State Capitol Auditorium*, 415 Beretania St.: Sat 4/14, 8:30 a.m. - noon. 956-6870 or NIFmoney_in_politics@yahoo.com.

Mixed Media

KTUH Web Site One of the last true student-run college radio stations is going strong as ever, and their Web site ain't bad either: <http://ktuh.hawaii.edu>. You can check show times and descriptions, learn about upcoming community events and e-mail the station's staff and DJs. Those outside the frequency can also catch KTUH through the site's live, 24/7 RealAudio feed. Listen, learn, believe! *KTUH — 90.3 FM Honolulu, 89.7 FM Hawai'i Kai, 91.3 FM North Shore*. Free. 956-5288

Local Polish-American Music Show Uncle V., Virian Wadford, hosts this weekly radio show on KNDI, 1270 AM. Every Sun, 5:30 - 6 p.m.
Surfing for Life A documentary of nine older surfers, ranging from 60- to 90-something, still hangin' 10. *Hawai'i Public Television*, KHET-11: Sat 4/14, 8:30 p.m. 973-1000

Grassroots

Refuse & Resist! Too big for the cafe, they moved up to UH Campus Center! Weekly Wednesdays the group discusses national news, progress (or lack thereof) and injustices (and their overabundance). *Campus Center*, UH-Mānoa campus: Every Wed. Free. 598-4653

Submissions

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

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

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

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

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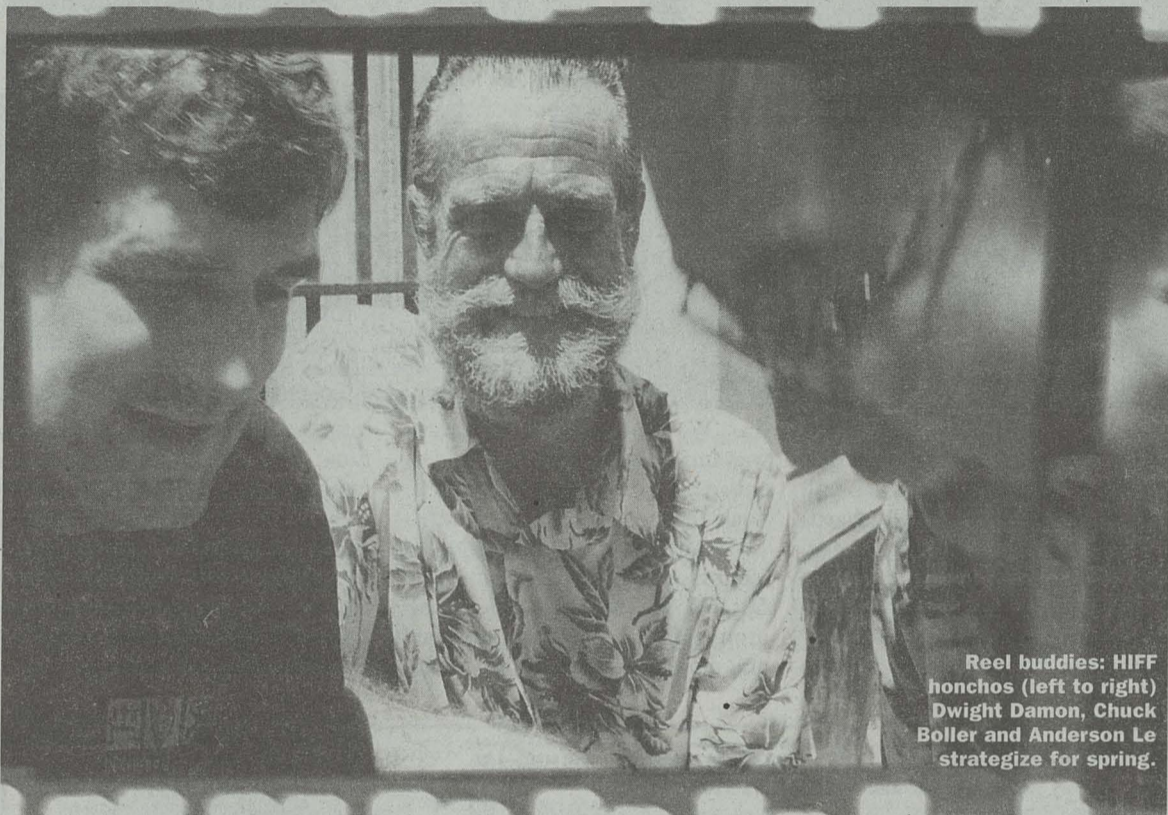


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This month's Hawai'i Spring Film Fest is coming up roses.

Blooming SUCCESS



Reel buddies: HIFF honchos (left to right) Dwight Damon, Chuck Boller and Anderson Le strategize for spring.

BOB GREEN

We're at the cluttered offices of the Hawai'i International Film Festival, its eclectic décor an astonishing synthesis of command-central bunker and Bishop Square spaciousness. We're here to ask Chuck Boller, executive director, and Anderson Le, film coordinator, about the upcoming, newly expanded, fourth-annual spring lineup of fest films, running Friday, April 20, through Thursday, April 26.

There's no doubt it's a strong slate of films from around the world, but other questions hang in the air. A 13-year veteran of the 21-year-old fest, Boller took over last year. He replaced Christian Gaines after the festival, for the first time in its history, had received major bad press. Although Boller would never say so, he and the remaining staff of five inherited a financially troubled enterprise, some say six figures in the red.

Today, however, the books are clear, due to some adroit trimming here and there. Last year's festival was the most successful in HIFF history. With no debt — and a newly enhanced reputation as a world leader in Asian/Pacific film discoveries — HIFF and its staffers are cruising into the fourth spring exhibition with a very strong slate.

"Let's talk about the immediate future," Boller said, clearly uninterested in revisiting the past, as he manned the telephone, while Le, a film buff since he was 6 years old, piled video dupes of films into my open arms. "People like the spring fest so we're giving them more —

20 films at one venue, the Waikiki Twin Theaters."

Neatly sidestepping questions about HIFF's recovery, Boller promised that "in November, you'll see a lot of innovations, most of which will be about easier access for fest-goers — a top priority. Same mission, more access." The mantra clearly worked last year, and Boller and company, including programming committee chair Dwight Damon, want to continue the momentum and solve residual ticketing and venue problems.

With an almost infamously contentious board, intense competition among the globe's proliferating film festivals, and increasing clamor for specifically Asian/Pacific movies, there are big challenges ahead. Boller and Le (who started at HIFF as a university intern) are part of the team which, this year, is returning to the original format of a programming committee, instead of having a single programmer calling all the shots. The retrenchment makes sense and seems to be working.

"People aren't interested in politics," Boller said. "They're interested in the movies we bring them. And that is where our emphasis should be. We're about movies from around the world, and we're going to deliver in spades."

Six to Look For

Based on video-tape previews, movie trade-paper reviews and media buzz, here are six movies out of this year's 20 likely to make a lasting impression:

• *Battle Royale* (Japan): Heads up on this hard-charging entry that details life in a Japan of the near future. To combat social

chaos and violence, the government enacts a survival-of-the-fittest law — and human nature complicates that mandate a lot. Cult figure Beat Takeshi stars in this important movie. (Thursday, April 26, 8:30 p.m.)

• *Better Than Sex* (Australia): Every country makes "light" romantic comedies but only Oz manages to turf them out regularly, real-life funny and, from time to time, insightful, about the battles of the sexes. This one — about a sex fling on the verge of a serious turn — is a low-key delight, especially when our couple is in bed. (Saturday, April 21, 8:30 p.m.)

• *The Circle* (Iran/Italy): Winner of the Golden Lion Award as the best picture of the 2000 Venice Film Festival and called by *Time* magazine "one of the 10 best films of the year," *The Circle* is a drama about three Iranian women trying to liberate themselves in a strange and often archaic culture. (Monday, April 23, 6:30 p.m.)

• *In the Mood For Love* (Hong Kong): Wong Kar-Wai's newest film — and a romantic one about ... love-longing. Tony Leung ("best actor" at the Cannes Fest) and Maggie Cheung tantalize each other in this beautifully photographed (by fest-fave Chris Doyle) story of ... waiting and hoping. (Friday, April 20, 6:30 p.m.)

• *Last Resort* (U.K.): Don't overlook this beautiful-looking drama about a Russian woman and her son detained in London, then seeking political asylum, then being sent to a refugee camp. Winner of a special British Academy Award this year.

Note: The *Weekly* reviewed Spring Fest-entry *Memento* in the last issue (4/4), and called it "one of the best indies of the year." ■

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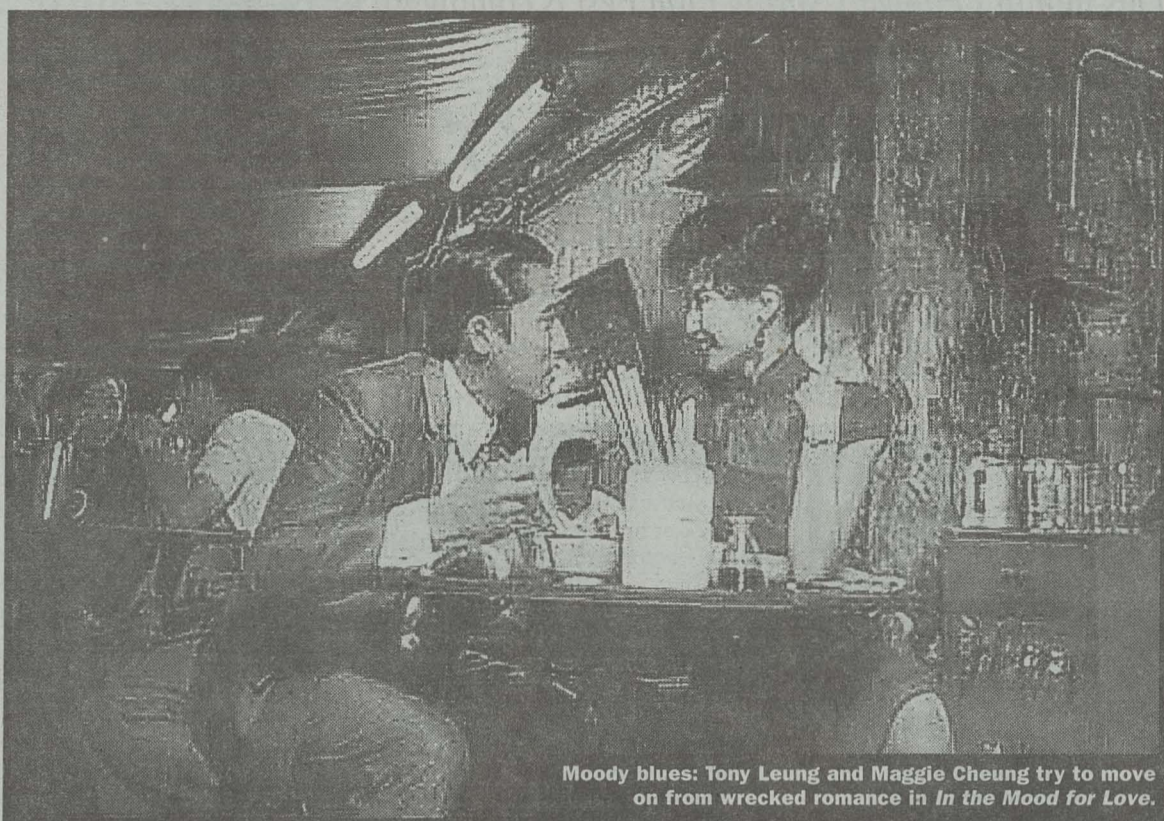
Wong Kar-Wai's sophisticated *In the Mood for Love* will open the Hawai'i spring film fest.

BOB GREEN

In a series of beautiful *qipaos* (tight-fitting, high-collared dresses), framed in the open doorways of moody Hong Kong, gliding down rain-soaked city streets at night, Maggie Cheung is perfectly iconic in writer-director Wong Kar Wai's bittersweet mood-piece *In the Mood for Love*. Mixing romantic and sexual longing with Asian reserve, Cheung brings her character — a married woman who suspects her husband is cheating — to life completely, despite the reserve and despite those gorgeous dresses.

As the man who lives next door to her and who realizes that his wife is also unfaithful (with guess whom?), matinee idol Tony Leung gives a finely calibrated performance, which won the Cannes Festival's best-actor nod. Within the context of another time and culture (Shanghai refugees living in 1962 Hong Kong), Leung is as nuanced and masterful as Michael Caine or Cary Grant. The story is about how Cheung and Leung try to move on — and how difficult that is.

Exquisitely photographed by Hawai'i Film Festival fave Chris Doyle (his camera slithers through the streets and into troubled lives with his usual genius for color and



Moody blues: Tony Leung and Maggie Cheung try to move on from wrecked romance in *In the Mood for Love*.

movement), the film succeeds on its own special terms, as a kind of cinematic ballad about lost loves and new loves struggling to be realized.

With *In the Mood for Love*, Wong Kar-Wai moves gracefully to the forefront of a newish generation of Asian filmmakers. The film is as detailed and moody as

Kar Wai's *Chungking Express* was lurid and rock-and-roll. The entire film conspires to make us wish the best for the two adrift would-be lovers. Meanwhile, relentless, cramped, phantasmagoric 60s Hong Kong happens all around them. Low-key, textured and movingly-acted by its two in-

ternational stars, *In the Mood for Love* is a unique treat for discriminating film-goers.

In the Mood for Love plays opening night, April 20, of the week-long Hawai'i International Spring Film Festival, at the Waikiki Twins Theatre.

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

Legend:
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◆ **Along Came a Spider** (Wed & Thu noon, 2:30, 5, 7:30, 10 p.m., Fri-Tue 2:30, 5, 7:30, 10 p.m., Fri & Sat also 12:30 a.m., Fri-Sun also noon); **Blow** (1, 3:45, 7, 9:45 p.m., Fri & Sat also 12:30 a.m.); **Exit Wounds** (7:15, 10 p.m., Fri & Sat 12:15 a.m.); **Pokémon 3: The Movie** (Wed & Thu 11:45 a.m., 2, 4:30 p.m., Fri-Tue 2, 4:30 p.m., Fri-Sun also 11:45 a.m.); **Someone Like You** (Wed & Thu noon, 2:15, 4:30, 6:45, 9 p.m., Fri-Tue 2:15, 4:30, 6:45, 9 p.m., Fri & Sat also 11:45 p.m., Fri-Sun also 11:45 a.m.); **Spy Kids** (Wed & Thu 12:30, 2:45, 5, 7:30, 9:45 p.m., Fri-Tue 2:45, 5, 7:30, 9:45 p.m., Fri & Sat also midnight, Fri-Sun also 12:30 p.m.);

● Thu 4/12: **Crouching Tiger, Hidden Dragon** (11:15 a.m., 2, 4:45, 7:45, 10:15 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (1:45, 4, 7, 9:30 p.m., Fri & Sat also midnight, Fri-Sun also 11:30 a.m.); **Joe Dirt** (Wed & Thu 11:45 a.m., 12:30, 2, 2:45, 4:15, 4:45, 6:45, 7:15, 9, 9:30 p.m., Fri & Sat also 11:30 p.m., Fri-Sun also 11:45 a.m.); **Josie and the Pussycats** (Wed & Thu 12:15, 2:30, 4:45, 7, 9:15 p.m., Fri-Tue 2:30, 4:45, 7, 9:15 p.m., Fri & Sat also 11:30 p.m., Fri-Sun also 12:15 p.m.);

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

◆ **Along Came a Spider** (11:45 a.m., 12:20, 2:15, 2:50, 4:45, 5:20, 7:15, 7:50, 9:50, 10:35 p.m.); **Blow** (11:30 a.m., 12:45, 2:10, 3:45, 4:50, 7, 7:30, 9:55, 10:30 p.m.); **The Brothers** (11:45 a.m., 4:35, 10:15 p.m.); **Crouching Tiger, Hidden Dragon** (11:40 a.m., 2:25, 5, 7:40, 10:25 p.m.); **Enemy at the Gates** (1, 4:15, 7:20, 10:05 p.m.); **Exit Wounds** (7:05, 9:40 p.m.); **Heartbreakers** (11:35 a.m., 2:05, 4:55, 7:35, 10:25 p.m.); **Hit and Runway** (2:15, 7:15 p.m., Thu no 7:15 p.m.); **Just Visiting** (12:40, 2:50, 5:05, 7:25, 9:40 p.m.); **Pokémon 3: The Movie** (11:30 a.m., noon, 1:35, 2:20, 3:45, 4:50, 6 p.m.); **See Spot Run** (Wed & Thu 11:50 a.m., 1:55, 5 p.m., Fri-Tue 11:40 a.m., 1:50 p.m.); **Someone Like You** (Wed & Thu 11:55 a.m., 2:20, 4:45, 7:15, 9:40 p.m., Fri-Tue 11:50 a.m., 2:05, 4:35, 7:10, 9:45 p.m.); **Spy Kids** (Wed & Thu 11:40 a.m., 12:10, 2, 2:40, 4:40, 5:10, 7, 7:30, 9:30, 10 p.m., Fri-Tue 11:50 a.m., 12:10, 2, 2:40, 4:40, 5:10, 7, 7:30, 9:30, 10 p.m.); **Tomcats** (8, 10 p.m.); **Traffic** (Wed & Thu 12:05, 3:30, 7:05, 10:10 p.m., Fri-Tue 4:05, 7:10, 10:10 p.m.); ● Thu 4/12: **The Mexican** (9:30 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (12:15, 2:45, 5:15, 7:45, 10:20 p.m.); **Josie and the Pussycats** (11:35 a.m., 2:10, 4:55, 7:35, 10:15 p.m.); **Kingdom Come** (noon, 2:25, 5:05, 7:25, 9:55 p.m.);

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

◆ **Before Night Falls** (Wed & Thu 1:30, 4:15, 7 p.m., Fri-Tue 2, 7:15 p.m.); **Pollock** (Wed & Thu 2:30, 5, 7:30 p.m., Fri-Tue 4:45 p.m., Fri & Sat also 9:55 p.m.);

○ Fri 4/13: **The House of Mirth** (1:30, 4:15, 7 p.m., Fri & Sat also 9:45 p.m.);

Waikiki

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

◆ **Cirque du Soleil: Journey of Man** (1:55, 6:05, 9:10 p.m.); **Extreme** (12:40, 4:55 p.m.); **Hidden Hawaii** (3, 7:10 p.m.); **Michael Jordan: To the Max** (11:45 a.m., 3:55, 8:05 p.m., Fri & Sat also 10:15 p.m.);

WAIKIKI THEATRES: Kalakaua at Seaside Ave. 296-1818, code 1609-12

◆ **Along Came a Spider** (1, 3:30, 5:45, 8:15, 10:30 p.m.); **Blow** (1:45, 4:30, 7:15, 10 p.m.);

● Thu 4/12: **Exit Wounds** (2:30, 4:45, 7, 9:15 p.m.);

○ Fri 4/13: **Joe Dirt** (12:45, 3, 5:15, 7:30, 9:45 p.m.);

Windward

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

◆ **Crouching Tiger, Hidden Dragon** (6, 8:30 p.m.);

● Thu 4/12: **15 Minutes** (8:30 p.m.); **See Spot Run** (6:15 p.m.);

○ Fri 4/13: **Just Visiting** (TBA); **Tomcats** (8:30 p.m.);

ENCHANTED LAKE CINEMAS: 1060 Keolu Dr. 263-4171

◆ **Heartbreakers** (3:45, 6:45, 9:30 p.m., Fri-Sun also 12:45, 9:30 p.m.); **Pokémon 3: The Movie** (7:15 p.m., Fri-Sun also 1:15 p.m.);

○ Wed 4/11: **Josie and the Pussycats** (4, 7, 9:55 p.m., Fri-Sun also 1 p.m.); **Tomcats** (4:15, 9:45 p.m.);

KAILUA CINEMAS: 345 Hahani St. 261-9103

● Thu 4/12: **Someone Like You** (4:15, 7 p.m.);

○ Fri 4/13: **Enemy at the Gates** (4:15, 7 p.m., Fri-Sun also 1:30, 9:45 p.m.); **Kingdom Come** (4:30, 6:45 p.m., Fri-Sun also 2, 9:30 p.m.);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-5657

◆ **Along Came a Spider** (Wed-Sun 1:30, 4:15, 7, 9:45 p.m., Mon & Tue 4:15, 7, 9:45 p.m.); **Blow** (Wed-Sun 1:15, 4, 6:45, 9:30 p.m., Mon & Tue 4, 6:45, 9:30 p.m.); **Spy Kids** (Wed-Sun 1:45, 4:30, 7:15, 9:30 p.m., Mon & Tue 4:30, 7:15, 9:30 p.m.); **Tomcats** (1:45, 4:30, 7:15, 9:45 p.m.);

○ Wed 4/11: **Joe Dirt** (4:45, 7:30, 9:45 p.m., Wed-Sun also 2 p.m.);

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

◆ **Along Came a Spider** (1:30, 3:45, 6, 8:15, 10:30 p.m.); **Blow** (Wed & Thu 2:05, 4:35, 7:15, 9:45 p.m., Fri-Tue 2:05, 4:50, 8, 10:30 p.m.); **Enemy at the Gates** (1, 3:55, 6:50, 9:35 p.m.); **Exit Wounds** (Wed & Thu 1:10, 3:15, 5:25, 7:35, 10 p.m., Fri-Tue 7:35, 10 p.m.); **Heartbreakers** (1:25, 4:20, 7:05, 9:40 p.m.); **Just Visiting** (1:45, 3:50, 5:55, 7:50, 9:55 p.m.); **Pokémon 3: The Movie** (Wed & Thu 1:10, 3:25, 5:40, 7:45 p.m., Fri-Tue 1:10, 3:35, 6 p.m.); **Someone Like You** (1:15, 3:35, 5:45, 7:55, 10:05 p.m.); **Spy Kids** (1, 3, 5, 7:20 p.m., Fri & Sat also 9:30 p.m.);

● Thu 4/12: **Tomcats** (1:20, 3:30, 5:50, 8, 10:10 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (TBA); **Joe Dirt** (1:40, 3:40, 5:40, 7:40, 10 p.m.); **Josie and the Pussycats** (1:20, 3:30, 5:50, 8, 10:10 p.m.);

East

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

◆ **Crouching Tiger, Hidden Dragon** (Wed & Thu 1:45, 4:15, 6:50, 9:25 p.m., Fri-Tue 2, 4:30, 7:05, 9:40 p.m.); **Heartbreakers** (1:15, 3:55, 6:35, 9:30 p.m.); **Just Visiting** (Wed & Thu 1, 3:05, 5:10, 7:15, 9:15 p.m., Fri-Tue 1:45, 3:50, 5:55, 8, 10 p.m.); **Pokémon 3: The Movie** (Wed & Thu 1, 3:05, 5:05, 7:05, 9:05 p.m., Fri-Tue 1, 3:15, 5:35, 7:05 p.m.); **Someone Like You** (Wed & Thu 2, 4:05, 6:10, 8:10,

10:10 p.m., Fri-Tue 1:30, 3:45, 5:50, 8:05, 10:15 p.m.); **Spy Kids** (1:30, 3:35, 5:40, 7:45, 9:45 p.m.); **Tomcats** (Wed & Thu 1:45, 3:50, 5:55, 7:55, 10 p.m., Fri-Tue 7:50, 9:50 p.m.);

● Thu 4/12: **Enemy at the Gates** (1:30, 4:10, 7, 9:45 p.m.);

○ Fri 4/13: **Josie and the Pussycats** (1:15, 3:30, 5:35, 7:45, 9:55 p.m.); **Kingdom Come** (1, 3:15, 5:30, 7:45, 10 p.m.);

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

◆ **Along Came a Spider** (Wed & Thu 2, 4:50, 7:40, 10 p.m., Fri & Sat 2, 4:45, 7:40, 10:20 p.m., Sun-Tue 2, 4:45, 7:40, 10 p.m.); **Blow** (Wed & Thu 1:40, 4:30, 7:15, 9:50 p.m., Fri & Sat 1:40, 4:30, 7:15, 10:10 p.m., Sun-Tue 1:40, 4:30, 7:15, 9:50 p.m.); **Heartbreakers** (Wed & Thu 1:20, 4:20, 7, 9:30 p.m., Fri & Sat 1:20, 4:20, 7, 10 p.m., Sun-Tue 1:20, 4:20, 7, 9:40 p.m.); **Pokémon 3: The Movie** (1:10, 3:15, 5:20, 7:20, 9:20 p.m.); **Someone Like You** (Wed & Thu 1:50, 3:50, 5:50, 8, 10 p.m., Fri-Tue 1:50, 3:50, 5:50, 7:50, 9:50 p.m.); **Spy Kids** (1, 3:10, 5:20, 7:30, 9:40 p.m.);

● Thu 4/12: **Crouching Tiger, Hidden Dragon** (1:30, 4:15, 7:10, 9:45 p.m.);

Tomcats (1:30, 3:40, 5:45, 7:50, 9:50 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (Fri & Sat 1:30, 3:40, 5:45, 8, 10:30 p.m., Sun-Tue 1:30, 3:40, 5:45, 8, 10 p.m.); **Enemy at the Gates** (Fri & Sat 1:20, 4:15, 7, 10 p.m., Sun-Tue 1:20, 4:15, 7, 9:45 p.m.);

Central

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

◆ **Along Came a Spider** (Wed & Thu 2:35, 5:10, 7:45, 10:20 p.m., Fri & Sat 12:05, 2:40, 5:15, 7:50, 10:20 p.m., Sun 12:05, 2:40, 5:15, 7:50, 10:10 p.m., Mon & Tue 2:40, 5:15, 7:50, 10:10 p.m.); **Blow** (Wed & Thu 1:30, 2:35, 4:20, 5:20, 7:10, 8:20, 10 p.m., Fri-Sun 12:40, 1:30, 3:15, 4:20, 6, 7:10, 8:30, 10 p.m., Mon & Tue 1:30, 2:55, 4:20, 6, 7:10, 8:30, 10 p.m.); **Crouching Tiger, Hidden Dragon** (Wed & Thu 1:25, 4:15, 7:05, 9:45 p.m., Fri & Sat 3:55, 10:10 p.m., Sun-Tue 3:55, 9:50 p.m.); **Exit Wounds** (Wed & Thu 2:45, 5:05, 7:35, 9:55 p.m., Fri-Tue 1:20, 7:20 p.m.); **Heartbreakers** (Wed & Thu 1:35, 4:30, 7:25, 10:15 p.m., Fri & Sat 1:40, 4:30, 7:25, 10:15 p.m., Sun-Tue 1:40, 4:30, 7:25, 10:05 p.m.); **Just Visiting** (Wed & Thu 1:10, 3:30, 5:50, 8:10, 10:15 p.m., Fri-Tue 1:10, 3:30, 5:50, 8:10, 10:15 p.m.); **Pokémon 3: The Movie** (Wed &

Underachiever

Blow is a gentle trip through a drug dealer's pathetic history.

ROBB BONNELL

Blow tells the almost-true story of the rise and fall of one of the biggest drug dealers in U.S. history. Vowing as a child to never be poor, George Jung goes from peddling pot on college campuses to importing massive quantities of cocaine from Colombia. At the apogee of his career, in the mid-'80s, he boasted that if you snorted a line in the nation, there was an 85-percent chance it came through him.

Blow does its best to portray the dealer as a sympathetic character. Played softly by Johnny Depp, Jung tells his story with the flat but rueful wisdom of hindsight, from his sad childhood and tragic love life, right to his present, pathetic conclusion

and the film's final frame (an unexplained photo of an old man, presumably our hero in real life.) These early sorrows and late tragedies, we are to understand, excuse the complete moral collapse of a man whose ego and greed imposed untold grief on countless other people in the form of pain, addiction and death. A dubious undertaking, at best.

But *Blow* tries. At every phase of his life, Depp as Jung is smart, soft-spoken, loyal and well-intentioned. True, he is a multimillionaire partner of Pablo Escobar and the sole conduit of the Medellin Cartel into the United States, but he is also a family man who cares very much for his parents, wife and daughter.

This ruthless business that Jung has chosen for himself affords *Blow* its share of sexuality, cursing, gunplay and murder. Mercifully, how-

ever, the film's gentle demeanor spares the viewer the bloated histrionics and self-importance of, say, *Scarface*. Conceding that it will never be just right, *Blow* chooses to underwhelm rather than to overwhelm.

Blow takes an hour and a half for Jung's life to come full circle in a heavy-handed scene that parallels a childhood incident. This feels like as good an ending as can be expected from this movie. But *Blow* plods on for another 30 minutes. Similar to an addict's frustrating compulsion for just one more (last time, I swear), *Blow* inflicts an unnecessary epilogue on the audience: Jung making one last deal, after which he'll quit. And this time, he really means it. By then, of course, his loved ones have lost their patience, as has much of the audience. ■

Thu 2:20, 4:55, 7:15 p.m., Fri-Sun 12:30, 2:45, 6:45, 9 p.m., Mon & Tue 1:35, 3:45, 6:45, 9 p.m.); **Someone Like You** (Wed & Thu 1:20, 2:40, 3:40, 5, 5:55, 7:30, 8:25, 9:50 p.m., Fri-Tue 12:50, 3:10, 5:30, 7:45, 10 p.m.); **Spy Kids** (Wed & Thu 1, 2:30, 3:10, 4:45, 5:40, 7, 7:55, 9:15, 10:05 p.m., Fri-Sun 12:10, 1, 2:30, 3:20, 4:45, 5:40, 7, 7:55, 9:15, 10:05 p.m., Mon & Tue 1, 2:30, 3:20, 4:45, 5:40, 7, 7:55, 9:15, 10:05 p.m.);

● Thu 4/12: **The Brothers** (9:35 p.m.); **Enemy at the Gates** (1:20, 4:25, 7:20, 10:10 p.m.); **Tomcats** (1:05, 3:20, 5:35, 8, 10:30 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (Fri-Sun 12:45, 2:55, 5:15, 7:30, 9:50 p.m., Mon & Tue 1:20, 3:30, 5:45, 8:10, 10:20 p.m.); **Joe Dirt** (1:05, 3:25, 5:45, 8, 10:10 p.m.); **Josie and the Pussycats** (Fri-Sun 12:25, 2:45, 5:10, 7:35, 9:55 p.m., Mon & Tue 1:15, 3:25, 5:35, 7:45, 9:55 p.m.); **Kingdom Come** (Fri-Sun noon, 2:20, 4:55, 7:20, 9:45 p.m., Mon & Tue 2:20, 4:55, 7:20, 9:45 p.m.);

PEARLRIDGE WEST: 296-1818, CODE 1609-22

◆ **Along Came a Spider** (12:30, 1:30, 2:45, 3:45, 5, 6, 7:15, 8:15, 9:30, 10:30 p.m.); **Blow** (Wed & Thu 12:30, 2:05, 3:05, 4:40, 5:40, 7:15, 8:15, 9:50, 10:50 p.m., Fri-Tue 11:30 a.m., 12:30, 2:05, 3:05, 4:40, 5:40, 7:15, 8:15, 9:50 p.m.); **The Brothers** (12:45, 2:50, 4:55, 7:05, 9:15 p.m.); **Exit Wounds** (Wed & Thu 12:30, 2:40, 4:50, 7, 9:10 p.m., Fri-Tue 9 p.m.); **Heartbreakers** (Wed & Thu 2:15, 4:50, 7:25, 10 p.m., Fri-Tue 11:40 a.m., 2:15, 4:50, 7:25, 10 p.m.); **Just Visiting** (1:30, 3:30, 5:30, 7:30, 9:30 p.m., Fri-Tue also 11:30 a.m.); **Pokémon 3: The Movie** (Wed & Thu 12:30, 1:35, 2:30, 3:40, 4:30, 5:45, 7:50, 9:55 p.m., Fri-Tue 11:30 a.m., 12:30, 1:35, 2:35, 3:40, 4:40, 5:45, 6:45 p.m.); **Someone Like You** (Wed & Thu 12:45, 1:30, 2:50, 3:35, 4:55, 5:40, 7, 7:45, 9:05, 9:50 p.m., Fri-Tue 11:30 a.m., 1:35, 3:40, 5:45, 7:50, 9:55 p.m.); **Spy Kids** (Wed & Thu 12:30, 1:35, 2:35, 3:40, 4:40, 5:45, 6:45, 7:50, 8:50, 9:55 p.m., Fri-Tue 11:30 a.m., 12:30, 1:35, 2:35, 3:40, 4:40, 5:45, 6:45, 7:50, 8:50, 9:55 p.m.); **Tomcats** (Wed & Thu 1:15, 3:20, 5:25, 7:30, 9:35 p.m., Fri-Tue 8, 10 p.m.);

● Thu 4/12: **Crouching Tiger, Hidden Dragon** (7:10, 9:40 p.m.); **Enemy at the Gates** (2:05, 4:40, 7:20, 10 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (11:35+); **Joe Dirt** (1:35+); **Josie and the Pussycats** (11:30 a.m., 1:30, 3:30, 5:30, 7:30, 9:30 p.m.); **Kingdom Come** (noon, 2:05, 4:10, 6:15, 8:20, 10:25 p.m.);

SIGNATURE PEARL HIGHLANDS: 1000 Kamehameha Hwy. 455-6999

◆ **Along Came a Spider** (noon, 12:30, 2:35, 2:55, 4:55, 5:20, 7:10, 7:40, 9:40, 10:25 p.m.); **Blow** (1:35, 4:15, 7:20, 10:05 p.m.); **Crouching Tiger, Hidden Dragon** (10:15 p.m.); **Exit Wounds** (7:50, 9:55 p.m.); **Heartbreakers** (11:40 a.m., 2:10, 5, 7:35, 10:10 p.m.); **Just Visiting** (11:55 a.m., 1:55, 3:55, 5:55 p.m.); **Pokémon 3: The Movie** (11:30 a.m., 1:30, 3:30, 5:30, 7:30 p.m.); **Someone Like You** (12:05, 2:20, 4:30, 7:30, 10 p.m.); **Spy Kids** (11:45 a.m., 1:30, 4:50, 7:25, 9:35 p.m.);

● Thu 4/12: **Enemy at the Gates** (12:20, 3:25, 7, 9:50 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (12:25, 2:40, 5:25, 7:55, 10:20 p.m.); **Joe Dirt** (11:35 a.m., 1:35, 3:35, 5:45, 7:45, 9:45 p.m.); **Josie and the Pussycats** (11:50 a.m., 2:05, 4:25, 7:05, 9:30 p.m.); **Kingdom Come** (12:10, 2:25, 4:40, 7:45, 10:20 p.m.);

Brothers (Wed & Thu 1:20, 3:35, 5:40, 8, 10:15 p.m., Fri & Sat 8, 10:15 p.m., Sun-Tue 7:45, 9:55 p.m.); **Crouching Tiger, Hidden Dragon** (1:05, 3:50, 7:25, 9:55 p.m.); **Enemy at the Gates** (Wed & Thu 1:15, 4:15, 7:15, 7:35, 10:10 p.m., Fri & Sat 1:30, 4:15, 7:35, 10:10 p.m., Sun-Tue 1:15, 4:15, 7:10, 9:45 p.m.); **Exit Wounds** (Wed & Thu 1:10, 3:20, 5:30, 8:15, 10:30 p.m., Fri & Sat 1:10, 3:20, 5:30, 8:15, 10:20 p.m., Sun-Tue 1:10, 3:20, 5:30, 7:45, 10 p.m.); **Heartbreakers** (2, 4:35, 7:10, 9:40 p.m.); **Just Visiting** (Wed & Thu 1:45, 3:45, 5:40, 7:35, 9:30 p.m., Fri & Sat 1:45, 3:45, 5:45 p.m., Sun-Tue 1:15, 3:15, 5:15 p.m.); **Pokémon 3: The Movie** (Wed & Thu 1, 1:30, 3:40, 5, 5:45, 7:45, 9:50 p.m., Fri-Tue 1, 1:45, 3, 3:45, 5, 5:45, 7 p.m.); **Someone Like You** (1:15, 3:20, 5:35, 7:40, 9:50 p.m.); **Spy Kids** (Wed & Thu 1:15, 2, 3:15, 4, 5:15, 6, 7:15, 8, 9:15, 10 p.m., Fri-Tue 1:15, 1:50, 3:15, 3:50, 5:15, 5:50, 7:15, 7:50, 9:15, 9:50 p.m.); **Tomcats** (Wed & Thu 1:30, 3:40, 5:45, 8:10, 10:20 p.m., Fri-Tue 9 p.m.);

● Thu 4/12: **The Mexican** (7:10, 9:40 p.m.); **See Spot Run** (1, 3, 5 p.m.);

○ Fri 4/13: **Bridget Jones' Diary** (Fri & Sat 2, 4:10, 6:15, 8:20, 10:25 p.m., Sun-Thu 1:30, 3:40, 5:45, 7:50, 10 p.m.); **Joe Dirt** (1:50, 3:50, 5:50, 7:50, 9:50 p.m.); **Josie and the Pussycats** (1:20, 3:20, 5:20, 7:20, 9:20 p.m.); **Kingdom Come** (2, 4, 6, 8, 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

◆ **Pokémon 3: The Movie** (4:30, 7, 9:30 p.m.); **Spy Kids** (Wed & Thu 4:45, 7:15, 9:45 p.m., Fri-Tue 4:30, 7:15, 9:30 p.m., Fri & Sat also 1:45 p.m.);

○ Fri 4/13: **Brigham City** (4:15, 7, 9:45 p.m., Fri & Sat also 1:30 p.m.);

Leeward

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

◆ **Along Came a Spider** (Wed & Thu 1:10, 3:30, 5:45, 8, 10:10 p.m., Fri & Sat 1:10, 3:30, 5:45, 8, 10:20 p.m., Sun-Tue 1:10, 3:20, 5:30, 7:40, 9:55 p.m.); **Blow** (Wed & Thu 1:05, 2, 3:50, 4:30, 7:15, 7:50, 9:50, 10:20 p.m., Fri & Sat 1:05, 3:50, 7:15, 7:50, 9:50, 10:20 p.m., Sun-Tue 1:05, 3:50, 6:45, 7:15, 9:15, 9:50 p.m.); **The**

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STARTS WEDNESDAY, APRIL 11

Consolidated WALKING 3 296-1818, Code 1609, #12	Consolidated PEARLWEST 16 (7807) 296-1818, Code 1609, #22	Consolidated MILANIUM STADIUM 14 296-1818, Code 1609, #23	Wallace RESTAURANT ROW (7807) 526-4171	Signature PEARL HIGHLANDS 12 455-8890
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O'ahu Films

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

15 Minutes Directed by John Herzfeld and starring Robert De Niro, in a mailed-in performance, and Edward Burns, looking good, *15 Minutes* acts like a fun-house mirror, distorting the most pathetic aspects of our popular culture and presenting those perversions as our true reflection. Aside from peeling two stereotypes straight out of a sticker collection, this film tries to tell every other story ever invented in its two-and-a-half hours. To save time, it's stuffed with clichés and crude explanation. This story of two hollow heroes taking on the foreign bad guys is an old one, done better by just about anyone else who's tried it. (Reviewed 2/14) —Aarin Correa

Along Came a Spider Morgan Freeman graces yet another serial-killer film. **Before Night Falls** Oscar-nominated Javier Bardem gives a great, humanizing performance in this collage-film about the life of Cuban writer Reinaldo Arenas. More of a pastiche than a conventional story, *Before Night Falls* shows us Arenas as a Cuban revolutionary — a writer, activist and homosexualist — in the early days of Castro's revolution. But, then, as liberation turned to repression, Arenas becomes a victim and the early celebratory freedom turns to psychological suffocation and imprisonment. Based on pages from Arenas' memoirs, the poetry and prose are available to us in a humanized way, and that is the real achievement of this film. (Reviewed 3/28) —Bob Green

Blow See Review on Page 27.
Bridget Jones' Diary The *Four Weddings and a Funeral* folks try for another screwball comedy.
Brigham City A murder investigation takes place in a small Mormon town. Loyalty conflicts abound.

The Brothers A comedy with an assemblage of some of the best black young star-types.

Crouching Tiger, Hidden Dragon The celebrated opener to the 2000 Hawai'i International Film Festival, *Crouching Tiger, Hidden Dragon* is a revisioning of traditions with a fresh pair of eyes. Combining the classic elements of martial arts films with the latest special-effects technology, director Ang Lee has created a mesmerizing vision. Giving his lead characters a gender shift, he has created a story worth remembering. *Crouching Tiger* is a "supple" powerhouse not to be missed. (Reviewed 12/13) —A.C.

Enemy at the Gates The massive and horrible scope of World War II is brought down to one city (Volgograd, then called Stalingrad) in this film, its fate to be determined by two men. Vassili Zaitsev (Jude Law) is a farm kid from the Urals and the Motherland's best sniper. Major König (Ed Harris) is a Bavarian nobleman and the Third Reich's best gunman. *Enemy* is the real-life story of their prolonged and bloody duel, and of the city that hung in the balance. This film is good, but its quietly intense 130 minutes are clearly not for everyone. Like its characters, *Enemy* is a hushed and sober movie that steals what brief moments of joy that it can. (Reviewed 3/21) —Robb Bonnell

Exit Wounds Steven Seagal tries for a comeback in this action thriller.

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

Heartbreakers Sigourney Weaver plays mother to Jennifer Love-Hewitt in this flick about a family of con artists.

Hit and Runway This film captures all of the odd-ball beauty of being human — the hope, the passion, the longing — in a story

that could have been as predictable and meaningful as a half-hour sitcom. The semi-autobiographical screenplay, written by long-time writing partners Christopher Livingston (also director and producer) and Jaffe Cohen, gives us a homophobic Italian stallion teaming up with a paralyzingly cynical gay Jew to write the perfect action-flick screenplay. The story remains light and unrealistic in some ways, but it never prevents the weightier stuff from sinking in. (Reviewed 4/4) —A.C.

The House of Mirth It's 1905 in upper-crust New York, a culture constructed of codes of conduct by which one is to be accepted or rejected. Lily Bart (Gillian Anderson) is a beautiful socialite who thinks her beauty can get her anything — and she wants to marry well. Eric Stoltz is the handsome lawyer who is in love with her. Writer-director Terence Davies (*The Long Day Closes*) has cast his movie astutely. The betrayals and manipulations in this plot are instantly gripping, fresh as morning headlines, true manifestations of cornered human nature. (Reviewed 3/21) —B.G.

Joe Dirt David Spade dons a mullet and a leading role.

Josie and the Pussycats Hey, kids, it's Saturday-morning cartoon time! The *Archie* spinoff comes to the Big Screen with Rachel Lei Cook and Tara Reid.

Just Visiting This time-travel comedy, retooled from the French version, is said to be sweet and funny.

Kingdom Come Whoopi Goldberg joins some pop stars in this flick about family and loss.

The Mexican This road movie has stars switching places with character actors, and the spotlight falls on James Gandolfini (HBO's *The Sopranos*). Julia Roberts comes off well as Brad Pitt's quirky kidnapped girlfriend and Pitt handles the bad accent/slapstick part of the movie as he travels into the

wilds of Mexico to retrieve a gun (the title character). *The Mexican* ain't bad — it's just not that good. (Reviewed 3/7) —B.G.

Michael Jordan: To the Max If you are going to make an IMAX movie about a single person it would seem like a good idea to feature Michael Jordan, one of the most recognizable humans on the planet. The next question is why would you want to make a documentary about one of the most recognizable humans on the planet — something that's been done over and over again. The most powerful insight of this film is probably unintended: This kind of blind adoration must be a powerful narcotic. It keeps players coming back again and again and is responsible for this silly movie seeing the light of day. (Reviewed 3/28) —Rose Kafele

Pokémon 3: The Movie They'r-r-e ba-a-c-c-k. **Pollock** Unlike moviedom's usual depictions of art and artists, filled with empty nobility and predictable uplifting messages (see the paint-by-numbers *Finding Forrester*), *Pollock* gives us the man in full with warts, genius and, most important of all, mystery intact. Ed Harris and Marcia Gay Harden have never been better. (Reviewed 3/7) —R.K.

See Spot Run David Arquette makes yet another bad movie.

Someone Like You Ashley Judd stars in a romantic comedy — with *X-Men*'s Hugh Jackman in tow. Greg Kinnear co-stars.

Spy Kids A kids' f/x movie.

Tomcats Hawai'i's Greg(ory) Poirer wrote and directed this low-down scatological comedy starring Jerry O'Connell (*Sliders*).

Traffic Director Steven Soderbergh tells three stories about drug trafficking, one of which concerns a newly appointed Fed drug czar who searches for his 16-year-old, free-base cocaine-addicted daughter in the cheesy world of small-time, self-destructive druggies.

Traffic is superbly cast (Don Cheadle, Tomas Milian, Benicio Del Toro, Michael Douglas, Dennis Quaid, Catherine Zeta-Jones). It is also the best ensemble-piece since Robert Altman's *Nashville*. Neither drug polemic nor apologia, *Traffic* simply goes about its business of telling its convincing story beautifully. (Reviewed 1/10) —B.G.

Short Runs, Art & Revival Houses

A Midsummer Night's Dream (U.K., 1968) A terrific cast — Judi Dench, Ian Holm, Diana Rigg, Helen Mirren — helps this along a whole lot. Great for acting buffs. *Academy Theatre*

An Affair of Love (France/Belgium, 1999) Nathalie Baye won best actress at the '99 Venice Film Fest for her performance in this faux doc about an affair begun through a newspaper ad. *Movie Museum*

Happy Together (Hong Kong, 1997) Wong Kar-Wai (*In the Mood for Love*) directs this film of gay lovers in love and trouble on three continents. Terrific cinematography by Chris "Mad Man" Doyle. —B.G. *Movie Museum*

Princess Mononoke (Japan, 1997) One of the best animated films in history, a superior fantasy that strips away the animation crown from the U.S. —B.G. *Movie Museum*.
Richard III (1995) (U.K., 1995) This modern-dress version, starring Ian McKellen and Annette Bening, can rivet the right audiences. Don't overlook this one, film and Bard buffs. —B.G. *Academy Theatre*

Taming of the Shrew (U.S., 1967) See Film Pick on Page 12. *Academy Theatre*

Twelfth Night (U.K., 1996) Trevor Nunn directs this version, with a cast including (a surprisingly good) Helena Bonham Carter and Ben Kingsley. *Academy Theatre*

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Nestled at the corner of Waialae Avenue & St. Louis Drive, enjoy Chef Cianfrini's delicious creations from Italy, made with an expert's touch using fresh ingredients of the highest quality & served by his warm & friendly wife, Sabrina & her staff. Over 50 items to choose from, with a special every night. Ossobuco Milanese is their regular Thursday night special. Must-do desserts - Tiramisu & Crème Caramel. Lots of parking across the street at the Chevron station.
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Corner of Dillingham & Waikamilo (in Kalia), 842-3663
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Hee Hing Restaurant

449 Kapahulu Avenue, 735-5544
Daily 10:30am-9:30pm

The Lee family have served up more than 300 different dishes for the past 35 years. They offer well-prepared food in an upscale atmosphere. Order the roast chicken ahead if you are planning dinner. They also offer smoked tea duck, lychee shrimp, dim sum for lunch and many more tasty dishes. Private dining rooms for parties are available. Reservations are required for larger parties and recommended for others.
\$\$ CR CH AB

Indigo: Green Room Supper Club

1121 Nu'uanu Avenue, 521-2900
Tue-Fri Lunch: 11:30am-2:00pm Tue-Sat Dinner: 6:00pm-9:30pm

This Chinatown retreat is extremely popular and one of the best lunch deals in town. Enjoy a variety of fresh-made dim-sum-style appetizers in addition to a lavish buffet. Select from cold salads, grilled chicken satay, New York strips, shrimp pasta, lemon grass cured gravlax, and other eclectic selections, all seasoned with Asian and Middle Eastern flair.
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Garden of Saigon

1041 East Nu'uanu Avenue 537-6971
Mon-Thu: 11am-10pm Fri-Sat: 11am-2am Sun: 12pm-10pm

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AZTECA Mexican Restaurant

3617 Waialae Ave & Koko Head 735-2492
Mon-Thu: 11:00am-9:30pm, Fri-Sat: 11:00-9:45pm, Sun: 5:00pm-9:30pm

Owners Domingo & Sara Sanchez offer an impressive choice of traditional Mexican dishes. No ground beef used here. Most popular dishes are the Tacos, Chile Relleno, Chile Verde & Beef or Chicken Chimichanga. Lite Lunch Plates w/Beans & Rice served till 4:00pm from just \$5.75. Combination Plates & Enchiladas served in both Small & Large Portions. 10% OFF all take-out orders on Fridays & Saturdays.
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Café Laufer hits it big by staying small.

Kaimukī's café

K.C. WONG

You know that time's flying when taxes are due soon and you're still trying to lose weight gained over the holidays. Where did those three months go? I was recently pondering these very thoughts in Café Laufer and was startled to learn that it had been five years since this wonderful patisserie first opened.

Those unfamiliar with the great row of restaurants in Kaimukī on Wai'alaie Avenue should be sure to put Café Laufer at the top of their list of places to visit. Going on its sixth year, Café Laufer has grown from a fine pastry and coffee spot to a restaurant with something for everyone. According to Cyrus Goo, owner and dessert genius of Café Laufer, the restaurant decided it might as well offer sandwiches, since it was already making its own bread. However with over 20 years of experience in hotel restaurants, retail bakeries and wholesale chocolates (even spending some time in the United Airlines flight kitchen and teaching culinary classes at Leeward Community College), Goo wasn't content to provide run-of-the-mill deli sandwiches. All of his deli meats (ham, pastrami, turkey and salami) are a cut above the usual deli-case offerings. For example, the turkey is 98 percent fat free and you can actually taste the difference. Homemade Meat Loaf (like the kind Mom used to make!), Tuna Salad, Chicken Salad, Imitation Crab Salad and Vegetarian Sandwiches (\$5.75) are also available. Each one is served with lettuce, tomato, Swiss or American cheese, on homemade French, onion, whole wheat, sunflower, rye or croissant, with a pickle and side of pasta salad. Sandwiches can be mundane, but Café Laufer's taste fresher than those of any place I've been.

Of course, you may not want to order a simple sandwich at Café Laufer when there are so many other appetizing choices. Knowing full well that we'd end up indulging in dessert, my friend Callie and I feigned health consciousness by ordering the Spinach Salad (\$7.25) and Chinese Chicken Salad (\$5.50 for a half order, \$7.25 for a full order) along with the soup of the day (\$3.75). Served with a warm, crusty French roll, we received a good-sized bowl of New England-style clam chowder that was quite filling and, thankfully, not too thick or fishy.

The Chinese Chicken Salad arrived as a huge mound of lettuce, won bok and sliced chicken, tossed in a dressing more zesty than the bottled-stuff and topped with fried won ton pi, green onions, Chinese parsley and toasted sesame seeds. The half-order may be a good idea if you plan on eating anything else at Café Laufer (and, believe me, you



Getting fresh: Waitress Laura Cho peers from behind the counter at Café Laufer.

will want to). The Spinach Salad with its honey-mustard dressing was a pleasant deviation from the standard toppings of chopped hard-boiled eggs and bacon. This version featured generous amounts of Gorgonzola cheese, dried cranberries and sugar-coated sliced almonds.

On a later, early-dinner visit, Callie tried the daily special, the Chicken Quesadilla (\$8.95). Served with refried beans that weren't greasy, Mesclun greens and a mixed salad of bright yellow corn kernels and red kidney, pinto, black and garbanzo beans, the flour tortilla was stuffed with yellow and red bell peppers, chorizo sausage, Jack and Cheddar cheeses and red onions. This entree was as attractive as it was tasty.

Planning ahead for dessert again, I chose the Salmon and Pumpernickel appetizer (\$8.50). The half-a-dozen squares of slightly toasted pumpernickel easily held up under the cream cheese, smoked Atlantic salmon, thinly sliced sweet Maui onions and capers I loaded on them. It was a delightful and rare treat, as was the Brie Cheese (\$8.50), served with mini French baguette and fruits. Such goodies are not common. As Goo commented, only dishes he would order get on the menu, and so far all of his selections are winners.

Even with its newer offerings, Café Laufer's forte still remains fine pastries and coffee. Whether it be the wide selection of Danish pastries — the little, not-too-sinful filled bear claw, apple turnover, or chocolate croissant (65 cents for most pastries) — or the decadent Banana Oreo Cake (\$4 per slice, for most cakes and pies) with its fresh banana slices, chocolate chips, almonds, white chocolate and whipped cream, desserts at Café Laufer are a wondrous experience. Maybe that's because Café Laufer only uses chocolate imported from Switzerland. But even its nonchocolate desserts — such as the Fresh Fruit Tart with delicate raspberries, kiwi, strawberries and other fruit topping a shortbread cookie crust, or the Pear Helene with Bartlett pears, chocolate ganache and custard — tasted fresher and lighter than comparable de-

lights prepared at fine restaurants.

"Absolutely," explained Goo, "We are baking from five in the morning till closing every day. By baking in small quantities, everything is fresh and the customers get a variety."

Indeed, between a breakfast visit and a return trip for dinner on the same day, several new temptations had appeared in the display case. As a special treat on Sundays, Café Laufer even offers soufflés made to order. Goo only needs about a half-hour to create the lightest, most satisfying chocolate, Grand Marnier, or mango (depending upon availability) culinary wonder.

To top it all, Café Laufer has the greatest cup of java on the Island. With two imported Swiss coffee machines, at \$15,000 each, Goo strictly controls every facet of the brewing process from the fineness of the bean grind to the pressure of water used to compress the coffee. These marvels, complete with computer chips and circuit boards, brew each cup (\$2) to order, like an espresso. Goo even sends the machines to Switzerland annually for servicing.

"These babies are my Lexus," Goo sighed wistfully, "But, hey, a car's a car — look how many people are enjoying a simple cup of coffee."

Café Laufer

3565 Wai'alaie Avenue
Sun - Thu, 8 a.m. - 10 p.m.
Fri & Sat, 8 a.m. - 11 p.m.
(Closed Tuesdays)
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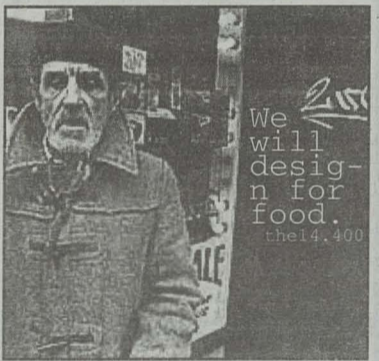
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ARIES

(March 21 - April 19):

Dear Smart Gambler: The fact that you're attracted to this horoscope is proof that you rank in the top five percentile of the population in expressing quirky intelligence, funny logic and the ability to suspend disbelief. No other group rivals your healthy sense of absurdity and willingness to use yourself as a guinea pig. I'm sure you'll do the right thing, then, when I advise you to *stick your neck out but cover your ass*. You'll no doubt also interpret the following instruction correctly: *Keep your feet on the ground as you get your head up in the clouds*.

TAURUS

(April 20 - May 20):

You're overflowing with greedy needs, Taurus. That could either be bad or good, depending on how adeptly you tread the middle path between ruthlessly repressing them and indulging them with gross excess. Given the fact that you're currently harboring over 10,000 greedy needs, I can't name them all. However, I'll begin the list and hope you'll be inspired to finish it. You desperately, achingly, poignantly require the following: a new mommy substitute, an adrenaline rush, Bach's "Mass in B Minor," a loophole in the law of gravity, a mud puddle up to your ankles, a sweet crying jag, exotic desserts and a spanking administered by hands wearing velvet gloves.

GEMINI

(May 21 - June 20):

Lady Godiva was more than a seminal performance artist. She was also a patron of the arts and a humanitarian who funded the building of a monastery. When she doffed her clothes and rode a white horse through the English town of Coventry back in 1057, her purpose was philanthropic. Her husband, the local assessor, had promised to abolish all taxes on the local folk if she did the daring deed. I bring this up, Gemini, to inspire you to take advantage of the ripe astrological possibilities that are now available. I believe that you too can achieve altruistic feats while *au naturel*. So get out there and bestow erotic blessings, bare your soul, reveal the naked truth — or all three.

Free Will Astrology

BY ROB BREZNSY

CANCER

(June 21 - July 22):

Border collies are a type of dog whose herding behavior has been bred for centuries. Their instinct is so strong that they will not only round up livestock but also cats, children, rabbits, deer, lawn mowers and anything else that moves. Remind you of anyone, Cancerian? It should. You yourself have a primal need to act like a good shepherd these days. I suggest you find a constructive outlet for it. Give extra guidance to the children in your care, for instance, or lavish nurturing leadership on your tribe or gang. Just don't be lazy about expressing this urge. It would be a shame if you wasted it on herding a gaggle of chocolate Easter bunnies into your mouth.

LEO

(July 23 - Aug. 22):

You remind me of Vince, the 11-year-old kid next door, who recently took up skateboarding on the big trampoline his parents set up in the backyard. Like him, you're trying to travel in two modes simultaneously. (At least you're being safe about it; you're not doing the equivalent of, say, thumping around on a pogo stick while piloting a Cessna.) When Vince first started, he had trouble trying to coordinate the rolling and the bouncing. Eventually, though, he got the hang of it. I predict that you will also become pretty good at your made-up game.

VIRGO

(Aug. 23 - Sept. 22):

Fundamentalist Christians don't have a lock on the term "born again." The concept originated in Egyptian mystery schools 3,000 years ago, and has been a central goal for many practitioners of the Western Hermetic tradition. It refers to a ritual that begins with a metaphorical death. The seeker must give up both her comfortable and painful illusions about life. She has to accept the loneliness that will come from no longer sharing the materialistic perspective of everyone around her. Done right, this surrender catalyzes her dramatic awakening to the living divine presence that throbs just beneath the veil of the everyday world. From darkness and loss come joy and revelation. I nominate you, Virgo, as the sign most likely to be born again this Easter season.

ing your inner child a lollipop. Your neuroses are too cagey to fall for that simple-minded crap. No, Scorpio, the best possible therapy is for you to meditate on cryptic riddles. Here's a flurry of 'em: 1) Refuse gifts that infringe on your freedom. 2) Work for fun. 3) Get a vacuum cleaner for your dirty magic carpet. 4) Make your imagination work twice as hard. 5) Look for your lucky number scrawled on a lightning-killed tree. 6) Speak the language of love with a wacky accent.

SAGITTARIUS

(Nov. 22 - Dec. 21):

In one of my past lives, I was Christ's jester. He charged me with the task of making sure he didn't take himself too seriously. Contrary to the doctrines later forged in his name, he wanted to pass down a religion full of wise jokes and liberating foolery. Maybe that explains why I often have laughing fits when I go into churches. Easter in particular always puts me in an uproarious mood. By my astrological calculations, Sagittarius, you're now in a similar state. Your ability to find the breakthrough humor in everything is peaking at the same time as your spiritual clarity.

CAPRICORN

(Dec. 22 - Jan. 19):

The Official State Dirt of my home turf, California, is the silty loam of the San Joaquin Valley. An average acre of the stuff can generate 60,000 pounds of tomatoes — if, that is, it's crammed with pesticides, herbicides and fertilizer. With-

out those supplements it's only moderately productive. I'd like to name a more naturally fecund soil as the Official Capricorn Dirt: good old peat moss. It holds water well, is easily workable, contains abundant plant food and warms up quickly in the spring. With peat moss as your lucky soil, you'll be well on your way to fulfilling the promise of this April's astrological omens. No poisonous additives should be necessary for you to churn out the metaphorical equivalent of 80,000 pounds of juicy blooms per acre by next August.

AQUARIUS

(Jan. 20 - Feb. 18):

The factor most likely to drive us to addiction or insanity is a lack of intimate contact with spirit. We all need a daily dose of vastness. Paradoxically, many of us would also benefit from a lot more microscopic vision. Because we're so deprived of divine connection, we're half-dreaming all the time; our unconscious yearning for our eternal source makes our minds wander and saps our energy to dig in and master the gritty details right in front of us. What I wish for you this week, Aquarius, is that you'll be eager to grapple with every last nut and bolt. Believe it or not, it will prime you to be more attuned to the vastness you're missing.

PISCES

(Feb. 19 - March 20):

Now and then I meet a wise old woman named Elixo in my dreams. She describes herself as your secret teacher. Last night she instructed me to give you this visualization exercise. Imagine that you have been relieved of your responsibilities for a month. People you trust will take care of everything. You won't even have to work to make money, for you'll be given all you need. Neither will you have to clean your home, wash your clothes, make your food, or care for your kids. Here comes the million-dollar question: What do you do now that you're free to do anything you like to do? How do you proceed when you have to do only what you like to do? Elixo says this meditation should guide your quest in the coming weeks.

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The Straight Dope

There is a common scene on TV and in the movies where there has been a murder. The body has been removed, but its outline is preserved on the floor in white tape or chalk. Do the police really do this, or is it only done for dramatic effect?

—Guyler Magruder, West Palm Beach, Florida

I have no personal knowledge of this. When you're the quiet, careful type like me, they never find the body. But I knew who to call — my old high school classmate Allen Jaglowski, a Chicago homicide detective and president of the Chicago Police Detectives' Association. When I reached Al, he was at a pretrial conference for a murder case along with two other homicide detectives and a police forensic investigator. Al said neither he nor the other guys, who collectively represented 100 years of crime-fighting experience, had ever seen chalk or tape used to outline a body — and for good reason. While chalk or tape might make for dramatic TV, they also contaminate the crime scene.

I then surveyed other sources with the help of the Straight Dope Sci-

ence Advisory Board (Sherlock Holmes's Baker Street Irregulars had nothing on these guys):

- A Michigan state trooper: "They do not outline bodies with chalk anymore. They come in, photograph and videotape the scene. They measure where the body is lying from a known fixed point in the room or area. They will also mark a point, usually near the head, using a plastic marker or a small paint spot. Of course before they do they collect any trace evidence from the area."

- An evidence response team member from the FBI: "No. It's just on TV."

- A forensic chemist at Acadiana Criminalistics Laboratory, New Iberia, Louisiana: "It's not really done anymore."

We also heard from cops and other crime-scene investigators in Los Angeles, New York City, New York state, Washington state, the District of Columbia, Ohio, North Carolina, New Mexico and a few other places. The story was the same all over. Outlining the body is usually done only in exceptional circumstances — for example, if the victim is still alive and has to be taken to the hospital before examination of the

crime scene can be completed.

However, we also found this significant piece of evidence: *Scene of the Crime: A Writer's Guide to Crime-Scene Investigations* (1992) by Anne Wingate (identified in a jacket blurb as having headed the criminal identification section of the police department in Plano, Texas). According to Wingate, as an investigator you should:

- 1) Walk through the scene with your hands behind your back.
- 2) Take all of your initial photographs.
- 3) Take any necessary close-up photos of the corpse, and mark the location of the corpse — with chalk inside, with rope outside — for future reference

Finally we received the following from George Schiro, a forensic scientist at the Louisiana state police crime lab:

"I don't believe that this practice has been stopped. Uninformed police officers have made chalk outlines around bodies, but this is unnecessary and could potentially contaminate the scene. In addition it adds a distracting artifact. I have never encountered it at the homicides and deaths I have investigated.



I have encountered it in traffic fatalities, except the medium of choice is not chalk, but fluorescent paint. Police officers will sometimes mark evidence and outline parts of the body to make them more visible in photographs and aid the officers in the scene sketch, especially at night. Usually this is not a problem in terms of evidence, unless the paint gets on the body, the clothing, or the evidence being marked. The paint could compromise any trace evidence that might be present (paint, fibers and accelerants).

"Vernon J. Geberth, in his book *Practical Homicide Investigation* [1996] makes reference to the 'chalk fairy' in two photo captions: 'You are not to draw lines around the body at a crime scene unless the body is to be removed. This photo shows evidence that the crime scene had been visited

by a 'chalk fairy.' 'Chalk fairy' is a term used to describe mysterious police officers who feel the need to draw lines around the body and then disappear when investigators attempt to find out who contaminated the scene. Here you see the deceased lying in the position in which he was found. This crime scene photo may possibly be 'inadmissible.' While the first officers were securing the scene, a 'chalk fairy' suddenly had the irresistible impulse to draw chalk lines around the body.'"

Thanks, George. 'Nuff said.

—Cecil Adams

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

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DELI/SANDWICH Located inside the largest health club in Kona. Deli/sandwich shop open to the public. Grossed \$8,000/mo. Priced @ \$40,000. Fully equipped. Anxious seller moving to Mainland. Terms poss. Make an offer. Real Estate Consultants of Kona (Toll Free) 1-877-329-6871 www.bizbuysell.com/kona.htm

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FLORIST In High traffic shopping center in downtown Kona. Grosses \$230,000/yr. Fixtures & equip. fairly valued @ \$35,000. 4 Incoming wireless services & liquor license. \$99,500. Real Estate Consultants of Kona (Toll Free) 1-877-329-6871 www.bizbuysell.com/kona.htm

FRAME SHOP Manufacturing & retailing fine koa wood framed Hawaiian originals & reproductions in addition to all other frame creations. Grosses \$200,000/yr. Fixtures, equip & inventory=\$21,000. Business priced @ \$160,000; motivated sellers. Real Estate Consultants of Kona (Toll Free) 1-877-329-6871 www.bizbuysell.com/kona.htm

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VIDEO STORE Largest independent store in Kona (Satellite outlets also avail.) Grosses \$400,000/yr. Fixtures & equip. worth \$75,000. Video inventory value \$240,000. Asking \$395,000. Real Estate Consultants of Kona (Toll Free) 1-877-329-6871 www.bizbuysell.com/kona.htm

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To claim a stretch of tarmac, a

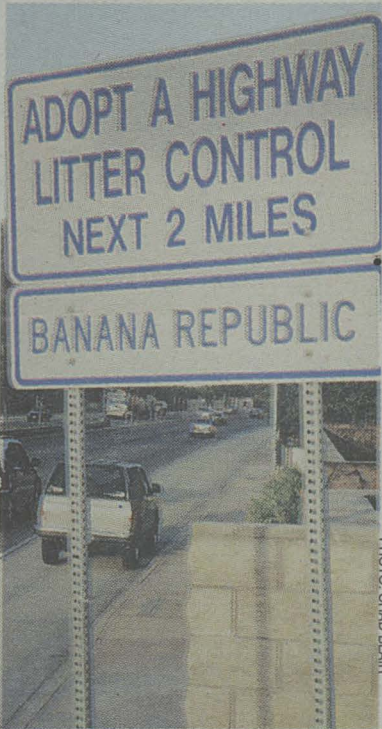


PHOTO: CHAD BLAIR

group has to contact Department of Transportation's Adopt-a-Highway division and pick out the section of road that they wish to tend. Currently, parts of Kamehameha, Farrington and H-1 highways and Middle Street are available.

According to the DOT, the agreement is for two years, and groups adopt and clean up a two-mile stretch on both sides of the highway four times a year. In exchange, DOT provides the signs with the name of the group — publicity at no monetary cost.

The program started in the early 1990s, and since that time nearly 150 groups have participated. Interested organizations should call DOT at 831-6792.

—Zuki Kanongovere

Shelf life

All-purpose Asian market on Beretania



PHOTO: JOHN LUTFEY

Just past Ke'eumoku Street going 'Ewa on Beretania, an odd little shop is stuffed with cramped, wooden shelves that offer weird, and sometimes dusty, products. Asian Grocery is a veritable warehouse, packed to the ceiling with a myriad of specialty products from Thailand, Vietnam,

Indonesia, Malaysia, India — even Italy.

After 25 years of business, Asian Grocery's inventory has aged into a multicultural catch-all: tree-trunk cutting boards, bamboo steamers, mortars, incense, Bee & Flower soap, quail eggs, fresh lemongrass, basil seed drinks, Nutella, curry paste, black mochi rice, jack fruit chips, mango pulp, hoisin sauce, electric rice cookers and rows of chili sauce.

Service the old-fashioned way and prices just above the five-finger discount are no small part of this little store's appeal.

It's the pantry and storage closet that all of Asia ever wanted.

—John Lutfey

Asian Grocery 1319 S. Beretania St. Mon - Sat, 9:30 a.m. - 5:30 p.m.; Sunday, closed. 593-8440.

Phytologically SPEAKING

A Windward exhibit ritualizes extinction

Using canvas and cuttings, artist and scientist join forces to expose the plight of island phytology in a still-life exhibit called *Stations: Endangered Native, Polynesian and Exotic Plants of Hawai'i*.

Preparations began last year when Jean Gallagher, art professor at California State University, Chico, went hiking with the late, great, local botanist Charles Lamoureux to photograph endangered plant species.

The sobering trip compelled Gallagher to take oil to canvas based on the photos chosen by Lamoureux. She took artistic license with color, starting out with reds and oranges "representing their struggle to survive," which fade as the plants begin to lose that fight. There are 14 stations in the exhibit (inspired by Christianity's "14 Stations of the Cross") meant to invoke the rituals of persecution and loss in our extended biological family. Each station is fitted with a "phyto-sculpture" by Windward

Community College botanist Ingelgia White.

Also on display are White's large-scale arrangements of native vegetation as well as the alien species threatening them — Polynesian ethnobotanicals and post-Captain Cook exotics.

Efforts to save these plants are working to some degree, but it's not enough, according to Gallagher, as funding more often goes to the fight to save endangered animals.

—Andrea Baer

Stations: Endangered Native, Polynesian and Exotic Plants of Hawai'i — Gallery Tolani, Windward Community College, 45-720 Kea'ahala Rd., Kāne'ohe: Through 5/4. Tue - Sat, 1 - 5 p.m. Free. 235-7346.

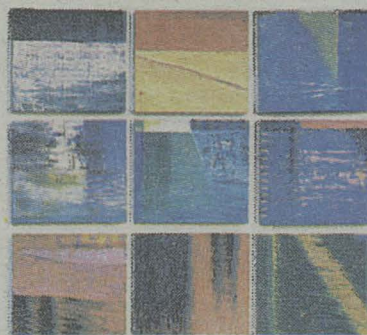


Glimpses OF water

Hiroki Morinoue and the grid

Earth and sky, east and west, fire and water, nature and geometry — Big Island artist Hiroki Morinoue is a master of intersections, those points where crosscurrents of images and ideas converge and converse.

The structure of the grid, which Morinoue uses increasingly in his work, provides a natural framework for these intersections, generating multi-



ple points of crossing. Sometimes that grid creates more subtle boundaries (as in the piece "Raked Earth"). Sometimes, as in Morinoue's wonderfully expansive and inventive "Views of Water" (shown above), that framework allows us to see his many responses to a subject simultaneously. Of course, any one image is an evocative but never complete response to the open-ended potential of the theme — could we ever run out of ways to express water? Morinoue's multi-sectioned work of acrylic and plaster on wood, each panel a perfect little vignette, a page taken from a visual diary faithfully kept, suggests that this is just the beginning.

—Marcia Morse

Recent Paintings by Hiroki Morinoue — The Contemporary Museum at First Hawaiian Center, 999 Bishop St.: Through 5/2. Mon - Thu, 8:30 a.m. - 4 p.m.; Fri, 8:30 a.m. - 6 p.m. 526-1322.

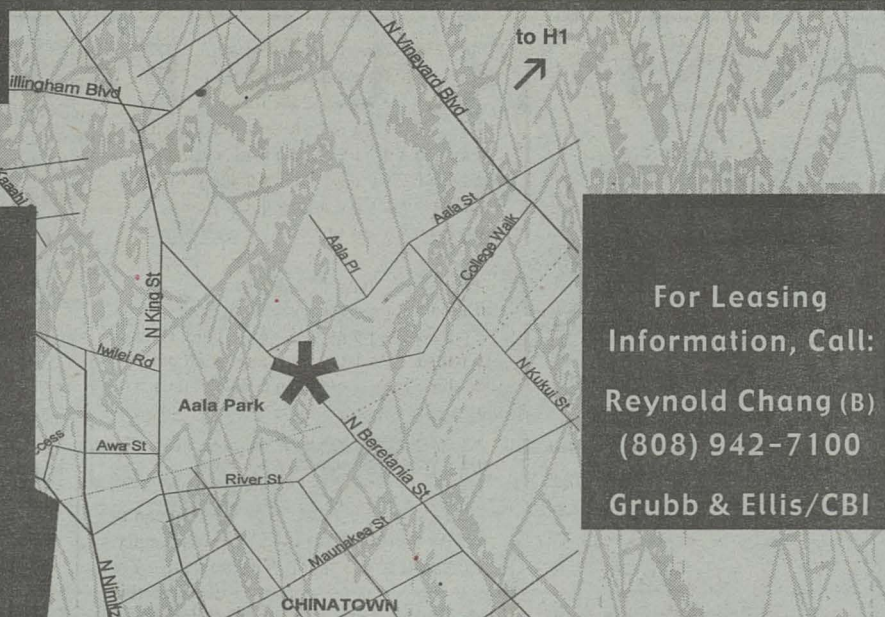
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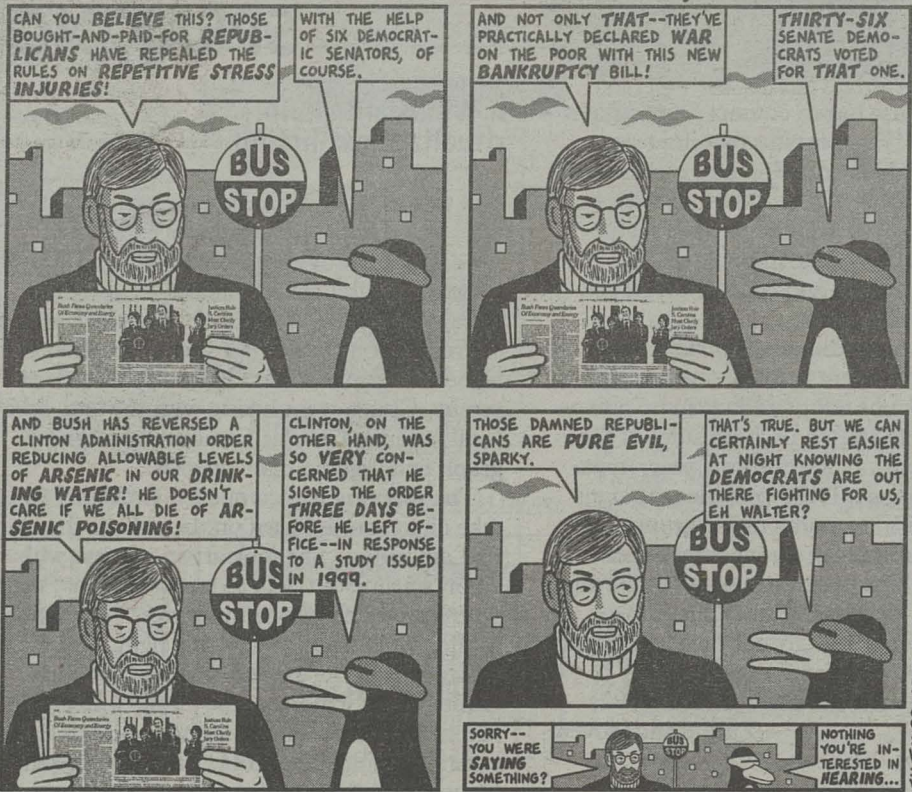
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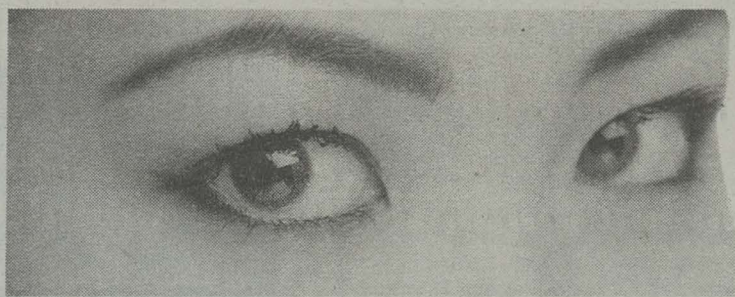
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