

H O N O L U L U

FREE

Weekly

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A family farms

By Leslie Lang
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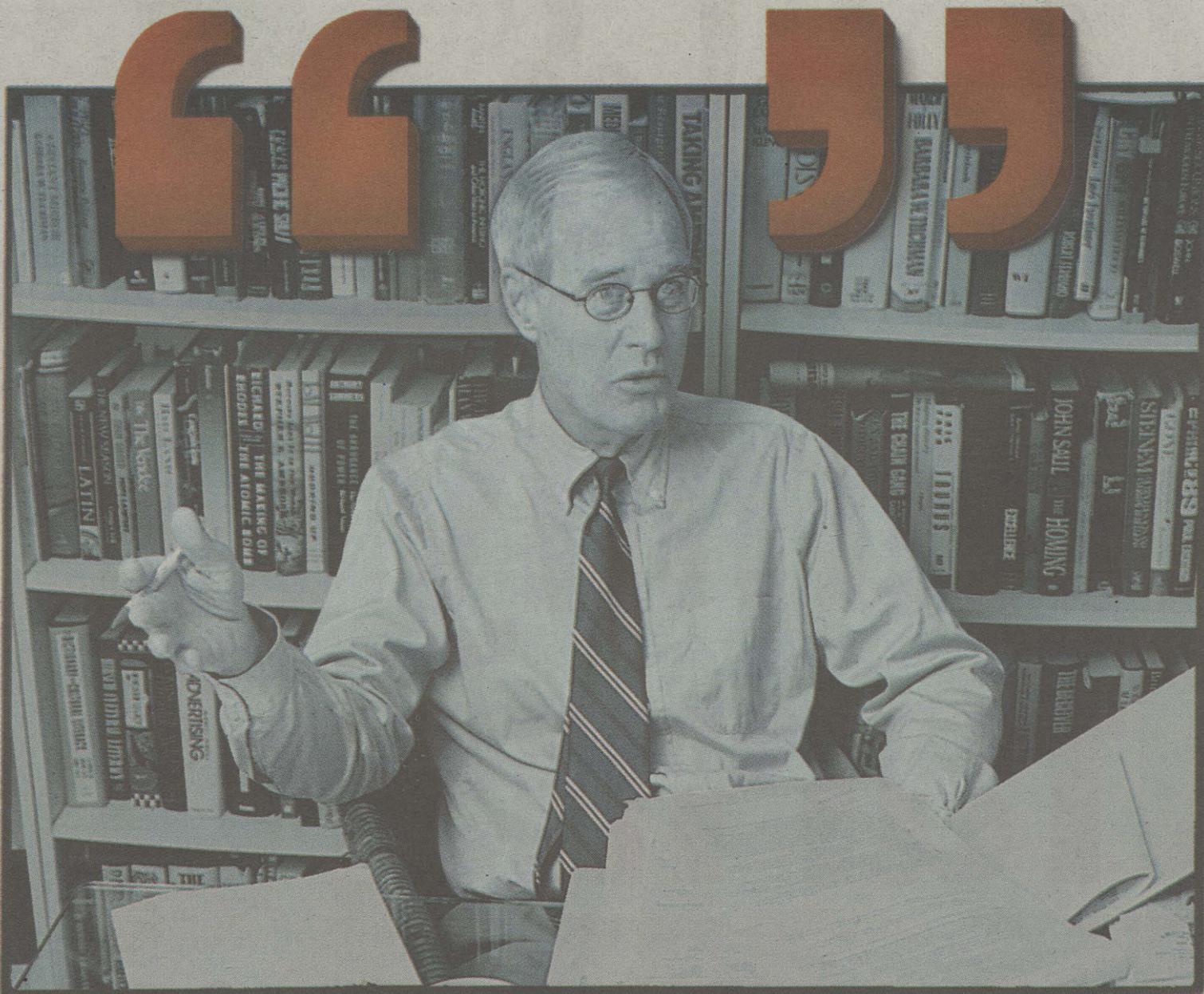


Cecil on smallpox

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10 Okage sama de in Rome



Bob Rees:
Not your
everyday
writer

**I write for the Weekly because
it's the only paper in town
willing to mix it up in the
marketplace of ideas.**

Bob Rees graduated Phi Beta Kappa from Stanford, was a Haines Fellow at Berkeley, and was Dean's List at Columbia. He earned degrees at all three universities.

After serving in the U.S. Marine Corps as an enlisted man, he worked as a taxi driver in New York City and eventually became president of Doyle Dane Bernbach Advertising, where he handled the VW and Porsche+Audi national advertising for 20 years. He worked on many other campaigns, including Humphrey's against Nixon in 1968.

His wife, Keene, was born in Hawaii. They've lived in Kailua since 1986. In addition to his writing, Bob hosts two weekly talk shows - *Talk of the Islands* on KHPR and *Counterpoint* on Olelo Channel 54.



Of miconia and men

I want to thank *Honolulu Weekly* for noticing House Bill 15 (aka Senate Bill 15), which establishes an environmental workforce of displaced workers to deal with our immediate public health and environmental crises (*Honolulu Diary*, "Labor intensive," 10/31). Maui has been hit twice since Sept. 11. First, by the sharp downturn in visitors, and second, by the outbreak of dengue, aka "break-bone fever," the devastatingly painful tropical disease that could permanently make its way into our mosquito population unless we take immediate action. HB15 addresses this serious public health problem and puts people back to work.

In addition, HB15 will deploy "green" workers to other environmental hot spots. Miconia, also known as "green cancer," has taken over 70 percent of the native forest in Tahiti, and it is rapidly proliferating in our forest ecosystems. If you've ever been inside a miconia grove you will immediately notice the quiet. This is because miconia doesn't support any other plants or animals: A miconia grove is a biological desert. This plant grows up to 1 foot every day, and it's now spreading like wildfire. The Environmental Workforce Act will target miconia and other alien species threatening our fragile and unique ecosystems.

Of course, it's usually better to retain your original job than to be re-

hired to chop down miconia, and that's why the Legislature just passed several measures to jumpstart tourism and construction, and assist with cash flow for small businesses. Since Sept. 11, unemployment in Hawai'i has skyrocketed, and the recent special legislative session convened to address Hawai'i's immediate needs.

For those who may need help making ends meet during this tough time, we are providing a subsidy for COBRA for dislocated workers. If you recently lost your job, up to half of your health insurance payment could be paid by the state. For those who find it tough to regain employment, we have extended unemployment benefits for an additional 13 weeks.

This is just a part of a package of bills that the Legislature just passed to help provide immediate relief to Hawai'i's people and businesses. In a democracy such as ours, solutions to serious unexpected problems do not come easy. But these measures will help. The measure of a society, and by extension the measure of what we do as public servants, is not only how well we take care of industry, but also how we care for our least fortunate.

Rep. Brian Schatz
House Majority Whip

Hemp, yes; bamboo too

Thanks for publishing "The Economics of Hemp" (*HW*, 10/17), an eloquent article extolling the benefits of hemp to mankind from ancient times till the present, and highlighting who and what interests have been instrumental in creating drug hysteria and prohibition in the U.S. for the past 65 years or so. It could be summed up with Ben Franklin's reflection: You will observe, with concern, how long a useful truth may be known and exist before it is generally received and practiced on.

Another miracle plant, bamboo — though not illegal — has nevertheless been treated with benign neglect: Widespread growth and use of this grass giant is only dawning in the Euro-American culture compared with the millennia of highly developed bamboo technology in the Orient. Amazing vitality — no other living thing survived so close to ground zero in Hiroshima; remarkable versatility, lightweight strength, ease in working with simple tools, striking beauty in its natural and finished state — all these qualities have given bamboo a long and varied role in human/cultural evolution.



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INDEPENDENT, LOCALLY OWNED

Most widely used for shelter, food, paper and countless articles of daily life like chopsticks, mats and baskets, bamboo served 100 hidden errands in history, huge and minute, crude and fine; from high-rise scaffolding in Tokyo and phonograph needles in America; to slide rules, skins of airplanes, and diesel fuels. Medicines, love potions, hair and skin salves, and eye-washes have been extracted from various parts of the plant. The ashes of bamboo are used to polish jewels and manufacture electrical batteries. An abundance of musical instruments were created with bamboo, as were bikes, windmills, scales accurate enough to weigh crickets, and retaining walls strong enough to resist flood and tide. Split and twisted into 21-inch diameter cables, bamboo was used in China to build bridges up to 750 feet long (forerunners to many Western bridges).

After fruitless attempts with other materials, bamboo fibers provided Edison with a working filament in the first light bulb. More recent uses of bamboo include production of high-quality natural rayon, and in construction to fortify cement water tanks. The growth of bamboo has been clocked as rapidly as 47.6 inches in a 24-hour period, faster than any other plant on Earth. Bamboo tolerates extremes of drought and flood. It thrives in some 1,500 hundred-species native to every continent except Europe and the poles, from sea level to 12,000 feet elevation in varied forms; from scrubby brush mostly used for cattle fodder to towering culms 120 feet high, with a diameter of nearly a foot and walls an inch or thicker that provide sturdy beams. In erosion control, bamboo groves prevent landslides and washouts, are

soil builders and savers, windbreaks and earthquake refuge. Under optimum conditions bamboo can provide two to six times as much cellulose per acre as pine. Forests in general increase 2 to 5 percent yearly in total bulk or "biomass"; groves of bamboo increase 10 to 30 percent. Bamboo can take the pressure off wood in a number of human uses, while serving the same role as trees in modifying weather, cleaning polluted air, controlling floods, diminishing winds and guarding soil. Bamboo and hemp cultivation as part of diverse agricultural practices coupled with appropriate technology are components of a bright future bringing us a step closer towards self-sufficiency, greater economic independence and a greener, cleaner and more beautiful Hawai'i. I'm a dreamer ... but not the only one.
H. Costello

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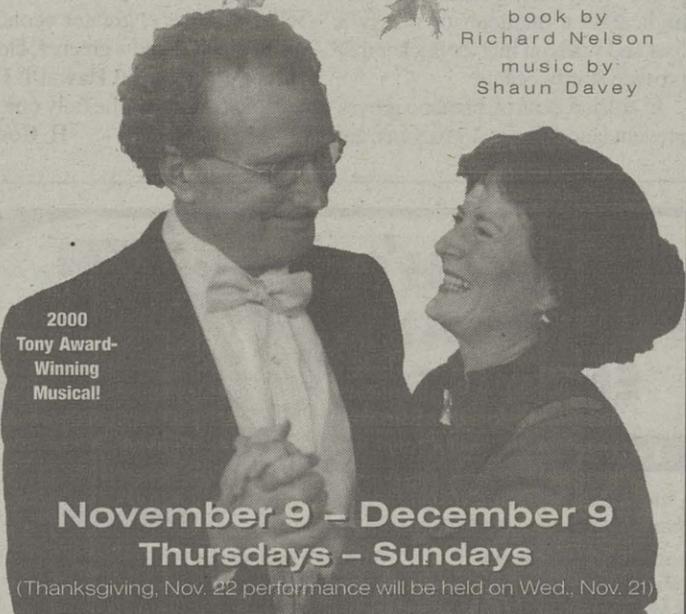
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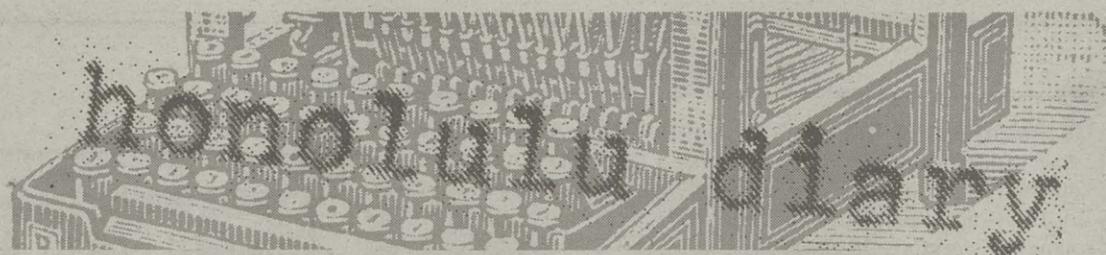
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Benchless in 'A'ala

'A'ala Park appears as if it may be getting ready to reopen. The revamped, resodded park looks to offer what any other self-respecting urban park might offer, including a basketball court, an elliptical skate-board ramp, a children's playground and plenty of green ... but where are the park benches? Except for a few stools near the playground and some remnant cement seating at the extreme west end of the park, *nada*. For example, the lovely, monkey-pod-shaded promenade that stretches along the 'Ewa side of Nu'uauu stream between Beretania and King is shaping up nicely, but so far, it looks like there will be no place to sit and shoot the breeze.

Weekly inquiries regarding the park's status to city parks officials were all referred to Mayor Harris' spokesperson, Carol Costa, who would not comment other than to say, through an assistant, that the city is still working on all aspects of the project.

So one can only speculate about park planners' intentions.

"Since [the lack of seating] would discourage anyone who wanted to sit, it seems to me the city is trying to eliminate sitting behavior," says Lynn Maunakea, executive director of the Institute for Human Services, the state's largest homeless-services provider. She says that IHS is currently involved in an organized effort, initiated by Council Chair Jon Yoshimura, to reconcile usage of the new park between the homeless and the housed. It's an issue that will undoubtedly crop up when the park reopens some time in December, according to sources.

Maunakea says one way to get around the appearance of openly discriminating against a certain group is to target a behavior specific to that group — and the homeless have a habit, as do lovers, lunchtime loiterers and old people, of sitting down. But whether the lack of benches is an attempt to discourage homeless from resting on them, or whether seating just hasn't been put in yet, concerns have been raised throughout the community that the downtown park, at the crossroads of Chinatown, Iwilei and Kalihi, not be taken over by any one group.

—Andrea Baer

Tobacco road

The Honolulu City Council meets Wednesday, Nov. 7, to address Bill 78, designed to ban smoking in O'ahu restaurants. But the Council, say critics, is under tremendous pressure from bottom-line tobacco and tourism interests to scuttle the bill.

On Oct. 17, John Henry Felix (the bill's author), Duke Bainum, Steve Holmes and Gary Okino voted for the bill, while John DeSoto, Andy Mirikitani and Jon Yoshimura voted against. Because Rene Man-sho and Romy Cachola were not present, the necessary quorum of five needed to pass or reject the bill could not be reached.

Felix told the *Weekly* that he was "cautiously optimistic" he would get the five votes to send the bill back to committee to rework its language, thus keeping the bill alive. But Felix was also realistic: "The tobacco lobby, working through the local restaurant association, has been very strong."

"Smoking is not illegal — you have a choice to go into a restaurant or not,"

DeSoto told the *Weekly*, defending his "no" vote on Bill 78. "This has nothing to do with Japanese tourists."

Others disagree: "We've been hearing the Japanese argument for eight years, that Hawai'i is somehow a 'special case,'" says Julian Lipsher, director of the state Department of Health's tobacco-prevention project. "But there's been no sufficient rationale to show how we're different."

"I think the Japanese get a bum rap," adds Clifford Chang, director of the Coalition for a Tobacco Free Hawai'i. "It's a myth. Besides, this is a health issue, not an economic one, especially for industry workers exposed to second-hand smoke."

New York City and California, major destinations for Japanese tourists, banned smoking in bars and restaurants during the last decade yet suffered no declines in those visitors, Chang says. The DOH and Local 5 (its members work in the hotel and restaurant industry) have been running anti-smoking ads on TV.

Mayor Jeremy Harris, who did not return *Weekly* calls, vetoed a similar anti-smoking measure in 1995. Another died in Council committee two years later.

"I hope Harris has had a change of heart," says Bainum, a physician. "I know he cares about the health of workers."

—Chad Blair

Wao Kele o Puna: update

At a meeting in Hilo on Monday, Nov. 5, various county officials and members of the Big Island community met to discuss the future of the historic Wao Kele o Puna rainforest. The meeting was a delayed reaction to landowner Campbell Estate's intention, announced last April, to sell the 27,000-acre lowland rain forest, which had been at the epicenter of the intense, statewide controversy over geothermal development and Native Hawaiian gathering rights a decade ago.

The estate would like to convert the forest "from a large land-holding to a financial asset," according to CEO Dave McCoy. The asking price has not been disclosed.

County Councilmember Julie Jacobson, a member of the Green Party representing Puna and Ka'u, organized the meeting, which was attended by senior members of Mayor Harry Kim's staff, Palikapu Dedman, of the Pele Defense Fund, René Siracusa of Mālama o Puna and others.

"As we worked through the meeting," Jacobson reports, "we agreed that we all wanted to see protection and stewardship for the forest — our considerations were to maintain gathering rights and other forms of public access, and to protect the biology of the forest and its endangered species." Jacobson says she plans to introduce a council resolution supporting the idea of permanent, protective stewardship for Wao Kele o Puna.

Pele Defense Fund president Dedman says he came away from the meeting with the idea that PDF might lead the effort to protect Wao Kele o Puna from real-estate exploitation. "The Pele Defense Fund and the Hawaiian people have been fighting for the forest for years," Dedman says. "We're the people who should be responsible for it now."

PDF's challenge to geothermal development in Puna culminated in 1994, when Wyoming-based True

Geothermal Energy Company abandoned the forest, its experimental wells and its access roads. The state gave up on its geothermal-energy program soon thereafter.

—Curt Sanburn

King Ben

It's almost always a mistake to fiddle around with the fundamentals of government — especially with separation of powers. Nevertheless, Sen. Colleen Hanabusa was alarmed by Hawai'i's fiscal problems in the wake of 9/11, so she decided to do so, because, as she says, "I believe the governor needed emergency powers, like he has when a natural disaster strikes."

The result was Senate Bill 17, a plan to give the governor the power to circumvent statutory criteria for contracts and leases. Governor Cayetano himself questioned the idea, and told the Democratic leadership, "If I was in the Legislature, I'd be very concerned about the bill."

However, Cayetano succumbed to temptation. He agreed to go along because "time is of the essence. ... The flexibility it gave me was what I needed to move things along."

Hanabusa's proposed SB17 quickly became the "King Ben" bill, a devastating if utterly memorable sobriquet coined, it was said, by a member of the House minority. House representatives (both Republicans) Charles DeJou and Mark Moses decided that the bill was similar to the "enabling law" that helped in Hitler's rise to power, and Moses put forth this analogy in a speech on the floor of the House. In the humid October air, overheating was inevitable.

Gov. Cayetano received a flood of personal and ugly hate mail, some of it referring to his Filipino heritage. Republican gubernatorial candidate Linda Lingle campaigned against Cayetano and the bill. In testimony to the Senate Ways & Means committee, she maintained that the bill would give Cayetano the power, for example, to move the Ala Wai Golf Course, or to unilaterally select a site for a prison on the Big Island. Others were afraid the governor would move to legalize gambling.

Hanabusa says Lingle was flat-out wrong, and points out that the bill in both its original and amended versions repeals itself in a defined period. Says Hanabusa of Lingle, "Either she did not read the bill, or she wanted to inflame the public at a time when politics should have been set aside. ... It does not put her in a good light."

Despite Lingle's effort, on Nov. 2, most of the Republican legislators voted for an amended version of SB17 that is pretty much the same as the original. The main difference is that it repeals itself on April 30, 2002, instead of three months later. Says Hanabusa, "From the position that the governor should not be granted any powers ... the Republicans [instead] left most of the original bill in place."

The amended bill also gives Republicans representation on an advisory committee that must be informed when the governor exercises his special powers. Lingle was reportedly furious that the two Republican senators and all but three Republican House representatives went along with the bill in exchange for a little inclusion.

—Robert M. Rees

Farming with the Postlewaits

In bygone days, driving along the Hāmākua coast of the Big Island northwest of Hilo meant passing miles and miles of sugar cane — a great lawn that waved and shimmered, green and silver, in the tradewinds. There were clunky old cane trucks in those days that invariably chugged along, right in front of you and maddeningly slow, if you were in a hurry. When the cane fields were burned just before harvest, a sickeningly sweet smell of burnt sugar hung heavily in the air.

When I think of that burning cane smell, I always remember my uncle, who used to tease me when I was young by saying that when they burned the cane, rats ran out of the fields. He used to tell me that people chopped the rats' tails off and made malasadas with them. But that's a different story.

The last Hāmākua sugar harvest was on Sept. 30, 1994. I remember sitting with my grandmother in the living room of our Pepe'ekeo home and listening to the familiar rattles of the cane trucks coming from across Waia'ama stream, knowing it was the last time.

Now, post-sugar, the sugar plantations, camps and mills of the Hāmākua coast are history. Literally. They are even commemorated in the recently designated, tourist-friendly "Heritage Corridor" along Hāmākua's main roadway: Brown and white signs, complete with sugar-cane tassel logo, dot the 45-mile drive along Highway 19 between Hilo and Honoka'a, marking places of interest along what the Hawai'i Island Economic Development Board (HIEDB) describes on its accompanying brochure as "scenic byways through former mill towns and plantation villages."

Wild sugar cane still grows alongside the highway, but these days our scenic byways are laid out in neat farm plots of taro, ginger, dracaena, papaya, bananas, tropical fruit trees and more.

Diversified agriculture — defined as anything other than sugar and pineapple, which are the two biggest agricultural commodities in the state — is the big push now, especially along the Hāmākua coast. In the last 20 years, revenue from diversified agriculture in the state has almost doubled, increasing from \$172 million in 1980 to \$339 million in 1999.

Wayne Nishijima, interim county administrator for UH Mānoa's College of Tropical Agriculture and Human Resources, says there is diversified agriculture on all the main Hawaiian islands, though it's minimal on Lāna'i. On O'ahu, apart from papayas, orchids, taro and other crops growing in various areas, he says Dole Pineapple "went pretty strong into diversified agriculture, such as lychee and mango in the central plains." On Maui, a lot of the diversified ag is upcountry, in West Maui and in the higher elevations of the central valley. Kaua'i has a lot of taro growing, primarily in the Hanalei area, tropical fruits in the Kīlauea area, coffee, feed corn (also on O'ahu and Moloka'i) and more. Diversified agriculture on Moloka'i, Nishijima says, is primarily focused on the western half of the island.

The greatest numbers of farms and types of crops, though, are on the Big Island.

Getting in on the current diversified agriculture boom — buying or leasing a few acres of land along the gorgeous Hāmākua coast, say, and supporting yourself by raising and selling farm crops — is an appealing idea to some. But could you really support your family that way?

'Poor Farmers'

Consensus has it that it's possible to make such a living, but that the lifestyle definitely comes with some challenges, which a potential farmer would be wise to consider carefully.



Many of the farmers on the Hāmākua coast are farming for a second or third family income. And then there are some well-established, full-time farmers here who are doing very well.

For example, Paula Helfrich, executive director of the Hawai'i Island Economic Development Board, refers to Richard Ha who started out growing bananas on five acres in his Honomū backyard and now has 75 employees. Helfrich says Ha does scientific farming and has won numerous international ecological awards from environmental groups. His banana farm is now the largest in the country.

And she points to Ben Sadeghi, in O'ōkala, whose dairy cattle farm is now the biggest on the island.

"Everybody and his uncle paints these 'poor farmers' pictures," she says. "Legislators are always saying they want to see the farmers, and I tell them, 'They're all around you! They're wearing silk shirts and carrying cell phones.'"

The success stories Helfrich talks about are not news to Jim and Janine Postlewait, who grow tropical fruit — mostly rambutan — on the Hāmākua coast near Ninole. As you drive up the road to their farm mauka of the highway, you pass acre after acre of their healthy looking rambutan trees, separated into neat blocks by tall, strategically placed windbreak trees.

"We're the only poor farmers that we know," says Janine, laughing. "Everyone else are gentleman farmers. They're either lawyers, or they're retired. ..."

Part Cook Island Maori, Janine Postlewait was born and raised in Auckland. She is friendly, smart and down-to-earth, and her dark eyes sparkle. A recently naturalized American citizen who retains a definite New Zealand accent, Janine was teaching in New Zealand when she met Jim. He was there building a sailboat, which he eventually sailed to Hawai'i. After his sail he returned to New Zealand, where he and Janine got married and then moved to Jim's home state of Washington.

When the Postlewaits decided they wanted to live somewhere between their two families, Hawai'i seemed like a good midway point. In 1990, they bought a 5-acre piece of former Hāmākua sugar land near Ninole for \$81,000.

"We were actually in escrow for two years," says Janine, "because we had to wait for the final sugar cane harvest to come off, and there was a cloud in the title. But it worked out okay, be-

*A growing number of small farmers are scratching out a living on former cane fields. **Leslie Lang** reports on the nuts and bolts of family-style diversified agriculture.*

cause that allowed us to plan and save to buy the land." They had three preschoolers when they moved to Hāmākua. Now they have five children ranging in age from 5 to 14.

Although, at this point, Jim still sometimes works a second job — operating a crane or building houses — the Postlewaits' goal is to support their family solely with their farm.

They say they haven't made it yet — they are not yet supporting themselves entirely through their farming. They are straightforward about some of the difficulties, including debt, that years with poor or no crops have led to; they are straightforward about the sacrifices they have made.

"The work is not the difficult part," Janine says. "It's the finances."

Preparing the Ground

The Postlewaits decided to plant an orchard, because they had no experience with ground crops. "We saw that if you could get the trees, they'd produce each year if you just took care of them," Janine says. Originally they planned to plant macadamia nut trees, but as they learned about tropical fruits they decided to plant mostly rambutan, as well as a few longan, durian, mangosteen and some other tropical fruit trees.

Rambutan, which primarily grows in Thailand and Indonesia, is a small, exotic-looking red or yellow fruit — roughly the size of a golf ball — with wild-looking spines that feel like pliable plastic. Inside, it looks like an oversized lychee, but the delicate taste is different.

"We really only figured it was going to be supplemental income (at first)," says Jim, who still looks more like a sailor than a farmer, though his muddy black rubber boots give him away. He is slim, fit, tan, and smiles easily. "We didn't really feel we had enough acres, with just five, to live off it."

Four years later the family purchased a second lot, 13 acres adjacent to their original five, and planted more rambutan and other tropical fruit trees. "Once we got out of debt and had everything paid off, we said, 'Let's see if we can't go back into debt again,'" says Jim. "And we've succeeded at that," he laughs, "very successfully."

The couple took out a \$100,000 state agriculture loan to buy the second piece of land, which cost \$120,000. "When you've exhausted every other possibility, and no one will loan you money, you go to the state, and they will," Jim says. Their loan officer told them they were the first tropical fruit farmers to approach them for a loan. "So we're kind of like an experiment," Janine notes. "They've kind of got their eye on us to see if we're successful or not. I guess we're relatively successful."

"We've made the [\$600] monthly payments for three and a half years now," says Jim.

To qualify for the 30-year, 6-percent-interest loan, they had to show either two years' farming experience, or a degree, and prove they could pay off the loan purely from farm income. They

Farming

based their projections on the first orchard, which they had been working for two years, with production from the new orchard kicking in when the newly planted trees matured four years later.

"It's a 30-year loan, but they want 25 percent of your profit after you take a draw for living," Janine says. "So you make a big payment each year. ... We haven't got to that point yet."

"It was really a great loan. But the trees were expensive," she says. Rambutan trees cost \$25 each. "If anyone was wise, they'd get into the nursery business." The Postlewait farm has about 400 rambutan trees planted now, amidst windbreaks of mostly eucalyptus and wiliwili.

"The initial costs were a lot," she says, "but maintenance is not that much. We invested a lot in our mowers, because we maintain other people's orchards as well. So we have a large \$9,000 mower; plus we have a \$5,000 John Deere and a trailer to pull them around. The start-up is expensive, and then the maintenance is just work."

It's a lot of work, they both agree, though they don't complain. "You've got to be willing to work all the time," Jim says. "Just like any farming. Most farmers work pretty hard. We probably don't work hard enough."

The Harvest

Besides their own orchards, the Postlewaits manage three other orchards as well as a few smaller properties, for other people. It's one way they keep what Janine calls "bread and butter money" coming in throughout the year. They also hope to establish a retail nursery for trees. They already sell trees to people they know; some lychee and a lot of windbreak trees, which are essential in wind-swept Hāmākua.

Jim works full time at other jobs, and when he comes home he works on the orchards, too. Janine mows and tends the orchards weekday afternoons after home-schooling four of the five children in the mornings. The kids attended St. Joseph School in Hilo for a year, but when the expense became too much their mother, a former teacher, decided to home-school them. The Postlewait kids' curricula includes social studies, science and physical science, math, reading, English, Latin, world history, religion and more. Jim and Janine recently re-enrolled their eldest son Jamie at St. Joseph School.

The first rambutan crop came in at the end of 1996 and was a small one: only about 1500 pounds of fruit. Rambutan trees are dependent on the weather for good flowering and fruiting, and the weather was against them in 1997 and 1998: They produced no



crop at all in those years. "You need a dry spell in the summer," Janine says. "If it just always constantly rains a little, then we miss the fruiting."

Jim says their credit card debt increased from \$20,000 to \$50,000 during that period without any crops to sell. Janine taught for a year, at St. Joseph School, while Jim, who'd wanted to be a full-time farmer, stayed home and farmed. "He was going to take care of the farm and I was going to teach," explains Janine. "But our children were a little young. And then we realized we needed both of us on the farm."

They sold 7,000 pounds of fruit in 1999, and the following year — last year — only 3,000 pounds.

"We've seen the trees produce at 30 percent of their potential," Janine says. "The 7,000 pounds, most of that fruit was on less than half of the trees. Of 100 mature trees, only 20 trees were fully producing and then just small amounts on the other trees. So we haven't ever had full flowering on all the trees."

Jim says they know of one Big Island farmer who made

\$90,000 on 200 rambutan trees when they were 6 or 7 years old. "Every tree flowered, massive flowering, good fruit," he says excitedly. "He had 30,000 pounds of fruit at \$3 a pound. It was the perfect weather for rambutan."

"But that's one year out of 10. So when you break that back down, you don't make so much. But the potential's there, if the weather's with you."

Right now, red rambutan fruit is clearly visible on the 20-foot-tall trees planted almost all the way up to the large picture window of the family's living room, where the younger Postlewait kids make elaborate forts out of blankets and chairs.

Janine estimates they might get 15-20,000 pounds altogether when they harvest around Christmastime. This is the first year that trees in the Postlewaits' second orchard are mature and producing fruit, which should increase their crop substantially over past years.

"There could be 30,000 pounds out there," Janine says hopefully. "But if we got 15,000, that would be good too." One pound of rambutan sells for \$3.50 locally

right now, for \$4 on the Mainland. "Throughout the season the price could drop to \$2.50," she says. "And that's without the packaging." Packaging usually costs about 50 cents per pound.

Her husband conservatively estimates they might make \$40,000 on their crop this winter. "Now I don't know if that's a lot of money to some people. But to us, it's not enough. We can't make it on that."

Some people could, he asserts. "Maybe somebody could take that and put it in the bank and live on it all year long, and do a little bit here and there on the side, and that would get them by just fine."

Doing the Homework

It seems that what the Postlewaits are trying to do (support a family solely through farming) can probably be done in Hāmākua. It's pretty easy, though, to get people talking about the challenges.

Paula Helfrich says if someone told her he planned to pursue that goal, she would "hope he has a very good business plan."

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And I would hope he has a good knowledge of both production and marketing, and lots of patience."

"Is it what I would go out and look for," asks Helfrich, "if I were in charge of postulating a particular lifestyle to folks? Would I suggest this? I would say, absolutely not. This is not something you go into as a fallback from other things that may or not have worked."

However, she acknowledges that it's possible, if someone does all their homework. "If they're good business people — and that's true of any small business — if they're good business people first, then they're going to succeed. No question."

The Postlewaits are optimistic that theirs will ultimately prove to be a viable lifestyle. In the meantime, they say they can't think of any other way they would want to live.

"Our goal was to have this support us," Janine says. "We put everything into it as far as finances, and we bought extra land. We're just struggling. But we still have hope. We really want to make a go of it."

She says, without hesitation, that the biggest frustration is always balancing the books. "We are dependent on the crop and the crop hasn't been there, so we've managed to accumulate a lot of debt over the last couple of years. So we're still looking for that: for the big crop to happen, to get us back on an even balance."

"We thought, yeah, in a little while we'll be making \$100,000," says Jim. "Well, it didn't happen like that," he laughs. "I'm sure by this year we should have made \$100,000, based on our projections."

Janine says that, in order to succeed at supporting yourself though farming, you have to truly want the lifestyle. "If you have the desire, you can do it. You have to not be easily discouraged; you have to be able to persevere for the future."

"I see a lot of people are easily discouraged," she says.

The lifestyle might sound pretty appealing to some. "You don't have to drive in to some job every day in Hilo and work at some office, for one thing," Jim says. "I can't imagine doing that to begin with. I've never done that."

"We're here with the kids, and we get to be with the kids a lot more," he says. "They get to work with us, so they have an opportunity to make money. We work together as a family. They do the mowing and stuff, the oldest ones. And propagating trees. You're not just kicking your kids out to some babysitter or whatever. I think if you can live that lifestyle, it's so much more wholesome. You're living out in

Facts & Figures

Economic Research Service, U.S. Dept. of Agriculture

• 1999, Statewide number of farms: 5,500

1997, farms by sales

Less than \$50,000	85.9%
\$50,000 to \$99,999	5.9%
\$100,000 to \$499,990	6.1%
more than \$500,000	2.1%

1997, tenure of farmers

Full owners (farms)	2,980
Part owners	707
Tenant farmers	1,786

Farm organizations

1992, Individuals/family corporations	4,766
1997, Individuals/family corporations	4,967

Ag sales by county, 1997

	Percent of state's total receipts	Total sales
1. Hawai'i	33.8%	\$168.1 million
2. Honolulu	28.8%	143.0
3. Maui	25.8%	128.4
4. Kaua'i	11.6%	57.5
State total:		496.9 million

the country. Just *everything* about it is a better way to live."

To Market

While the Postlewaits sell their fruit to a broker at the Tropical Fruit Growers Coop, there are about 80 small farmers on the Big Island who sell their products to KTA's Mountain Apple Brand.

Derek Kurisu is an executive vice president at the Big Island's largest locally owned supermarket chain, KTA Super Stores. He started Mountain Apple Brand about eight years ago, when the sugar industry died on the Big Island, to help displaced sugar workers create and market food products. Kurisu buys farmers' products and helps with packaging, labeling, advertising, marketing and making sure the products get on KTA supermarket shelves. About 280 items are currently labeled with the Mountain Apple Brand.

Kurisu says one of the biggest problems he sees with new farmers is that people don't know how to sell their product.

"What I'd advise them to do is come and see someone like us. Let's say, if someone came to see me and told me they were going to raise beans. I'd say, 'I already have bean farmers. Why don't you raise asparagus?'"

"My goal is to have 100 percent local product at the store instead of imported product from the Mainland," he says. "We would sit down with my produce buyer and the farmer and see what we're bringing in a lot from the Mainland."

"There are still a number of products I'm looking for. Right offhand there are some exotic things like broccolini, different kinds of lettuce. If someone grew local potatoes, that would be wonderful." Another of Kurisu's goals is to offer a whole line of gourmet ethnic vegetables. "Like pīpīnola shoots, certain kinds of beans."

Kurisu is loyal to his Mountain Apple Brand farmers. "If I have a cucumber farmer, I'll buy from this one all year around," he says. "Even if someone else comes in with a lower price, I'll tell them, 'I cannot buy from you.'"

'In For the Long Haul'

Janine says she would recommend her lifestyle to other people — especially immediately after a harvest. "We are always enthusiastic after the first harvesting," she admits, laughing.

If their rambutan crop is fairly good this year, as they hope, Janine says they will be on the road to a more stable place financially. "You know, we have pretty lofty goals. We want to put our children in private school that costs lots of money. So you know we need to make a fair amount of income. Maybe we're not being realistic, I'm not sure. The crops are there, we just don't know which year it will be. We know what the potential is. But we just haven't reached that potential yet. We're always looking for the trees to reach their potential."

She says she'd recommend new fruit tree farmers carefully plan what they plant based on their elevation. At higher elevations, Janine says, lychee and longan do well. At lower elevations, plant rambutan. Ten acres, she says, is absolute minimum.

"If you had 10-20 acres of fruit trees, I would think it would have the potential for you to be able to live off it eventually," she says. "We know people with, like, five acres, and they hope to retire from their jobs one day, and it's like, 'Don't retire yet!'"

"We happen to love this way of life, and so we're going to stay in for the long haul. We think we're crazy, but we love it," she says. "Come back in 10 years and see where we are!" ■

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Crime

The legal maneuvering surrounding the Clyde Arakawa case offers a sort of "What's Wrong With This Picture?" quiz for students of the law.

Excuses, excuses

ROBERT M. REES

Paying a visit to attorney Michael Ostendorp's office is like going to a movie about U-boats.

When the rotund and red-faced native of Germany barks out commands, his Vandyke beard bobbing up and down, the noise is deafening and the results chaotic.

Among other things, Ostendorp shouts for a copy of Rule 3.6 on pre-trial publicity. Having satisfied himself that he is not violating any professional canons, and ignoring the advice of his associates, he lays out his master plan for the defense of Clyde Arakawa. "The way we look at it," he says, "is [Dana Ambrose] gets off work, is racing to the North Shore, runs a light, causes her own death and nearly kills Arakawa."

Arakawa, a now retired police officer, is facing two trials. The first will be in January for reckless manslaughter in the death of Dana Ambrose. The second, following the criminal trial, will be a civil action on behalf of the estate of Dana Ambrose filed by attorney Richard Fried.

Fried, a patrician-like contrast to Ostendorp, seems relaxed in his quiet office. While associate attorneys like state Representative Sylvia Luke pore over documents for the exhibits he cites, Fried says of the civil action, "I've never had a case this solid."

One who sees it differently is Ostendorp's paralegal, Tony Rogers. "Everybody thinks they know that Clyde Arakawa is guilty of killing Dana Ambrose," complains Rogers. "He isn't. But we can't get a level playing field."

Thanks to the Honolulu Police Department and to Ostendorp himself, there is merit to the tilted field argument. The case gained instant notoriety when, following the 11:50 p.m. car crash on Saturday night, Oct. 7, 2000, the HPD circled its wagons around Arakawa. On his behalf, for example, an officer on the scene called the attorney for the police officers union, David Gierlach. The cops themselves conveyed Gierlach's instructions to Arakawa not to take any blood-alcohol content (BAC) tests.

The HPD could have simplified justice by doing a nonconsensual BAC test. The law provides that the police may obtain a sample from the "driver of any vehicle involved in a collision resulting in injury to or death of any person." Former Deputy Attorney General Ted Baker points out that Neighbor Island police do this as a matter of course.

Instead, it wasn't until 7:01 a.m. on Sunday, Oct. 8, that Arakawa was administered the first of two felony (as opposed to DUI) Intoxilyzer tests. A felony intox is required to show that an arrestee is sober enough to answer questions. The administering officer knew that Arakawa had de-

clined to take a DUI test, and instructed Arakawa that the felony intoxic test "would not effect his case."

The results indicated a BAC of .06, just below the legally impaired level of .08. The state's forensic toxicologist, extrapolating backward to 11:50 p.m. the night before, came up with a BAC of .165.

Because of the circumstances under which it was obtained, Ostendorp argued that the test constitutes a warrantless search, and was inadmissible. Carlisle contended otherwise, because the HPD from the beginning had the right to administer a nonconsensual test. Therefore, this argument went, the HPD had the right to mislead the defendant.

Regardless, argues Carlisle, it is up to the court, and not the officer, to determine whether the test is ad-

missible; on Oct. 2, Circuit Court Judge Karen Ahn denied Arakawa's motion to suppress the Intoxilyzer results.

If there were any justice at all, the HPD would be Arakawa's co-defendant.

missible; on Oct. 2, Circuit Court Judge Karen Ahn denied Arakawa's motion to suppress the Intoxilyzer results.

Carlisle is also proposing a new evidentiary rule for state courts in Hawai'i, "a good-faith" exception to the exclusionary rule that now prohibits the use of illegally obtained evidence. In this instance, Carlisle argues, the administering officer "was not trying to deceive Arakawa, he was just misinformed on the law."

Even though the administering officer told Arakawa that the test wouldn't be used against him, Internal Affairs Officer Greg Poole didn't hesitate to misuse it for him. On Monday morning, Oct. 9, Poole egregiously misled the press when he stated, "Arakawa did have alcohol in his system ... [but] it didn't rise to .08." (Later, when Poole briefed the victim's family, he said, "You can trust us," and added, "[Arakawa's] not a bad guy.")

Special treatment for Arakawa pissed off the community. Ostendorp invited more wrath when he filed a number of diversionary lawsuits, including one against the estate of Dana Ambrose for damages to Arakawa's Thunderbird. The suit was dismissed, but not before Arakawa had become the devil incarnate.

It further incensed the community to learn that Arakawa is no stranger to drunken stupors. In 1992, for example, he was arrested for trespassing after he passed out, with a BAC of .207, on the living room floor of a stranger's home in Kailua. At his

sentencing, Arakawa's attorney argued that his client hadn't been drunk, but rather had suffered "an unexpected reaction to alcohol." Arakawa got probation, and the HPD did nothing about his boozing. This inaction turned out to be a death warrant for Dana Ambrose. Arakawa's "unexpected reaction" claim in the trespassing case has had an unexpected result, and it has come back to bite him. It means he has known since 1992 that the consumption of any amount of alcohol followed by driving would constitute "conscious disregard of the risks of one's own conduct," the criterion for reckless manslaughter. In the key finding of the case so far, Judge Ahn, on Sept. 28, ruled the 1992 incident admissible because of its relevance to state of mind.

Ostendorp, however, is preparing a rebuttal he says will explain what really happened to Arakawa in 1992. Arakawa's own detective work, says Ostendorp without smiling, has revealed that he didn't have a reaction to alcohol. Rather, "a couple of Australian barmaids were spiking his drinks with animal tranquilizers."

Arakawa, it turns out, has a remarkable facility for explaining odd behavior. In 1999, in a late night incident that will not be admissible in the criminal trial, Arakawa ran his Thunderbird off Halekauwila Road just west of Punchbowl. He told a fellow officer who arrived on the scene, "All of a sudden I noticed a dark-colored sedan heading the wrong way. ... To avoid a head-on collision, I swerved to the left." (Fried, for the civil case, has subpoenaed Arakawa's credit card records from that evening, and is awaiting their delivery from Delaware.)

As for how much Arakawa had to drink on the night of Dana Ambrose's death, Ostendorp says it was "only seven beers and maybe one shot over seven hours." He adds that an expert who once worked for the California Highway Patrol has observed Arakawa drink seven beers in seven hours, and will testify that Arakawa was not impaired.

Ostendorp seemed surprised to learn from Judge Ahn on Sept. 28 that this test is not admissible unless he can establish it as a demonstration of a scientific principle as opposed to a one-time anecdote. In any event, Ostendorp is working with the wrong numbers.

As Fried notes, Arakawa on the day of the incident arrived at the Tropics Diner at 4:30 p.m. According to a friend who was with him, he "had four or five beers." At 7:45, Arakawa went to the Side Street Inn, where a security surveillance tape shows him having six beers and one shot in two hours, according to Fried.

(Asked about the disconcerting news of security cameras at his bar, Nishida Side Street Inn owner Colin Nishida explains that the



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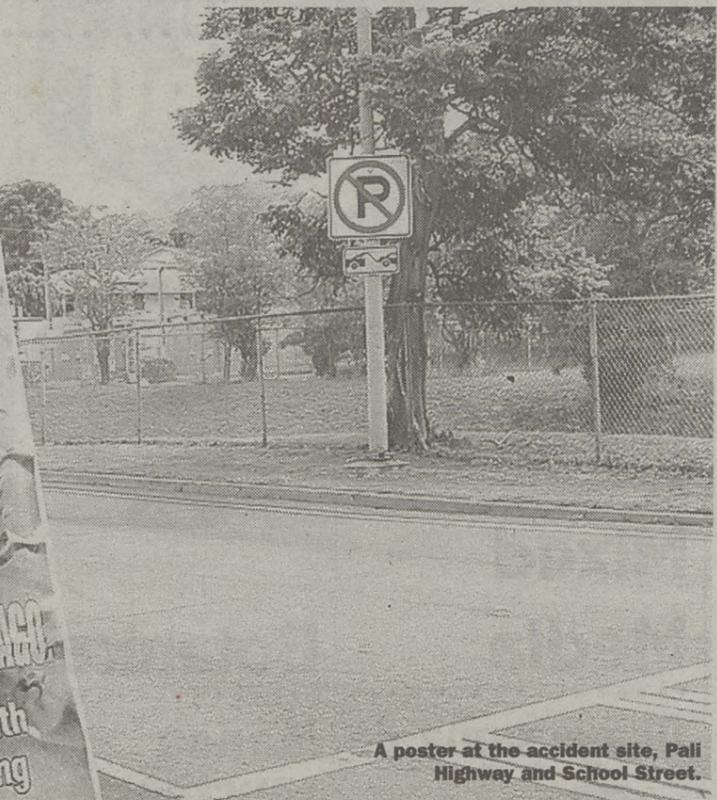
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A poster at the accident site, Pali Highway and School Street.

bar's single camera is trained exclusively on the bar's pouring station to monitor bartenders, not customers. It was Arakawa's misfortune to be seated within the camera's range.)

Arakawa left the bar at 9:49 p.m., and went back to the Tropics for a nightcap. Then he made his dangerous way up the Pali. The Tropics Diner and the Side Street Inn have agreed to a settlement with the Ambrose family for their alleged contributions to the death of Dana Ambrose.

Perhaps overwhelmed by the evidence, Ostendorp, on July 24 of this year, tried to withdraw from the case. He urged that a public defender take over because his client was now "indigent."

In response, and perhaps letting their zeal get the better of them, Carlisle and Deputy Prosecutor Jean Ireton represented directly to the Public Defender's Office, and then to the court, that Ostendorp had been "fiscally irresponsible," but

still had \$22,000 of \$106,000 put up by Arakawa. As a result, Ostendorp's motion was denied.

When Judge Ahn reconsidered the motion on Sept. 6, Ireton acknowledged she wasn't certain of the existence of the \$22,000. Nevertheless, a somewhat bemused Judge Ahn, noting that "This is not the most complicated case in the world," again denied the motion for a public defender or for public money.

As uncomplicated as the case is, some believe that Ostendorp himself is providing Arakawa his best hope for an appeal of what seems certain conviction. Within the City Prosecutor's Office, and in Fried's office, there are concerned whispers that Arakawa is getting incompetent representation.

On Sept. 28, for example, in trying to get hearsay admitted into evidence, Ostendorp actually proffered

that an unidentified bystander, who is alleged to have said to KHON-TV's cameraman that the traffic lights weren't working, may have since died, thereby making the hearsay "a dying man's declaration." (This drew a startled guffaw from Carlisle.)

Ostendorp has a different view about his problems. While walking out of court after a hearing on Sept. 6, even though he had just won a

motion to delay a trial date until January, Ostendorp vaguely implied that the judge and Carlisle are in cahoots. Said Ostendorp, "English is my second language, but I know body language."

All of this lawyering has removed the focus from where it should be: on the Honolulu Police Department. If there were any justice at all, the HPD, represented by Ostendorp, would be Arakawa's co-defendant. ■

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PHOTOS: COURTESY; (BELOW) SHAYNE

Hot PICKS



Mixed Media: Masakichi Yamane and the dome of St. Peter's Basilica in Rome during World War II, in *Journey of Honor*.

Mixed Media

Okage sama de

Cynics have a point when they wonder whether another addition to the thorough documentation of Japanese-American experiences during World War II is necessary. Yet, *Journey of Honor*, a one-hour chronicle of 12 AJA veterans' return visit to the Italian towns and battlefields of their youth, stands apart from the overstuffed canon for two reasons.

First, *Journey of Honor* is locally produced, written and directed by local boy Stuart Yamane, so the film has a Hawai'i rather than Mainland point of view. (Yamane is perhaps best-known for playing the son in those "Harry and Myra" bank commercials.) Second, it premieres during a period of renewed focus on racial profiling, this time against Arab and Muslim Americans.

Yamane, who skipped his last semester at Kalani High but managed to earn a communications degree from UH-Mānoa, combed through archival footage for his documentary. *Journey of Honor* is primarily a search for Yamane's father, Masakichi (now deceased), whom Stuart never really knew because of his parents' divorce and his pop's alcoholism. Yamane brought a small film crew along with his father's fellow soldiers, now in their '80s, during their trip to Italy around Easter time last year. *MidWeek* gadfly Bob Jones played tour guide.

Journey of Honor will no doubt appeal to many local AJAs of all generations. A warm universality that all can relate to emerges just the same, as when the veterans visit the cemeteries where their comrades now rest. A soundtrack that includes tunes by local musicians Byron Yasui, Daniel Ho and Jake Shimabukuro (listen for the 'uke master's rendition of the "Star-Spangled Banner") complement Yamane's tender themes and scenes of the bucolic Italian countryside.

—Chad Blair

Hawai'i Public Television: Fri 11/9, 9 p.m. (rebroadcast Sat, 12/8, 7 p.m.), 973-1000.

Hawai'i International Film Festival: Hawai'i Convention Center 1, Sun 11/11 (2:30 p.m.). www.hiff.org, 528-4433.

Botanical

Mānoa sanctuary

It was toward the end of WWI. Hawai'i, though virtually untouched by the war, faced another crisis: A century of free-range cattle grazing on all the islands had devastated thousands of acres of what had formerly been lowland and upland forests.

In 1918, the Hawaiian Sugar Planters' Association (HSPA) established Lyon Arboretum in Honolulu's Mānoa valley to underscore the importance of watershed conservation and to test the soundness of various, introduced plant species with which to begin a program of reforestation. Harold L. Lyon, a young botanist from Minnesota, was put in charge and, in 1953, he persuaded the HSPA to deed the arboretum's land to the University of Hawai'i.

The focus of the arboretum then shifted toward the preservation and reintroduction of native Hawaiian plants. Lyon researchers are now pioneers in a cutting-edge tissue-culture program that focuses on the propagation of endangered plants.

Five thousand tropical plant species, including one of the most extensive palm collections of any botanical garden, are located on the 194 acres. Those wishing to walk through the arboretum are required to sign in at the reception center/gift shop — which sells an extensive collection of books on flora, along with the exotic fruit jams, jellies and chutneys for which the shop is famous. A variety of new items have



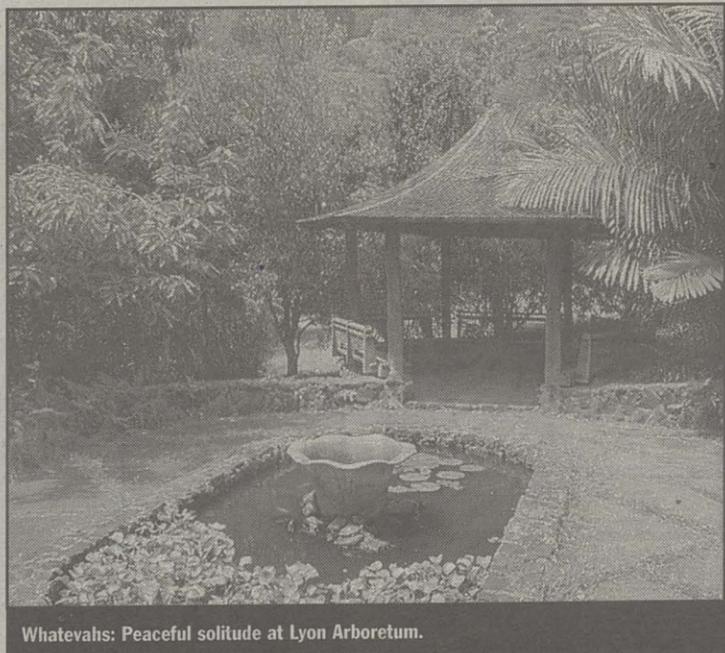
Cinema: Jerry Garcia and David Grisman in *Grateful Dawg*.

been added, including toys, yard ornaments, gardening tools, haku lei, jewelry, Vera Bradley bags and fanciful T-shirts celebrating nature.

Along with the three annual plant sales held by the arboretum, plants are available year round from the greenhouse. Plant lovers, bird watchers, families looking for a pleasant outing or just those folks seeking a respite from the clamor and ironies of urban life can return to Nature ... and get something from Nature in return.

—Shayne

Holiday Plant and Craft Sale: Lyon Arboretum 3860 Mānoa Rd.: Sat 11/17, 9 a.m. - 2 p.m. Open daily, Mon - Sat. Free. 988-0456.



Whatever's: Peaceful solitude at Lyon Arboretum.

Grassroots Sovereignty work

From a celebration of the life of Hawaiian patriot Joseph Nāwahi, to a frank panel discussion on the topic of "Who Is the 'Self' in 'Self-Determination'?", to an original play written and staged in honor of Queen Lili'uokalani's birthday, to the publication of *He Alo A He Alo*, an anthology of writings by kānaka maoli about Hawaiian sovereignty — when it comes to raising awareness of the many, varied aspects of the Hawaiian independence movement, the Sovereignty Education Subcommittee of the American Friends Service Committee has done yeoman's work over the years.

The work is made especially hard by the fact that it is done on a minimal budget. Now, the economy is tanking and many charitable donations are being diverted toward victims of the Sept. 11 attacks, but the work goes on: Every event the sovereignty subcommittee produces is videotaped for broadcast on 'Ōlelo; a library of educational materials is in the works, as is a teaching curriculum. Wider audiences need to be reached. None of this is cheap.

If you want to support these efforts, have some fun and score some excellent deals, check into the fundraising yard sale going on this

weekend in Mānoa. In addition to rummage sale items (including furniture, kitchenware, clothing, books and CDs), there will be live music, food, informational tables, a carwash and more. It's a one-day-only event and everything is priced to move.

—Stu Dawrs

Quaker Meeting House, 2426 O'ahu Ave.: Sat 11/10, 10 a.m. - 3 p.m. 988-0485.

Cinema

Garcia and Grisman

The Grateful Dead remain dead, as they have been since lead guitarist and vocalist Jerry Garcia died in his sleep of a heart attack in 1995. A new film release, *Grateful Dawg*, revives things a bit by

bringing the famed guitarist/icon/fat-guy-in-a-black T-shirt back to celluloid life. The film focuses on the musical collaboration between Garcia and mandolinist and composer David Grisman.

Deadheads have long been familiar with Grisman, whose partnership with Garcia goes back to 1964, when they met at a bluegrass fest in Pennsylvania. Their finger-pickin' groove-thang was cemented when Grisman played mandolin on the Dead's *American Beauty* release (1969), specifically, on the songs "Friend of the Devil" and "Ripple" — two of the best-ever Dead songs.

Garcia often toured with Grisman during his myriad solo junkets. *Grateful Dawg* is an 81-minute treat that includes concert footage interspersed with interviews of Grisman and others. (It's produced and directed by Grisman's daughter, Gillian.)

"Friend of the Devil" is performed here, but *Grateful Dawg* is more a paean to bluegrass, the traditional American musical form that underpinned much of Garcia's extensive discography. There's also a spirited cover or two thrown in, including Jimmy Cliff's "Sitting in Limbo." (The reggae/pop standard might be known to local audiences via John Cruz's 1995 version on *Acoustic Soul*.)

—C.B.

Grateful Dawg is tentatively scheduled to open at Varsity Twin on Fri 11/9. Check our MovieClock on Page 20, or call the Varsity at 973-5833.

HAPPENINGS

"Happenings" 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

7/Wednesday

ALTERNATIVE

The Circle, Donato's Ristorante (10:30 p.m.) 988-2000
Nani and Boys on the Side, Indigo (9:30 p.m.) 521-2900

BLUES

Open Blues Jam w/ Oopso Facto, Tiare's Sports Bar & Grill (9 p.m.) 230-8911
Night Train featuring Bobby Thursby, Sand Island R&B (9:15 p.m.) 847-5001
J.P. Smoketrain, Dixie Grill, 'Aiea (9 p.m.) 486-CRAB

CONTEMPORARY

Dean & Dean, Chart House (5:30 p.m.) 941-6660
Bruce Hamada & Jim Howard, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Byl Leonard Band, Don Ho's Island Grill (6:30 p.m.) 528-0807
Native Tongue, Kelley O'Neil's (8 p.m.) 926-1777
Lance Orillo, Chart House (8:30 p.m.) 941-6660
Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ

Wild Ass Wednesdays w/ Kidd Cisco & Sonic, Pipeline Café (9 p.m.) 589-1999
Voodoo Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

GUITAR

J. W. Lathrop, Bueno Nalo (5 p.m.) 263-1999

HAWAIIAN

Brothers Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Malu Duo, Aloha Tower (11:30 a.m.) 528-5700
Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Ilanival, Kapono's (5:30 p.m.) 536-2161
Kapona, Kapono's (9 p.m.) 536-2161
Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Makana, Jaron's Kailua (8:30 p.m.) 261-4600

JAZZ

Freddie Alcantar, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655
Rachel Gonzales, Duc's Bistro (7 p.m.) 531-6325
Swingin' Tradewinds Jass Band, KMBH Officers' Club (6 p.m.) 531-7511
Jazz Sushi (various live bands), John Dominis (6:30 p.m.) 523-0955
Abe Weinstein & Friends, Brew Moon (8 p.m.) 593-0088

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (7 p.m.) 946-8500
Sonya Mendez, Shell Bar (8 p.m.) 947-7875

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

REGGAE

Ooklah the Moc, Big City Diner (10 p.m.) 738-8855

ROCK/R&B

Bad Mojo, Irish Rose Saloon (9 p.m.) 924-7711
Roshan, Kemoo Pub and Grill (8 p.m.) 621-1835

8/Thursday

CONTEMPORARY

Emerald House, Chart House (9:30 p.m.) 941-6660
Bruce Hamada & Jim Howard, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ

Sistina Thursdays w/ DJs Delve & Zack Morse, Cafe Sistina (10:30 p.m.) 596-0061
Island Builders presents Get Up, Stand Up (hip hop, reggae), Wave Waikiki (10 p.m.) 941-0424, ext. 12
Ladies Night (w/ DJ K-Smooth), World Cafe (9 p.m.) 599-4450

DJ Lion, Los Garcia's Restaurant (9 p.m.) 261-0306
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
Sir Walt D, Ye Olde Fox and Hounds Pub & Grub (9 p.m.) 947-3776

FUNK

Hidden Agenda, Brew Moon (8 p.m.) 593-0088

GUITAR

J. W. Lathrop, Bueno Nalo (5 p.m.) 263-1999

HAWAIIAN

Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764
Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Kahua, The Willows (6 p.m.) 952-9200
Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Auntie Genoa Keawe, Ocean Terrace, Waikiki Beach Marriott Resort (5:30 p.m.) 922-6611
Kilinahe, Kapono's (6 p.m.) 536-2161
Malanai, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Nā Kama, Don Ho's Island Grill (6:30 p.m.) 528-0807
Pal'ea, Big Island Steakhouse (6 p.m.) 537-4446
Mihana Souza, Duc's Bistro (7 p.m.) 531-6325
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Bob Montgomery, Studio 6 (8 p.m.) 596-2123
Nueva Vida, Kincaid's (8:30 p.m.) 591-2005
Jeff Peterson & Willow Chang, Michel's (6:30 p.m.) 923-6552
David Swanson, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (7 p.m.) 946-8500

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

PIANO

Tennyson Stephens, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655

ROCK/R&B

Bad Mojo, Irish Rose Saloon (9 p.m.) 924-7711
Piranha Brothers, Kelley O'Neil's (8 p.m.) 926-1777
Snake, Gordon Biersch (9 p.m.) 599-4877

9/Friday

ALTERNATIVE

Missing Dave, BedRoq Bar & Grill (10 p.m.) 942-8822
Rail, Wave Waikiki (9 p.m.) 941-0424, ext. 12

BLUES

Cantina Blues, Los Garcia's Restaurant (9 p.m.) 261-0306
J.P. Smoketrain, Kelley O'Neil's (8 p.m.) 926-1777

CONTEMPORARY

Tito Berinobis, Chart House (6 p.m.) 941-6660
Brendan, Kelley O'Neil's (1:30 a.m.) 926-1777
Roland Chang, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
Dean & Dean, Chart House (9 p.m.) 941-6660
Bruce Hamada & Jim Howard, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Just Joe, Jaron's Kailua (4 p.m.) 261-4600
Kristian Lei, Cousin's Restaurant (7:30 p.m.) 988-1292
Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ

Maze (three rooms of hip hop, '80s and house), Maze (8 p.m.) 921-5800
Afterhours, Virus Entertainment Center, 1687 Kapi'olani Blvd. (2 a.m.)
Anti-Club (Goth, industrial, alternative), 3259 Koapaka St. (10 p.m.)
Wonder Lounge Weekend w/ DJs Tim Borsch & Gary O (house, downtempo), "W" Diamond Head Grill (10 p.m.) 922-1700
T Dance, Hula's Nightclub (8 p.m.) 923-0669
DJ Frankie, Zanzabar (8 p.m.) 924-3939
Soljah Fridays, Pipeline Café (9 p.m.) 589-1999
Freakin' Fridays w/ DJ RJ Reynolds (R&B, hip hop, reggae, variety), Chez Monique's (9 p.m.) 488-2439
Opus Black (hip hop, dancehall, house), Restaurant Pier 7 (10 p.m.) 524-2233
I-94 Live Broadcast (Big Teeze & DJ K-Smooth), World Cafe (9 p.m.) 599-4450

Lewers Street Block Party, Lewers Steak & Seafood (412 Lewers St.) & Davey Jones Ribs (250 Lewers St.) (10 p.m.)
Freedom w/ DJs Branlund, Ross & K (deep house, downtempo, hip hop), Kemoo Pub and Grill (9 p.m.) 621-1835
Sir Walt D, Ye Olde Fox and Hounds Pub & Grub (9 p.m.) 947-3776
Spy Bar (house), John Dominis (10 p.m.) 523-0955

FUNK

Hidden Agenda, Brew Moon (9 p.m.) 593-0088

GUITAR

J. W. Lathrop, Bueno Nalo (5 p.m.) 263-1999

HAWAIIAN

Kapono Beamer, Borders, Waikole (7:30 p.m.) 676-6699
Brickwood Quartet, Don Ho's Island Grill (6 p.m.) 528-0807
Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Haku Mele, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Butch Heleman, Tiare's Sports Bar & Grill (11 p.m.) 230-8911
Larry Kaliloo, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
Henry Kapono, Kapono's (10 p.m.) 536-2161
Koa 'Uka, Duke's Canoe Club (4 p.m.) 923-0711
Ledward Ka'apana, Kapono's (9 p.m.) 536-2161
A Tropical Jam (live bands), Don Ho's Island Grill (10 p.m.) 528-0807
Nā Kama, Kapono's (5:30 p.m.) 536-2161
Pal'ea, Big Island Steakhouse (6 p.m.) 537-4446
Ray Sowers, Pizza Bob's, Hale'iwa (7 p.m.) 637-5095
Rod Tanu & The Volcanoes, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268
Wilki Waki Woo, Waikiki Grand Hotel Lobby, 134 Kapahulu (5:30 p.m.) 261-3194

JAZZ

Asizwhen Trio, Old Spaghetti Factory (6 p.m.) 591-2513
James Kraft Trio, Padovani's Bistro (7:30 p.m.) 941-7275
Jeff Peterson & Ernie Provencher, Michel's (6:30 p.m.) 923-6552
Ellsworth Simeona, Gordon Biersch (5:30 p.m.) 599-4877

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (7 p.m.) 946-8500

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

PIANO

Don Conover, Da Smokehouse (7:30 p.m.) 946-0233
Takashi Koshi, The Cove, Turtle Bay Hilton (6:30 p.m.) 293-8811
Tennyson Stephens, Troy's Kāhala Bar & Grill (8:30 p.m.) 738-5655

REGGAE

Dubwise, Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
Ooklah the Moc, Anna Banana's (10 p.m.) 946-5190

ROCK/R&B

Big Trouble, Sand Island R&B (9:15 p.m.) 847-5001
Chant, Kincaid's (8:30 p.m.) 591-2005
John Cruz, Kapono's (8 p.m.) 536-2161
eight0eight (R&B), Gordon Biersch (9 p.m.) 599-4877
Ghost, Sand Island R&B (9:15 p.m.) 847-5001
Bad Mojo, Irish Rose Saloon (9 p.m.) 924-7711
Sidewinders, O'Toole's Pub (9 p.m.) 536-4138

10/Saturday

BLUES

Bobby Thursby and Velvet, Troy's Kāhala Bar & Grill (8:30 p.m.) 738-5655

COMEDY

Andy Bumatai, Tiare's Sports Bar & Grill (8:30 p.m.) 230-8911

CONTEMPORARY

Tito Berinobis, Chart House (7 p.m.) 941-6660
Brendan, Kelley O'Neil's (1:30 a.m.) 926-1777
Roland Chang, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
Coconut Joe, Bob's Sport's Bar (9 p.m.) 263-7669
Bruce Hamada & Jim Howard, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422



PHOTO: U-ROY.20M.CPM

Thinking of a master plan

It was one of those nights where I was sitting at home and wanted to go out but had no master plan nor partners in crime. The one good thing about Honolulu being so small is that if you go out alone, there's a good chance of running into someone you know, latching on to them and then ... who knows where the night will take you? I recommend trying it sometime. (Although with friends like mine, it can backfire: One night some "pals" ditched me when I went to the restroom, leaving me with some odd prison psycho.)

On this night, I was waiting by myself at the same old, same old when I ran into an old high school friend and his girlfriend who had just come from an art show at the Brickhouse/Hesham's Studio. They convinced me to meet up with them at Auntie Pasto's (formerly The Internet Cofee and Revolution Café) on Kapahulu where it was "Dubwise" night.

I won't spend too much time describing "Dubwise," because DJ Bennie James already expertly did, in a Hot Picks column in this self-same paper (9/26). But from a laywoman's point of view, Auntie plays the perfect host for this Friday night party at her house. Checkerboard floor tiles—hey, did you let the rude boys do the decorating? And in the backroom, a weird screen of wine bottles is suspended a few inches above your head, providing just the right compression in which to skank and slither. There seems to be overwhelmingly more males than females here. The usual suspects are in. Some guys from Ooklah the Moc. The revelers are for the most part agreeable and polite ... that or just really, really high.

A Rastafari we know is "toasting," or rapping, over DJ El Nino's tracks. My friend explains how toasting began as a precursor to rap, but it's too loud to hear what he's saying. A few days later, he sends me an e-mail that elucidates more. Here, I've reprinted it for you all: "Well, toasting, yes. One place you might find a little about it is go to defjam.com and look for an interview with U-roy. He was an early DJ in Kingston and really broke a new style of rapping over vinyl music. I imagine it to have been a really fresh thing. First of all you have the origins of a modern dancehall party, where a DJ is playing recorded tunes for a crowd. No live band. Just a selector. "And so in Jamaica, which of course had no shortage of musicians playing popular music, the thing here was to still

create a recognizable sound, a style. Something fresh, and jumping, that appeals to the street, the people drinking and smoking ganja and relaxing after so much hard work and so much pent-up sexual energy. So men, they tuned up their sound systems, customized them.

"Electronics were very expensive, so people made their own speakers and mixers and so on, naming their systems, and playing music from certain studios. Representing Coxson sound, and other labels. "And so then the evolution continues with MCs, Master of Ceremonies, talking, chatting, toasting during the music, keeping the energy high and livening it up. Adding back some musical spontaneity that might have been lost from not having a band. There is a vocal track, and then the DJ toasting over that, rapping. Rap.

"And then, after some time, they get rid of the vocal, they play the B-side, the version side. Original acetate cheap pressings hit the streets before a record became available for sale, to promote it ya know. And the B-side, well it was just the instrumental version. 'This station, rules the nation, with version.' That's my two bits, anyhow."

So, on Tuesday night, the same friend calls me out to Magoo's. We hang out and catch up on old times. I promise him I won't publicly mention the days when I used to do Vanilla Ice impersonations ... oops, sorry.

By now, everyone knows that Magoo's serves the cheapest beer in town for about a buck a glass in a casual open-air beer garden setting. I still miss the old Mama Mia's though, where a lotta dope used to switch hands, just 'cause it was such an institution. I mean, it was still the place when mia momma was going to the University in the '70s.

The music is a weird mix of mostly reggae with the random Hall & Oates song thrown in—not even somewhat decent Hall & Oates. But Hall & Oates at their very '80s, shoulder-padded worst. We can't figure out if it's someone messin' with the jukebox or if it's a "special" Magoo's mix. A kid is skateboarding out on the sidewalk and slams into a car, flinging his board into the street. Another car runs over it, breaking it in two. Pissed off, he leaves one broken half in the middle of University Avenue. So we harass him.

And oh yeah, I spot the same guys from Friday night here. The dreads from Dubwise. Even Hesham.

Did I happen to mention that Honolulu is too damn small?

MINETTE LEW

WONDERLOUNGE

W

HONOLULU
DIAMOND HEAD

a sensual
blend
of hip hop
house
& rare
grooves

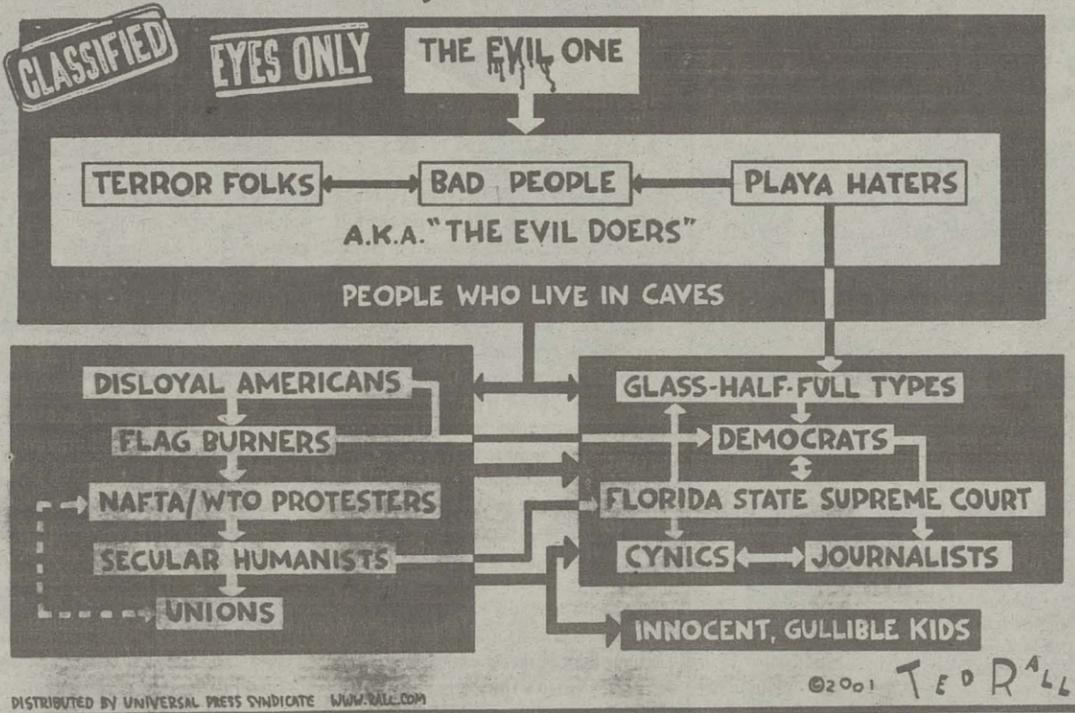
FRIDAYS
resident & guest DJs
DJ Jim Borsch
DJ Gary O

SATURDAYS
international sounds
downtempo lounge

9pm - 2am / 2885 Kāhala / Waikiki / dress smooth / 754-6964 / guest list / info

TED RALL

NOW IT CAN BE TOLD! GENERALISSIMO EL BUSHO REVEALS: THE AL QAEDA CONSPIRACY



HAPPENINGS

Rock & Roll Soul, Kelley O'Neil's (8 p.m.) 926-1777
Sidewinders, O'Toole's Pub (9 p.m.) 536-4138

11/Sunday

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

CONTEMPORARY
Dean & Dean, Chart House (8 p.m.) 941-6660
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
Mike Piranha, Waipuka Poolside Bar (5 p.m.) 924-4961
"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Tino & Rhythm Club, Esprit Nightclub (9 p.m.) 922-4422

COUNTRY
The Geezers, Hank's Cafe (6 p.m.) 526-1410

DJ
Club '80s, Wave Waikiki (9 p.m.) 941-0424, ext. 12
Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088
DFX, World Cafe (9 p.m.) 599-4450
Sanctuary Sundays, Pipeline Cafe (10 p.m.) 589-1999

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

HAWAIIAN
'Elua Kane, Jaron's Kailua (10:30 p.m.) 261-4600
Imai & Company, Don Ho's Island Grill (4 p.m.) 528-0807
Jerry Santos' Olomana, Chai's Bistro (7 p.m.) 585-0011
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Henry Kapono, Duke's Canoe Club (4 p.m.) 923-0711
George Kuo, Martin Pahinui, Steven Hall, Ocean Terrace, Waikiki Beach Marriott Resort (5:30 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
Noly Pa'a, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Noly Pa'a, Lewers Lounge, Halekulani Hotel (10:15 p.m.) 923-2311

JAZZ
Asizwhen Trio, Old Spaghetti Factory (6 p.m.) 591-2513
Dr. Jazz Quartet, Zazou's Cafe (7 p.m.) 734-5530
Jonny Kamai, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
Ellsworth Simeona, Kincaid's (6 p.m.) 591-2005
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

PIANO
Don Conover & guest singers, Radisson Waikiki Prince Kuhio Hotel (7 p.m.) 922-0811

ROCK/R&B
Paloalo Jones, Kelley O'Neil's (8 p.m.) 926-1777
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

12/Monday

CONTEMPORARY
Tito Berinobis, Chart House (7 p.m.) 941-6660
Line Zero (Jason & Corbett), Kelley O'Neil's (8 p.m.) 926-1777
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
Tino & Rhythm Club, Esprit Nightclub (9 p.m.) 922-4422

DJ
'80s Retro Flashback (w/ DJs D & E-Jay), Hula's Nightclub (9 p.m.) 923-0669
Concentration (hip hop, drum 'n' bass), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
Deconstruction (hip hop, R&B), Players, Aiea (10 p.m.) 488-8226
Beach Party w/ DJs KSM & Billy G, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN
Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Jerry Santos' Olomana, Chai's Bistro (7 p.m.) 585-0011
Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
Ko'u Mana'o, Kapono's (7 p.m.) 536-2161
Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Malu Trio, Aloha Tower (11:30 a.m.) 528-5700
Noly Pa'a, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Noly Pa'a, Lewers Lounge, Halekulani Hotel (10:15 p.m.) 923-2311
Puamana, Don Ho's Island Grill (6:30 p.m.) 528-0807

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

ROCK/R&B
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

13/Tuesday

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

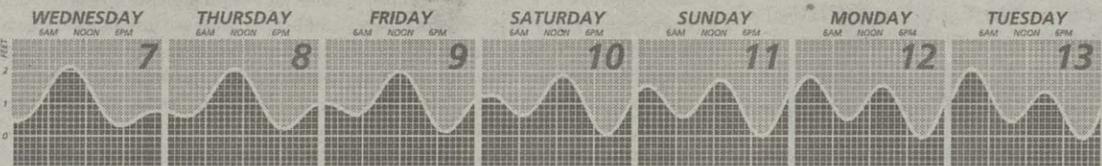
CONTEMPORARY
Emerald House, Chart House (7:30 p.m.) 941-6660
Bruce Hamada & Jim Howard, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Native Tongue, Kelley O'Neil's (8 p.m.) 926-1777
Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ
Bomb-ASS-tic Tuesdays w/ Da Bomb & Piko, Pipeline Cafe (9 p.m.) 589-1999
Cadillac Daze presents Blue Velvet, Blue Room (327 Keawe St.) (10 p.m.) 585-5995
The Pussycat Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN
Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Harry & Ellsworth, Cheeseburger in Paradise (11 p.m.) 923-3731

Continued on Page 14

TIDES - Nov 7 to Nov 13



Moon Phases: LAST QUARTER - Nov 8 NEW MOON - Nov 14 FIRST QUARTER - Nov 22 FULL MOON - Nov 30
 Tide times and heights are for Honolulu Harbor.
 Tide and moon information supplied by Doug Behrens Design.

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

DJ
102.7 FM Soljah Saturday, World Cafe (9 p.m.) 599-4450
Maze (three rooms of hip hop, '80s and house), Maze (8 p.m.) 921-5800
Afterhours, Virus Entertainment Center, 1687 Kapi'olani Blvd. (2 a.m.)
T Dance, Hula's Nightclub (8 p.m.) 923-0669
DJ James Coles, Zanzabar (8 p.m.) 924-3939
deep (hip hop, downtempo, drum 'n' bass), Oasis Bistro, Discovery Bay Center (10 p.m.) 955-9744
Old Skool Saturdays w/ DJ RJ Reynolds (variety), Chez Monique's (9 p.m.) 488-2439
Rewind (drum 'n' bass), Steak & Seafood, 412 Lewers St. (10 p.m.)
Wonder Lounge Weekend w/ DJs Tim Borsch, Gary O, Kevin Sanada & Monkey, "W" Diamond Head Grill (10 p.m.) 922-1700
Soul'd Out Saturday, Pipeline Cafe (10 p.m.) 589-1999
Twilight (house w/ Scottie Soul, Cory Wells & Haboh), Nick's Fishmarket (10 p.m.) 955-6333

FOLK
Pat Hayashi, Teja (7 p.m.) 735-9832

GUITAR
J. W. Lathrop, Bueno Nalo (5 p.m.) 263-1999

HAWAIIAN
Pa'ahana, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Colón, Kincaid's (9 p.m.) 591-2005
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Kapena, Duke's Canoe Club (4 p.m.) 923-0711
Kapena, Gordon Biersch (9 p.m.) 599-4877
Kau Koe, Tiare's Sports Bar & Grill (10:30 p.m.) 230-8911
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
Paka Smith, Kapono's (6 p.m.) 536-2161
Soundettes, Don Ho's Island Grill (6:30 p.m.) 528-0807
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ
Jonny Kamai, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
James Kraft & Ernie Provencher, Roy's (7:30 p.m.) 396-7697

Jeff Peterson & Willow Chang, Michel's (6:30 p.m.) 923-6552
Sonny Silva, Cafe Sistina (6 p.m.) 596-0061

LATIN
Latin Dance w/ DJs Alberto and Margarita, Planet Hollywood (9 p.m.) 924-7877

NIGHTCLUB SHOW
Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

PIANO
Don Conover, Da Smokehouse (7:30 p.m.) 946-0233
Takashi Koshi, The Cove, Turtle Bay Hilton (6:30 p.m.) 293-8811

ROCK/R&B
Big Trouble, Sand Island R&B (9:15 p.m.) 847-5001
The Daytrippers, Ye Olde Fox and Hounds Pub & Grub (8 p.m.) 947-3776
Dragonfly w/ Amber, Brew Moon (9 p.m.) 593-0088
Ginai, Shell Bar (8 p.m.) 947-7875
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

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Learning

PHOTO: COURTESY

David Hickey loves Fragonard and Liberace, and calls his Vegas hometown "smart" and "hard-working."

Prince of Vegas

CURT SANBURN

"There's enormous pressure to make art understandable to everybody,"

art critic David Hickey says over the phone, "but I honestly don't think it can be done ... anymore than you can get everybody to like Miles Davis. It can't be done. Art is an elective."

Noted essayist and critic David Hickey, a self-described *ancien terrible* of the art world, is coming to Honolulu with his wife, fellow art professor Libby Lumpkin (and founding curator of the sensational Bellagio Gallery of Fine Art in LV), so that both can speak, in separate engagements, at the Honolulu Academy of Arts.

In his relaxed, vaguely redneck drawl, he says he's been to Hawai'i only once, to change planes. The only connection to Hawai'i he's aware of is that the California Hotel in downtown Las Vegas, the city he proudly now calls home, is "full of Hawaiians."

An art professor at the University of Nevada, Las Vegas, Hickey has produced two widely read critical-essay collections: *The Invisible Dragon: Four Essays on Beauty* (Art Issues Press, 1993) and *Air Guitar: Essays on Art and Democracy* (Art Issues Press, 1997), a best-seller in its genre that is now, temporarily, out of print. Among many things, these gentle, wide-ranging, name-dropping essays reveal Hickey to be an opponent of top-down institutionalized culture — and a proponent of Fragonard and Boucher, of Norman Rockwell's "luminous devotion to social accord," Gustave Flaubert's "democracy of simple hearts," the "subversive theatricality" of Liberace, the "long, lapidary lines" of the songs of Chet Baker and of "the gorgeous, black and white alacrity" of the old Perry Mason television show.

"I see my job as restoring art to the beholder," Hickey says, "to free the beholder to find meanings in art. You know, most cultural studies programs want to convince us that Raphael is just like Norman Rockwell — they want to convince us that all art is low art. I want to say that all good art is high art. I'm not interested in destroying the traditions of high art; I'm interested in expanding the number of things we take seriously."

Educated at Texas Christian University and the University of Texas, Hickey has been around the block. He's run art galleries in Austin, Texas and New York City, written for any number of magazines including music coverage for *Rolling Stone*, served as editor at *Art in America* and the *Fort Worth Star-Telegram* and, according to *The*



New York Times, played in a band with Janis Joplin, snorted cocaine, dropped acid and snorted speed.

For the first 47 years of his life, then, Hickey chose to dwell in what he called the "underground empire" of record stores, honky-tonks, art bars,

you can't do, like a coach."

When asked why, after his peripatetic youth, he has settled in Las Vegas, Hickey replied, "Well, it sounds stupid, but it's a very smart town and a hard-working town. Everybody works. I love New Orleans, too, but there everybody just hangs out. People in New Orleans proudly point out that they've had junkies since before George Washington."

In the *Air Guitar* essay, "A Home in the Neon," Hickey wrote, "America ... is a very poor lens through which to view Las Vegas, while Las Vegas is a wonderful lens through which to view America. What is hidden elsewhere

exists here in quotidian visibility. ... The whole city floats on a sleek frisson of anxiety and promise that those of us addicted to such distraction must otherwise induce by motion or medication."

A few weeks ago, the John D. and Catherine T. MacArthur Foundation awarded Hickey one of its prestigious "genius grants," a no-strings-attached, half-million-dollar reward for just being who he is. Hickey says he figures he was chosen because "My books have found an audience among younger artists and are therefore perceived to have been influential and have ended up being taught in a lot of schools." He says the money doesn't arrive until January, and that payments are spread out over five years.

"The MacArthur will allow me to take some naps," he says, and will lighten his teaching load. But Hickey insists, "I like to teach. It's just a pity you have to do it in schools."

"The Authority of the Beholder," a talk by David Hickey — Thu 11/8 at 7:30 p.m. *Honolulu Academy of Arts, 900 S. Beretania St. Free. 532-8700, 956-5250.*

"The Experience of Experiencing Fine Art in Las Vegas," a talk by Libby Lumpkin — Sun 11/11 at 2 p.m. *Honolulu Academy of Arts, 900 S. Beretania St. Free. 532-8700, 956-5250.*

I'm not interested in destroying the traditions of high art; I'm interested in expanding the number of things we take seriously.

hot-rod shops, recording studios, commercial art galleries, city rooms, jazz clubs, cocktail lounges, surf shops, bookstores, rock 'n' roll bars, editorial offices, discos and song factories.

"I lived the freelance life and did okay at it," he wrote in the introductory essay to *Air Guitar*, "until 1987, when this nation, in its wisdom, decided that citizens who lived the way I did were no longer deserving of health insurance, by virtue of their needing it a lot."

So, at 48, the now 61-year-old Hickey began teaching at universities, where, he discovered, he had been "consorting with the enemy. According to the masters of my new universe, all the cruelties and inequities of this civilization derived from the greed and philistinism of shopkeepers, the people who ran those little stores, who bought things and sold them, as I had done."

Hickey chafed in academia, where "All the treasures of culture were divvied up and owned by professors, as certainly as millionaires own the beach-fronts of Maine."

As a UNLV professor teaching mostly graduate students in studio and theory classes, Hickey says he considers himself more a coach than a teacher: "I don't think you can teach someone how to make art," he says. "You can only coach them. You're trying to get them to do something you've never seen before, something

Art critic David Hickey presents two talks at the Honolulu Academy of Arts this weekend.

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Hot PICK



Theater:
James Joyce's *The Dead* at HPU.

and at *Anna Barnana's* (946-5190 for advance tickets). Fri 11/23, 10 p.m. & Sat 11/24, 9 p.m. \$10 - \$15. 955-8821
The First Noela A rare opportunity to peek into an architectural prize that doubles as a private home, decked out in holiday decor. Call for more information. Sat 11/24 & Sun 11/25, 10 a.m. - 4 p.m. \$20. 791-1302
New Found Glory All ages welcome. Tickets available at Tower Records, Cheapo Music, Hungry Ear Kailua, Pearl Harbor Bloch Arena, IIT Kane'ohe MCBH and UH Campus Center. *World Cafe*, 1130 N. Nimitz Hwy.: Sat 11/24, 6 p.m. (doors); 6:30 p.m. (show). \$22.50 advance. www.goldenvoice.com, 599-4450

Pauly Shore The "Wiez" cuts up the crowd to prove that there's life after MTV. Comedian Matt Kazam (Mad TV) opens. *World Cafe*, 1130 N. Nimitz Hwy.: Sat 11/17, 7 p.m. (doors); 8 p.m. (show). \$22.50 advance. 599-4450, 585-2877

Theater & Dance

The Angels of Bataan The untold story of nurses in Bataan during World War II, played out by the Sacred Hearts Thes-

pian Troupe. *Sacred Hearts Academy Auditorium*, 3253 Wai'alaie Ave.: Thu 11/8, 4 p.m.; Fri 11/9 & Sat 11/10, 8 p.m. \$3. 734-5058

The Dead This Tony Award-winning musical is adapted from the short story that concludes James Joyce's *Dubliners*. Joyce Maltby directs this melancholy tale of three generations getting together to reminisce in Dublin at the previous turn of the century. *Hawai'i Pacific University Theater*, 45-045 Kamehameha Hwy., Kane'ohe: 11/9 - 12/9: Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$5 - \$14. 375-1282

Equus Peter Shaffer's drama as done by The Actors' Group. *Yellow Brick Studio*, 625 Keawe St.: Opens Wed 10/17, 7:30 p.m.; all other performances through Sun 11/11 are: Thu - Sat, 7:30 p.m.; Sun, 4 p.m. \$10. 591-7999

Hawai'i Opera Theatre Volunteers Because the job's not over until... Stage extras and backstage helpers are sought for HOT's three upcoming shows. *34 Hawai'i Opera Theatre*, 987 Waimanu St.: 596-7372.

Hawaiian Legends and Hawai'i Stories A morning of storytelling with such renowned storytellers as Auntie Lehua Kapaka, Makia Malo, Kupuna Kahalenoe Merryman and Puakea Nogelmeier. *Bishop Museum*, 1525 Bernice St.: Sat 11/10, 10:30 a.m. - noon. Free. 847-3511, 590-2382

Iona Pear's The Ritz Members of Iona Pear get the audience involved at this very different sort of fundraiser for the dance theater company... A dress code is in effect, calling for top hats, white ties and tails or anything "excessive." *Diamond Head Grill*, 2885 Kalākaua Ave. 2nd floor, W Honolulu Hotel: Sun 11/11, 7 p.m. \$100 (\$65 tax deductible). 922-3734, 262-0110

Ka'ao Kaua'i: Pele Ma John H.Y. Wat directs his adaptation of Frederick Wichman's book, *Pele Ma: Legends of Pele from Kaua'i*. Wichman will be on hand to autograph copies of his book. *Kawaiaha'o Recital Hall, Mid-Pacific Institute Campus*, 2445 Ka'ala St.: through 11/4: Fri & Sat, 7:30 p.m.; Sun, 7 p.m. (book-signing); 7:30 p.m. (performance). \$3 - \$5. 973-5066

Karmic Slave: Trapped on the Wheel of Reincarnation Conceived and directed by Thomas Isao Morinaka, this play follows a soul's journey through linear time. *Earle Ernst LAB Theatre*, UH-Mānoa campus: Fri 11/9 & 16, Sat 11/10 & 17, 11 p.m. \$3 - \$7. 956-7655

Ola Ka Lau Tammy Haili'ōpua Baker directs Kimo Armitage's story of two cousins, eager and reluctant to learn their grandmother's Hawaiian ways. Call for ticket costs and show times. *Kumu Kahua Theatre*, 46 Merchant St.: Thu 11/8 - Sun 12/9. 536-4441

Tenth Annual World Invitational Hula Fes-

tival Hālau from the Mainland and abroad (Iran, even...) join with hālau from Hawai'i in this international exhibition. *Waikiki Shell*, Kapi'olani Park: Thu 11/8 - Sat 11/10, 5 p.m. \$5 - \$25. 591-2211

Theater Events Hotline Provides information on current theater performances and auditions. *Hawai'i State Theatre Council Hotline*. Free. 531-1800

Trudi and the Minstrel An original and self-described "Neo-Gothick" (maybe it's a typo) story of a heroine on a journey. *Dillingham Hall*, Punahou School, 1601 Punahou St.: Tue 11/9 & 16 & Wed 11/10 & 17, 7:30 p.m. \$6; \$3 students. 943-3673

Weekly Improv Workshops *Leeward Community College Lab Theater*, 94-045 Ala Ike Rd., Pearl City: every Fri: noon - 1 p.m. (beginners), 2 - 4 p.m. (advanced). 455-0385

Auditions

Soprano and Alto Voice Scholarships More than \$60,000 have been awarded since 1980. Two \$1,000 scholarships (one for soprano, one for alto) by the Crossroads Choir are available for the 2001-2002 school year. There is no age limit, students need not be music majors or soloists, nor is church membership expected or required, but they must be good choral singers who read music well. Applicants will be auditioned until two qualified recipients are found. Call for application locations and requirements. *Church of the Crossroads*, 1212 University Ave.: www.planet-hawaii.com/crossroads.ccrhi.html, 949-2220

To the Last Hawaiian Soldier Director Harry Wong seeks eight actors for the world premiere of Sean T.C. O'Malley's *To the Last Hawaiian Soldier*, a story that entwines Hawai'i's 19th century Wilcox rebellion with a contemporary tale of patriotism, violence and love. Part-Hawaiian men and women, ages 20s - 50s, are sought, plus one Caucasian man in his 40s, and three men of any race, 20s - 40s. Show opens in January. Call for more information. 536-4222 *Kumu Kahua Theatre*, 46 Merchant St.: Sat 11/10, 1 - 5 p.m. & Sun 11/11, 6 - 9 p.m. 536-4441

World Blend: Tales from the Planet's Depth Dr. Paul Cravath directs folk tales from around the world as played out onstage. Some familiar tales get reworked also, such as a '70s-version of "Little Red Riding Hood." *Leeward Community College Theater*, 96-045 Ala Ike Rd., Pearl City: Fri 11/9, Sat 11/10, Thu 11/15 - Sat 11/17, 8 p.m.; Sun 11/11, 4 p.m. \$11 - \$13. 455-0385

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

Color Play: Exploring the Art & Science of Color This national traveling exhibit features more than a dozen hands-on activities that teach visitors about the science behind color. A Color Lab focuses on the brilliant color of the Hawaiian Islands, and how color affects moods. At the Castle Memorial Building through 2/3.

Behind the Scenes Tour A new program at the Bishop, in which the museum opens up a portion of its huge collection of cultural artifacts to public viewing. The program starts with a 20-minute dramatic presentation telling the story of High Chief Liloa and the rivalry between his two sons. This presentation is followed by an hour-long behind-the-scenes tour of the cultural collections. Daily 1 - 2:30 p.m. (Note: Fee for the one-hour tour is \$15.)

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

Metaphoric Menagerie VI The popular annual exhibition of animal masks made by University of Hawai'i students. Through 11/19.

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

Pay Attention ... I Hope You Learned Your Lesson: Works from the Collection of Laila Twigg-Smith. Works by such varied artists as Jennifer Bartlett, William Wegman and Roy Lichtenstein, from the late Twigg-Smith's private collection. Through 1/6.

Memento Mori Recent works by Mark Kadota. Through 12/5.

Nabenebe Recent paintings by Robert Kushner. Through 12/5.

Small Works on Paper Tiny offerings by Saba Daraee, Sanit Khewok, Jinja Kim and Rebecca Ramos. Through 12/5.

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

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

Honolulu Academy of Arts 900 S. Beretania St. Open Tue - Sat, 10 a.m. - 4:30 p.m.; Sun 1 p.m. - 5 p.m. \$7 general, \$4 seniors, military & students. 532-8701

Beauties of Nature Precious jade objects and paintings from the permanent collection of the Shanghai Museum of Art. Through 12/16.

Hawai'i Rainforests: Watercolors by Ben Norris An exhibition of works by the former longtime UH art professor. Through 2/24.

Remains of a Rainbow: Rare Plants and Animals of Hawai'i A stunning exhibition of photographs of Hawai'i's endangered flora and fauna by renowned wildlife photographers David Liitschwager and Susan Middleton. Through 12/30.

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. - 4 p.m. \$15 adults, \$10 kama'āina, \$5 children (under 5 years not admitted). Free admission to island residents with ID on Kama'āina Sundays (the first Sunday of each month). 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, 10 a.m. - 4 p.m. \$10 adults, \$9 kama'āina, military, \$8 seniors, \$6 students, free to children 5 years 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. - 12 p.m.; Sun, 2 - 4 p.m. Free. 531-1987

Maritime Museum Pier 7-Honolulu Harbor. 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. Open daily, 8:30 a.m. - 5 p.m. \$7.50 adults, \$4.50 children. 523-6151

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

Galleries

Opening

Ka'aina Makaanahale: The Untamed Land Rosemary Lane's stylized, hand-tinted black and white photography. Opens Thu 11/8, runs through 12/2. *Teja*, 1137 11th Ave., Suite 206: Free. 735-9832

Continuing

9 x 6 A biennial exhibition with a range of mixed media including painting, prints, digital imagery and sculptures. Through 11/23. *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

Adly Mirza Portrait sketches by... Through 11/7. *Café Sistina*, 1314 S. King St. (First Hawaiian Building): Free. 596-0061

Barkcloth of Sulawesi, Indonesia: Asia-Pacific Connections Barkcloth for scarves, clothes and more. Contemporary Sulawesi works are shown in conjunction with older pieces from private individuals and the greater East-West Center collection. Through 1/6. *East-West Center Gallery*, John A. Burns Hall, UH-Mānoa campus, 1601 East-West Rd.: Mon - Fri, 8 a.m. - 5 p.m.; Sun, noon - 4 p.m. Free. 944-7111

Coffee with Atmosphere Art by Dorys Foltin, Romy Schroeder and Korey Gulbrandson. Through 11/28. *Honolulu Cafe*, Pacific Guardian Center, 741 Bishop St.: Free. 533-1555

Gimme a Shot! A Rhythm, Rock and Blues Experience A retrospective of Eli J. Medellin's concert photos of such musicians as Stevie Ray Vaughn, B.B. King and more. Through 11/30. *Canon Gallery*, Ward Plaza, 210 Ward Ave., Suite 200: Mon - Fri, 9 a.m. - 5 p.m. Free. 522-5930

Happy Windows Yuan Y. Shaw's bright, impressionist oils. Through 11/30. *Pauahi Gallery @ Bishop Square*, 1001 Bishop St.: Mon - Fri, 7 a.m. - 7 p.m.; Sat, 2 p.m. Free. 537-6838

Indeterminate Inquiries: Books and Objects Found objects, represented by artist Thomas Wasson. Through 11/15. *Coffeeline Gallery*, 1820 University Ave.: Mon - Fri, 7 a.m. - 3:45 p.m.; Sat, 8 a.m. - noon. Free. 947-1615

Ki'i Kaha A Mana The Aupuni Artwall and Young of Heart Workshop present these works by Kau'i Chun. Through 11/15. *Native Books Kapālama*, 1244 N. School St.: Mon - Fri, 9 a.m. - 5 p.m.; Sat, 10 a.m. - 4 p.m. Free. 845-8949

My Everyday Life Pen and ink drawings of everyday Japan by Shota Hourii. Through 11/25. *Queen Emma Gallery, Queen's Medical Center Main Lobby*, 1301 Punchbowl St.: Mon - Fri, 8 a.m. - 4 p.m.; Sat & Sun, 8 a.m. - noon. Free. 537-7167

Pacific Visions The inaugural display of this gallery features Pacific Island arts and artifacts from the private collection of Caroline and Donald Yacoe. Through 11/21. *1132 Bishop St., 3rd Fl. Conference Room*. Mon - Thu, 6:30 a.m. - 6:30 p.m.; Fri, 6:30 a.m. - 7 p.m.; Sat, 8 a.m. - 2 p.m. Free.

Special Places Recent oils by Susie Anderson give an impressionistic tour of the artist's favorite island locations through 11/21. *The Gallery at Ward Centre*, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034

Théâtre de la Mode Mannequins wore these designer outfits, produced at the end of World War II and put on tour to raise funds for the reconstruction of Paris. Through 12/21. *Art Building, Commons Gallery*, University of Hawai'i, Mānoa: Mon - Fri, 10:30 a.m. - 4 p.m.; Sat & Sun, noon - 4 p.m. Free. 956-6888

Threads: Glass, Fiber, Thoughts New works by Hugh Jenkins and Stephanie. Through 11/21. *The Gallery at Ward Centre*, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034

toy? Found, made and altered playthings by 13 local artists. Bright, charming, creepy and sad. Through 11/28. *The ARTS at Marks Garage*, 1159 Nu'uānu Ave.: Tue - Sat, 11 a.m. - 6 p.m. Free. 521-2903

Yesterday and Today This popular exhibit of Madge Tennent's "old Hawai'i" sketches and Chris Campbell's contemporary paintings has been extended through December. www.cedarstreetgalleries.com Through

From Page 12

Keith & Carmen Haugen, *Mai Tai Bar, Royal Hawaiian* (5:30 p.m.) 928-7311

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

Poi Jam (acoustic), *Kapono's* (8 p.m.) 536-2161

JAZZ

Freddie Alcantar, *Troy's Kāhala Bar & Grill* (7 p.m.) 738-5655

Rich Crandall et al., *Studio 6* (8 p.m.) 596-2123

Jazzy Jay, *Brew Moon* (8 p.m.) 593-0088

LATIN

Duo de Serenata, *Pueblo Spanish Restaurant* (7 p.m.) 946-8500

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

Rolando Sanchez & Salsa Hawai'i, *Esprit Nightclub* (8:30 p.m.) 922-4422

Shakasamba, *Café Sistina* (10 p.m.) 596-0061

NIGHTCLUB SHOW

Society of Seven (SOS), *Outrigger Waikiki* (8:30 p.m.) 922-6408

ROCK/R&B

Bad Mojo, *Irish Rose Saloon* (9 p.m.) 924-7711

The Now, *Cheeseburger in Paradise* (4 p.m.) 923-3731

Concerts

Chamber Music Concert Darel Stark, Judy Barrett, Steven Flanter and I-Bei Lin perform string quartets by Hayden, Beethoven and Shostakovich. *Lutheran Church of Honolulu*, 1730 Punahou St.: Sat 11/10, 8 p.m. \$15; \$10 students. 941-2566, 394-0788

Les Sexareenos Three local bands open for L.S. at this Hawaiian Express show. *Pink Cadillac*, 478 'Ena Rd, Waikiki: Fri 11/16 & Sat 11/17, 6:30 - 10 p.m. \$6. 946-6499

P.D.Q. Bach and Peter Schickele: The Jekyll and Hyde Tour The multiple Grammy award-winner and host of PRT's *Schickele Mix* brings his touring show (and alter ego) to Honolulu. *Hawai'i Theatre Center*, 1130 Bethel St.: Wed 11/14, 7:30 p.m. \$25 - \$30. 528-0506

Russell Malone The renowned jazz guitarist is joined by local bass player Bruce Hamada. *Academy Theater*, Honolulu Academy of Arts, 900 S. Beretania: Mon 11/12, 7:30 p.m. \$18 - \$20. 532-8700

Tool See Concerts Pick on Page 19. *Andrews Amphitheater*, UH Mānoa, 2444 Dole St.: Sat 11/10, 7:30 p.m. \$37.50. 526-4400.

On Sale

Dave Specter Blues guitar returns to Honolulu: Fri 11/23 at *Hale'iwa Joe's* (637-8005),

HAPPENINGS

12/1. Cedar Street Galleries, 817 Cedar St.: 589-1580

Call To Artists

Moanalua Road Gateway Art Piece The objective of the project is the creation of a gateway art feature for the Pearl City community with a finished piece near Ho'omalua Street of three life-sized bronze figures (one adult and two children), evoking the feeling of water. Send proposals to: The Mayor's Office of Culture and the Arts, 530 S. King St., R. 404, Honolulu, HI 96813. Through 11/16. Submission deadline for proposals is Fri 11/16.

Words

Ha'awina 'Ōlelo Hawai'i Hawaiian language reading and discussion group. *Barnes & Noble Booksellers*, Kāhala Mall: every Mon, 7:15 p.m. Free. 737-3323

Talespinner's Festival of the Pacific Hawai'i and Mainland storytellers spin tales, featuring Diane Ferlatte, Nyla Ching-Fujii, Karen Yamamoto Hackler and James McCarthy. For more information call Salt Lake-Moanalua (831-6331) and Mililani (627-7470) libraries. *Salt Lake-Moanalua Public Library*: Wed 11/7, 5:30 - 7:30 p.m.; *Mililani Public Library*: Sun 11/18, 2 - 4 p.m. Free.

Prose Ax Literary Submissions Send art, poetry or prose for publication to this local literary magazine: Prose Ax, Editor, P.O. Box 22643, Honolulu, HI 96823-2643, or to J.Calma@proseax.com.

Wordstew Open mic for poetry and creative thought. A featured poet will read also. *The ARTS at Marks Garage*, 1159 Nu'uau Ave.: Thu 11/8, 7:30 p.m. \$3 (\$1 if you read a poem). 521-2903, 843-1390

Learning

Ancient Art of Belly Dance Learn it. *Aloha Activity Center*, 725 Kapi'olani Blvd., Suite C101: every Tue, 7:15 p.m. \$10/class. 926-8037, 988-1466

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

The Art of Egyptian Bellydance Have fun with one of the oldest forms of exercise as Shadiya teaches authentic Egyptian and North African Dance. Call for cost information. *Aloha Activity Center*, 725 Kapi'olani Blvd., Suite C101: every Sat, 1 - 2 p.m. (beginning); 2 - 3 p.m. (advanced). 926-8037, 739-6297

Ballroom Dance Lessons Learn both the American style (every Mon in Waipahu) and the International style (every Tue in Honolulu) of ballroom dance from Rhythmic Expressions Dance Club. *Waipahu Recreation Center*, 49-230 Paiwa St.: every Mon, 7:30 - 9 p.m.; *Lualaba Elementary School*, 810 Puhaha St.: every Tue, 7:30 - 9 p.m. 372-0036

Belly Dance Ongoing classes for teens through adults. *Art-of-Dance Studio*, 2851 E. Mānoa Rd., Ste. 207: every Tue, 7 - 8 p.m. \$10 per hour. 383-6817

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. - 1 p.m. \$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, possibly other body parts as well) in classes that teach concentration, flexibility and heightened sensory awareness. *Japanese Cultural Center of Hawai'i, Kenshikan Dojo*, 2454 S. Beretania St.: every Sun, 3 - 5 p.m. \$20 per month. 988-4290

Chair Massage for Shoulder Tension (Course #B10HE398) Marie Riley, M.A., teaches how to adapt bodywork on the shoulders, back, neck and arms, as well as acupressure and Swedish massage. Wear cotton clothing or bring swimsuit and towel. *Wind-*

ward Community College, 45-720 Kea'ahala Rd., Kāne'ohē: Sat 11/10, 9:30 - 11:30 a.m. \$19. 235-7433

Chanoyu Japanese Tea Ceremony An afternoon of tea ceremony demonstrations by the grandmaster of the Mushakoji Senke school of tea. *Honolulu Academy of Arts*, 900 S. Beretania St.: Wed 11/7, 2 - 4 p.m. \$4 admission. 532-8700

Dave Hickey See Learning on Page 13. The art curator, critic and professor speaks Thu 11/8 on "The Authority of the Beholder" and Sun 11/11 on "The Experience of Experiencing Fine Art in Las Vegas." *Honolulu Academy of Arts*, 900 S. Beretania St.: Thu 11/8, 7:30 p.m. & Sun 11/11, 2 p.m. Free. 532-8700, 956-5250

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*, 1820 University Ave.: every Mon, 3 - 5 p.m.; 1007 Waimanu Ave: every Tue, 6:30 - 8:30 p.m. \$10 per session. 377-DRUM

Evan S. Dobbie The new president of the University of Hawai'i system addresses the connection between universities and commu-

every Mon, 7 - 8 p.m.; every Wed, 7 - 8:30 p.m.; every Fri, 6 - 7:30 p.m.; every Sat, 11 a.m. - 1 p.m. \$10 per hr. 383-6817, 224-4777

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

International Education Week Festivities The theme is "Building Bridges to Global Understanding, Friendship and Peace," and includes roundtables on Islam, the U.S. as seen from Asia and the Pacific, cultural performances, arts and crafts activities, ethnic food and information displays. *Imin Center, East-West Center*, UH-Mānoa Campus.: Sat 11/17, 10 a.m. - 4 p.m. LialanCD@hotmail.com, jrellahan@hpu.edu, 544-0238, 566-2493

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 per class. 947-4910

Micro Enterprise Training Learn from the Honolulu Community Action Program what you need to know to start a business in Hawai'i. *Honolulu Community Action Program, Inc.*, 1120 Maunakea St, Ste. 280: 11/6 - 11/8 &



Hot PICK

Theater:
Ola Ka Lau at Kumu
Kahua Theatre.

nities, in this free lecture. *Architecture Building Auditorium*, UH-Mānoa campus: Thu 11/8, 4:30 p.m. Free. 956-6145

Fire in the Turtle House The Honu Project and the Waikiki Aquarium co-sponsor a sea turtle talk and book-signing by noted environmental author Osha Gray Davidson. *Waikiki Aquarium*, 2777 Kalākaua Ave.: Tue 11/13, 7:30 p.m. Free. 595-1022

Free Line Dance Lessons No be shame. Dancers of all levels are invited to join in at these regular line dance lessons, put on by Parents Without Partners, a nonprofit, non-sectarian support organization for single parents and their children. *Ward Warehouse stage*: every Tue, 6 - 8 p.m.; *Windward Mall stage*: every Thu, 6 - 8:30 p.m. Free. 262-6442

Free Yoga Class Free introductory hatha yoga class. Bring a large towel and call for reservations. *Yoga Hawai'i Studio*, 1152 Koko Head Ave., Kaimuki: Fri 11/9, 6:15 - 7:30 p.m. Free. 220-9355, 739-YOGA

Hatha Yoga at the Atherton YMCA Hatha Yoga in the Iyengar Tradition. Nine classes a week, taught by Shelley Choy and Ray Madigan. Call to request a schedule of classes. *Atherton YMCA*, 1820 University Ave.: \$7 - \$8 per class. 382-3910

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

Hip Hop/Funk Dance Teens through adults; beginners and intermediates welcome. *Art-of-Dance Studio*, 2851 E. Mānoa Rd., Ste. 207:

11/13 - 11/15: Tue - Thu, 9 - 11 a.m. 521-4531

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

Wicca 101 Explore the Goddess path with High Priestess Miriam M'Barī, who has experience with Wiccan disciplines. *Serendipity Books 'n Gifts*, 2885 S. King St. Suite 202: every Thu, 6 - 8 p.m. \$20. 949-4711

Botanical

Hālawā Xeriscape Garden Tours Free tours of a garden of water-conserving plants. *Hālawā Xeriscape Garden*, 99-1268 Iwaena St., Hālawā Industrial Park: every Wed & Sat, 10 a.m. - 2 p.m. Free. 527-6113

Holiday Plant and Craft Sale See the Botanical Pick on Page 10. *Lyon Arboretum*, 3680 Mānoa Rd.: Sat 11/10, 9 a.m. - 2 p.m. 988-0456.

Native Hawaiian Plant Sale Make green your color. This regular sale offers a wide selection of over 200 different decorative, medicinal and endangered native plants. *Pat's Island Delights*, Waiau Center, 98-450 Kamehameha Hwy.: Sat 11/10, 9:30 a.m. - 1:30 p.m. 484-8808

Rose Care Workshops Workshop II (Fundamentals of Planting Roses) is Sat 11/17; Workshop III (Diseases and Pests) is Sat 12/1; and Workshop IV (Pruning and Prop-

Continued on Page 17

Writers Wanted



Honolulu Weekly is seeking adventurous and creative arts and entertainment writers with a solid grasp of the alternative press style. Dependability and desire are key, as well as a lively writing style and knowledge of the local scene.

Please send resume, & 3 writing samples to:
Arts Editor, Honolulu Weekly
1200 College Walk, #214. Hon, HI 96817
All submissions will be considered.

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Prof. and Mr. Peter Schickele, enablers,
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Peter Schickele appears courtesy of ICM Artists, Ltd. Managers

Wed., Nov. 14th • 7:30 pm

The Hawaii Theatre
Honolulu, Oahu
Tickets: \$30, \$25, \$10
Box office: (808) 528-0506

Thur., Nov. 15th • 7:30 pm

MACC's Castle Theater
Wailuku, Maui
Tickets: \$25, \$18, \$10
Box office: (808) 242-7469

It's Hawaii Public Radio's 20th birthday! Join us for a hilarious evening with the Grammy-award winning composer and host of "Schickele Mix" and his talented pals, doing what comes naturally: making public radio audiences laugh! Only this time, he'll be live and in person!

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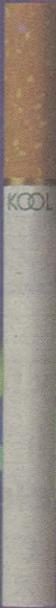
Hear "Schickele Mix" on KHPR 81.1, KKUA 90.7, and KANO 91.1 every Saturday from 11 am to noon.



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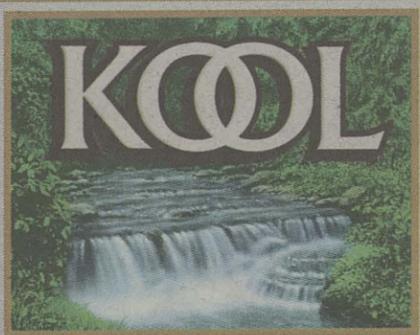


WHEN OTHER MENTHOLS DREAM,

THEY DREAM THEY'RE KOOL.

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SMOOTH MENTHOL



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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

HAPPENINGS

From Page 15

agation) is Sat 1/19. *Mission Houses Museum*, 553 S. King St.: 11/17, 12/1 & 1/19, 9 a.m. - noon. \$30 per class; \$100 for all four. 531-0481.

Tropical Plant Nature Walk 'Cause there ain't nothing more natural than nature. Hikers can enjoy tropical plants and majestic views of the Ko'olau on this guided walk. However, walking shoes are required, and insect repellent and light rain gear recommended. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: every Sat, 10 a.m.; every Sun, 1 p.m. Free. 233-7323

Kids

A Colonial Camp Out Kids from grades fourth to sixth are invited to learn about and live the life of America's early New England colonialists. *Honolulu Academy of Arts*, 900 S. Beretania St.: Fri 11/9, 6 p.m. - Sat 11/10, 8 a.m. \$35. 532-8700, 532-8726

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., Kane'ohe: Sat & Sun, 10 a.m. - 2 p.m. Free. 233-7323

Food & Drink

Chinese Tea Tasting Classes Learn from Leonard Young about tea history, preparation and tea pot care, and sample some rare Chinese green teas along the way. Specific topics vary from week to week. Call for reservations and times. (Seating is limited.) *Teja*, 1137 11th Ave., Suite 206: Wed 11/7, 11/14, 11/28 and 12/5 \$10 per class. 735-9832

Flavours of Fall See and smell the various cooking demonstrations and contests by the various mall eateries. *Kahala Mall, Center Stage*, 4211 Wai'alaie Ave.: Sat 11/10, 11 a.m. - 4 p.m. 732-7736

Ka'ulani's New Hawaiian Cooking Meet in room 102 for this healthy lunch of shiitake mushroom ravioli. *Mō'ili'ili Community Center*, 2535 S. King St.: Sat 11/10, 9:30 a.m. - 1 p.m. \$18 - \$20. 955-1555

Vegetarian Society of Hawai'i Meeting Dr. Bill Harris discusses the varied benefits of a vegan diet at the November lecture of this monthly VSH meeting. *Ala Wai Golf Course Clubhouse*, 404 Kapahulu Ave.: Wed 11/14, 7 p.m. Free. 944-VEGI

Vintners in Paradise 2001 Dozens of vintners will be represented at this international wine tasting benefit for the Hawai'i Theatre Center. *Halekūlani Hotel*, 2199 Kālia Rd.: Fri 11/9, 6 - 9 p.m. \$65. 739-9463

Winelover's Wednesday Get a belly full of wine and enjoy 50 percent off of the grape stuff in comfort and elegance. *Diamond Head Grill*, 2885 Kalākaua Ave. 2nd floor, W Honolulu Hotel: every Wed, 5:30 - 11 p.m. 922-3734

Winez & Grinz Get plēn'y Hawaiian eetz at

this five-course Pineapple Room special. *Pineapple Room*, Liberty House Ala Moana: Fri 11/9, 5 - 8:30 p.m. \$49 - \$64. 945-8881

Whatevahs

Annual Hawai'i State Coin Show Families can experience the art of buying, selling and trading at this annual coin show. *Hawai'i Convention Center*, 1801 Kalākaua Ave.: Fri 11/9, noon - 7 p.m.; Sat 11/10, 10 a.m. - 7 p.m.; Sun 11/11, 10 a.m. - 6 p.m. Free admission. 531-6251

The Big Idea An open mic for "poetry, music, other." Bring instruments and poetry. *India Cafe*, 2851-1 Kihei Pl.: every Sun, 7 - 10 p.m. 737-4600

Bizarre Bazaar Go for the live entertainment and all manner of crafts for sale. *Unity Church of Hawai'i*, 3608 Diamond Head Cir.: Sat 11/10, 10 a.m. - 3 p.m. 735-4436, ext. 314

Brazilian Samba Reggae Dance Party Sambanda is the featured band at this one-of-a-kind event for people ages 21 and over. *Café Sistina*, 1314 S. King St. (First Hawaiian Building): Sat 11/10, 10 p.m. - 1:30 a.m. \$8. 596-0061, 947-2565

Co-Dependents Anonymous A 12-step recovery program offering a renewal process of healing for those who suffer with issues of codependency. Call for times and location. Every Mon, Tue, Thu & Sat Free. 589-2632

Diamond Head Arts and Crafts Fair Descend on the slopes of Diamond Head for this annual event of crafts, food and more crafts. *Kapi'olani Community College*, 4303 Diamond Head Rd.: Sun 11/11, 9 a.m. - 3 p.m. 733-7371

Gender Bender Lip Gloss Revue The Lovely Leikia hostesses, and what a show this is! Very riotous variety show with everything from vaudeville to vixenry and everything in between. *Fusions Waikiki*, 2260 Kūhiō Ave.: every Fri, 9:30 p.m. 924-2422

Hawai'i Animal Sanctuary Garage Sale 100 percent of the proceeds from this sale go to food, medicine and medical care for homeless and abused animals. Donations of money and food are welcomed, also. *Hawai'i Animal Sanctuary*, 603 Hahaione St. Hawai'i Kai: Sat 11/10, 8 a.m. - 2 p.m. 395-0023

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'alaie Ave.: 4 - 6:30 p.m. 239-8738, 261-6495

Holiday Pottery Sale Sale proceeds from this event benefit the YWCA and its ceramics studio. *YWCA*, 1040 Richards St.: Thu 11/8, 7 a.m. - 9 p.m. & Fri 11/9, 7 a.m. - 5 p.m. 538-7061

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 just won't find Ken Dahl there, 'cause he's in exile in New York. *Wailana Cocktail Lounge*, 1860 Ala Moana Blvd.: Mon - Thu, 9 p.m. - midnight; Fri - Sat, 9 p.m. - 1 a.m. 955-1764

Lanakila Rehabilitation Center's Annual Gift Fair A popular annual fundraiser for the nonprofit vocational training center for Hawai'i's adults. *Lanakila Rehabilitation Center*, 1809 Bachelot St.: Fri 11/9, 3 - 9 p.m.; Sat 11/10, 8 a.m. - 5 p.m.; Sun 11/11, 9 a.m. - 4 p.m. 531-0555

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 p.m.; every Sat, 5:30 - 7 p.m. Free. 734-4357

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 lil' bit o' heaven. Why doh' you come on up and see 'em sometime? *Fusions Waikiki*, 2260 Kūhiō Ave.: every Sat, 9:30 p.m. 924-2422

Swing Dance Practice/Potluck The Lindy Hop will never stop. This swing thing goes down rain or shine. Bring, friends, family and/or CDs. (Beginner swing lessons added at 7:30 p.m.) *Kapi'olani Park Bandstand*, Waikiki: Wed 11/7, 6:45 - 9 p.m. \$4. 236-4082

Taste of Waipahu: A Celebration of Plantation Life This is a one-day celebration of this key era in the history of Hawai'i. The event features food, arts and crafts, live entertainment and more. Call for more information. *Hawai'i Plantation Village*, 94-695 Waipahu St.: Sun 11/11. 677-0110

Tenth Annual Downtown Holiday Craft and Gift Fair HGEEA/AFSCME presents their annual event of live music, gifts, crafts and prizes. Among the door prizes to be given away are a TV, and travel packages valued at \$500. *Kendall Building*, 888 Mililani St. (corner of Queen and Mililani): Through Thu 11/8, 10 a.m. - 2 p.m. Free admission. 543-0030

Tour de Cure Do your part by entering, or donating funds to, this bicycling fundraiser for The American Diabetes Association, Hawai'i. Sun 11/11. \$12 - \$35. 947-5979

Veterans Day 10K Walk Wear red, white and blue. Call the Menehune Marchers Club for location details. *Menehune Marchers Club*, PO Box 31102, Honolulu, 96820: Sun 11/11, 8 a.m. - noon. Free. 247-5059

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'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 being sought 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'ahi 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

Miconia Removal Service Project Volunteers are sought to clear shrubbery in Mānoa or Maunawili. Bring insect repellent, rain gear, long pants and protective eye gear. Call for details. Sat 11/10. 656-7641, 538-6616

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 Mon 12/31. 373-5157

Neighbors

The 10th Annual Winter Wine Escape This premier food-and-wine event of the world's finest wines, originally scheduled for Thu 11/8 - Sat 11/10, has been postponed until 2002. *Mauna Kea Beach Resort*, 62-100 Mauna Kea Beach Drive: (808) 880-3023

Kona Coffee Cultural Festival Smell that? In Kona, you, too, can be a part of the oldest food festival in Hawai'i and the only coffee festival in the United States. Through Sun 11/11. www.konacoffeefest.com

Gay

Black Garter Cafe This event is described by the promoters as "a bar for women." Call the Women's Hotline for information on cost and directions. *Che*

Pasta Cafe, 1001 Bishop St.: every Fri, 9 p.m. - 2 a.m. \$5. 524-0004, 531-4140, ext. 2

Gay Surf Club Meet at the Duke Kahanamoku statue at 11 a.m. sharp. Free lessons for beginners, who can also rent boards for \$6 for 90 minutes. *Gay Surf Club*, www.geocities.com/thegaysurfclub, gaysurf@hotmail.com: every Sat, 11 a.m. 220-9154

GLBT Video Nites See movies of every genre at this regular get-together. Call for each week's title. *Gay and Lesbian Community Center*, 2424 S. Beretania St.: 7 p.m. Free. 951-7000

Honolulu Gay Support Group People of every kind are welcome here so long as they

Continued on Page 18



Theater: The Ritz benefit dinner for Iona Pear.

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HAPPENINGS

From Page 17

themselves welcome those who support "freedom, equality and justice of gay people." 532-9000 *Waikiki Community Center*, 310 Paoakalani Ave., Rm. 202A: every Tue, 7:30 - 9 p.m. Free.

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 and bisexual women. *Gay and Lesbian Community Center*, 2424 S. Beretania St.: every Wed, 7:30 p.m. 951-7000

Mixed Media

☞ **Journey of Honor** See Mixed Media Pick on Page 10. Hawai'i Public Television: Fri 11/9, 9 p.m. and at HIFF, Hawai'i Convention Center 1: Sun 11/11, 2:30 p.m. www.hiff.org, 528-4433

☞ **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. And now, stronger than ever, thanks to a signal boost. *KTUH* — 90.3 FM Honolulu, 89.7 FM Hawai'i Kai, 91.3

FM North Shore. Free. 956-5288

☞ **War Letters** Based on the bestseller by Andrew Carroll, the poetic documentary features actual wartime correspondence from throughout America's history, read aloud by celebrity actors. *Hawai'i Public Television*, KHET-11: Sun 11/11, 8 p.m. 973-1000

Grassroots

☞ **Professors Opposed to War (POW)** Interested individuals and parties can post information on forums, vigils and other events to rhsu@hawaii.edu or hippenst@hawaii.edu, and also join the mailing list being created by faculty at UH-Mānoa at pow-1@hawaii.edu. Nonfaculty are encouraged to participate.

☞ **The September 11th Fund** Monetary donations are sought to give aid to the victims of the terrorist acts of Tue 9/11. Donations are being received: in person at the different branches of American Savings Bank, Bank of Hawai'i, Bank of the Orient, Central Pacific Bank, City Bank, Finance Factors, First Hawaiian Bank, Hawai'i National Bank, HomeStreet Bank and Territorial Savings; by mail at The September 11th Fund, C/O Hawai'i Community Foundation, Pioneer Plaza, 900 Fort St. Mall, Ste. 1300, Honolulu, HI 96813; online at www.hcf-hawaii.org, 537-6333

☞ **The Sovereignty Education Subcommittee Yard Sale** See the Grassroots Pick on Page 10. *Quaker Meeting House*, 2426 O'ahu Ave.: Sat 11/10, 10 a.m. - 3 p.m. Free. 988-6266

☞ **Weekly Vigil for Peace and Justice, Not War** Meet at the Federal Building on Ala Moana Blvd. with ti leaves or green ribbons and arm bands. 911StoptheViolence@yahoo.com Every Fri, 4 - 6 p.m.

Submissions

Deadline for "Happenings" submissions is two weeks before the listing should appear. Listings appear the last Wednesday before the event. "Happenings" are also 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.

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Concerts

PHOTO: COURTESY

Cryptic and unnerving, Tool rocks and blows your mind. They play Honolulu this Saturday.

Heavy machinery



STEPHEN FOX

Tool is (from left) Danny Carey, Maynard James Keenan, Justin Chancellor and Adam Jones.

Dark, complex, raw, twisting, tortured. Tool is all those things — musically, verbally and, probably, personally. Tool grabs you in the gut, shakes you up and spits you out while you laugh about it as you lay there bleeding.

Tool is also a well-honed implement of musical mayhem. Well, not quite *mayhem*. They're too calculated to warrant that description. Look at the name. (Like we don't all know what "tool" they are referring to?)

Unlike their predictably egotistical peers, the band is a shy bunch. They are rarely photographed and never appear in their dark videos. In typical Tool fashion, the group declined the *Weekly's* interview request.

In past interviews they said they wanted the band to be a tool to aid in understanding lachrymology, the science of crying as a therapy. People soon discovered they made all that crap up: Neither lachrymology's founder Ronald P. Vincent, nor his wife, who was said to have been dismembered in a bizarre snowplow accident, ever existed. What's amazing is how many media outlets faithfully published the story, missing the joke completely.

So what kind of rock band comes up with something like that?

Tool began to coalesce in 1985, when Adam Jones (guitar) moved to L.A. to pursue a life of a sculptor and special-effects worker (Jones earned credits on *Terminator 2*, *Jurassic Park* and *Predator 2*). Danny Carey (drums) was introduced to Jones by Tom Morello of Rage Against the Machine. Maynard James Keenan (vocals) and Paul D'Amour (bass) rounded out the original lineup, collectively birthing Tool in 1991. D'Amour evidently lost interest in the band and departed for "creative differences" in 1995 (smooth move, ace). He was replaced by Justin Chancellor, who still holds down the bottom end.

Opiate, the title of their 1992 release, is taken from Marx's maxim "Religion is the opiate of the mass-

es." Their sophomore album, 1996's *Aenima*, blends the words "anima" (a Jungian term for the feminine component of the unconscious man) and "enema."

In 1993 Tool exploded in popularity after making the rounds on the Lollapalooza tour. They have toured with King Crimson, the sacred dinosaur of arcane rock, and with Henry Rollins, who appears on the single "Bottom" from Tool's platinum *Undertow* album. In 1997, probably to their chagrin, Tool was recognized by the music industry machine itself, winning a Grammy Award for Best Metal Performance.

Along with being talented, Tool is also intelligent. The band members are known to be conversant on Joseph Campbell's examinations of myth and meaning. I could describe the band as a shimmering landscape of complex syncopations issued from highly amplified chordophones and idophones. But, in the end, Tool is all-American rock ... sort of. They owe a lot to the early '70s: Jimi for distorted tone, Rush, Genesis (the Peter Gabriel version) and Jethro Tull for carefully crafted arrangements; and Black Sabbath for twistedness. They've covered Zeppelin's "No Quarter," and just two weeks ago King Crimson's Pat Mastelotto sat in with them.

But Tool goes beyond their progenitors. Time signatures shift constantly through their songs. Studio expertise lays in layers of precisely defined, though highly distorted, tones upon tones. (It'll be interesting to see how they pull that off live. ...) And they go farther outside, sniping with notes that fit even less naturally together than King Crimson's most abstract work. As their sound moves farther away from convention and one-take recording with this album, it remains brilliant.

Then there's the issue of lyrics. The lyric sheets for "Prison Sex" and "Stinkfist" are definitely not getting sent to my mom, not to mention "Hooker with a Penis." Of "Prison Sex," Carey offered

the condolence, "It will annoy a lot of people ... which is half the fun" (toolshed.down.net). And on "Sober" — their breakthrough single — Tool's often dark and explicit lyrics have been misunderstood to say, "Cheeses: don't chew. Duck: no gristle / Some tea: pour, and pass the scone," according to the Web site.

"Disgustipated," *Undertow's* 15-minute plus closer, documents the genocidal carnage as a field of carrots are harvested. (It's from the carrots' point of view.) On the brighter side, Tool refers to the teachings of Drunvalo Melchizedek, a new-age maven of spiritual evolution, on the *Salival* album (2000). All of their lyrics are obscure, insightful, multi-level in their meaning and probably quite diagnosable, given the right psychologist. Definitely the way rock should be.

The epic 79-minute *Lateralus* (2001) — which *Rolling Stone* reviewer David Fricke granted four stars — is reputed to be about reconciliation, though one must wonder what to believe. Of the title, Chancellor has said, "It's more about lateral thinking and how the only way to really evolve as an artist ... is to start trying to think outside of the lines and push your boundaries." (*Aggro Active*, May 2001) The song "Schism" has gotten the biggest airplay since the album's release, while the title song "Lateralus" just recently hit the airwaves.

"We all have a sense of humor," said Carey in an 1994 interview in *The Charlatan* magazine, which defined Tool's lachrymologic tendencies. "We just see the world as a strange and violent place, especially living in L.A., and we try and deal with it."

Tool is currently touring tunes from *Lateralus*, which will undoubtedly fill their Andrews show. Screw the intellect, the odd pseudo-religion. Bottom line, Tool is in your face, all edge and groove. They rock. Can you deal with it? ■

Tool — *Andrews Amphitheater, UH Mānoa, 2444 Dole St.: Sat 11/10, 7:30 p.m. \$37.50. 526-4400.*

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"HEIST' STRIKES GOLD."

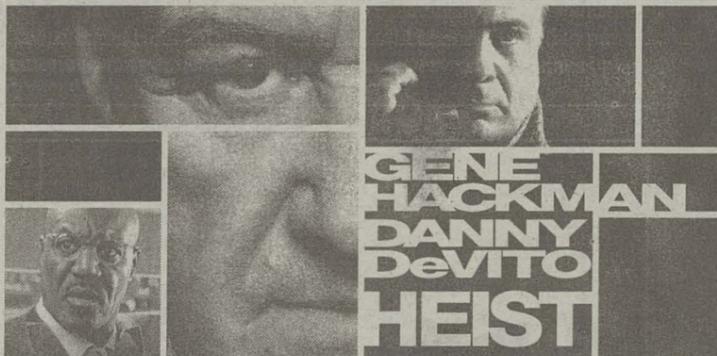
Jay Carr, BOSTON GLOBE

"HACKMAN IS TERRIFIC... MORE TWISTS THAN A BAG OF PRETZELS."

Peter Travers, ROLLING STONE

"HEIST' IS HIGH GRADE FUN FROM BEGINNING TO END."

David Denby, THE NEW YORKER

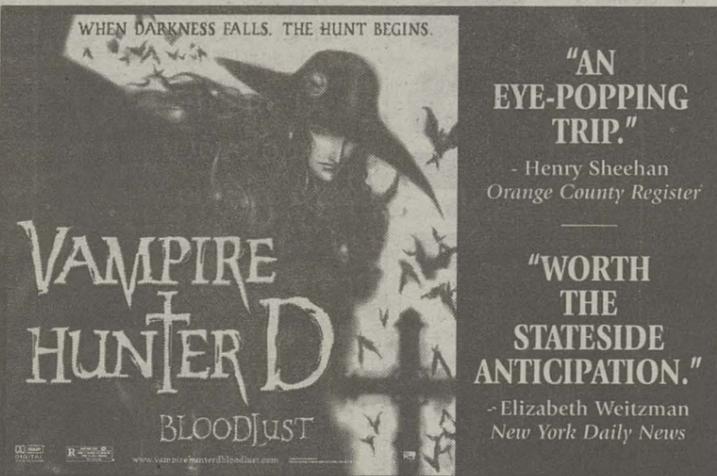


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Deconstructing George

AARIN CORREA

California is tired — particularly Southern California and especially as a setting for films. But *Life as a House*, the new film from director Irwin Winkler, manages to infuse the wealthy cliffs of SoCal with a few drops of real human essence. Packed with the talent of screenwriter Mark Andrus (co-writer for *As Good as It Gets*) and amazing performances by Hayden Christensen and Kevin Kline, *Life as a House* pulls off the impossible.

George Monroe (Kline) has spent the last 10 years of his life in a stupor. A 20-year employee of the same architectural firm, he has overworked his way to a mediocre position and constant underappreciation. Along the way, he has lost his wife and himself and alienated his only son. Now, George is sick. He attempts to get his hands on the life that has gotten away from him by building a house he's

Life as a House is a well-acted tale of how fulfilling architectural dreams is a metaphor for building a better life.

been dreaming about for 20 years. This film is more slippery than it sounds. It refuses to be pinned down by sentimentality or predictability. From the premise alone, *Life as a House* sounds like a two-and-a-half hour exercise in manipulation, but what actually plays out on the screen is a skillful presentation of family and all of its complications. Though George's illness is the source of this story, it only lurks in the shadows of the story line. The focus falls on the people surrounding George, as they find their way back to themselves through the house's reconstruction site.

The real gem of this film is the performance by up-and-coming star

Christensen. As George's teenaged nightmare, Christensen gives a convincing performance, presenting a dramatic change of character that never feels forced. His intense hatred and ultimate love for his father is never questioned, because he never jumps ahead of the game. His scenes with Kline are quietly painful and wonderfully funny. Kline and Thomas also offer grounded performances with just enough wit and sass to keep the film from getting bogged down.

Although there are a few spots in *Life as a House* that try too hard for symbolism and closure, as a whole the story works. This film embodies the struggle between numbness and contact, the desire to feel nothing in life's cruel wake and the aching need for the warmth of another human hand. It is a struggle that seemed to ring true for Sunday's tightly packed matinee audience, which laughed and cried for over two hours, as latecomers continued to pack into the aisles.



Teenagers in love: Hayden Christensen romances Jena Malone in *Life as a House*.

Town

RESTAURANT ROW 9 THEATRES: 526-4171

- ◆ **Domestic Disturbance** (2:30, 5, 7:30, 9:45 p.m., Fri & Sat also midnight, Fri-Sun also noon); **K-PAX** (Wed & Thu 1:45, 4:30, 7:15, 10 p.m., Fri-Tue 1:30, 4:15, 7, 9:45 p.m., Fri & Sat also 11:45 p.m., Fri-Sun also 12:15 p.m.); **Monsters, Inc.** (2:30, 4:45, 7:10, 9:30 p.m., Fri & Sat also 11:45 p.m., Fri-Sun also 12:15 p.m.); **The One** (2:15, 4:15, 7, 9:15 p.m., Fri & Sat also 11:30 p.m., Fri-Sun also noon);
- Thu 11/8: **13 Ghosts** (1:30, 3:45, 7, 9:15 p.m.); **From Hell** (2:20, 5:15, 8 p.m.); **Funny Girl** (1, 4, 7, 10 p.m.);
- Fri 11/9: **Heist** (2, 4:45, 7:20, 10 p.m., Fri & Sat also 12:30 a.m., Fri-Sun also 11:15 a.m.); **Shallow Hal** (1:45, 4:15, 7, 9:45 p.m., Fri & Sat also 12:15 a.m., Fri-Sun also 11 a.m.);

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

- ◆ **13 Ghosts** (Wed & Thu 11:45 a.m., 12:30, 3, 4:45, 5:30, 7:45, 10, 10:30 p.m., Fri-Tue 12:45, 3:15, 5:45, 8, 10:15 p.m.); **Bandits** (Wed & Thu 2:15, 7:15 p.m., Fri-Sun 2, 7:20 p.m., midnight t 11:30 a.m., 2:05, 4:45, 7:25, 10:20 p.m.); **Domestic Disturbance** (Wed & Thu 11 a.m., 1:15, 3:30, 5:45, 8, 10:15 p.m., Fri-Tue 12:30, 2:50, 5:20, 7:40, 9:50 p.m.); **From Hell** (Wed & Thu 11:05 a.m., 1:55, 4:40, 7:40, 10:20 p.m., Fri-Sun 11:25 a.m., 4:40, 10:10 p.m., midnight t 11:25 a.m., 2, 4:40, 7:20, 10:10 p.m.); **Iron Monkey** (Wed & Thu 11:05 a.m., 1:10, 3:15, 7:55 p.m., Fri-Sun 2:30, 7:25 p.m., midnight t 12:30, 3:10, 5:45, 8, 10:05 p.m.); **K-PAX** (Wed & Thu 11:10 a.m., 1:30, 2, 4:15, 4:50, 7:15, 7:50, 9:55, 10:25 p.m., Fri-Tue 11:45 a.m., 2:20, 4:55, 7:30, 10:05 p.m.); **The Last Castle** (Wed & Thu 1:40, 7:30 p.m., Fri-Sun 11:50 a.m., 4:35, 9:35 p.m., midnight t 1, 4:05, 7, 9:45 p.m.); **Monsters, Inc.** (11:15 a.m., noon, 12:45, 1:30, 2:15, 3, 3:45, 4:30, 5:15, 6, 7, 7:30, 8:30, 9:15, 9:45 p.m., f-m also 10:30 a.m.); **The One** (11:30 a.m., 1, 1:45, 3:15, 3:55, 5:30, 6:10, 7:45, 8:20, 10, 10:30 p.m., f-m also 10:45 a.m.); **Riding in Cars With Boys** (Wed & Thu 11 a.m., 1:45, 4:30, 7:20, 10:10 p.m., Fri-Tue 1:25, 4:15, 7:05, 9:55 p.m., Fri-Sun no 9:55 p.m.); **Serendipity** (Wed & Thu 9:30 p.m., Fri-Sun 11:20 a.m., 9:55 p.m., midnight t 12:20, 2:45, 5, 7:15, 9:30 p.m.);

- Thu 11/8: **Bones** (noon, 5:10, 10:15 p.m.); **On the Line** (12:15, 2:30, 4:45, 7:10 p.m.); **The Others** (5:20 p.m.); **Training Day** (10:10 p.m.);
- Fri 11/9: **Heist** (11:25 a.m., 2, 4:40, 7:20, 10 p.m.); **Life as a House** (11:20 a.m., 2:05, 4:50, 7:35, 10:15 p.m.); **Shallow Hal** (11:45 a.m., 12:15, 2:10, 2:45, 4:45, 5:30, 7:15, 7:55, 9:50, 10:25 p.m.);

Varsity Twins: 1106 University Ave. 973-5833

- ◆ **Mulholland Drive** (Wed & Thu 2, 5:15, 8:30 p.m., Fri-Sun 1, 3:55, 6:45, 9:30 p.m., Mon & Tue 1, 3:55, 7 p.m.); **The Princess and the Warrior** (Wed & Thu 2:15, 5, 8 p.m., Fri-Sun 12:45, 3:45, 7, 10 p.m., Mon & Tue 12:45, 3:45, 7:30 p.m.);

WARD STADIUM 16: 1044 Auahi St. 594-7000

- ◆ **13 Ghosts** (1:40, 3:50, 6, 8:15, 10:30 p.m., Fri-Sun 12:15, 2:40, 5:10, 8:10, 10:25 p.m., Mon 12:15, 2:35, 4:55, 8, 10:20 p.m.); **Domestic Disturbance** (Wed & Thu 1:15, 3:40, 5:50, 8:05, 10:30 p.m., Fri-Tue 1, 3:25, 5:35, 8, 10:25 p.m.); **From Hell** (1:45, 4:45, 7:50, 10:35 p.m., Mon & Tue 1:45, 4:40, 7:35, 10:20 p.m.); **Iron Monkey** (Wed & Thu 1:40, 3:50, 6, 8:15, 10:25 p.m., Fri-Mon 12:20, 2:40, 5:15, 7:30, 9:50 p.m., Tue 1:30, 3:40, 5:50, 8:05, 10:20 p.m.); **K-PAX** (Wed & Thu 1:30, 4:20, 7:40, 10:30 p.m., Fri-Tue 1, 3:50, 7, 10 p.m.); **The Last Castle** (Wed & Thu 1, 3:55, 7:20, 10:10 p.m., Fri-Tue 4:30, 10:25 p.m.); **Life as a House** (1:45, 4:30, 7:20, 10 p.m.); **Monsters, Inc.** (Wed & Thu 1:30, 4:30, 7:30, 10:20 p.m., Fri-Mon 11:45 a.m., 12:30, 1:15, 2:15, 3, 3:55, 4:45, 5:30, 7, 7:30, 8, 9:20, 10, 10:20 p.m., Fri-Sun also 10:45 p.m., Tue 1:15, 2:15, 2:45, 3:55, 4:45, 5:15, 7, 7:30, 8, 9:20, 10, 10:30 p.m.); **The One** (Wed & Thu 1, 2, 3:15, 4:10, 6, 7:20, 8:20, 9:35, 10:35 p.m., Fri-Sun 12:15, 1:15, 2:40, 3:35, 5, 6, 7:40, 8:20, 10:10, 10:40 p.m., Mon 12:15, 1:15, 2:40, 3:35, 5, 5:55, 7:40, 8:15, 10:10, 10:35 p.m., Tue 1, 2, 3:20, 4:10, 5:40, 7, 8, 9:35, 10:20 p.m.); **Riding in Cars With Boys** (Wed & Thu 1:30, 4:30, 7:30, 10:20 p.m., Fri-Tue 1:30, 7:25 p.m.); **Training Day** (1:20, 4:15, 7:30, 10:15 p.m.);
- Thu 11/8: **Corky Romano** (1:15, 3:35, 5:50, 8:15, 10:25 p.m.); **On the Line** (3:10, 7:30 p.m.);
- Fri 11/9: **Heist** (Fri-Mon 12:45, 3:15, 5:45, 8:15, 10:45 p.m., Tue 1, 3:50, 7, 10 p.m.); **Shallow Hal** (f-m 11:45 a.m., 1:15, 2:25,

- 3:55, 5:05, 7, 7:50, 9:50, 10:30 p.m., Tue 1, 1:15, 3:50, 3:55, 7, 9:45, 9:50 p.m.);

Waikiki

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

- ◆ **3-D Mania: Encounter in the Third Dimension** (6 p.m.); **China: The Panda Adventure** (noon, 5 p.m.); **Extreme** (2, 7, 9 p.m.); **Hidden Hawaii** (1, 3, 8 p.m.); **Siegfried & Roy: The Magic Box** (4 p.m.);

WAIKIKI THEATRES: Kalakaua at Seaside Ave. 971-5032

- ◆ **The One** (Wed & Thu 1:50, 3:50, 5:50, 7:50, 10 p.m., Fri 1:50, 3:50, 5:50 p.m., Sat-Mon 1:50, 3:50, 5:50, 7:50, 9:50 p.m., Tue 2:30, 5, 7:30, 9:30 p.m.);
- Fri 11/9: **Heist** (f-m 12:45, 3:15, 5:45, 8:15, 10:45 p.m., Tue 2, 4:30, 7, 9:45 p.m.); **Shallow Hal** (f-m 12:30, 3, 5:30, 8, 10:30 p.m., Tue 1:30, 4:20, 7:20, 10 p.m.);

Windward

AIKAHI TWINS: 'Aikahi Park Center. 254-0198

- Thu 11/8: **Bones** (6:15, 8:30 p.m.); **From Hell** (6, 8:30 p.m.);
- Fri 11/9: **Riding in Cars With Boys** (6, 8:35 p.m.); **Serendipity** (6:15, 8:15 p.m.);

KAILUA CINEMAS: 345 Hahani St. 263-4171

- ◆ **The Last Castle** (4:15, 7, 9:45 p.m., Sat & Sun also 1:30 p.m.); **Riding in Cars With Boys** (4:30, 7:15, 9:45 p.m., Sat & Sun also 1:45 p.m.);

KO'OLAU STADIUM: Temple Valley Shopping Center 239-0910

- ◆ **13 Ghosts** (Wed & Thu 1:30, 3:35, 5:45, 8, 9:55 p.m., Fri-Tue 1:45, 3:50, 5:50, 7:50, 9:55 p.m.); **Domestic Disturbance** (Wed & Thu 1:10, 3:15, 5:15, 7:15, 9:10 p.m., Fri-Tue 1:30, 3:45, 6, 8, 9:50 p.m.); **K-PAX** (2:45, 5:10, 7:40, 10:05 p.m., f-m 12:20, 2:45, 5:10, 7:40, 10:05 p.m.); **The Last Castle** (Wed & Thu 1:45, 4:30, 7:10, 9:45 p.m., Fri-Tue 1:40, 4:30, 7:15, 9:45 p.m.); **Monsters, Inc.** (1:15, 2:50, 3:45, 5:15, 6:10, 7:45, 8:30, 10:10 p.m., f-m 12:30, 1:15, 2:50, 3:45, 5:15, 6:10, 7:45, 8:30, 10:10, 10:40 p.m.); **The One** (Wed & Thu 2:30, 4:20, 6:15, 8:10, 10 p.m., Fri-Tue 1, 2:55, 5:05, 7:10, 9 p.m.);

- Thu 11/8: **Iron Monkey** (2, 3:50, 5:55, 7:55, 9:50 p.m.); **On the Line** (1, 3, 7:20, 9:20 p.m.); **Riding in Cars With Boys** (1:05, 3:55, 7, 9:40 p.m.);

- Fri 11/9: **Heist** (3, 5:20, 7:55, 10:15 p.m., f-m also 12:45 p.m.); **Life as a House** (2, 4:45, 7:35, 10 p.m.); **Shallow Hal** (2:40, 5:05, 7:25, 9:45 p.m., f-m also 12:25 a.m.);

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

- ◆ **13 Ghosts** (11:55 a.m., 2, 5:05, 7:20, 10:05 p.m.); **Domestic Disturbance** (Wed & Thu 11:35 a.m., 1:40, 3:45, 5:50, 7:55, 10 p.m., Fri-Tue 11:35 a.m., 1:40, 3:45, 5:50, 7:55, 10:15 p.m.); **Iron Monkey** (Wed & Thu 12:05, 2:20, 7 p.m., Fri-Tue 2:35, 7:30 p.m.); **K-PAX** (11:40 a.m., 2:10, 4:45, 7:15, 9:50 p.m.); **Monsters, Inc.** (Wed & Thu 11, 11:45 a.m., 1:10, 2:15, 3:20, 4:30, 5:30, 7:05, 7:40, 9:15, 9:55 p.m., Fri-Tue 11:15 a.m., noon, 1:20, 2:15, 3:30, 4:30, 5:35, 7:05, 7:45, 9:15, 9:55 p.m.); **The One** (Wed & Thu 11:25 a.m., 1:25, 3:25, 5:25, 7:25, 10:10 p.m., Fri-Tue 11:25 a.m., 1:25, 3:25, 5:25, 7:35, 10:10 p.m.); **Riding in Cars With Boys** (Wed & Thu 11:30 a.m., 3:30, 6:45, 9:35 p.m., Fri-Tue 11:50 a.m., 4:45, 9:40 p.m.);

- Thu 11/8: **Bandits** (11:20 a.m., 3:55, 9:25 p.m.); **Corky Romano** (1:50, 7:10 p.m.); **The Last Castle** (9:10 p.m.); **The Others** (5 p.m.);

- Fri 11/9: **Heist** (11:20 a.m., 1:45, 4:15, 7:25, 10 p.m.); **Life as a House** (12:05, 3:15, 7, 9:45 p.m.); **Shallow Hal** (11:45 a.m., 2:20, 4:50, 7:20, 9:55 p.m.);

East

KAHALA 8-PLEX: Kahala Mall. 733-6243

- ◆ **13 Ghosts** (Wed & Thu 2:50, 4:45, 6:45, 8:45 p.m., Fri-Tue 12:50, 2:50, 4:45, 6:45, 8:45 p.m.); **Domestic Disturbance** (12:55, 2:55, 4:55, 6:50, 8:45 p.m.); **K-PAX** (1, 3:35, 6:05, 8:30 p.m.); **The Last Castle** (12:45, 3:20, 5:55, 8:35 p.m.); **Monsters, Inc.** (1:30, 3:40, 5:50, 8 p.m.); **Riding in Cars With Boys** (12:55, 3:30, 6:05, 8:40 p.m.);
- Thu 11/8: **Bandits** (1:15, 5:45 p.m.); **Corky Romano** (3:45, 8:15 p.m.); **The One** (1:50, 3:50, 5:50, 7:50, 10 p.m.);
- Fri 11/9: **Life as a House** (TBA); **Shallow Hal** (TBA);

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

Moviedclock

Legend:

- ◆ Showing
- Closing
- Opening

CINEMA

A pissed-off kid

RACHEL DEAHL

Making the switch from the spot in front of the camera to the seat behind it, actor Christine Lahti gets her directing stripes with her first feature *My First Mister*. A cliché-ridden tale about the unlikely friendship between a nihilistic teenager (Leelee Sobieski) and a lonely, uptight 50-year-old (Albert Brooks), *My First Mister* hangs in a sentimental wasteland, never locating the irreverence it so desperately needs.

Sobieski star as Jennifer (she refers to herself as merely "J"), a Goth 17-year-old who stumbles through life in an unhappy haze, dressed in black leather with piercings all over her face, drawing feeling only from the pain she inflicts on herself with the occasional pull of a razor along her arm. With a perpetual frown on her

The predictable bonds between Albert Brooks' and Leelee Sobieski's misfit characters barely sustain the gimmicky My First Mister.

face, J flees the well-meaning, but overbearing, Donna Reed-like ways of her cheery mom, played by Carol Kane. Inculcating herself in a world of dark poetry (she constantly writes and rewrites her own eulogy) and graveyard trips (she lies in front of gravestones and talks to the dead), J thrives on her own misery.

On a trip to the Culver City mall she stumbles across the bumbling but sweet Randall. A manager at a

Brooks Brothers-like clothing store, Randall ends up hiring the angry teen to work as a stock girl in the back room (with the stipulation that she avoid scaring the customers away). With her new job, J goes about toning down her Goth look (she begins by removing her face piercings and, ultimately, works her way up to wearing a dress... redemption through piercelessness!). The two loners develop a friendship that allows both to open themselves up to love, and reconnect with the people in their lives.

Mistaking the Goth lifestyle for some new breed of teenage angst/rebellion, Lahti squanders the first part of her film on the none-too-interesting state of mind of her young heroine. Sobieski reads J's poetry on the soundtrack as Lahti indulges in over-the-top *Ally McBeal* visuals that project J's thoughts on screen (at various points in the film Albert Brooks gets the momentary figure of a bodybuilder and transforms into a leather-clad biker). Sadly, the least interesting part of *My First Mister* is the internal workings of J's psyche — in the end she's just another pissed-off kid. Though the sexually charged familial bond that develops between J and Randall is mildly interesting for its multifaceted nature (it's not simply a father-daughter relationship), *My First Mister* is a lot like J's poetry: heavy-handed and silly.

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DOLE CANNERY 18

ALL STADIUM SEATING - ALL DIGITAL SOUND

<p>Opens Nov 16 See It In THX HARRY POTTER Tickets Now On Sale</p> <p>SHALLOW HAL (PG13) No Passes On 2 Screens 11:45 12:15 2:10 2:45 4:45 5:30 7:15 7:55 9:50 10:25</p> <p>THE HEIST (R) No Passes/SAT's 11:25 2:00 4:40 7:20 10:00</p> <p>LIFE AS A HOUSE (R) No Passes 11:20 2:05 4:50 7:35 10:15</p> <p>MONSTERS, INC. (G) No Passes On 3 Screens (10:30 AM Fri-Sun Only) 11:15 12:00 12:45 1:30 2:15 3:00 3:45 4:30 5:15 6:00 7:00 7:30 8:30 9:15 9:45</p>	<p>Lucasfilm THX Certified All Auditoriums</p> <p>THE ONE (PG13) No Passes/SAT's On 2 Screens (10:45 AM Fri-Sun Only) 11:30 1:00 1:45 3:15 3:55 5:30 6:10 7:45 8:20 10:00 10:30</p> <p>RIDING IN CARS WITH BOYS (PG13) 1:25 4:15 7:05 9:55 (No 9:55 Show Fri-Sun)</p> <p>DOMESTIC DISTURBANCE (PG13) No Passes/SAT's 12:30 2:50 5:20 7:40 9:50</p> <p>FROM HELL (R) Fri-Sun: 11:25 4:40 10:10 Mon & Tue: 11:25 2:00 4:40 7:20 10:10</p>	<p>THIRTEEN GHOSTS (R) 12:45 3:15 5:45 8:00 10:15</p> <p>K-PAX (PG13) 11:45 2:20 4:55 7:30 10:05</p> <p>THE LAST CASTLE (R) Fri-Sun: 11:50 4:35 9:30 Mon&Tue: 1:00 4:05 7:00 9:45</p> <p>IRON MONKEY (PG13) Fri-Sun: 2:30 7:25 Mon & Tue: 12:30 3:10 5:45 8:00 10:05</p> <p>BANDITS (PG13) Fri-Sun: 2:00 7:20 Mon & Tue: 11:30 2:05 4:45 7:25 10:20</p> <p>SERENDIPITY (PG13) Fri-Sun: 11:20 9:55 Mon & Tue: 12:20 2:45 5:00 7:15 9:30</p>
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PEARL HIGHLANDS 12

ALL STADIUM SEATING - ALL DIGITAL SOUND

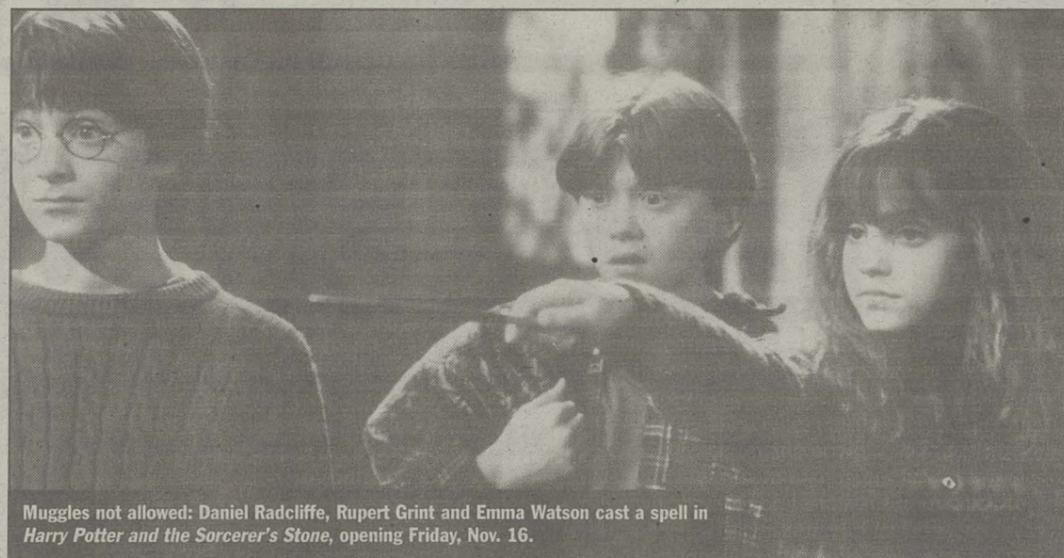
<p>Opens Nov 16 HARRY POTTER Tickets Now On Sale</p> <p>SHALLOW HAL (PG13) No Passes 11:35 2:10 4:45 7:20 10:00</p> <p>THE HEIST (R) No Passes/SAT's 11:55 2:20 4:55 7:45 10:15</p> <p>LIFE AS A HOUSE (R) No Passes 12:05 3:25 7:05 9:55</p>	<p>MONSTERS, INC. (G) No Passes On 3 Screens (10:30 AM Show Sat-Mon) 11:15 12:00 12:45 1:30 2:15 3:00 3:45 4:30 5:15 6:00 7:00 7:30 8:30 9:15 9:45</p> <p>THE ONE (PG13) No Passes/SAT's On 2 Screens 11:30 12:15 1:40 2:25 3:50 4:50 5:55 7:40 8:00 9:50 10:20</p> <p>THIRTEEN GHOSTS (R) 11:45 1:50 3:55 7:25 9:30</p>	<p>DOMESTIC DISTURBANCE (PG13) No Passes/SAT's 11:50 2:05 4:20 7:15 9:35</p> <p>K-PAX (PG13) 11:40 2:30 5:05 7:35 10:05</p> <p>IRON MONKEY (PG13) 2:50 & 7:50</p> <p>TRAINING DAY (R) 12:20 5:10 10:10</p>
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WINDWARD STADIUM 10

ALL STADIUM SEATING - ALL DIGITAL SOUND

<p>Opens Nov 16 HARRY POTTER Tickets Now On Sale</p> <p>SHALLOW HAL (PG13) No Passes 11:45 2:20 4:50 7:20 9:55</p> <p>THE HEIST (R) No Passes/SAT's 11:20 1:45 4:15 7:25 10:00</p> <p>LIFE AS A HOUSE (R) No Passes 12:05 3:15 7:00 9:45</p>	<p>MONSTERS, INC. (G) No Passes On 2 Screens 11:15 12:00 1:20 2:15 3:30 4:30 5:35 7:05 7:45 9:15 9:55</p> <p>THE ONE (PG13) No Passes/SAT's 11:25 1:25 3:25 5:25 7:35 10:10</p> <p>DOMESTIC DISTURBANCE (PG13) No Passes/SAT's 11:35 1:40 3:45 5:50 7:55 10:15</p>	<p>THIRTEEN GHOSTS (R) 11:55 2:00 5:05 7:50 10:05</p> <p>RIDING IN CARS WITH BOYS (PG13) 11:50 4:45 9:40</p> <p>K-PAX (PG13) 11:40 2:10 4:40 7:15 9:50</p> <p>IRON MONKEY (PG13) 2:35 7:30</p>
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SHOWTIMES VALID FRI 11/09 - TUE 11/13



Muggles not allowed: Daniel Radcliffe, Rupert Grint and Emma Watson cast a spell in *Harry Potter and the Sorcerer's Stone*, opening Friday, Nov. 16.

KOKO MARINA STADIUM 8: 397-6133

- ◆ **13 Ghosts** (Wed & Thu 2:40, 5, 7:20, 9:20 p.m., F-m 4:30, 9:40 p.m., Tue 5:30 p.m.); **Hearts in Atlantis** (Wed & Thu 2:20, 7 p.m., Fri-Sun 5:10, 9:50 p.m., Mon 5:10, 9:45 p.m., Tue 5:40 p.m.); **K-PAX** (2:10, 4:35, 7:05, 9:25 p.m., F-m 2, 4:50, 7:25, 9:55 p.m.); **Monsters, Inc.** (Wed & Thu 2, 4:40, 7, 9:15 p.m., Fri-Sun 1:20, 3:40, 6, 8:15, 10:30 p.m., Mon 1:20, 3:40, 5:50, 8, 10:05 p.m., Tue 2, 4:30, 7, 9:10 p.m.); **My First Mister** (Wed & Thu 2:30, 4:50, 7:10, 9:30 p.m., F-m 2:10, 4:40, 7:10, 9:30 p.m., Tue 2:20, 4:40, 7, 9:20 p.m.); **The One** (Wed & Thu 2:05, 3:55, 5:45, 7:35, 9:25 p.m., Fri-Sun 1:30, 3:30, 5:30, 8, 10:10 p.m., Mon 1:30, 3:30, 5:30, 7:50, 9:45 p.m., Tue 2:05, 3:55, 5:45, 7:35, 9:35 p.m.); **Riding in Cars With Boys** (Wed & Thu 2:50, 5:30, 8:10 p.m., F-m 1:40, 7 p.m., Tue 2:50, 8:10 p.m.); **Training Day** (Wed & Thu 5:15, 8 p.m., F-m 2:30, 7:20 p.m., Tue 3, 8 p.m.);
- Thu 11/8: **The Last Castle** (4:30, 9:10 p.m.);
- Fri 11/9: **Heist** (Fri-Sun 2:20, 5, 7:30, 10 p.m., Mon 2:20, 5, 7:30, 9:50 p.m., Tue 2:40, 5, 7:15, 9:30 p.m.); **Shallow Hal** (Fri-Sun 1:50, 4:45, 7:45, 10:20 p.m., Mon 1:50, 4:45, 7:40, 10 p.m., Tue 2:30, 4:50, 7:10, 9:30 p.m.);

Central

MILILANI TOWN CENTER STADIUM 14: 625-7400

- ◆ **13 Ghosts** (1:10, 3:15, 5:25, 7:40, 9:45 p.m.); **Domestic Disturbance** (Wed & Thu 1:05, 3:10, 5:20, 7:20, 9:30 p.m., Fri-Tue 1:05, 1:35, 3:10, 3:40, 5:20, 5:50, 7:20, 7:50, 9:30, 10 p.m.); **K-PAX** (2:30, 5, 7:30, 10:05 p.m., F-m 12:05, 2:30, 5, 7:30, 10:05 p.m.); **The Last Castle** (Wed & Thu 1:20, 4, 7:05, 9:45 p.m., F-m 4:50, 10:15 p.m., Sat-Mon also 11:30 a.m., Tue 4:20, 9:55 p.m.); **Monsters, Inc.** (1, 2:15, 2:45, 3:30, 4:45, 5:15, 5:55, 7:15, 7:45, 8:20, 9:45 p.m., F-m also 12:15, 10:30 p.m., Sat-Mon also 11:45 a.m.); **The One** (Wed & Thu 12:45, 1:45, 2:55, 3:55, 5:05, 6:05, 7:35, 8:15, 9:55, 10:25 p.m., F-m 12:45, 1:15, 2:55, 3:25, 5:05, 5:35, 7:10, 7:35, 9:25 p.m., Tue 1:15, 2:55, 3:25, 5:05, 5:35, 7:10, 7:35, 9:25, 9:55 p.m.); **Riding in Cars With Boys** (Wed & Thu 1, 3:55, 7, 9:50 p.m., F-m 2, 7:35 p.m., Tue 1:35, 7:10 p.m.);
- Thu 11/8: **Bones** (4:45, 9:10 p.m.); **Corky Romano** (2:40, 7:10 p.m.); **Iron Monkey** (1:50, 3:50, 6, 8, 10 p.m.);
- Fri 11/9: **Heist** (F-m 1, 3:20, 5:40, 8, 10:25 p.m., Tue 2:35, 5:05, 7:25, 9:50 p.m.); **Life as a House** (1:30, 4:15, 7, 9:40 p.m.); **Shallow Hal** (12:10, 2:10, 2:40, 4:40, 5:10, 7:15, 7:45, 9:50, 10:20 p.m.,

- Sat-Mon also 11:40 a.m., Tue 1:40, 2:10, 4:10, 4:40, 6:45, 7:15, 9:20, 9:50 p.m.);
- PEARLRIDGE WEST: 483-5344
- ◆ **13 Ghosts** (12:45, 2:50, 4:55, 7:10, 9:15 p.m., Fri & Sat also 11:15 p.m.); **Domestic Disturbance** (noon, 1:55, 3:55, 6, 8:05, 10:10 p.m.); **Iron Monkey** (Wed & Thu 12:40, 2:50, 5, 7:05, 9:15 p.m., Fri-Tue 2:40, 7:25 p.m.); **K-PAX** (noon, 2:30, 5, 7:40, 10:20 p.m.); **The Last Castle** (Wed & Thu noon, 1, 2:35, 3:55, 5:15, 7:15, 8:10, 9:55 p.m., Fri-Tue noon, 4:45, 9:25 p.m.); **Monsters, Inc.** (12:15, 1, 1:30, 2:15, 2:45, 3:30, 3:55, 4:45, 5:15, 5:55, 6:20, 7:15, 7:45, 8:20, 8:55, 9:45, 10 p.m., F-m also 11:15 a.m., 10:30 p.m.); **The One** (12:15, 1:15, 1:45, 2:15, 3:15, 3:45, 4:15, 5:15, 5:45, 6:15, 7:15, 7:45, 8:15, 9:15, 9:45, 10:15 p.m., Fri & Sat also 11:15 p.m., F-m 11:15 a.m.); **Riding in Cars With Boys** (Wed & Thu noon, 12:45, 2:45, 3:55, 5:30, 7:25, 8:15, 10:15 p.m., Fri-Tue 12:45, 3:45, 7:05, 9:55 p.m.);
- Thu 11/8: **Bones** (12:30, 5, 9:30 p.m.); **Corky Romano** (2:50, 7:20 p.m.); **From Hell** (noon, 2:35, 5:10, 7:50, 10:20 p.m.); **On the Line** (12:30, 2:40, 4:50, 7, 9:15 p.m.); **The Others** (7 p.m.); **Training Day** (12:45, 3:25, 6:05, 8:45 p.m.);
- Fri 11/9: **Heist** (12:10, 2:30, 4:50, 7:15, 9:45 p.m.); **Shallow Hal** (noon, 12:30, 1:40, 2:30, 3, 4:05, 5, 5:30, 6:30, 7:30, 8, 8:55,

10, 10:25 p.m., Fri & Sat also 11:20 p.m., F-m 11:15 a.m.);

SIGNATURE PEARL HIGHLANDS: 1000 Kamehameha Hwy. 455-6999

- ◆ **13 Ghosts** (Wed & Thu 11:45 a.m., 1:50, 3:55, 7:25, 9:30, 10:05 p.m., Fri-Tue 11:45 a.m., 1:50, 3:55, 7:25, 9:30, 10:05 p.m.); **Domestic Disturbance** (11:50 a.m., 2:05, 4:20, 7:15, 9:35 p.m.); **Iron Monkey** (Wed & Thu 12:20, 2:50, 5:10, 7:45 p.m., Fri-Tue 2:50, 7:50 p.m.); **K-PAX** (Wed & Thu 11:40 a.m., 2:30, 5:05, 7:35, 10:10 p.m., Fri-Tue 11:40 a.m., 2:30, 5:05, 7:35, 10:05 p.m.); **Monsters, Inc.** (10:30, 11:15 a.m., noon, 12:45, 1:30, 2:15, 3, 3:45, 4:30, 5:15, 6, 7, 7:30, 8:30 p.m., Fri-Tue also 9:15, 9:45 p.m., Fri & Tue no 10:30 a.m.); **The One** (Wed & Thu 11:30 a.m., 12:15, 1:40, 2:25, 3:50, 4:45, 6, 7:40, 8:10, 9:50, 10:20 p.m., Fri-Tue 11:30 a.m., 12:15, 1:40, 2:25, 3:50, 4:50, 5:55, 7:40, 8, 9:50, 10:20 p.m.); **Training Day** (Wed & Thu 12:05, 7:05 p.m., Fri-Tue 12:20, 5:10, 10:10 p.m.);
- Thu 11/8: **Bones** (10:25 p.m.); **Corky Romano** (12:35, 2:40, 5, 7:50 p.m.); **The Last Castle** (3:25, 9:55 p.m.); **On the Line** (12:30, 2:35, 4:40, 7:55 p.m.); **The Others** (10 p.m.);
- Fri 11/9: **Heist** (11:55 a.m., 2:20, 4:55, 7:45, 10:15 p.m.); **Life as a House** (12:05, 3:25, 7:05, 9:55 p.m.); **Shallow Hal** (11:35 a.m., 2:10, 4:45, 7:20, 10 p.m.);

- K-PAX** (1, 1:50, 3:30, 4:30, 7:15, 8, 9:45 p.m., F-m 1, 1:50, 3:30, 4:30, 7:15, 7:50, 9:45, 10:20 p.m.); **Monsters, Inc.** (1, 2:15, 2:45, 3:30, 4:45, 5:15, 5:55, 7:15, 7:45, 8:20, 9:45, 10:10 p.m., F-m also 12:15, 10:30 p.m.); **Riding in Cars With Boys** (Wed & Thu 1:30, 4:15, 7:20, 9:30 p.m., Fri-Tue 1:30, 4:15, 7:20, 10 p.m.); **Training Day** (2:15, 4:50, 7:15, 9:45 p.m., F-m 2:15, 4:50, 7:30, 10 p.m.);
- Thu 11/8: **From Hell** (2, 4:30, 7, 9:30 p.m.); **On the Line** (2, 6, 10 p.m.); **Zoolander** (4, 8:10 p.m.);
- Fri 11/9: **Bones** (1:15, 5:15, 9:40 p.m.); **Heist** (2:40, 5, 7:20, 9:50 p.m., F-m also 12:15 p.m.); **Iron Monkey** (3:45, 8:45 p.m.); **The Last Castle** (1, 6 p.m.); **The One** (1:45, 2:45, 3:45, 4:45, 5:45, 7:15, 8:10, 9:15, 10:10 p.m., F-m 12:45 p.m.); **Shallow Hal** (1:30, 3, 4, 7, 8, 9:30 p.m., F-m also 12:30, 10:20 p.m.);

Short Runs, Art & Revival Houses

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

◆ **Hawai'i International Film Festival** (2001) Runs through Sun 11/11 on O'ahu, and runs Fri 11/9 - Sun 11/11 on Maui, Molokai, Lanai and the Big Island. Honolulu tickets \$7 general, \$6 students, seniors, military and HIFF and PIC members. Order by phone at 528-4433, or visit the HIFF Office at Dole Cannery www.hiff.org; **May Earth Live** (2000), Tue 11/13 (7:30 p.m., with National Geographic's Rainforest Explorers of the High Frontier);

THE ART HOUSE AT RESTAURANT ROW: 526-4171

- ◆ **Bread and Tulips** (2, 4:30, 7:15, 10 p.m., Fri & Sat also 12:30 a.m., Fri-Sun also 11:15 a.m.); (2, 4:30, 7:15, 10 p.m., Fri & Sat also 12:30 a.m., Fri-Sun also 11:15 a.m.);
- Thu 11/8: **Monty Python and the Holy Grail** (2:15, 7:20 p.m.); **Vertical Ray of the Sun** (4:40, 9:45 p.m.);
- Fri 11/9: **Come Undone** (2:20, 4:40, 7:10, 9:30 p.m., Fri & Sat also 11:45 p.m., Fri-Sun also noon); **Vampire Hunter D: Bloodlust** (1:30, 4, 7:30, 9:50 p.m., Fri & Sat also 12:15 a.m., Fri-Sun also 11 a.m.);
- ◆ **MOVIE MUSEUM: 3566 Harding Ave. \$5 general, \$4 members. 735-8771**
- ◆ **No showings this week due to Hawai'i International Film Festival.**

Honolulu Symphony Presents
Hawaiian Airlines POPS!

Rosemary Clooney & THE COPA CAT PACK



Blaisdell Concert Hall
Friday, Nov. 16 • 7:30 pm
Saturday, Nov. 17 • 7:30 pm

The Legend Returns!

Rosemary Clooney joins
Matt Catingub's Big Kahuna
and the Copa Cat Band
together with the Honolulu
Symphony for one very
special swingin' weekend.

*Enjoy the
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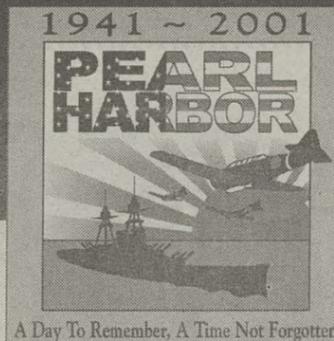
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Tickets: \$15, \$25, \$30, \$40, \$55 Service Fees Apply.
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Nov.
14th

Swing Dance Competition at Kapon's - Winners
will dance at the Blaisdell Concert Hall with Rosemary
Clooney and the Honolulu Symphony on Nov. 16th!

Pearl Harbor 60th Anniversary Conference



December 1-5, 2001
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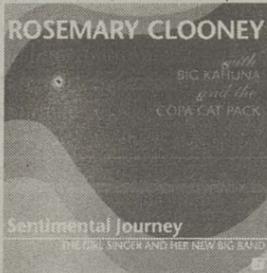


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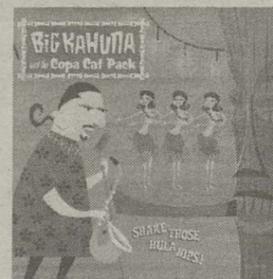
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O'ahu Films

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

Bandits A half-hearted stab at reinventing Butch and Sundance for the 21st century, *Bandits* offers a blithely amusing, but ultimately irksome, experience. Bruce Willis and Billy Bob Thornton star as two crooks who escape from prison and take on an unexpected third wheel (Kate Blanchett) in their crime spree. (Reviewed 10/17) —Rachel Deahl

Bones Snoop Doggy Dogg and Pam Grier (*Jackie Brown*) star in this story of Jimmy Bones (Dogg), who died by gunshot 20 years ago and now comes back as a ghost to wreak revenge on those who killed him.

Corky Romano Chris Kattan steps out of *SNL* to perform. Too bad.

Dolphins An IMAX take on our favorite marine mammals. *IMAX Polynesian*

Domestic Disturbance John Travolta plays a father of an 11-year-old, who thinks his stepfather (Vince Vaughn) is sketchy.

3-D Mania: Encounter in the Third Dimension An IMAX 3-D movie that catches fire in moments. (Reviewed 8/8) —Bob Green *IMAX Waikiki*

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. (Reviewed 6/9) —Stu Dawrs *IMAX Waikiki*

From Hell The Hughes brothers (*Menace II Society*) explore the extremely dark world of serial killer Jack the Ripper. Johnny Depp plays the inspector who investigates the mysterious murders of prostitutes within the Whitechapel district of London.

Hearts in Atlantis Kid actor Anton Yelchin matches Anthony Hopkins scene for scene in this acting tour de force about a boarder who proves to have psychic powers. It's one of the year's biggest movie surprises of the year and well-worth seeing. (Reviewed 9/26) —B.G.

Heist Pulitzer-winner David Mamet directs in this story of a gang of thieves who are planning on that "one big heist" targeting a jewelry store. Gene Hackman and Danny DeVito play the leads.

Hidden Hawai'i An IMAX tourist-oriented tour of the Islands. *IMAX Waikiki*

IMAX China: The Panda Adventure Ruth Harkness travels to the mysterious forests of China to follow her late husband's dream of bringing the first live giant panda to America. *IMAX Waikiki*

Iron Monkey A martial arts flick much in the vein of *Crouching Tiger, Hidden Dragon*.

K-PAX Kevin Spacey is a mysterious new patient at a mental hospital who claims to come from a distant planet called K-PAX. His psychiatrist, Dr. Gene Brewer (Jeff Bridges), tries to figure out exactly how to help him. The doctor gradually begins to realize the so-called alien is having a remarkable effect on the mental health of the hospital's other patients. Determined to prove the stranger is nothing more than a tragic victim of multiple-personality disorder, the doctor soon finds himself doubting his own diagnosis.

The Last Castle Robert Redford plays General Irwin, who is court-martialed and stripped of his rank. He is sentenced to a maximum-security military prison, which is run with an iron fist by its warden, played by James Gandolfini of *Sopranos* fame.

Life as a House See our Review on Page 20.

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

Monsters, Inc. Disney and Pixar Animation Studios use the voices of Billy Crystal, John Goodman and Steve Buscemi to tell the story of a young girl discovers that there really are monsters under the bed and that there's a portal there that leads to the magical land of monsters.

Mulholland Drive *Mulholland Drive* is David Lynch's enthralling pilgrimage to the Hollywood Dream. The film feels like the first film of the 21st century and forces its audience to endure discomfort, disillusionment and confusion. No matter what you finally come to feel about the movie, you won't be able to stop thinking about it, a sure sign of great cinema. (Reviewed 10/31) —R.D.

My First Mister See our Review on Page 21.

On the Line Lance Bass from 'N Sync stars as a young man who meets a girl on a train, only to spend the rest of the movie trying to reunite

with her. Will he ever find his soul mate? **The Others** Nicole Kidman stars in this supernatural thriller.

The One Originally the filmmakers wanted the lead character to be played by The Rock, but instead of the wrestler we get martial arts guru Jet Li as a police officer who comes face to face with a villainous form of himself from a parallel universe.

The Princess and the Warrior Sissi (Franke Potente of *Run Lola Run*) is a quiet nurse whose life changes forever when a man saves her life and disappears. Sissi sets out to find her savior, which begins the well-acted and multilayered film that rewards patient viewers. (Reviewed 10/31) —Robb Bonnell

Riding in Cars with Boys Drew Barrymore is Beverly, a woman who, as a teen, had grand visions of her future, but her weakness for boys resulted in an unwanted pregnancy. As she matures and raises her young son, she begins to come to terms with how her life has gone so far, reluctantly discovering how to be a mother.

Serendipity John Cusack stars again as a sensitive lead in the *Sleepless in Seattle*-type romance. Kate Beckinsale plays his love interest. It's a film about destiny, but the improbable script doesn't work. You want a story of unrequited love required? Read *Love in the Time of Cholera*. (Reviewed 10/17) —Chad Blair

Shallow Hal From the Farrelly Brothers (*There's Something About Mary*) comes a film about Hal who's hypnotized into seeing women only for their inner beauty. He begins to fall in love with an obese woman played by Gwyneth Paltrow, who — without the fat suit on — also portrays what inner beauty supposedly looks.

Siegfried & Roy: The Magic Box The famed Vegas duo (now "just friends," they say) in a part bio-pic and part Magic Act tricked out with over-the-top computer imagery. As High Camp as they come, and accidentally hilarious. (Reviewed 5/10) —B.G.

13 Ghosts A remake of the 1960 horror film from the king of horror gimmicks, by director William Castle. When Dr. Zorba dies, he leaves his house to his broke nephew, who moves in with his daughter. With the house

comes 13 ghosts, which can only be seen with a special pair of glasses. But there's a fortune hidden somewhere in the house, and someone wants it.

Training Day A tight script and solid acting make *Training Day* one of the best in the two-cops-on-the-beat genre. Denzel Washington has the depth to digest the part of the veteran cop and seduce the audience into believing in this character of many shades. Ethan Hawke plays the rookie cop who learns the ropes in the tough-as-nails LAPD narcotics unit. (Reviewed 10/17) —Rose Kabele

Zoolander Taken in small doses, a day in the life of Derek Zoolander (Ben Stiller), male model extraordinaire, could be amusing. But there's not enough here to justify the length of this half-hearted satire, and the film becomes little more than a flimsy prank fraught with celebrity cameos. (Reviewed 10/3) —R.B.

Short Runs, Art & Revival Houses

Bread and Tulips (Italy, 2000) Comedy is set up by a housewife who is separated from her husband and family at a gas station in Italy. Meanwhile, she decides to hitchhike to Venice to start a new life with an Icelandic waiter. Her husband sends the village plumber to find her. *Art House at Restaurant Row*

Come Undone (France, 2001) It's a hot summer in France in a town near the coast of Nantes, and a love story unfolds between Mathieu, an 18-year-old boy who spends the summer with his depressed mother, and Cédric, a more experienced cocksuck young man. *Art House at Restaurant Row*

Funny Girl A crisply restored version of the 1968 Barbara Streisand vehicle/musical that forms a rags-to-riches story. Babs won an

Academy Award in her film debut as Fanny Brice, a singer-comedian whose unhappy personal life differed vastly from her on-stage antics. *Art House at Restaurant Row*

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May Earth Live (2000) Director Tom Coffman gives us an inspiring tour of the Hawaiian rainforest and its growing number of endangered species. Showing along with this short film is the National Geographic presentation of *Rainforest Explorers of the High Frontier*, programmed in conjunction of the exhibit *Remains of a Rainbow* photo exhibition. *Academy Theater*

Monty Python and the Holy Grail (2001) The Python troupe's second feature, released in 1975, is brought back with some additional footage and juiced up with stereo sound. This *Knights of the Roundtable* comedy is silly, and critics have called it uneven. It's a pick for Monty Python fans, however. *Art House at Restaurant Row*

Vampire Hunter D: Bloodlust (Japan, 2000) Noted anime director Yoshiaki Kawajiri interprets the tales of novelist Hideyuki Kikuchi. The critically acclaimed film tells the story of bounty-hunter factions seeking to collect the reward money for the kidnapping of Charlotte, a rich family's daughter who is captured by a cruel vampire named Meier Link. *Art House at Restaurant Row*

Vertical Ray of the Sun (Vietnam, 2001) Taking place in modern Hanoi, director and screenwriter Tran Anh Hung tells a sensual and poignant story with a mischievous sense of humor. Three sisters meet at the family cafe on the anniversary of their mother's death. Soon a series of revelations unfold as the family begins to discuss the past. *Art House at Restaurant Row*

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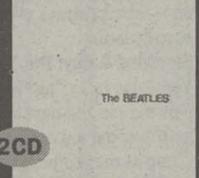
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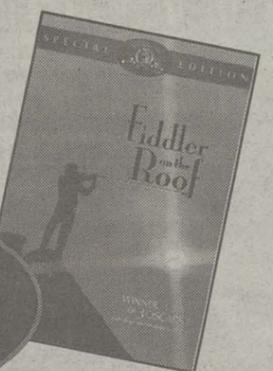
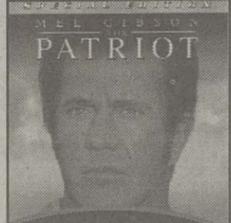


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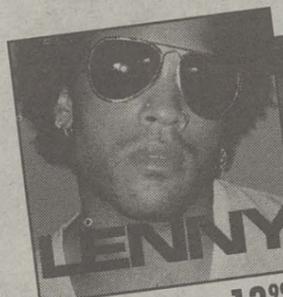


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Restaurant Review

PHOTO: JOHN LUTFEY

With some major tweaking, Le Bistro in Niu Valley has the goods to become one of East Honolulu's best little cafes.

A little Paris ... and Tokyo too

JOANNE FUJITA

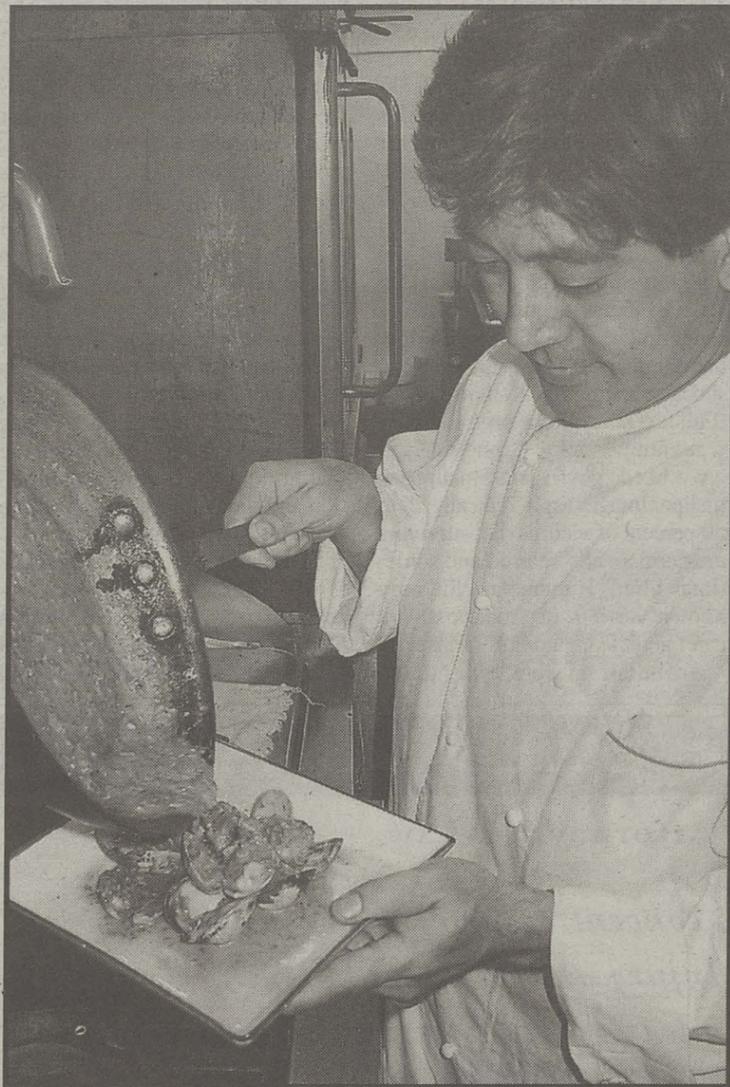
Many restaurants have gone by the description of "bistro"—but few have arrived at the casual insouciance that's traditionally a true bistro's hallmark.

Happily, chef/owner Alan Takasaki's Le Bistro has the potential to become Honolulu's best—and most neighborly—cafe so far. At least it ought to be. Takasaki has awesome credentials that include a stint under *Légion d'Honneur*-winning André Daguin. It's menu is an eclectic blend of French, Italian and Japanese favorites—meat heavy, the way local folks like it. The swank dining room is bathed in soft, rich colors and is flatteringly lit. The staff is youthful, professional, friendly and eager to please. So why am I reluctant to heap praise on this promising new restaurant?

I sincerely hope I'm wrong, but I get the impression that "French cooking" as interpreted by this bistro means "drowned in butter and salt." Although it is true that salt is key in drawing out flavor, and many chefs make the error of undersalting to the point of stifling the character of the ingredients, the Seared Scallops with Melted Leeks and Garlic Mashed Potatoes (\$18.80) had to be sent back at a recent meal. The solicitous waiter was prompt in sending the dish back to the kitchen, where the problem was diagnosed as too much salt in the mashed potatoes. This was true, but it was also true of the scallops and my friend's New York Steak in Olive Oil and Rosemary (\$19.80). And I like a lot of salt. The scallops returned to the table accompanied with pasta drenched with butter in lieu of the potatoes. It was a lot less salty, but now it was too rich.

Oddly enough, these problems were only with the main courses—the Salad of Fresh Greens and Kahuku Corn with Crispy Potato (\$6.80) was every bit as delicious as I hoped it would be. Textures of juicy-sweet raw corn playing off crunchy fried-potato chips in the balsamic-tossed greens made every bite interesting. Takanohana Yakitori (\$4.80) was also a delightful starter; the soy character of the sauce was reined in just enough to allow the taste of the tender chicken to come through. The high quality of these dishes makes me believe that the kitchen can turn out consistently first-rate food and just needs to be careful that the mistakes don't make it out to the dining room.

The only conceptual error I noticed was with the New York steak mentioned above. It was soaked in



Legionnaire: Chef Alan Takasaki studied under French master André Daguin.

olive oil long enough to give it a rather unpleasant, tallow-like character, but there wasn't a lot of rosemary flavor to justify its long marination. My friend, whose diet is mostly vegetarian, usually devours steak like a she-wolf because she treats herself to meat so rarely. I knew there was trouble when she cut me a generous portion to sample. Even the meager amount she left for herself went mostly uneaten. For something soaked in oil, the meat was strangely dry—so I think the steak made direct contact with salt while it was still raw, dehydrating and overseasoning it.

Steak is an important part of the menu—four different preparations are featured, so they'd better be done right if Le Bistro hopes to succeed. The menu is one of the best designed I've seen in a while—(though I wish the spellings were more accurate), with small portions available for pastas and main courses. Though its emphasis appears to be red meat, it also has enough variety to keep from being boring. It's definitely not designed for herbivores, though, with few vegetarian dishes available. For those on a meatless diet, Spaghettini with ei-

ther Gorgonzola and Almonds (\$13.80) or Mushrooms and Herbs (\$13.80) plus one of the delightful salads might fit the bill nicely.

Le Bistro takes the time to make desserts on the premises, and the feathery, not-too-sweet Chocolate Ganache Cake (\$4.95) is a happy result. It's nice to see that a variety of sorbets (\$3.95) are also offered as light and refreshing endings for the hearty entrees.

Niu Valley is an excellent setting for a bistro-type restaurant, and from what I can tell, Le Bistro is enjoying a good response from the public. The look is right, the staff is great and so are the prices, so all Le Bistro needs is a little tweaking to make it a destination for lovers of good food. For seekers of *la vie en rose* everywhere, let's hope this happens. ■

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The Straight Dope

During the current anthrax scare, a report on the radio about various bioterrorism agents said the smallpox virus was a particularly nasty pathogen. I looked down at the smallpox vaccination scar on my arm and thought, "Well, that's one thing I don't have to worry about." But now I read that smallpox vaccinations only provide protection for seven to 10 years! My vaccination was over 30 years ago, back in the '60s. Did my parents literally scar me for life for a measly seven to 10 years of protection? I thought you only had to be vaccinated for smallpox once. If not, how come you see lots of old photos of folks with a single smallpox vaccination scar, but I can't remember ever seeing anybody with multiples? Certainly my parents only had one apiece. So what's the deal, Cecil? Are smallpox vaccinations only good for seven to 10 years, or is that just being overly conservative?

—Mark Gleaves

don't mean to raise undue alarm, but these are perilous times. Here are some things you should know about smallpox:

1) Smallpox vaccination is effective for about 10 years and provides

diminishing protection thereafter. Booster shots normally weren't administered unless there was a danger of exposure, e.g., traveling overseas. In the U.S. routine vaccination ended in 1971, booster shots for international travel were discontinued in 1982, and public distribution of the vaccine ceased in 1983 (military personnel were vaccinated until 1990). This means that while there may be hope for Eric Clapton and B.B. King, it's curtains for Britney Spears.

2) Nasty doesn't begin to do justice to this disease. Here's a description by medical journalist Richard Preston ("Demon in the Freezer," *The New Yorker*, July 12, 1999): "Smallpox is explosively contagious, and it travels through the air. Virus particles in the mouth become airborne when the host talks. If you inhale a single particle of smallpox, you can come down with the disease. After you've been infected, there is a typical incubation period of 10 days. During that time, you feel normal. Then the illness hits with a spike of fever, a backache and vomiting, and a bit later tiny red spots appear all over the body. The spots turn into blisters, called pustules, and the pustules enlarge, fill-

ing with pressurized opalescent pus. The eruption of pustules is sometimes called the splitting of the dermis. The skin doesn't break, but splits horizontally, tearing away from its underlayers. The pustules become hard, bloated sacs the size of peas, encasing the body with pus, and the skin resembles a cobbled stone street. The pain of the splitting is extraordinary. People lose the ability to speak, and their eyes can squeeze shut with pustules, but they remain alert. Death comes with a breathing arrest or a heart attack or shock or an immune-system storm." (Full text at cryptome.org/smallpox-wmd.htm; icky photos at www.bt.cdc.gov/Agent/Smallpox/SmallpoxImages.asp.) Typically 25 to 50 percent of victims die; survivors are permanently scarred and sometimes blind. Humans are the only known carriers of smallpox; you can't get it from animals or insects.

3) The last smallpox epidemic oc-

curred in Bangladesh in 1975 but was contained within the year. The last known cases of smallpox, from accidental lab exposure, occurred in England in 1978. The World Health Organization declared — somewhat precipitously, you may think — that smallpox had been eradicated from the globe in 1980. Officially, the last vials of the smallpox virus are held in government labs in the United States and Russia.

4) However, anti-terrorism experts suspect that other nations have gotten their rubber-glove-clad hands on the stuff, possibly including China, Iran, Iraq, Israel, North Korea, Serbia and Pakistan. Some believe that Osama bin Laden's organization and the Aum Shinrikyo cult in Japan also have some stashed.

5) Richard Preston interviewed a former Russian bioweapons researcher who claimed that Russia had secretly manufactured and stored 20 tons of live smallpox virus, and

who knows where it all is now?

6) Manufacture of smallpox vaccine for general use halted in 1982. The U.S. currently has 15 million doses of vaccine on hand, a substantial portion of which has deteriorated and may no longer be effective. Preparations are underway to make another 54 million doses by next summer, and the government is negotiating for the manufacture of a total of 300 million doses, enough for everyone in the U.S. Until then many Americans are as vulnerable to smallpox as Native Americans were at the time of first European contact. It's estimated that if the entire U.S. population were vaccinated, 300 people would die due to adverse reactions.

7) Diminished immunity or not, public health experts are counting on previously vaccinated people to care for the sick should a smallpox epidemic occur, hopefully after they've been revaccinated. These people are older, have kids, responsibilities, etc. But speaking as a fellow old fart, Mark, all I can say is, if the need arises, we're just going to have to suck it up.

—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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By Phone: Call the Classified Department at (808) 534-7024 Monday through Friday from 8:30 am to 5:30 pm.
By Fax: Fax your ad 24 hours a day to the Classified Department at (808) 528-3144.
By Mail: Mail your ad to Honolulu Weekly Classifieds, 1200 College Walk, Suite 214, Honolulu, HI 96817.
By E-Mail: Send your ad copy to classifieds@honoluluweekly.com
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Except in the case of contract installments, all classified advertising is strictly pre-paid. No refunds after submission of payment. Cancelled ads will receive credit for future advertising. Ads must be cancelled before deadline for that issue. The publisher reserves the right to edit, alter, omit, or refuse any ad submitted.



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- Sat, Nov 10th Water Skiing & Lunch
- Sun, Nov 11th Swing, Jazz & Big Band Fun
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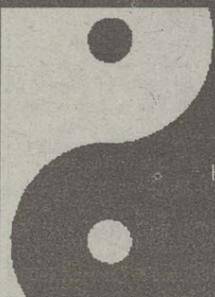
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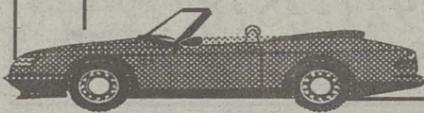
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by Rob Breznsky

Aries

(March 21 - April 19):

Traditional astrologers fear the planets Pluto and Saturn. Pluto, they assert, brings radical transformation that's mostly uncomfortable. Saturn enforces constrictions and contraction, hemming us in and limiting our options. And when the two are on opposite sides of the solar system, as they are now, their dour dance spoils every party. Or so say the doomsayers. While I acknowledge that these planets can at times be a real pain in the assets, they may also be great allies. By invoking Saturn's influence we can find the niche that best accommodates our unique set of talents and needs. Pluto can show us what we've been unconscious of, deepening our souls and leading us to hidden reserves of wealth and power. These are the more likely scenarios for you, Aries.

Taurus

(April 20 - May 20):

Welcome to the big pre-holiday sale at Ancient Wisdom Mart, the world's only sacred shopping center. We're pleased to inform you that you've been chosen by our in-house oracle, Rob Breznsky, to win a free upgrade of your communication skills. Here's a sampling of the therapeutic advice you'll receive. 1) If you want to be better listened to, hone your listening skills. 2) To ensure that your feelings will be clearly understood by others, make sure that you yourself always know exactly what you feel. 3.) Given the fact that men tend to use language to dominate and women use language to communicate, you should emphasize the female approach more than ever. 4) For maximum impact, speak your truths from your gut with tender force, and never put your listeners on the defensive.

Gemini

(May 21 - June 20):

Some astrologers say this year's challenging relationship between Saturn and Pluto has triggered our current global predicament. According to Robert Hand, the meaning of their dynamic can best be described as "revolution through shrinkage." In other words, the established order and status quo are in the midst of a shakedown that will require rollback and reduction. Ah, but here's the rub: Will that be relatively bad or good? Will it bring oppressive limitations or rather a sharpened focus? A loss of freedom or else a purge of low-level priorities that had been diluting our devotion to our dreams? Which way it all plays out in your personal life, Gemini, may largely depend on your attitude.

Cancer

(June 21 - July 22):

Until she was 9 years old, my Cancerian friend Diana did not know that crickets produce the thrumming whir that fills the air on summer nights. She sincerely imagined the source was the stars in the heavens. To this day, she retains a measure of the same sweet innocence that conjured such a winsome belief. And yet she is also a kick-ass poet with a medicinal knack for exposing raw and sometimes disquieting truths. She manages to be both virginal and penetrating; spontaneous and crafty; generous and relentless. In other words, my fellow Crabs, she masterfully embodies the beautiful contradictions that are every Cancerian's birthright. I hope you take advantage of this ripe astrological moment to be inspired by her example.

Leo

(July 23 - Aug. 22):

Cocooning is rampant. Many of us are spending huge amounts of time trying to recreate the womb. The withering of the natural world's greenery, autumn's annual ritual, is one factor motivating the mass retreat. But far more pressing is the demoralizing specter of terrorism. As much as I understand the urge to turn inward, I also mourn the fact that it's driven so much by fear. Wouldn't it be more rejuvenating if we cultivated the arts of nesting in order to better hear ourselves think? To shield ourselves from the inane and frenzied decadence of consumer culture? To act on the truth that being with those we love is what matters most? To seek out the restorative hum of the divine song? If anyone can make the shift to motivations like these right now, Leo, you can.

Virgo

(Aug. 23 - Sept. 22):

"Chrysanthemum growers — you are the slaves of chrysanthemums!" So admonishes Robert Hass in his translation of a haiku by Japanese

poet Yosa Buson. I couldn't have come up with a better oracle for you, Virgo. As much as I admire the beauty you have been freshly cultivating these last two months, I also want to warn you not to sacrifice too much while in service to it. *Chrysanthemum growers — be the chrysanthemums' collaborators!*

Libra

(Sept. 23 - Oct. 22):

I'd love you to learn more about how to push your own buttons and pull your own strings and unfreeze your own assets and understand your own motives and provide your own inspirations. I'd be overjoyed if you grew in your ability to unbreak your own heart and kick your own ass and wash your own brain. This is, by the way, not a prescription for loneliness, but for greater self-sufficiency. And that, ironically, is the key to making your collaborations more deeply synergistic. In fact, it's guaranteed to bring more grace and authenticity into all your relationships.

Scorpio

(Oct. 23 - Nov. 21):

Each year the MacArthur Foundation gives away prestigious cash awards to unsung geniuses. The most recent crop included an activist who turns old hotels into housing for homeless people and a molecular biologist who studies primitive bacteria that survive without light or oxygen in undersea volcanoes. If I myself had the means to reward brilliant virtuosity, you would be my top choice. Why? Because of your determination to keep digging and digging, through the layers of superficial desires we've all been programmed with, until you get to the bottom of your irreducible primal yearnings. In recognition of your ongoing work, which is now entering a new phase, please accept this metaphorical prize: an image of a giant heart beating at the center of the Earth.

Sagittarius

(Nov. 22 - Dec. 21):

Don't leave me hanging, Sagittarius. What the hell happens next? How could you imagine you've wrapped the whole thing up? Baby, you've got one more fish to fry, one more parting shot to deliver, one more element of surprise to conjure. To stop now would be a crime against nature and a full chapter short of a bestseller. The so-called "climax" you're calling The End was just the final foreplay before the real denouement. So come on, now, Crescendo Maestro. Get out there and bring this story all the way home.

Capricorn

(Dec. 22 - Jan. 19):

It's Practice What You Preach Week for you Capricorns. It would not only be wrong for you to violate your own standards and ignore your own advice, it would be downright dumb. At any other time you could probably get away with a minor outbreak of hypocrisy, but not now. That's the bad news. The good news is that if you embody more of the latent beauty and power of your most precious truths, you will become eligible for a previously unimaginable level of worldly success.

Aquarius

(Jan. 20 - Feb. 18):

A woman I met at a party told me the following story. When her son was still young, she gave him to her parents and disappeared from his life for three years. During that time, she fixed the damaged parts of her own psyche, but her son grew to resent the woman who had abandoned him. When she returned and humbly asked to be his mother again, he refused. For two years she persisted patiently in her attempts to win back his trust. One day, five years after she'd originally fled, he accepted her back into her life. I feel there's an analogous story transpiring in your life right now, Aquarius. The situation's not as intense, and the time periods aren't as long, but the potential for a rich and dramatic karmic adjustment is similar.

Pisces

(Feb. 19 - March 20):

How'd you like a free chance to stare into the face of God? Before you answer this trick question, allow me to drop a few hints. First, to avoid frying your brains, don't stare. Catch fleeting glimpses. Act curious but not desperate. And don't speak unless spoken to, or unless you have a really good question. Don't misunderstand me, Pisces. I'm not trying to scare you away from your fair share of the divine shock wave and all its healing benefits. Just respect the limits of how much sublime revelation you can absorb all at once.

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History professor and creator of the project, Rick Ziegler, says that the plaque-lined yellow stripe is an indispensable teaching tool.

Beginning at the Diamond Head end, it is almost one quarter of the line's distance before one comes to the first sign of life. Another few buildings pass before enough oxygen (the waste product of single-celled organisms) has

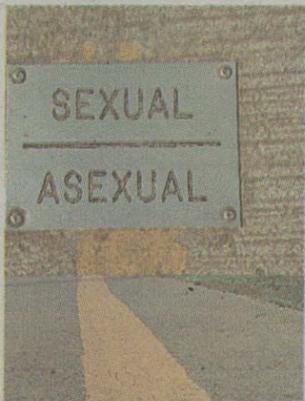


PHOTO: ROBB BONNELL

accumulated to spur the evolution of complex cells.

"This is one of our more popular markers," says Ziegler, standing some 600 million years later, pointing to a well-worn area surrounding a plate that reads "Asexual/Sexual." It also marks the beginning of the last 50 feet (about 200 million years) where the plates start to cluster, depicting radiations of the plant and animal kingdoms as well as mass extinctions. Humans, the species with the most apocalyptic potential, occupy merely the last inch of the 1,200-foot line.

—Andrea Baer

Dipping at Doris'

In the shadow of Shangri La

An engaging tale spills from the open-ended salt-water pool at water's edge beneath the late Doris Duke's Black Point estate. The pool wasn't really meant to be a pool.

Wrapping up her honeymoon in Honolulu in 1935, the glamorous Duke, heiress to the American Tobacco Company fortune, fell in love with Hawai'i and chose Black Point's west-facing slope as the place for her dream house, which she lovingly assembled through the late 1930s and called "Shangri La."

To gain title to the rocky ocean frontage right below Shangri La, Duke used her friendship with FDR to effect a land swap with the federal government (Oh, it's good to be an heiress!). She traded a parcel, now part of Kailua Beach Park, for the sliver of coast below her mansion. Then she built a mini-harbor, completed in May of 1938, for hubby James Cromwell's boat.



PHOTO: JOHN LUTFEY

Today, we working stiffs can access this cool swimming hole via the public access at Kulamanu Place, then walk east and out along the rocky shore — or via a quick reef swim. Mahalo to the current property owner, Doris Duke Foundation for Islamic Art, for making no attempt to restrict public access. As long as people continue to keep the area clean, Doris' pool is still cool.

In late 2002, the foundation will open the house and its magnificent Islamic art collection to the public for educational programs and studies.

—John Lutfey

BIG boys

If I could be like Ming

"Everyone can be blocked in a basketball game," said Yao Ming, 20, after stuffing Vince Carter during the 2000 Olympics. Although America's Dream Team went on to dismantle China's best ballers, that play exemplifies the raw talent of China's three big men, known as "the walking Great Wall."

The 7-foot-5-inch Yao is expected to enter the NBA draft in 2002, and 7-foot-1-inch Wang Zhizhi is a center for the Dallas Mavericks. Unfortunately for 7-foot Menk Bateer, he didn't make the Denver Nuggets squad this season. And according to reports, China's gyms are packed with kids with hoop dreams. Scouts will be scrutinizing Wang, who showed promise last season in



PHOTO: COURTESY

his five games. With a soft outside touch, he's been compared to Toni Kukoc.

Who would've thought that China — perceived as a height-challenged nation (it's true south of the Yangtze River) — would become a supply line for NBA big men? What secrets are being developed by the Beijing University of Sports and Physical Education?

Yao's 6-foot-9-inch father and 6-foot-3-inch mother played basketball for their homeland. Just think if China did not have a one-child policy ... !

—Li Wang

Sindividually WRAPPED

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PHOTO: SHAYNE

tomers know their order was just baked. This sensible system also prevents wasting product.

O'Mahoney has been in business for 13 years and started baking when she was just knee-high to her Viennese mother. She knows the output capabilities of her bakery, and notes that during the Christmas season (from Thanksgiving on), the bakery is often booked to capacity with orders.

The fleet of foot may find Kapuakea's hand-baked goods at Native Books in Kapālama, Longs Drugs in Kaimukī, Hungry Lion, Coffee Works, Koko Crater Coffee Roasters and McKinley Car Wash — reason enough to keep the car clean.

—Shayne

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by Kimo Armitage
Directed by
Tammy Haili'opua Baker

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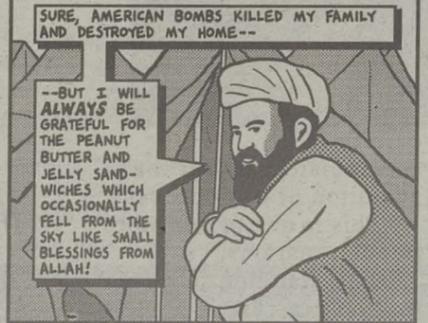
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