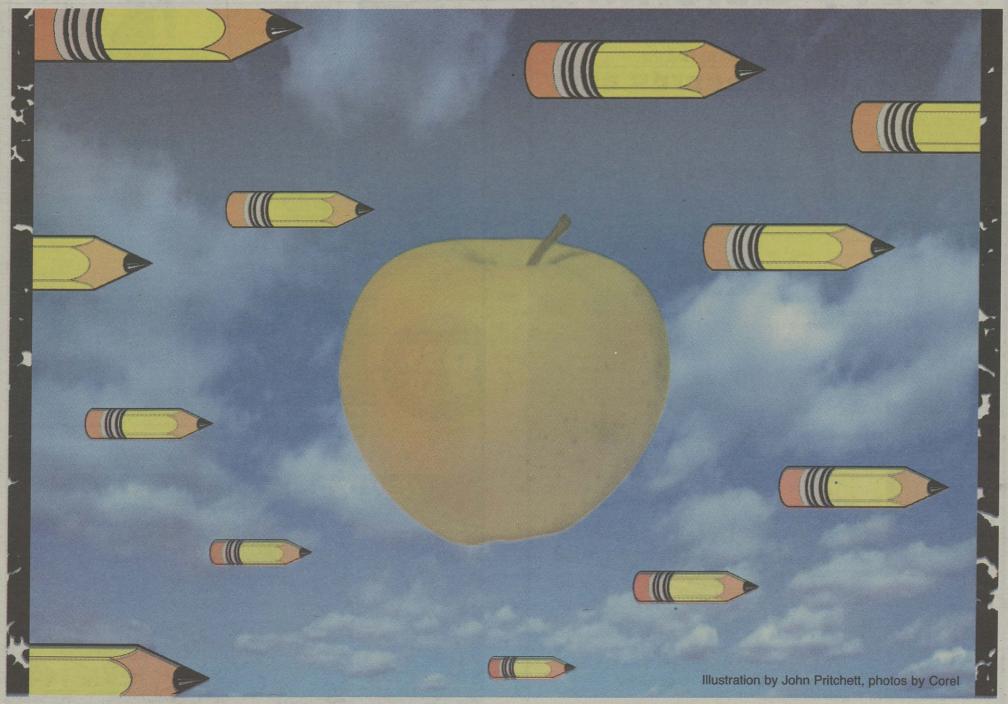


What Will It Take To Fix Hawai'i's Schools?



A comprehensive solution by Mary Anne Raywid





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LAMYA

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Sitting somewhere in between

lies this equally inventive singer.

Arie's folk bent and Res' rock lean

Letters

The queen's land

On Sept. 25 the Honolulu City Council will consider passing Bill 53 through its third and final reading. This bill would force the Lili'uokalani Trust, which ministers to thousands of families statewide and employs over 200 staff members and social workers, to liquidate one of its most profitable properties at the behest of eight individual leaseholders (Honolulu Diary, "Taking the queen's lands," HW, 8/7).

Mandatory conversion of leasehold properties has been part of state law since the 1960s. Even when the Land Reform Act of 1967 was passed, however, there were sufficient concerns about the government condemning private property that the law contained certain safeguards: that either 25 leaseholders or half of all of the leaseholders of that property had to petition for the condemnation and they had to demonstrate that a clear public purpose would be served. Bill 53 will allow eight owner-occupant petitioners to circumvent that law and to purchase their leaseholds without meeting any of the thresholds set in place by the state.

The existence of the Queen Lili'uokalani Children's Center serves perhaps the clearest public service of any agency in the state of Hawai'i. The legacy of our last queen who bequeathed what was left of her lands after the theft of the crown lands by the republic and the United States, this trust provides financial, educational and counseling assistance to over 9,000 Native Hawaiian orphan and destitute children statewide.



August 21 - 27, 2002

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What is frightening about Bill 53 in the midst of all the challenges to Native Hawaiian trusts this year, is that this time there is no attempt to disguise this action as a challenge to racial preferences, or a boost to the state's economy. It is a pretty openeyed and cynical confiscation that will threaten, perhaps even end the operation of a hard-working and valuable agency for no perceivable public good. The councilmembers (Duke Bainum, John Henry Felix, Steve Holmes, Gary Okino and Jon Yoshimura) who support this have not responded to calls for a defense of their position, although Steve Holmes, in a letter to our Center for Hawaiian Studies Web site did say that he had "always supported" the bill and had no time to listen to our "racist and derogatory remarks."

So maybe it's about race after all. Perhaps those councilmembers who support this bill simply believe that Hawaiians aren't even entitled to the same kinds of property safeguards that most Americans take for granted. Still, don't they feel some responsibility to the rest of their constituents? Each one of their districts is served by a QLCC agency spending hundreds of thousands of dollars on hundreds of children and their families. What will it cost the government to replace those services? What will be the net social cost of not replacing those services?

What are these people thinking? Jonathan K. Osorio, Associate Professor Center for Hawaiian Studies

The title of Anne Keala Kelly's "Taking the queen's lands" is a bit misleading. A better title would have been "Buying the queen's lands." Her scenario, where two out of four owner-occupant's in a 100 unit building could force the land to be condemned for leasehold conversion, implies that all 100 units would be purchased by the owners leaving the land owners with nothing.

First of all, if only two out of 100 owners petition for leasehold conversion, it is highly unlikely that the other 98 owners would follow suit. The landowners would still retain the majority of the land and continue to receive lease rent on the remaining units.

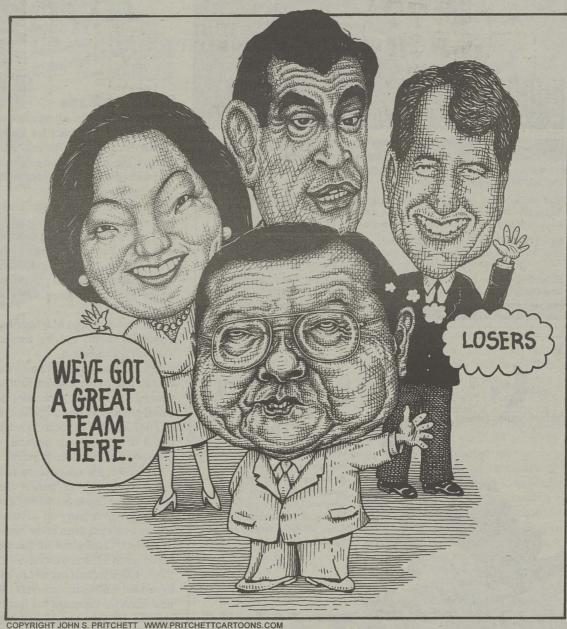
Second, lessees purchasing the fee interest would not be "taking" the land — they would be "purchasing" it at a price negotiated between themselves and the landowners. The landowners would then have the option of reinvesting their income into other real estate or anything else, perhaps realizing a far greater return on their investment.

If the intent of a land owner is to retain ownership of a specific property, nothing can stop them from purchasing the units from their lessees right now at a fair market price without having to result in forced condemnation.

Not long ago the Weekly was joining the media chorus accusing Bishop Estate and other landowners of gouging their lessees with outrageous conversion prices. It seems a little disingenuous that the condominium owners are now portrayed as bad guys just because they want to avoid surrendering their homes in the event they cannot afford future lease rent increases. The truth is that neither side is evil here and leasehold conversion is not a plot to steal land from Hawaiians.

Leasehold property development

Pritchett



is an ill-conceived deal with the devil which almost always ends with parties on both sides feeling cheated. Leasehold conversion is an imperfect solution, but it is the best solution anyone has come up with so far. If Ms. Kelly or anyone else can come up with a more equitable solution, there are a lot of us who would like to hear it.

Tom Campbell

Frank reporting

Had I known that Curt Sanburn would take my words out of context for his article on Frank Hewett, I would not have consented to be interviewed (Cover Story, "Kumu," HW, 8/7). Sanburn telephoned me and asked me to clarify what I meant when Gary Chun from the Honolulu Star-Bulletin had quoted me saying, "I think the younger generation is confusing traditional Hawaiian music with popular island music from people like Keali'i Reichel and Frank Kawaikapuokalani Hewett." Sanburn called this "a nasty remark" of which this is not.

Traditional Hawaiian music, rarely heard today, is songs composed by native speakers of Hawaiian and performed using the same methodology of performance style that had been done by Hawaiian music performers a generation or more ago. Today's younger audiences do not readily identify themselves with this traditional approach in Hawaiian music. They prefer their music done in a more progressive style, and it has become very popular among island audiences and, to a certain extent, beyond Hawai'i. Keali'i Reichel and Frank Hewett are prime examples of this brand of music. Frank even taunted himself in the article as "progressive." What is so nasty about that?

As I have told Sanburn, Frank's life and my life were filled with different experiences. Obviously, our outlooks will be colored differently. Frank advocates a creativeness and says, "I'm an enigma — that's the word I use." I said, "I am not a Hawaiian renaissance person, that's just the way I was raised. These songwriters (Alice Namakelua, Mary Pukui, Lena Machado and Johnny Almeida) are a part of my life. ... They are my sense of orientation." Frank stated that "Culture must create or it dies." What I told Sanburn was, "Everything has a life span and it's best that the old Hawaiian songs die in dignity rather than live in dishonor."

I have known Frank for many years and first met his mother, Aunty Alice, when she was a student of my hula instructor, the late Adeline Maunupau Lee, some 30 years ago. I also knew Frank's mentor, Aunty Emma DeFries, quite well. Several years ago I even performed at one of his hō'ike with Kawai Cockett. It is difficult for me to believe that he "spat" upon mentioning my name. I would think that someone who was taught and mentored spiritually and who says "because I see God" would be above that sort of behavior. Aunty Emma used to always say, "Rise above it," and this is still good advice.

I trust that this time, my words will not be edited and taken out of context. Our island community is and should be a close one. A Mainland mentality in journalism or anything else does not do much to foster the reciprocal spirit of aloha here in Hawai'i. I hope that future issues of the Honolulu Weekly will reflect more responsibility in reporting.

J. Kimo Alama Keaulana

Hot Peppers

Whoa to Keala Kelly and her rousing, colorful and spot-on review of the Chili Peppers and concert life in Honolulu as we know it (Clubbed to Death, "Them Peppers is red-hot," HW, 8/14). She captured the moment and the spirit of summer 'n' rock and roll in the city with that li'l space usually given over to those — umm professional clubbies who are way more concerned about everyone except the music, espeically if said music-makers are not quite stylish enough like them.

Ryan Senaga, Soulstice may not be your idea of beauty, but you're so caught up in your bosses' choice of shirting (yea, we know already, its white and its button-down), you forget, eh, shut your eyes and listen and feel, it's not about you, it's about us and its about the music (Clubbed to Death, "You are so beautiful," HW, 7/31).

Thanks, Keala, for bringing us there and reminding us why we do the things we do for our music.

Jay Farr

Dept. of Corrections

 Flip McDiarmid's name was misspelled (Best of Honolulu, "Happiness is Hawaiian music on the car radio," HW, 8/14).

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



The ARTS at Marks Garage

Tim Bostock productions presents: an exhibition of *Masks* by Michael Harada Thru Aug. 31 in conjunction with:

Still on my Back Innovative mask & dance theater by Monkey Waterfall August 22 - 31. Thurs. at 8pm, Fri. & Sat. at 8 & 10pm tickets: \$18 or \$12 advanced, for reservations call 521-9699

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Bailing on Mazie

Ostrander-Chu, the advertising firm that has handled media for Mazie Hirono's campaigns for years, has dropped the gubernatorial candidate cold with only weeks to go before the Sept. 21 primary.

"There were some major philosophical differences between us and the campaign," said **Ron Ostrander**, president of the firm. "We dropped them. We decided it was in the best interests of both parties, and we left on amicable terms. We wish Mazie a lot of luck."

Hirono Campaign Manager Bob Toyofuku could not be reached Tuesday for comment.

Ostrander said the governor's race was the fourth campaign the firm has worked for Hirono. Ostrander declined to elaborate on the "philosophical differences" but acknowledged that it was "somewhat unusual" to part ways so close to the primary.

"Politics is a tough business and a lot of changes go on during campaigns," said Ostrander, adding, "but the campaign is fairly far advanced so this won't put them in the lurch."

To date, Ostrander-Chu has produced seven TV commercials for Hirono's gubernatorial race, six of which have aired. Ostrander declined to say how much the campaign has spent or owes on ads. Previously, the firm had produced three TV ads for her mayoral race, none of which aired.

Ostrander-Chu began this political season handling some of the print ads for Democrat Ed Case's gubernatorial campaign. But the firm dropped Case when Mayor Jeremy Harris stepped out of the governor's race and Hirono jumped back in.

Ostrander said that they had told Case at the outset that if "for some strange reason" Hirono ran for governor they would drop him and back Hirono, whom they considered a "long-term client."

—Sally Apgar

License to kill

Despite compelling evidence that the U.S. Navy's powerful new sonar technology is a serious threat to whales, dolphins and seals, the Bush administration decided on July 16 to grant it a permit anyway. The administration says the sonar poses no threat to marine mammals and is needed to detect super-secret "enemy submarines." Germany, Russia and China are developing such vessels.

On Aug. 7, a coalition of environmental and oceanography groups sued the Navy and the National Marine Fisheries Service (NMFS) in San Francisco federal court to block implementation of the Surveillance Towed Array Sensor System Low Frequency Active sonar (aka LFAS).

"We are hopeful that the court will find what is plainly obvious, that the Navy and the NMFS, in rushing to deployment, have violated fundamental federal environmental laws," said **Michael Jasny**, senior policy analysts at the Natural Resources Defense Council's (NRDC) Los Angeles offices. "This is not a matter of national security, but rather a matter of the government complying with its own laws."

Jean-Michael Cousteau of Oceans Future, one of several coplaintiffs in the NRDC suit, has said that the NMFS has essentially given the navy "a license to kill." According to the Navy's own studies, said NRDC, the LFAS generates noise levels far greater than those known to disturb the migration and communication of large whales. If deployed, LFAS would extend to over three-fourths of Earth's oceans.

—Chad Blair

Bay watch

"We can reduce the impact of the 1 million visitors we get each year by educating them," said Hanauma Bay Nature Preserve Director Alan Hong. He was referring to the city's \$13-million, fake-rock Hanauma Bay Marine Education Center, which opened topside at the bay Aug. 16.

Hong's office desk displays some 20-year-old pictures of the over-crowded bay. "They think it's Ala Moana Shopping Center," he said, pointing to a picture of dozens of wet visitors parading pink inner tubes across the reef.

The stone-floored, *Flintstone*-like facility is open-air and contains Hong's office, information kiosks, a classroom for visiting students, the video screening area — and a great view of the bay.

Costly city-sponsored improvements at the overly popular bay continue to be a tornado of controversy.

A seven-minute instructive video is required viewing for everyone who wants to go to the beach below. This angers some local residents, and park officials are deciding how to best handle beachgoers who aren't willing to watch it — and repeat visitors who have already seen it.

"I already know the rules!" complained Henry Wong, a repeat visitor from California. But many first-time visitors appreciate the information. "I didn't know anything about coral reef," said Greta Swanson, a visitor from Minnesota. "Plus, it's more effective to see it than to read it."

Depending on the size of the crowds, the wait to see the video is about 10 minutes. On Saturday there were waits up to an hour.

—Catharine Lo

Condo politics

A large island property management company has taken aim at Rep. Willie Espero for his role in passage of three bills by the state Legislature this year that reinforced the rights of individual condominium owners.

Certified Management blasted Espero last month for supporting what it called "some very damaging anti-condo legislation." Company vice-president Al Denys wrote that, as a result of these bills, condominium associations "will now be forced to spend thousands of dollars to absorb the costs of frivolous legal challenges by dissident owners. ..."

The comments appeared in a newsletter distributed to the 200 condominium and other housing projects the company services, and in the newsletter of a trade group of condominium management professionals.

Espero, now a candidate for the state Senate from the redrawn 20th District ('Ewa, 'Ewa Beach), says the attack is unfair and timed to impact on the election.

"For them to say it's 'anti-condo' is ridiculous," Espero said. "It's really pro-homeowner. My focus is to make sure homeowners get a good deal, plain and simple.

"They [Certified] see power and control being taken away. The company is trying to get in their digs, but I don't think the community is buying it."

The three measures require that a condominium owner requesting information from the association must be informed in advance of any charges for the info; give condo owners the same time as association managers to organize support for proposed changes to a condo association's bylaws; and clarify that each side in mediated disputes will be responsible for their own expenses.

Denys was reluctant to answer specific questions about the company's criticisms. "Don't quote me on this," he asked.

Espero, who introduced all three bills, pointed to the broad support each of the bills received during several rounds of committee hearings from condominium owners and another large property management firm, Hawaiiana Management.

"It wasn't Willie Espero who passed these bills. It was the state Legislature."

—Ian Lind

The Weekly in Waikīkī

The recent decision by a 9th U.S. Circuit appellate panel against the *Honolulu Weekly* in its news-rack suit against the City & County has been appealed back to the same court. The petition for a re-hearing before the full court was filed Aug. 16.

Overturned by the 9th Circuit was a December 1999 ruling by U.S. District Court Judge Susan Mollway, who had declared that the city cannot treat paid and free periodicals differently, as it was doing in the Waikīkī Special Design District.

Mollway's ruling led the city into mediation with publishers to implement a new ordinance, now in place, that dispenses (via lottery) slots in the city's integrated news racks to all applicant publications, including the paid daily newspapers. The lottery was held in June; the next lottery will be in the year 2005.

"From everything I've heard from the publications involved and from the city, the new lottery system is working fairly and smoothly," said *Weekly* publisher **Laurie Carlson**. The *Weekly* secured 16 slots in Waikīkī via the lottery. Asked if, given the most recent ruling, the city intended to change the ordinance, City spokesperson Carol Costa had no comment.

The 9th Circuit three-judge panel ruled that its Waikīkī news rack program "is not content-based" and that its distinction between free and paid periodicals is justified by the urbanneatness goals of the city.

But Weekly attorney Jim Bickerton said that the panel "completely ignored our main argument; that the city had increased the number of paid racks versus free racks and therefore discriminated and limited my client's opportunities for access to the public while guaranteeing the paid dailies' opportunities."

—Curt Sanburn

RADICAL COMMON SENSE

In February of this year, education policy specialist Mary Anne Raywid wrote a legislative bill called the "Education Reform Act of 2003." She wrote the bill in response to an open invitation issued by the state House Education Committee. Her bill went nowhere.

Last month, on July 17, Raywid gave the prestigious, annual Shiro Amioka memorial lecture at the UH-Mānoa College of Education. Her speech, "What would it take to fix Hawai'i's schools?" echoed her legislative proposals and was warmly received by the SRO crowd of administrators, faculty and students packed into the Krauss Hall lecture room. The clear-eyed speech has since resonated as a "call to action" among Hawai'i educators and others concerned about the state's future.

Raywid, professor emeritus at Hofstra University in New York, has been an adjunct professor at UH-Mānoa for the past six years. Author of numerous books and articles pertaining to education reform, she has also, over the years, served as president of such national organizations as the Philosophy of Education Society, the Society of Professors of Education and the John Dewey Society for the Study of Education and Culture.

The version of Raywid's speech printed here has been edited for length with scholarly citations removed. Citations will be restored to the article when it is posted on Honolulu Weekly's Web site on Aug. 28.

believe that three kinds of very fundamental changes are necessary if our public school system is ever to work right: changes in commitments and convictions, changes in school governance and one big change in school

organization.

The changes in commitment and conviction need to be dealt with first, because they are most fundamental, with the most pervasive effect. Commitment and conviction pertain to the way we think and feel about things, and the kind

of values we place on them.

Perhaps the most urgent of these sorts of changes needed in Hawai'i is the development of something like a civic equivalent of ohana — not the intimate one that the word ohana usually implies, but a public one.

In his book Bowling Alone (Simon & Schuster, 2000), Robert Putnam talks a great deal about the decline of social capital in the United States. What he means by social capital is the "connections among individuals — the social networks and the norms of reciprocity and trustworthiness that arise from them." He identifies two kinds of social capital, or connections, linking people: "bonding" and "bridging." Bonding connections are personal ties that hold tightly knit groups together. This is the kind that links family members, fraternity brothers, old friends. We can see quite vividly the strong bonding social capital in Hawai'i. The Islands are known for it.

"Bridging" connections, on the other hand, establish positive links with those with whom we do not share "bonding social capital." It is the kind that links one group to another. This is the sort of social capital that is declining here (and elsewhere). It is clear in Hawai'i's voterturnout rate, which ranks 50th among the 50 states. It is also clear in the public schools and the weak support they get from the public. When I say weak support, I'm not talking about criticism. I'm talking about how relatively few people really try to do something about the faults they find - that's what real support would require. The dominance of bonding social capital is apparent within Hawai'i's ethnic groups. It is also apparent in gangs among our youth — and among the youngsters and families who disdain as "haole imitators" their fellows who seek to succeed in school.

Our support for multiculturalism supports the bonding variety of social capital, sometimes creating out-group antagonisms that require bridging, yet undermining the bridging variety of social capital we so badly need. The tolerance we claim is not enough. If we are to operate as a society together, we need bridges from one group to another, not just a willingness to live and let live. The absence of such bridges is evident in multiple ways — in the behavior some exhibit on our highways, in the ways some people break into lines where others have been waiting their turn, in the corruption that is sending an astounding number of our officials to jail. You can't have a multicultural, aloha-based society without bridging. Building that bridging may be one of the most important things the schools can do by way of citizenship

Two things that are especially important for building bridging social capital in

Enough tinkering at the margins.
In this election season, UH educator
Mary Anne Raywid argues for
top-to-bottom reform of the state's
deplorable public school system.



the schools are that they be genuinely user-friendly, and, second, that they be truly open. User-friendly means, for instance, that no one is left standing waiting in the school office while staff chat among themselves; that no parent is given short shrift when he or she comes to see the principal about a concern; that no child is ridiculed or ostracized by a teacher — ever, for anything.

"Open" means that it should be easy to get information about the schools. The school system certainly should operate under sunshine laws. It should be easy to find out where and when Board of Education meetings are, and exactly what is on the agenda. It should be easy to testify. The information collected by the Department of Education should be treated as the public property it is. When I remind you that it is only within the past two or three years that the DOE has released to the public the actual dropout rates from the schools these citizens pay for — crucial figures in judging a school's success — perhaps you will understand the changes needed to make information about public schools open and accessible

Within schools, one of the more promising ways to generate bridging social capital is through service learning programs.

Youngsters should grow up with the feeling they've got some obligation to the larger community, to making it a better place. I've seen kids in such programs operate crucial emergency services, work at renovating homes and ably represent those unable to make their own

cases in dealing with predatory businesses and officials. Learning programs not only provide instruction in civic engagement but also inculcate a sense of its basic importance.

Unless we do these things — and whatever else it takes to build bridging social capital between the schools, their constituents and bill-payers — I fear for public education in Hawai'i. The growing gap between the haves and the have-nots, and the fact that Hawai'i's public schools are increasingly populated by the children of the have-nots, make those who are able to do so less and less willing to pay for public education. Unless we can build some bridging connections to them through user-friendly schools, openness, service learning and whatever else occurs to us — the pressure on the Legislature to use scarce funds for schools will become less and less. Our public schools have few real champions today. We need to think about how to cultivate them.

The other part of our culture — our beliefs and norms and values — that we

must change to fix our schools is our obsession with control. I've never seen large numbers of people so committed to controlling the behavior of others as in Hawai'i. Some attribute it to the plantation-era oligarchy, while others see it as the legacy of an absolute monarchy. Whatever the cause, it's an impulse derived from a set of beliefs about the capacity of human beings (other than ourselves, of course) that we must acknowledge and try to rid ourselves of.

The pervasiveness of this obsession to control is evident everywhere. Consider, for instance, a 25-page bill presented in the Legislature this year to establish an educational accountability system. It specified exactly who was to be accountable for what, how they were to be held accountable, the rewards for successful students, the interventions for unsuccessful ones, how collective professional accountability should be set up and administered, how student achievement should be calculated and how the superintendent should set up the process for designing the system. (I'm not sure what there was left to design, but those who would be involved, and how, were specified.)

The same kind of tendency can be found in the state Board of Education, in the state and district offices of the Depart-

"The growing gap between

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and the fact that Hawai'i's

ment of Education, and in the offices of many principals. This is most unfortunate, because not only does it sometimes lead to structures of unbelievable complexity to make sure that nobody can goof up or cheat,

but it also leads to a docile, compliant and relatively uninvolved work force. The way to get the most effective performance from teachers and principals is to allow them some input about the programs and procedures we want them to be carrying out.

It's as simple as this: People will work to create a world they want and which they have been invited to envision and develop; they're a lot less willing to work to create a world that's been forced upon them, like it or not. It is like the difference between romantic love and a shotgun wedding.

Our preoccupation with control is producing failure. Over the long run, teachers can work on changing it by modeling trust in their judgment of students, and by providing less and less structure as youngsters mature, encouraging them to exercise their minds and their own judgment. Teachers know that you can't learn to swim without getting in the water. And that you can't get in the water as long as



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DocFest: YELLOW ASPHALT

Dir: Danny Verete. Israel, 2000, 87m, In Hebrew and Arabic with English subtitles
The director spent years in Israel's Judean desert living among its reclusive Bedouin
population in order to gain their trust and accurately depict their culture and traditions.
This film explores the effects of an encroaching Western ideology on the customs of
this often-overlooked society. August 21 at 1:00 p.m. & 7:30 p.m.



DocFest: SPLIT DECISION

Dir. Marcy Garriott US, 2000, 75m

A talented boxer, Jesus "El Matador" Chavez, finds his rise to the world championship cut short when he is deported to Mexico for a youthful crime in his past. Jesus now faces two new battles — the fight for the right to return to his family and career in the U.S., and the struggle to find acceptance in the country of his birth.

August 22 at 1:00 p.m. & 7:30 p.m.; August 23 at 7:30 p.m.

Performance: BLUE RAIN: SOUTH ASIAN MUSIC

This "only in Hawaii" gathering of talented artists. Stacy and Tracy Medeiros, two brothers born on Maui, combine with Ehsan Reza and Rafique Islam, both from Bangladesh, to create a musical blend that manages to be South Asian with flavors of Western, Latin, Reggae, and other styles. It's what the young people are listening to all over the globe. August 24 at 7:30 p.m., \$15.00/\$12.00

DocFest: LAST DANCE

Dir: Mirra Bank. US, 2002, 84m

A behind the scenes view of a stormy collaboration between the iconoclastic dance company, *Pilobolus*, and legendary authorillustrator Maurice Sendak as they transform a haunting holocaust legacy into a critically acclaimed dance-theater piece.

August 25 at 4:00 p.m.; August 26 & 27 at 7:30 p.m.

DocFest: THE COCKETTES

Dir: Bill Weber/David Weissman. US, 2002, 100m

Nominated for the Grand Jury Prize at the Sundance Film Festival, this vibrant documentary draws on a remarkable archive of photos and film footage of the flamboyant, gender-bending song-and-dance troupe from the Haight-Ashbury hippie scene of 1969.

August 28 & 29 at 1:00 p.m. & 7:30 p.m.; Aug. 30 & 31 at 7:30 p.m.

Islamic Film: A SUMMER AT LA GOULETTE

Dir: Férid Boughédir, Tunisia, 1996, 100m. In French and Arabic with English subtitles A comedy set in 1967 — a Muslim, a Jew, and a Catholic are best friends until each of their daughters sets her sights on a boy of a different religion. As the families resolve their differences, the Six Day War breaks out in the Middle East, dividing Jews and Arabs the world over. **September 3 at 7:30 p.m.**

RADICAL common sense

those in authority keep blocking you from doing so.

It may take some time for us to modify these fundamental convictions and commitments embedded in the local culture — the control orientation, and the absence of bridging social capital. But there are things we can fix more immediately in schools, largely through governance changes.

Governance changes needed

e have things in schools put together in the wrong way. You can design an organization so as to make it effective and efficient, or you can design it in such fashion that it is just about guaranteed not to work well. I'm afraid our school system is

saddled with this latter guarantee.

First, we in Hawai'i have organized our public education system to make absolutely sure it can't

"Some attribute our education-

al problems to the plantation-

era oligarchy, while others see

absolute monarchy. Whatever

derived from a set of beliefs

and try to rid ourselves of."

about the capacity of human be-

"School budgets cannot be a

brand-new question for fresh

decision each year, where one

year they contend with street

and the next year it's a swim-

repair for adequate funding,

ming pool or a golf course."

ings that we must acknowledge

them as the legacy of an

the cause, it's an impulse

have too much power — enough power, that is, to err or become corrupt. We've established a Board of Education, but what power it has seems scant and quite unclear. The BOE can't disperse funds, or collect them. Whatever policies and priorities it seeks to establish can be overturned or replaced or reordered by the

Legislature. And then we've made sure that the DOE, which the board supposedly runs, won't go astray by having *eight* different executive departments intervene daily in its operation.

The state Department of Human Resources announces vacancies and processes the hiring of school secretaries, custodians and cafeteria workers. The Department of Budget and Finance determines when and how much of the DOE's budget can be released to it. The Department of Accounting and General Services controls school facility construction and maintenance. The Office of Collective Bargaining handles the contract negotiations with teachers, school administrators and other school workers. The Office of State Planning is involved in planning locations for new school facilities. The Department of Health is responsible for school health services, including counseling services. The Department of Land and Natural Resources

manages the acquisition and disposition of public school lands, and reviews leases for DOE offices. The Department of the Attorney General provides legal review for the public schools, reviewing DOE rules and regulations, as well as proposed

waivers submitted by individual schools.

Several things are worth noting about this arrangement. One is that since all of these are executive offices whose heads are appointed by and responsible to the governor, the setup makes the governor something of a supra-superintendent of schools. Another is the paralyzing complexity, the maze-like intricacy and the delays that are bound to result from such a setup. And, finally, there are the overlapping jurisdictions, which, as 9/11 so vividly showed, don't work when you need them most.

Now, I'm not complaining about checks and balances, the principle upon which our whole governmental system is based in order to prevent one branch of government from tyrannizing over the others. But if one puts the checks and balances in the wrong places, or overdoes them, it is possible to paralyze a public institution. That is what I think we've done with the DOE. We complain endlessly (and with good cause) about its inefficiency. But a number of the problems may not originate with the DOE or be curable by it; they may be the result of our firm determination that it shall not go astray, plus our cultural emphasis on hierarchy, spelled c-o-n-t-r-o-l.

This is not ancient history I'm talking about.
This year, humor columnist Charles Memminger noted that our state motto, translated, means "The Red Tape Starts Here."

Actually, the Board of Education really has very little authority. If the governor is the supra-super-intendent, then the Legislature is the supra-board.

It is in the Legislature that state education policies are really written. And it's not occasional, as a corrective, or to take care of some singularly overlooked problem. It is constant. To cite just a few highlights, it was the Legislature, not the BOE, that originally adopted School/Community-Based Management (SCBM) and the Comprehensive School Support System. It was the Legislature

that adopted A-Plus. It was the Legislature that adopted charter schools—and that has tried to amend its errors in each succeeding session since.

But it's not just major bills like these, it's also decisions like there shall be a vice principal in every school, or there shall be a Hawai'i State Student Council with exactly three functions and two staff advisors, or music shall be included as an integral part of the core curriculum of all Hawai'i schools.

Such legislation not only telegraphs micromanagement at its peak, but it's also responsible for the arrangements provoking complaints about the size and clumsy operation of the bureaucracy.

When I first came to Hawai'i, I thought the Legislature was the solution for public education. I now see it as the problem. One of the reasons why boards of education were created was precisely to move educational decisions as far as possible from the political arena, and to put school policy in the hands of public officials devoting their full-time civic contribution and focus to schools. Such is not the case, of course, with members of the Legislature, even those on the education committees. And one of the things I believe must happen is that, except under truly extraordinary circumstances, education policy must be written elsewhere than in Hawai'i's Legislature.

All state legislatures sometimes step in to correct

ills in the schools. Especially since The Excellence Movement was launched in 1983, there has been much more legislative action to raise school achievement levels and establish standards and accountability systems. Legislatures are also involved, sometimes by court order, with school funding. But I assure you that in no other state but Hawai'i does the Legislature function consis-

tently as a supra-board of education for the state.

One reason it does so here is linked to our statewide, unitary system of school management and control. If we had a decentralized system with semiautonomous local districts, the Legislature might not be nearly as tempted — nor in such a good position — to keep producing school policy, rules and regulations. This is one of the features of our public schools that makes it such a bad system.

Here is another: On the Mainland, city schools everywhere are in trouble — not so much suburban schools or small town schools, just those in large urban districts. It's fairly widely agreed that the troubles stem in considerable part from size. And we've created a single, statewide school district very much like a large school district in a city.

in terms of governance. Philadelphia is the nation's eighth-largest school system and one of its most troubled. It has 257 schools — approximately the size of Hawai'i's system, which has 255 schools. By virtue of its size alone, the Hawai'i school system may be just as hard to control effectively as Philadelphia's. So here we are, gratuitously saddled with the least successful type of educational governance in the country.

It's understandable why it is hard to break up a city's school system and establish separate, autonomous districts within one city. But there's not a reason in the world why we can't do that in Hawai'i. Doing so could solve not only governance problems but also student achievement problems. The evidence is clear that the larger the school district, the lower the achievement levels of students.

Why not, then, decentralize Hawai'i's oversized single school district by establishing multiple, semiautonomous districts? I say semiautonomous, because I think all schools should be obligated to have their students meet state standards. But, as those who proposed the standards-based education idea

have insisted from the start, once you have standards that all are required to meet, that's all the control you need. You can skip the

rules about procedures and what and how to teach, and all the supervision and monitoring.

Let schools and local districts design

their own instructional programs, their own pedagogy, their own organizational structures. The standards provide sufficient control. All you need then is to check that those standards are being met, and to intervene in the interests of improvement if they are not.

Every school ought to receive a report card from the state. And these should be widely disseminated, not just to those who can use the Internet and somehow manage to translate the elaborate information now posted. Everybody in the state ought to be able to find out how well a school is doing — not only its test scores, but its attendance rates, dropout rates, suspension and expulsion rates, teacher retention rates and how well all of its students are progressing toward graduation.

If we're so determined to simplify things down to a single score, then we can do an index that combines all these things (test results, dropout and expulsion rates, etc.). But we don't need accountability laws and offices to detect and act on this. It ought to be the DOE's responsibility to collect the data and distribute the report cards, and the superintendent's responsibility to act on them when that's indicated. That's

all we need to specify — that's all the control we need.

Another place where we can dispense with

a lot of elaborate supervision, hierarchy and control apparatus is with principals. Principals are key figures in schools. They make or can break a



good school. They need to have a fair amount of authority. But we also need some sort of check and balance where they are concerned. A bad principal can drive away good teachers, kill good programs and make kids and their families miserable.

One very simple way to make sure of striking the right balance, without a com-

plicated accountability apparatus, is to place principals on four-year performance contracts with reappointment contingent on a vote of confidence from teachers and parents, as well as on student achievement and a supervisor's judgment.

(District superintendents, by the way, ought to be placed on analogous contracts, wherein one renewal factor is the

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FUJIOKA'S



judgment of those who are presumably being led by this individual.)

A final governance measure, which must change if Hawai'i's public schools are ever to work, is that their budgets cannot be a brand-new question for fresh decision each year, where one year they contend with street repair for adequate funding, and the next year it's a swimming pool or a golf course. This not only leads to underfunding, but the arrangement also makes it impossible to do any rational budgetary planning.

There must be a dedicated revenue stream for schools, which stands as the predictable and dependable source of at least a large percentage of what they need to operate. And a lot more money must go into schools and classrooms than we're now investing. In the words of a student at Roosevelt High School:

"I go to a school with no soap in the bathrooms, no toilet paper and no doors on the bathroom stalls. Many classes don't even have textbooks for students ... and there are books in our library that say 'someday man hopes to land on the moon."

We ought to be ashamed of ourselves. This is no way to treat our kids, and it is certainly no way to build the sort of future we want for Hawai'i. Why should a youngster who has been treated so shabbily, and with such disrespect (by an institution we compel him to attend, mind you) feel any obligation to the society that treats him this way?

School change

've suggested some major cultural changes and half a dozen governance changes that I consider essential to fixing the state's schools. But even if we accomplished them all, we would not have changed classrooms. In my judgment, everything

mentioned is necessary to classroom change, but even collectively they are not sufficient. Thus, to complete my

list, I want to propose one more change, pertaining to school size and organization.

For years we were told that large schools are cheaper and qualitatively better than small ones. There is now a good deal of evidence

adding up to exactly the reverse: Small schools avoid a lot of what we now know to be the dis-economies of scale. Small schools do a much better job of enabling youngsters to succeed, especially youngsters who are disadvantaged or at risk. In a small school, the chances of success for such students are exactly double what they are in a large one. A careful study conducted in four states confirms that the

well-known negative effects of poverty on school performance are halved in small schools. Since the disadvantaged and at-risk now constitute a full half of Hawai'i's public school population, downsizing could do a lot to improve school achievement among those who need it most.

There is at least one more major advantage to small schools that we in Hawai'i — with the largest average school size in the nation — have ignored at our peril. It is that small schools are far safer than large ones. It

"Everybody in the state ought to be able to find out how well a school is doing — not only its test scores but its attendance rates, dropout rates, suspension and expulsion rates, teacher retention rates and how well all of its students are progressing toward graduation."

appears to be no coincidence that the tragedies at Columbine and Santana occurred in large high schools.

Where youngsters are not anonymous or marginalized, they are far less likely to get in trouble. In fact, student behavior in general is superior in small schools.

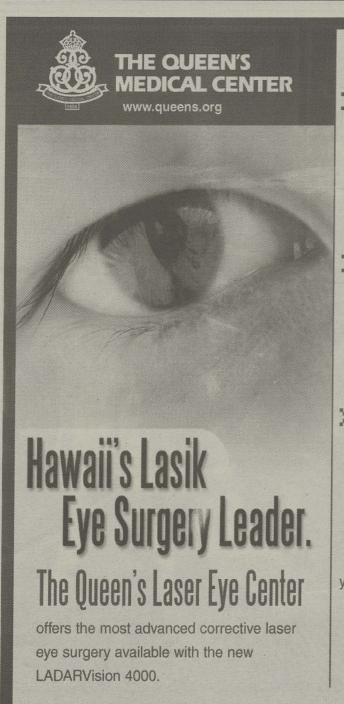
In Hawai'i, with the gang problems we've got, our large schools are a catastrophe just waiting to happen. I wish

we would begin to see that downsized schools are not just something that might be nice, but an arrangement that is crucial for the safety of our children and that will enable a lot of them to pass all those standards tests we're writing.

I suggest we do what a number of places on the Mainland are doing: break down our large schools into separate, semiautonomous ones operating within the same building. Let each of these schools-within-schools be designed and chosen by the teachers who will operate them. Let each one have a theme they have selected to entice and engage students, a theme that truly interests kids enough to make them willing to study a full curriculum. (A couple of themes I think would be sure winners here are The Sea, Pacific Rim Studies, a Leadership Academy and a school featuring a "peoples history" perspective on the past and present.)

I wish Hawai'i schools would do it and do it right, because this kind of school downsizing may be the best way yet devised to transform schools and their effectiveness, as well as a move crucial to the safety of all of our children and to the prospective success of those kids at risk of nonproductive and noncontributory futures.

Some of these ideas may sound a bit far out. But I assure you that virtually everything I've proposed already exists elsewhere. And I truly believe that if we want to fix Hawai'i's schools, these are the sorts of moves we must resolve to make.



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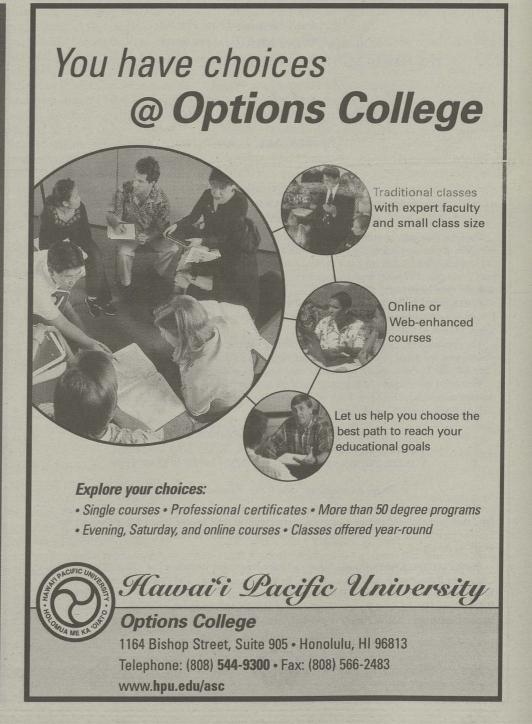
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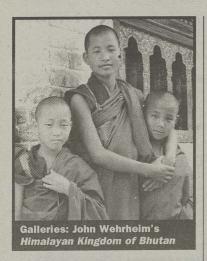
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Galleries

The real Shangri-La

monastery clings to the vertical face of a wall of granite. Cheerful young monks play a cointoss game against a temple wall. Gigantic snow-capped mountains rise out of densely forested valleys. A girl wearing a conical lotus-temple hat smiles warmly.

Sharp and clear, rich in detail, skillfully composed, these images of Bhutan, the tiny kingdom wedged into the Himalayas between China and India, are the work of a photographer who is deeply familiar with his subject matter - the beauty of the landscape, the spirit of the people and the tenor of daily life.

As the photographs reveal, Bhutan appears to be frozen in time; it was closed to the outside world until 1974, and it was not until 1999 that the government allowed television into the country, followed a year later by the Internet.

Photographer John Wehrheim is a civil engineer who owns and operates companies on Kaua'i and O'ahu, and works internationally as an architect-engineer. In his college days, Wehrheim took a course in architectural photography, which led him into a parallel career as a photojournalist. Since first visiting Bhutan in 1991, he has returned several times and is now proposing a hydroelectric joint venture with the government. The venture is called "Creating Electricity ... Preserving Community."

Currently on display at the East-West Center Gallery, the Himalayan Kingdom of Bhutan exhibit is more than a picture show — it's a social, political and spiritual journey into the country and an introduction to its people. The photographs are accompanied by detailed descriptions, excerpts from Wehrheim's travel diaries and quotations from Tibetan religious and poetic literature. Look and learn.

-John Wythe White

East-West Center Gallery, 1601 East-West Rd.: Slide-Talk by the photographer Sun 8/25, 2 - 3:30 p.m. Gallery hours Mon - Fri, 8 a.m. - 5 p.m.; Sun, noon -4 p.m. Free. Through 9/25. 944-7111.

Theater Back for more

here's an interesting sight." From behind the windows of Marks Garage Nu'uanu Avenue, Ben Moffat has

Gigs 10 Concerts/On Sale/Theater & Dance/Museums/ Galleries/Words/Learning 12 Botanical/Keiki/Hikes & Excursions/Food & Drink/Whatevahs/Volunteers/Neighbors/Gay/Mixed Media/Grassroots 15

PHOTOS: COURTESY



set down his lunch to watch a dusty, disheveled man in a heavy olive coat climb discreetly into a dumpster full of lumber.

Moffat is one of the founders of Monkey and the Waterfall, the local dance-theater company he founded with Yukie Shiroma in 1990. This weekend at The ARTS at Marks Garage, they debut Still on My Back, an all-new follow-up to last year's hit, Monkey on My Back, which explored addiction and obsession.

Nearly the entire run of that show was sold out.

"We were surprised at the response," says Moffat. "People responded well to the humor, and that it wasn't didactic. ... We knew as soon as we were done last year that we wanted to do another one."

Still on My Back uses masks, music, costume, puppets and movement to create darkly comic and abstract representations of human behavior. "Most people have addictions, in some form or another," says Moffat. "They're aware of that power. We present that power in a non-judgmental way that is also non-literal. ... And since our theme is about something so basic to human nature, it's perfect here.'

MATW enjoys working in Marks Garage, making good use of every inch of its space and extending the playing area outdoors into the street, making every passerby an impromptu cast member.

Even now, Moffat cannot ignore the parade of people marching outside Marks Garage at any given moment. "Everyone who walks by, they're fully formed characters. Look at this guy," says Moffat, setting his chopsticks down once more.

'There's something so great about the serendipity here.

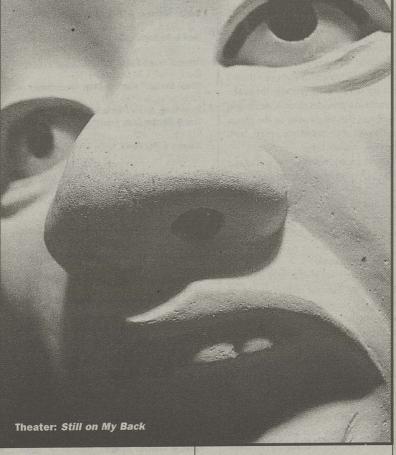
-Robb Bonnell

The ARTS at Marks Garage, 1159 Nu'uanu Ave.: Thu 8/22 & 8/29, 7:30 p.m.; Fri 8/23 & 8/30 and Sat 8/24 & 8/31, 7:30 & 9:30 p.m. \$12 in advance, \$18 at the door.

The Scene

Kaka'ako underground

ora Spearman, aka Ghetto Geisha, has never shied away from the club spotlight. First she brought her Chica-



go-influenced Live Poets Society to the Wave, now she is bringing Afrodisiacts Mondays — a mixed bag of spoken word, MC battlin', underground hip-hip, soul food, fashion, massage, games and even aromatherapy - to Grumpy's. Live and direct, Spearman says her Monday nights have been a bit slow of late, but there's no reason it should be, nor should the rest of the quality controlled weekly lineup at the refurbished Grumpy's.

Now under new management, Grumpy's, formerly the Blue Room, has packed its weekly lineup with premium talent. On Tuesday, the O.G. Movie Night is a film screening with underground hip-hop. Wednesdays, the Nocturnal Sound Krew wreck the decks, and Thursdays the Stone Groove Family presents hip-hop and R&B. The streetwise theme continues on Fridays with Bliss, and Saturdays bring out the Empire Sound Crew for dancehall and dub reggae boom. Winding down on Sundays is Groovology, as Positive Regime and Study Hall productions bring some downtempo into the mix.

Monday, Sept. 26's Afrodisiacts (\$5 cover) night presents DJ Zita (Sisters in Sound), Mr. Mention and DJ A2Z, with massage by Kimochi. The talent and variations for a steady

dope vibe are in place. Now Grumpy's needs a crowd to take things to the next level.

—Li Wang

Grumpy's Nightclub/Lounge, 327 Kiawe St. (Diamond Head of CompUSA): Lunch, 11 a.m. - 3 p.m.; dinner/nightlife, 5 p.m. - 2 a.m. 528-4911.

Funk friends

pparently, Bay Area oands have figured out that the crowds in Honolulu fit their demographic nicely. The latest band to catch the hint is Soulvine, a funk-soul seven-piece outfit that walks the fine line between 21st-century grooviness and derivative funk.

It's a precarious business, playing music in a crossover genre defined by legends like James Brown and Wes Montgomery, but Soulvine is committed to their sound, and their eponymous debut release proves them to be well-tutored groove-smiths.

Their bio lists a litany of prestigious Bay Area venues they have played, many of which are renowned for the caliber of jazz

artists that graces their stages. Certainly, Soulvine's musicianship and attention to compositional detail have earned them spots on some of the most coveted stages on the West Coast.

What will interest Honolulu showgoers is the fact that there is no band in town that is doing what Soulvine is doing today. Only Frog Child, in the early '90s, approached the formidable task of playing credible funk-soul. Since then, it's been mostly ska and electronica.

And that is precisely why anyone with a hankering for something other than Jawaiian cheese or submissive cover-rock should attend Soulvine's shows at Sand Island R&B, Moose McGillycuddy's and Anna Bannana's. Soulvine deserves a look and a listen, especially if you're jonesin' to dance to some funk.

—Jamie Winpenny

Anna Bannana's, 2441 S. Beretania St.: Thu 8/22 & Sat 8/24, 9 p.m. -2 a.m. \$5. 946-5190.

Sand Island R&B, 197 Sand Island Access Rd.: Fri 8/23, 9:30 p.m. -1:30 a.m. \$5. 847-4274.

Moose McGillycuddy's, 310 Lewers St.: Mon 8/26, 9 p.m. - 1 p.m. Free; Tue 8/27, 9 p.m. - 1 p.m. \$5.





Miami vice

The original plan was the White and Rhinestones costume event at Ocean's, the island's most hearty sardine can of Honda owners and stampeding herds of killer shoyu bunnies. And drags queens - but I'm still unsure how they fit into the event.

This party was the second in Ocean's trilogy of South Beach events (the last was an Austin Powers costume bash). It's supposed to have a Miami-ish theme, more Will Smith video than Don Johnson TV series. As far as I can tell though, the only thing really Miami-ish was \$3 mojitos and plastic white palm trees - one with a seriously dangerous, low-hanging frond that ruined many a carefully mussed, pomade-wax hair style.

Also hazardous was the dry ice. It wasn't just a stream of dry ice shot onto the dance floor to add mystery to a mix of Chicago (yes, Peter Cetera Chicago). The dry ice fired with the velocity and quantity of a busted decontamination chamber. Once the cloud cleared, everyone's follicles looked like Foxxy Cleopa-

Regardless, I've never seen a bunch that expensively dressed, that apparently bourgeois, and yet so excited to hear Ja Rule and J-Lo. That night, I coined a new phrase: upscale ghetto. Everybody looked like Mililani or Hawai'i Kai residents, but somehow they worshipped pop gangstas.

One beautiful Asian girl danced on the counter in what looked like a beige prom dress and a tiara, mouthing the complete just expected people. lyrics to the new single by Nelly. It's getting hot in herre [sic] so take off all your clothes. ... Like a speech and debate valedictorian, she made eye contact and lip synched with open-palm gestures. Unfortunately, all her clothes stayed on.

Time to motor.

I feel the most affinity for the Opium Den at Indigo. In this age of self-importantly boycotting Abercrombie & Fitch T-shirts (please get a yellow life), how potentially Asian discriminatorily edgy! And had I the means, or if I lived during that period, opium and me would have gotten along fine. Something about smoking and lying horizontal on a couch. ... With one breath, with one flow, you will know. Synchronicity.

Here's two Mainland trends that I wish would canoe to Honolulu instead of Nordstrom and Macy's: hookah lounges and absinthe. There are bars on the Mainland with hookahs installed at each table where patrons can smoke tobacco in various fun flavors like strawberry, grape and vanilla

- a smoker's Starburst dream come true. Then there's this reemergence of absinthe I read about. Of course, it's artificial - no poisonous wormwood, but still ... that jade-green liquid and the burning cube of sugar. Pure keenness.

And speaking of sin, props to Side Street Inn for having the balls to not take it up the ass like the rest of the metropolis. The City Council has made the night safe for dorkish morons who shouldn't be out of the house anyway. When your breath starts to stink. LEAVE 'EM WHERE THEY AT! Yo! You think they got the message? I don't know. Let's tell 'em again! I seriously hope the Department of Health didn't use taxpayers' money to fund that pompous, annoying twaddle of "hip-hop" PSA crap. In fact, having to listen to that piece of TV "street cred" is a health hazard in itself.

I only segue into my hopes and rants because of the tinge of disappointment I felt with the Opium Den. I even think I rode the same wavelength with the establishment in a previous column, describing an opium den kinda vibe to the place. And now it exists. With one breath, with one flow, you will know ...

The \$60,000 renovation amounted to a large painting, a couch, a bed and a glass cabinet with historical opium artifacts like vials and ceramic Buddhas. Maybe I expected pipes being passed around with people lounging on embroidered cots, or on thick piles of Persian rugs. Or maybe I

No matter. I will always have a special place in my liver for Indigo and even though the new wing wasn't a mass of sweaty bodies, it's still one more room I can drink saketinis in. And the staff is an intoxicating delight: Candace is a princess among servers, Heather is a year's entertainment packed into one night, and Lisa has to climb a f---ing ladder to get into the champagne bar - amusement in itself.

There is nothing more I can write about Indigo so this may very well be my swan song for the place. (Actually I can write oodles more, but the Managing Editor's getting bored. Junkie-poo!) Honolulu, give your fickle, upscale ghetto love to Opium Den. Chilling here is like sucking your thumb in a candlelit womb of amniotic drunkenness.

Ocean's will always be there with wave after reliable wave of townies. It's the Opium Den that may go the way of smoke in

RYAN SENAGA

THE /CENE

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

Gigs

21/Wednesday

ALTERNATIVE

Band Showcase & Open Mic, Auntie Pasto's, Kapahulu (10 p.m.) 739-2426

BLUES

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

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

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (7:30 p.m.) 947-7875 Emerald House, Planet Hollywood (6 p.m.)

Byl Leonard Band, Don Ho's Island Grill (7 p.m.) 528-0807

Sonya Mendez & Friend, Shell Bar (8 p.m.)

Nani & Da Boyz, Indigo, Green Room (9:30 p.m.) 521-2900

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

"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731 Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333

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

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

COUNTRY The Geezers, Hank's Cafe (9 p.m.) 526-1410

Wild Ass Wednesdays w/ Kidd Cisco & Sonic, Pipeline Cafe (9 p.m.) 589-1999 Summer Break Bash (hip-hop & house), Maze

(9:30 p.m.) 921-5800

Summer Beach Party, Wave Waikīkī (9 p.m.) 941-0424, ext. 12

Treehaus and Metro Undaground w/ DJs Sovern-T, Monkey and Killawattz (drum 'n' bass, hip-hop, dancehall & Latin), Oasis Bistro, Discovery Bay Center (10 p.m.) 955-9744

GUITAR

J. W. Lathrop; Kickstand Cafe (6 p.m.) 589-2020

HAWAIIAN

Brothers Cazimero, Chai's Bistro (7 p.m.) 585-0011 Jonah Cummings, Barefoot Bar, Outrigger Waikīkī Hotel (4 & 10 p.m.) 922-2268

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

Kāhala Moon, Willows (6:30 p.m.) 952-9200 Kahali'a, Moana Terrace, Waikīkī Beach Marriott Resort (6 p.m.) 922-6611

Henry Kapono, Kapono's (5:30 p.m.) 536-2161 Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Pairea, Big Island Steakhouse (5:30 p.m.) 537-4446 Aloha Serenaders, Halekūlani (5 p.m.) 923-2311 Ray Sowders & Shawn Ishimoto, Chili's, Kāhala Mall (7 p.m.) 738-5773

Freddie Alcantar, Michel's (6:30 p.m.) 923-6552 Bruce Hamada & Jim Howard, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311 Swingin' Tradewinds Jass Band, KMBH Officers'

Club (6 p.m.) 531-7511

Milestones Jazz Trio, Mariposa Restaurant, Black Sand, Chuck's Cellar, Outrigger East Hotel

(6 p.m.) 923-4488

Salsa Hawai'i w/ Rolando Sanchez, Brew Moon (10 p.m.) 593-0088

ROCK/R&B

John Cruz, Anna Bannana's (9 p.m.) 946-5190 Jaime and Bongo, Rodeo Cantina (5 p.m.)

Piranha Brothers, Irish Rose Saloon (9 p.m.)

STEEL DRUM

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

22/Thursday

BLUES

Third Degree, Fox & Hounds, Kāhala (9 p.m.)

CONTEMPORARY

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

Emerald House, Chart House (7:30 p.m.) 941-6660 Horizon, Planet Hollywood (7 p.m.) 924-7877 Herb "Ohta-San" Ohta, Neptune's Garden, Pacific Beach Hotel (9 p.m.) 923-4511

Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333 Tino & Rhythm Club, Esprit Nightclub (8:30 p.m.) 922-4422

COUNTRY

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

Go-Go Boyz, Hula's Nightclub (10 p.m.) 923-0669 Kaizo Speed Gear (deep house, hip-hop & rare groove), Maze (9:30 p.m.) 921-5800

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

Ladies Night, World Cafe (10 p.m.) 599-4450 Voodoo Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

Thirsty Thursdays w/ Sam da Man & Rick Rock, Zanzabar (9 p.m.) 924-3939

Karma at Indigo (drum 'n' bass, house, funk, soul), Indigo, Opium Den & Champagne Bar (9:30 p.m.) 521-2900

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

Perpetual Groove, Venus (9 p.m.) 955-2640 Sweetness w/ Stone Groove Family, Grumpy's (10 p.m.) 528-4911

GUITAR

Ernest Chang, Emporium Lounge (8 p.m.)

HAWAIIAN

Amy Hanaiali'i Gilliom, Chai's Bistro (7 p.m.)

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

Jonah Cummings, Barefoot Bar, Outrigger Waikīkī Hotel (4 & 10 p.m.) 922-2268 Pumehana Davis, Hanohano Room (6 p.m.)

922-4422 Quintin Holi, Radisson Waikīkī Prince Kūhiō

Hotel (7 p.m.) 922-0811 Kahua, Willows (6 p.m.) 952-9200

Auntie Genoa Keawe, Moana Terrace, Waikīkī Beach Marriott Resort (5:30 p.m.) 922-6611 Kumuhau, Jaron's Kailua (9 p.m.) 261-4600 Eric Lee, Don Ho's Island Grill (7 p.m.) 528-0807 Inoa Ole, Kapono's (9 p.m.) 536-2161

Pal'ea, Big Island Steakhouse (5:30 p.m.) 537-4446

'lke Pono, *Kapono's* (6 p.m.) 536-2161 Aloha Serenaders, Halekūlani (5 p.m.) 923-2311 Mihana Souza, Duc's Bistro (7 p.m.) 531-6325 Ray Sowders & Shawn Ishimoto, Chili's,

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

HIP HOP

Kāhala Mall (7 p.m.) 738-5773

Eastside Wrecking Crew, Tropics, Kailua (9 p.m.) 262-3343

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

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

Jeff Peterson, Michel's (6:30 p.m.) 923-6552 David Swanson, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

LATIN

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

eight0eight (R&B), Kincaid's (7 p.m.) 591-2005 Elvis (by Bill Burgher), Rock Island Cafe, King's Village (8 p.m.) 926-2924

(8 p.m.) 947-7875

Hitmen, Gordon Biersch (9 p.m.) 599-4877 Hubcats, Sand Island R&B (9:15 p.m.) 847-5001 Piranha Brothers, Irish Rose Saloon (9 p.m.)

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

V Soulvine, Anna Bannana's (9 p.m.) (See Scene Pick on Page 9.) 946-5190

Mike Times Trio, Brew Moon (8 p.m.) 593-0088

23/Friday

ALTERNATIVE

Sugah Daddy, Dave & Buster's (9 p.m.) 589-2215 Missing Dave, BedRoq Bar & Grill (10 p.m.)

Slug, Tropics, Kailua (9 p.m.) 262-3343

BLUES

Jeff Said No!, O'Toole's Pub (9 p.m.) 536-4138 J.P. Smoketrain, Kelley O'Neil's (8 p.m.)

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

COMEDY

Frank DeLima, Palace Showroom, Ohana Reef Towers (8:30 p.m.) 923-SHOW

CONTEMPORARY

Tito Berinobis, Chart House (6 p.m.) 941-6660 Bobby Burk, Bueno Nalo (8 p.m.) 263-1999 Cecilio & Kompany, Nick's Fishmarket (9:30 p.m.) 955-6333

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

Dean & Dean, Chart House (9 p.m.) 941-6660 Gerard & Dewayne, Kelley O'Neil's (1:30 a.m.)

Horizon, Planet Hollywood (7 p.m.) 924-7877 Kristian Lei, Cousin's Restaurant (7:30 p.m.)

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

Pohaku, Tiare's Sports Bar & Grill (9 p.m.)

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

Afterhours, Virus Entertainment Center, 1687 Kapi'olani Blvd. (2 a.m.)

Go-Go Boyz, Hula's Nightclub (10 p.m.) 923-0669 Club Flesh (gothic, industrial, '80s), The Shelter @ 1739 Kalākaua Ave. (10 p.m.)

DJ Frankie, Zanzabar (8 p.m.) 924-3939 Foot Loose Friday w/ DJ GSea, Indigo, Opium Den & Champagne Bar (10 p.m.) 521-2900 Freakin' Fridays w/ DJ RJ Reynolds (R&B, hiphop, reggae, variety), Chez Monique's (9 p.m.)

Funktified Fridaze (funk, house, R&B, trance, hip-hop), Pipeline Cafe (9 p.m.) 589-1999 Nocturnal Friday (house, hip-hop & funk), Maze

(10 p.m.) 921-5800 Ladies Lounge (hip-hop & reggae w/ DJs E-roc & Delve; 18+), Kaniela's, Kāne'ohe Bayview Golf

Course (9 p.m.) 235-8606 I-94 Live Broadcast, World Cafe (10 p.m.) 599-4450

Ladies Night, Hanohano Room (9 p.m.) 922-4422 Old School Fridays, Don Ho's Island Grill (10 p.m.) 528-0807

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

GUITAR

Bud Cerio, Gordon Biersch (5:30 p.m.) 599-4877 Lee Eisenstein, Kevin's Rib Crib (7 p.m.) 230-8111

HAWAIIAN Robert Cazimero, Chai's Bistro (7 p.m.)

585-0011 Pumehana Davis, Hanohano Room (6 p.m.)

Art Kalahiki, Radisson Waikiki Prince Kühiö

Hotel (7 p.m.) 922-0811 Keli'i Kaneali'i, Neptune's Garden, Pacific Beach

Hotel (9 p.m.) 923-4511 Kilinahe, Willows (6:30 p.m.) 952-9200 Koa 'Uka, Duke's Canoe Club (4 p.m.) 923-0711 Lance Malala & Friends, Honolulu Club (7 p.m.)

Nakani Pa'a, Don Ho's Island Grill (7 p.m.)

528-0807 Po'okela, Halekūlani (5 p.m.) 923-2311

Olomana, Tapa Bar (8 p.m.) 947-7875 Omi, Honey's at Ko'olau (7 p.m.) 236-4653 Pai'ea, Big Island Steakhouse (5:30 p.m.) 537-4446

Nā Palapalai, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611 Augie Rey Trio, Mai Tai Bar, Royal Hawaiian

(4:30 p.m.) 923-7311

Vernon Sakata, Kapi'olani Park Bandstand (5:30 p.m.) 523-4674 Ray Sowders, 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 Ben Vegas & Maila, Kincaid's (8:30 p.m.)

591-2005 Haumea Warrington, Barefoot Bar, Outrigger Waikīkī Hotel (10 p.m.) 922-2268 Wiki Waki Woo, Waikiki Grand Hotel Lobby, 134

Kapahulu (5:30 p.m.) 261-3194

JAZZ Rachel Gonzales, Duc's Bistro (7:30 p.m.)

Infusion, Brew Moon (9 p.m.) 593-0088 Jazzy Jay, Nick's Fishmarket (5:30 p.m.) 955-6333

Sonya Mendez & Lenny Keys, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311 Jeff Peterson & Ernie Provencher, Michel's.

(6:30 p.m.) 923-6552 Sunset Jazz Express, Old Spaghetti Factory (7 p.m.) 591-2513

PIANO

Don Conover (comedy), Da Smokehouse (7:30 p.m.) 946-0233

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THE /CENE

takashi koshi, The Cove, Turtle Bay Resort (6:30 p.m.) 293-8811

REGGAE

Dubwize, Auntie Pasto's, Kapahulu (10 p.m.)

Ocean Eleven, Kemoo Farms, Lānai (9:30 p.m.)

Ooklah the Moc, Jaron's Kailua (10:30 p.m.)

Intensified (rock steady, reggae & ska w/ DJs

Nomad & HRB; 21+), Pink Cadillac (10 p.m.)

ROCK/R&B

eight0eight (R&B), Gordon Biersch (9 p.m.)

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

Piranha Brothers, Irish Rose Saloon (9 p.m.)

Share the Road, Kemoo Farms, Pub (9 p.m.)

Toomey, Kelley O'Neil's (5 p.m.) 926-1777 Triage, Harry's Bar, Hyatt Regency Waikiki (7:30 p.m.) 923-1234

24/Saturday

ALTERNATIVE

Sugah Daddy, Dave & Buster's (9 p.m.) 589-2215 Living in Question (formerly Liquid, from the Big Island), Kemoo Farms, Pub (9 p.m.) 621-1835

Bobby Thursby and Velvet, Fox & Hounds, Kāhala (9 p.m.) 738-5655

COMEDY

Frank DeLima, Palace Showroom, Ohana Reef Towers (8:30 p.m.) 923-SHOW

CONTEMPORARY

Tito Berinobis, Chart House (7 p.m.) 941-6660 Nightwing, John Dominis (8 p.m.) 523-0955 Ryan Tang, Nick's Fishmarket (5:30 p.m.)

Ten Feet, Waterfront Cafe (10 p.m.) 585-8488 Tino & Rhythm Club, Esprit Nightchub (8:30 p.m.)

Traci Toguchi, Brew Moon (9 p.m.) 593-0088

COUNTRY

The Geezers, Rodeo Cantina (7 p.m.) 454-1200

Afterhours, Virus Entertainment Center, 1687 Kapi'olani Blvd. (2 a.m.)

Go-Go Boyz, Hula's Nightclub (10 p.m.) 923-0669 deep (hip-hop, downtempo, drum 'n' bass), Oasis Bistro, Discovery Bay Center (10 p.m.)

DJ James Coles, Zanzabar (8 p.m.) 924-3939 Radio Metro (house, hip-hop, funk & disco), Maze (10 p.m.) 921-5800

Saturday Nights At Kaniela's (hip-hop, R&B), Bay View Golf Park (8:30 p.m.) 247-0451

Ladies Night, Hanohano Room (9 p.m.) 922-4422 Old Skool Saturdays w/ DJ RJ Reynolds (variety), Chez Monique's (9 p.m.) 488-2439 Wonder Lounge Weekend w/DJs Tim Borsch, Gary O, Kevin Sanada & Monkey, "W" Diamond Head Grill (10 p.m.) 922-1700 Retro Saturdays w/ DJ GSea, Indigo, Opium Den & Champagne Bar (10 p.m.) 521-2900 Soul'd Out Saturday, Pipeline Cafe (10 p.m.)

589-1999 Xtreme Live Broadcast, World Cafe (10 p.m.) 599-4450

GUITAR

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

HAWAIIAN Robert Cazimero, Chai's Bistro (7 p.m.)

585-0011 Larry Kaliloa, Radisson Waikīkī Prince Kūhiō

Hotel (7 p.m.) 922-0811 a, Duke's Canoe Club (4 p.m.) 923-0711 Keli'i Kaneali'i, Neptune's Garden, Pacific Beach

Hotel (9 p.m.) 923-4511 Zanuck Kapala Lindsey, Gordon Biersch (9 p.m.)

Manu Mele, Shore Bird Oceanside Bar & Grill,

Outrigger Reef Hotel (4 p.m.) 923-2277 Po'okela, Halekūlani (5 p.m.) 923-2311

Cory Oliveros, Kincaid's (8:30 p.m.) 591-2005 **Olomana**, *Tapa Bar* (8 p.m.) 947-7875

Pai'ea, Big Island Steakhouse (5:30 p.m.) 537-4446

Augie Rey Trio, Mai Tai Bar, Royal Hawaiian (4:30 p.m.) 923-7311

Soundettes, Don Ho's Island Grill (7 p.m.) 528-0807

Ray Sowders & Shawn Ishimoto, Harry's Bar, Hyatt Regency Waikīkī (5 p.m.) 923-1234

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

Rachel Gonzales, Duc's Bistro (7:30 p.m.) 531-6325

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

Jonny Kamai, Sand Bar, Sheraton-Waikīkī (3:30 p.m.) 922-4422

James Kraft & Ernie Provencher, Roy's (7 p.m.)

Sonya Mendez & Lenny Keys, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

Jeff Peterson & Lane Hornfeck, Michel's (6:30 p.m.) 923-6552 Black Sand, Chuck's Cellar, Outrigger East Hotel

(6 p.m.) 923-4488 Sonny Silva, Cafe Sistina (6 p.m.) 596-0061

PIANO

takashi koshi, The Cove, Turtle Bay Resort (6:30 p.m.) 293-8811

Ron Miyashiro, Moana Terrace, Waikiki Beach Marriott Resort (7 p.m.) 922-6611

Brian Robertshaw, Hanohano Room (6 p.m.)

Last Resort (punk & oi w/ DJ Gunpoint and live bands; 21+), Pink Cadillac (10 p.m.)

REGGAE

Rub-A-Dub (reggae and dancehall w/ Empire **Sound)**, *Grumpy's* (9 p.m.) 528-4911

ROCK/R&B Big Trouble, *Tropics, Kailua* (9 p.m.) 262-3343 Cool Change, Tiare's Sports Bar & Grill (9 p.m.)

Danny & Carl, Kelley O'Neil's (1:30 a.m.)

Ghost Band, Kemoo Farms, Lanai (9:30 p.m.) 621-1835 Piranha Brothers, Cheeseburger in Paradise

(4 p.m.) 923-3731 Piranha Brothers, Irish Rose Saloon (9 p.m.)

Rock & Roll Soul, Kelley O'Neil's (8 p.m.)

926-1777 Rubber Soul, Harry's Bar, Hyatt Regency Waikiki (7:30 p.m.) 923-1234

Soulvine, Anna Bannana's (9 p.m.) (See Scene

Pick on Page 9.) 946-5190 Toomey, Kelley O'Neil's (5 p.m.) 926-1777

SKA

No No Boys, Don Ho's Island Grill (9:45 p.m.)

STEEL DRUM

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

VARIOUS Saturday Night Live (live bands), Compadres

25/Sunday

BLUES

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

CLASSICAL

Noly Paa, Lewers Lounge, Halekülani Hotel (8:30 p.m.) 923-2311

CONTEMPORARY

Believe, Gordon Biersch (5:30 p.m.) 599-4877 Bobby Burk, Bueno Nalo (6 p.m.) 263-1999 Dean & Dean, Chart House (7 p.m.) 941-6660 Emerald House, Chart House (7:30 p.m.)

Line Zero (Jason & Corbett), Planet Hollywood

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

"Soul Bucket" Mark & Clay, Cheeseburger in

Paradise (4 p.m.) 923-3731 Stardust, Hanohano Room (8:30 p.m.) 922-4422

Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333 Mark Valentino, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961

COUNTRY

The Geezers, Hank's Cafe (6:30 p.m.)

Go-Go Boyz, Hula's Nightclub (10 p.m.) 923-0669 Da Bomb Asian Nation, World Cafe (7 p.m.)

Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088

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

Rockaway Lounge (reggae, soul), Oasis Bistro, Discovery Bay Center (9 p.m.) 955-9744 Suck 'Em Up Sundays, Pipeline Cafe (10 p.m.) 589-1999

FOLK

James McCarthy, Kelley O'Neil's (3 p.m.) 926-1777

GUITAR

Jim Smart, Jade's Espresso Coffee (8 a.m.) 393-2422

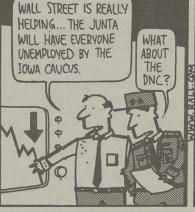




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TIDES - Aug 21 to Aug 27



HARP Sharene Lum, Radisson Waikīkī Prince Kūhiō Hotel (10:30 a.m.) 922-0811

Carol Miyamoto & Aileen Kawakami, Orchids Restaurant, Halekūlani Hotel (9:30 a.m.) 923-2311

HAWAIIAN

Pa'ahana, *Halekūlani* (5 p.m.) 923-2311 Eddie Bush ('ukulele), Michel's (6:30 p.m.) 923-6552

'Elua Kane, Jaron's Kailua (9 p.m.) 261-4600 Jerry Santos' Olomana, Chai's Bistro (7 p.m.) 585-0011

Henry Kapono, Duke's Canoe Club (4 p.m.) 923-0711

Makana, Barefoot Bar, Outrigger Waikīkī Hotel (10 p.m.) 922-2268 Manu Mele, Shore Bird Oceanside Bar & Grill,

Outrigger Reef Hotel (4 p.m.) 923-2277 George Kuo, Martin Pahinui & Aaron Mahi, Moana Terrace, Waikīkī Beach Marriott Resort (6 p.m.) 922-6611

Pai'ea, Big Island Steakhouse (5:30 p.m.) 537-4446 Al Perkins, Don Ho's Island Grill (7 p.m.)

Augie Rey Trio, Mai Tai Bar, Royal Hawaiian (4:30 p.m.) 923-7311

JAZZ

Jonny Kamai, Sand Bar, Sheraton-Waikīkī (3:30 p.m.) 922-4422 The Three of Us, La Mariana Restaurant

(3:30 p.m.) 841-2173 Star Williams & Black Sand, Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488

PIANO

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

ROCK/R&B

Jam Session w/ Kimo & Friends, Sand Island R&B (8 p.m.) 847-5001 Pālolo Jones, Kelley O'Neil's (8 p.m.)

Rubber Soul, Rock Island Cafe, King's Village 7 p.m.) 926-2924 Even Steven, Irish Rose Saloon (9 p.m.)

26/Monday

CLASSICAL

Noly Paa, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

COMEDY Open Mic, Anna Bannana's (9 p.m.) 946-5190

CONTEMPORARY

Tito Berinobis, Chart House (7 p.m.) 941-6660 Line Zero (Jason & Corbett), Kelley O'Neil's (8 p.m.) 926-1777

"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731 **Stardust**, *Hanohano Room* (8:30 p.m.) 922-4422

DJ

Beach Party (hip-hop & house), Maze (9:30 p.m.) 921-5800

Concentration (hip-hop, drum 'n' bass), Auntie Pasto's, Kapahulu (10:30 p.m.) 739-2426 Deconstruction (hip-hop, R&B), Players, 'Aiea

(10 p.m.) 488-8226 Mardi Gras Mondays, Wave Waikīkī (9 p.m.) 941-0424, ext. 12

FOLK

Mike Murray, Hank's Cafe (8:30 p.m.) 526-1410 HAWAIIAN

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

Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268 The Islanders, Halekūlani (5 p.m.) 923-2311 Jerry Santos' Olomana, Chai's Bistro (7 p.m.)

585-0011 Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311 .

Kahali'a, Moana Terrace, Waikīkī Beach Marriott Resort (6 p.m.) 922-6611 Ku'uipo Kumukahi, Poolside, Sheraton-Waikīkī

(6 p.m.) 922-4422 Puamana, Don Ho's Island Grill (7 p.m.) 528-0807

Stone, Jaron's Kailua (9 p.m.) 261-4600 HIP HOP

& Afrodisiacts w/ The Ghetto Geisha (live music, poetry), Grumpy's (10 p.m.) (See Scene Pick on Page 9.) 528-4911

JAZZ

Freddie Alcantar, Michel's (6:30 p.m.) 923-6552 Chris Murphy, Nick's Fishmarket (7 p.m.) 955-6333 Jazz Night, Kapono's (7 p.m.) 536-2161 Nueva Vida Jazz Thang, Kapono's (7 p.m.)

PIANO

536-2161

Brian Robertshaw, Hanohano Room (6 p.m.)

ROCK/R&B

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

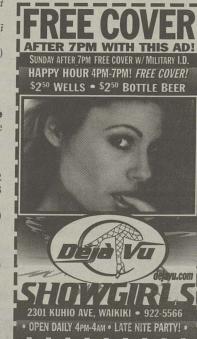
Reign Cheq'd, Gussie L'Amour's (9:30 p.m.)

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Honolulu Weekly = August 21 - 27, 2002 = www.honoluluweekly.com 11

THE /CENE

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

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

27/Tuesday

BLUES

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

CONTEMPORARY Native Tongue, Kelley O'Neil's (9 p.m.) 926-1777 Herb "Ohta-San" Ohta, Neptune's Garden, Pacific Beach Hotel (9 p.m.) 923-4511 "Soul Bucket" Mark & Clay, Cheeseburger in

Paradise (4 p.m.) 923-3731 Toa, Planet Hollywood (6 p.m.) 924-7877

104.3 XME All Ages Rages, World Cafe (9 p.m.) 599-4450

Bomb-ASS-tic Tuesdays w/ Da Bomb & Piko, Pipeline Cafe (9 p.m.) 589-1999

Go-Go Boyz, Hula's Nightclub (10 p.m.) 923-0669 Cadillac Daze presents Blue Velvet, Blue Room (327 Keawe St.) (10 p.m.) 585-5995

Twisted Tuesday (hip-hop & house), Maze (9:30 p.m.) 921-5800

Teriyaki Tuesdays (hip-hop & R&B w/ DJs Delve & XL), Cafe Sistina (10 p.m.) 596-0061 Ladies Night, Ocean Club, Restaurant Row (4:30 p.m.) 531-8444

The Pussycat Lounge, Wave Waikīkī (9 p.m.)

HAWAIIAN

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

Jonah Cummings, Barefoot Bar, Outrigger Waikīkī Hotel (4 & 10 p.m.) 922-2268 Keith & Carmen Haugen, Mai Tai Bar, Royal

Hawaiian (4:30 p.m.) 923-7311 Guy Imoto, Don Ho's Island Grill (7 p.m.)

The Islanders, Halekūlani (5 p.m.) 923-2311 Kahua, Aloha Tower (11:30 a.m.) 528-5700

Kanilau, Poolside, Sheraton-Waikīkī (6 p.m.) Kelly Boy Delima, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311

Ledward Ka'apana, Kapono's (6 p.m.) 536-2161 Jake Shimabukuro, Willows (6:30 p.m.)

Ray Sowders & Friends, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

Rich Crandall et al., Studio 6 (8 p.m.) 596-2123 Bruce Hamada & Jim Howard, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

Mahealani Jazz Quartet, Indigo, Green Room (7:30 p.m.) 521-2900

Chris Murphy, Nick's Fishmarket (7 p.m.)

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

LATIN

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

Latin Night, Zanzabar (8 p.m.) 924-3939

PIANO

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

ROCK/R&B

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

Concerts

African Showboyz The UH-Manoa African-American Student Association sponsors this drumming and dancing act from Ghana. Campus Center Ballroom, UH-Manoa campus: Sat 8/24, 7:30 - 10 p.m. \$15; \$10 students. 597-1341

Blue Rain: South Asian Music in a Modern World Maui-born brothers Stacy and Tracy Medeiros join Bangladeshis Ehsan Reza and Rafique Islam to create a blend of world styles all their own. Academy Theater, Honolulu Academy of Arts, 900 S. Beretania: Sat 8/24, 7:30 p.m. \$12 - \$15. 532-8700 Chocolate Treehaus Productions and Marshall Entertainment present UK drum-'n'bass artist Majik, with Eastside Wrecking Crew, Ninja Dred, DJs Sovern-T, Mase, Fame, Kause, Shawn G and G-Spot. Wave Waikīkī, 1877 Kalākaua Ave.: Mon 8/26, 9 p.m. 941-0424, ext. 12

₹ Dave Ralph Double-O-Spot throws down this all-ages DJ revue, headlined by this famed London trance DJ. Spinning also are Daniel J, PSI, IKON, Basement Addicts, Technique, G-Spot, Big Daddy Dave and more. Three areas, one area for 21 and over. 111 N. King St., 2nd Fl., Chinatown: Sat 8/24, 10 p.m. - 4 a.m. \$15. www.double-o-spot.com, 591-3500 Moonlight Mele Concert Series: Mäkaha **Sons** This closes out this summer's live music series. Bishop Museum, 1525 Bernice St.: Thu 8/22, 7 - 8:45 p.m. \$15. 847-3511, 848-4712, 536-2728

Pre-Blues Marathon KIPO anticipates their upcoming blues marathon (Sat 8/31 at Kapono's in the Aloha Tower Marketplace) with these two live performances: Jeff Said No! on Fri 8/23 and Bluzilla on Sat 8/24. O'Toole's Irish Pub, 902 Nu'uanu Ave.: Fri 8/23, 9 p.m. & Sat 8/24, 8:30 p.m. 955-8821, 536-6360 Wildest Show in Town This week, Latin Jazz Night concludes the annual summer concert series. Honolulu Zoo, 151 Kapahulu Ave.: Every Wed through 8/28, 6 - 7 p.m. \$1.

On Sale

* Aloha Las Vegas Harry Wong III directs Kumu Kahua Theatre's production of local playwright Edward Sakamoto's comic play about whether to join the desert-bound exodus of kama'āina to Las Vegas. Kumu Kahua Theatre, 46 Merchant St.: Thu 8/29 -Sun 9/29. \$5 - \$16. 536-4441

Theater & Dance

Hawai'i Home School Association Shakespeare Festival This outdoor show features Shakespeare's "A Midsummer Night's Dream" as well as an all-original mini-play, Play On, Shakespeare, Play On. Plus, minstrels, puppets, sword fights and Maypole dancing. Kahumana Community Center, 85-887 Lualualei Homestead Rd., Wai'anae: Sat 8/24, 6:30 p.m. 833-6011

Murder Mystery Players' Ding Dong! Death Calling Help figure out whodunit at this show, which puts a new spin on the murder-mystery genre. Reservations required. Dave and Buster's, 1030 Auahi St.: Thu 8/22, 8 p.m. \$34.95. 589-2215

Still on My Back See Theater Pick on Page 10. Mask-dance-theater company Monkey and the Waterfall presents an all-new performance. Call the Hawai'i Theatre box office for advance ticket sales. The ARTS at Marks Garage, 1159 Nu'uanu Ave.: 8/22 - 8/31: Thu, 7:30 p.m.; Fri & Sat, 7:30 & 9:30 p.m. \$12 (advance); \$18. 521-2903, 528-0506,

Auditions

The Conversion of Ka'ahumanu Director Kelly Williams seeks five female actors for Kumu Kahua's November production of Victoria Kneubuhl's historical drama. Available roles are for two Caucasian females (late 20s to early 40s), one hapa-haole female (late 20s to late 30s) and two Hawaiian females (one 40s to early 50s, another 20s to early 30s). Auditions will consist of cold readings, movement work and improvisation. Be prepared to stay the whole time. Scripts available for loan with refundable \$10 deposit. Kumu Kahua Theatre, 46 Merchant St.: Sat 8/31, 1 - 5 p.m. & Sun 9/1, 6 - 9 p.m. 536-4441, 536-4222 **Death of a Salesman** Joyce Maltby directs this HPU production of the Arthur Miller ht men and five women are sought for this show, which runs 11/8 - 12/8. 254-0853 Hawai'i Pacific University Theater, 45-045 Kamehameha Hwy., Kāne'ohe: Fri 9/6, 7 p.m.: Sat 9/7 and Sun 9/8, noon, 375-1282 Hawai'i Vocal Arts Ensemble Hawai'i's premier chamber chorus is looking for excellent singers in all vocal parts who possess fine musicianship and strong sight reading. A warm, free, smooth tone is a plus. Call to schedule an audition. Chaminade University, 3140 Wai'alae Ave.: 4 - 6:30 p.m. 261-6495, 263-6341, 239-8738

Honolulu Chorale This nonprofit choir and charitable organization seeks enthusiastic singers to sing in various annual concerts and at nursing and retirement homes. St. Andrew's Priory, 224 Queen Emma Sq.: Recruitment to be held Tue 9/3, 6:30 p.m.

Honolulu Symphony Chorus Auditions Membership in the Symphony Chorus is open for the 2002 - 2003 concert season. Highlights include Stravinsky's Symphony of Psalms, Beethoven's Ninth Symphony and the Honolulu Symphony Holiday Pops Concerts. Experience in choral singing is required. Call Patti Ikeda, Chorus Membership Chair, to schedule an audition. 533-6329

HPU International Chorale HPU students and the general public are invited to these casual auditions to make up this 60 singers group. Rehearsals take place every Tuesday from 9/3 on. Call or e-mail for location and to make a required audition appointment. Walk-ins not accepted. Auditions on Thu 8/29 & Fri 8/30, 3 - 5 p.m. sduprey@hpu.edu,

Museums

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

Behind the Scenes Tour The museum opens up a portion of its huge collection of cultural artifacts to public viewing. 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.)

The Dinosaurs of Jurassic Park: The Life and Death of Dinosaurs Film clips, set pieces and props from the Steven Spielberg franchise are featured at this latest exhibit, along with fossils, informational kiosks and skeletal displays. Through 9/15.

Family Sunday Activities Dinosaur exhibits, live entertainment and storytelling are part of this popular monthly series. Sundays, 9 a.m. - 5 p.m. Admission: \$3; \$10 per family of four (kids under four years are free). 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

Tadashi Sato: A Retrospective Through

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

Daily News: Recent Work by Mari Sakamoto Paintings and screenprints capture the faceless masses that make up modern society as they work, play, exercise, relax or simply wait for something to happen. Through 10/6. 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

Ocean Harmony: Recent Work by Derek Bencomo Wood vessels by Bencomo. (See Museums on Page 13.) Through 9/17. Tadashi Sato: A Retrospective — Four

Themes Through 9/17. ten Recent paintings and drawings by Brian Yoshimbi Isobe. (See Museums on Page 13.) Through 9/17.

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

Barriers Therein Passages: Recent Work by Yida Wang Through 8/25.

Beyond Craft: Modern Ceramics of Hawai'i Contemporary ceramics by May Chee, Vicky Chock, Lucille Cooper, Kauka de Silva, Randy Hokushin, Victor Kobayashi, David Kuraoka, Harue McVay, Shigeru Miyamoto, Sally Fletcher Murchison, Yukio Ozaki, Esther Shimazu, Roy Venters, Russell Wee, Suzanne Wolfe and more. Through 10/27.

Founder's Eye: Textile Gifts from Anna Rice Cooke Selections from the Academy's Collection from Europe, Asia, the Americas and Polynesia are represented in this collection of textiles. Through 10/6.

Treasures from an Unknown Reign: Shunzi Porcelain Art Services International organized this traveling exhibition that documents the beauty and diversity of the porcelain during the reign of Shunzi (1644-1661), the first Qing emperor of China. Through 9/1.

Galleries

Opening

Hank Fotos The renowned surf photographer hosts this one-man art show. Opens Sat 8/24, runs through 8/24. Diamond Head Gallery at Royal Hawaiian Shopping Center, 2301

Kalākaua Ava, C108: 4 - 8 p.m. 971-2800 Light and Color Porcelains and nerikome design pieces by Yukio Ozaki. Opens Fri 8/23, runs through 9/20. bibelot gallery, 1130 Koko Head Ave., Suite 2: Tue - Fri, 10 a.m. -4 p.m.; Sat, 10 a.m. - 6 p.m. Free. 738-0368 No Na Kupuna, Kau I Ka Hano Contemporary Island artist Hikoʻula Hanapi shows her love and admiration for Hawaiian elders with this exhibition. Opens Sat 8/24, runs through 9/20. Pacific American Gallery, 925 Bethel St., Ste 100: Mon - Fri, 9 a.m. - 4 p.m. Free. 533-2836

Re-Examine Sanit Khewhok's paintings and John Koga's sculptures are the focus of this inventive showcase. Opens Wed 8/21, runs through 9/21. workspace, 3624 Wai'alae Ave., Ste. 201: Wed & Thu, 11 a.m. - 5 p.m.; Fri & Sat, 11 a.m. - 7 p.m. Free.

Continuing

A Brush with Still Life Paintings by Helen Iaea. Through 8/30. The Gallery at Ward Centre, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m. -9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034 A Touch of the Island Julie Griem's handcrafted ceramics with Island themes. Through 8/31. Louis Pohl Gallery, 1056 Fort Street Mall: Free. 566-6644

Alex Preiss: What Was He Thinking This series of photo collages combine images from the past and present. Through 8/29. Gallery on the Pali, 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free.

Cabinet of Curiosities New mixed-media work, with an emphasis on handmade and collected papers, by guest artist (and Weekly darling) Marcia Morse. This showcase focuses on three-dimensional works, including books as sculpture. Through 8/30. The Gallery at Ward Centre, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034

Cultural Crossings Impressionist paintings by Victor Gao. Through 8/30. Island Art Galleries, Aloha Tower Marketplace: Free.

Dream of Peace Acrylics on silk and limited-edition prints by Spark Chan. Through 8/31. Koʻolau Gallery, Manoa Marketplace: Tue - Sat, 10 a.m. - 6 p.m.; Sun, 10 a.m. -4 p.m. Free. 988-4147

Fabienne Blanc Blanc's floral watercolors complement the ongoing multimedia showcase of other local artists. Through 8/28. Cedar Street Galleries, 817 Cedar St.: Free.

Hawaiian Portfolio New works by Hikoʻula Hanapi. Through 8/22. Aupuni Art Wall and Gallery, 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

Himalayan Kingdom of Bhutan See Galleries Pick on Page 9. Through 9/25. 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

Hula Susan Brooks' paintings. Through 9/15. Smith St. Galleries, 1117 Smith St.: Free. 521-1812

Leaf of Dreams Recent works by the local artist Peggy Chun. Through 9/27. 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 Listen with Your Eyes Works by Paul Levitt. Through 9/27. Laser Eye Institute of Hawai'i - Pan Am Building, 1600 Kapi'olani Blvd., Ste 1450: Mon - Fri, 10 a.m. - 4 p.m. Free. 946-6000

Masks New masks, created by Michael Harada; in conjunction with the Monkey & the Waterfall theatrical performance, Still on My Back. Through 8/31. The ARTS at Marks Garage, 1159 Nu'uanu Ave.: Tue - Sat, 11 a.m. - 6 p.m. Free. 521-2903

Mayumi Oda New works by the Honolulu artist. Through 8/30. Robyn Buntin Oceania Gallery, 820 S. Beretania: Mon - Fri, 9 a.m. -5 p.m.; Sat, 10 a.m. - 5 p.m. Free. 545-5572 My Joyous Palette Works by impressionist Fran Maier. Fine Art Hawai'i, Restaurant Row: Through Thu 8/29, Mon - Sat, 11 a.m. -10 p.m. Free, 536-8820

Na Hula O Ke Ola Photos by Sylvia Botza. Through 8/30. Tradewinds Gallery, Windward Mall: 10 - 8 p.m. Free. 236-2787 Nalu: 40 Years of Big Wave Boards See Rear Window on Page 27. Through 9/6. 1132 Bishop St., Lobby Level Gallery. Mon - Fri, 8 a.m. - 6:30 p.m.; Sat, 8 a.m. - 2 p.m. Free. 263-9545, 734-9375, 988-0739

New Hawai'i Works Works by Daniel VanZyle and Scottie Flamm showcase alongside the giclees of Lynne Boyer and pottery of Leroy Tabe. Through 8/30. Livingston Galleries, 51-666 Kamehameha Ave.: open daily, 10:30 a.m. - 7:30 p.m. 237-7165

Perception in Blue Diane C. Kim's oils reflect the isolation and loneliness of childhood. Through 9/19. Coffeeline Gallery, 1820 University Ave.: Mon - Fri, 7 a.m. 3:45 p.m.; Sat, 8 a.m. - noon. Free. 947-1615 Retrospect II Photographs by the late Riki Saito, who was a frequent visitor to the gardens. Through 8/31. Ho'omaluhia Gallery, 45-680 Luluku Rd., Kāne'ohe: 9 a.m. - 4 p.m.

Something Lost, Something Found Found objects are reworked by Bernie Moriaz. Through 9/27. 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

Visions Photographs taken by employees, physicians and volunteers of the Kuakini Health System. Through 8/29. Canon Gallery, Ward Plaza, 210 Ward Ave., Suite 200: Mon-Fri, 9 a.m. - 5 p.m. Free. 522-5930

Wally White Oils of Hawaiian flora, fauna and koi. Through 8/31. Ruth's Chris Steak House, Restaurant Row: 5:30 p.m. - closing. Free. 599-3860

Yvonne W. M. Lau New watercolors and watercolor collages. Through 8/30. Ho'omaluhia Botanical Garden, 45-680 Luluku Rd., Kāne'ohe: Mon - Sat, 9 a.m. - 4 p.m.; Sun, 10 a.m. - 3:45 p.m. Free. 233-7323

Call To Artists

Hawai'i Watercolor Society Annual Open Show Entry by slide. Call for prospectus. Through 8/31. 521-9799

Pacific Handcrafters Guild Fall Festival College art students, fine artists and craftspeople are sought for this Thomas Square event to be held Sat 10/12 and Sun 10/13. To join PHG's Invitational Program, send three photos and an artist information sheet to JoAnna Hernandez, 41-020 Hihimanu St., Waimānalo HI, 96795. Through 9/25. wnc@aloha.net, 259-7437, 259-5237

Words

An Open Mind Share spoken word, music or philosophical discussion at this open mic with something different. Hale Noa, 766 Kapahulu Ave (next to Pizza Hut): Every Sun, 8 -10 p.m. Free. 735-4292, 735-4292

Open Mic and Band Showcase People are welcome to attend and participate in this live music and poetry alternative to Auntie Pasto's other DJ nights. Ages 21 and up. Auntie Pasto's, Kapahulu, 559 Kapahulu Ave.: every Wed, 10:30 p.m. - 2 a.m. \$3 cover; free admission to any who perform. 739-2426

Submissions for Korean Centennial Issue Bamboo Ridge Press seeks contributions for this upcoming special issue. Submit up to seven poems or songs and/or up to three prose pieces (15 pages maximum). Manuscripts will not be returned; send photocopies. Include a self-addressed stamped envelope for a reply. Bamboo Ridge Press, P.O. Box 61781, Honolulu HI 96839-1781: Deadline for submission is Sat 8/31.

Learning

African Dance Exchange Live drumming and African dance session begins promptly at 3:15 p.m. after 15 minutes of necessary stretching. All skill levels are welcome. 1007 Waimanu St. Every Sun, 3 - 5 p.m. \$5. 377-DRUM All Women North Shore Surf Camp Learn to surf on the fabled North Shore with Sunset Suzy's surf school. Call for dates and rates. Through Tue 12/31. 781-2692

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. (advanced) \$8 per class. 721-2123 Ballroom Dance Lessons Learn both the American style (every Monday in Waipahu) and the International style (every Tuesday in Honolulu) of ballroom dance from Rhythmic Expressions Dance Club. August Ahrens Elementary School, 94-1170 Waipahu St., Waipahu: every Mon, 7:30 - 9:30 p.m.; Lunalilo Elementary School, 810 Pumehana St.: every Tue, 7:30 - 9 p.m. 372-0036

PHOTO: HAP SAKWA

Derek Bencomo and Brian Yoshimi Isobe at TCM's downtown gallery

Ocean harmony & celestial realism

MARCIA MORSE

rtists speak about listening to their materials, about establishing a dialogue in order to understand the true nature of the stuff they work with. It's a wonderful metaphor for the respectful attention granted to substances that one wants to coax into a particular and refined shape or form. Looking at the work of Derek Bencomo, one can only surmise that this artist speaks and understands a very distinctive dialect, beginning with how to read a raw log of wood and discern its visual and structural potential.

Bencomo, who lives and works on Maui, is a transplant from Los Angeles, drawn to the islands in 1984 by a love of the ocean and surfing. Taken by the exotic woods of Hawai'i, and inspired woodworking masters Jack Straka and Ron Kent, Bencomo purchased his first lathe and began to teach himself the craft of woodturning. The artist readily admits that his work developed through making mistakes. He ultimately found his own way, which often diverged from the "right way" of classic turning. From the absolute symmetry of the lathe, Bencomo gradually came to subvert and even defy such perfection, listening instead to the inner voices of the wood. In that shift in attention rests the particular nature of Bencomo's gift as an artist in wood.

He began with a series of "peak and valley" forms, which, inspired by the terrain of Maui, he began carving into his pieces. Feet emerged at the bottom, then fins at the sides; gradually fins extended into feet to create the vocabulary for many of the forms currently on exhibit. With that combination of turning and carving, often made more complex through a combination of turning on multiple centers Rencomo has created a wonderful puzzle: How can a material that is basically hard and resistant be made to look so soft and fluid?

In that fluidity Bencomo seems to come full circle back to what drew him to the islands. Ocean Harmony is the title of one of three series of ongoing works, which invokes the rhythmic energy of the waves and currents of the ocean matrix surrounding us. The other series, Come to Me Dancing and Still Dancing, invoke another metaphor — that gravity-defying grace of bodies en pointe. In each, Bencomo seems particularly attentive to the subtle



variations of coloration, grain and density which create the distinctive personalities and voices of his chosen materials.

Where Bencomo listens to his materials, grounded in a kind of literal and physical reality, painter Brian Yoshimi Isobe seems more attuned to the voices of his subjects water falling, grass growing, clouds making their passage across the sky — finding in them clues as to their nature and, by extension, the more abstract nature of nature itself.

It is a pleasure to see Isobe's work on display again — it has been too long. Isobe received his undergraduate degree from the UH-Mānoa in 1976 and attended graduate school on the Mainland. He has been a resident of San Francisco since 1979, studying with artists such as Robert Bechtle whom he cites not so much for a focus on photorealism but for the notion of finding "triggers of memories." It's those images, whether realistic or more abstract, which allow us to situate something in time and weave around it some form of meaningful narrative.

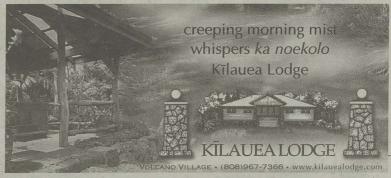
Isobe's paintings engage the specific and the momentary in a consideration of the universal and the timeless. They are deceptively simple, and subtly evocative. Several works are based on photographs, which the artist readily acknowledges as a general reference more than a literal source of imagery. "Untitled (Bush)" and "Untitled (Green)" make reference, respectively, to dense foliage and lightdappled water. In such instances, Isobe acknowledges the literal, even

banal, nature of the subject in order to push beyond it. In this, he is ultimately more concerned with what the paintings are not - not landscapes, not still-life studies — but what they provoke as points of meditation, or hooks for contempla-

Other works, more stylized or abstract, may also lead in the same direction. Several cloud studies (ten, the title of the exhibition, means sky or heaven in Japanese), including "Cloud Looks Like a Dog," make reference to the suggestibility of our imagination and our inexorable search for identifiable meaning. Other works, like those inspired by the vertical pattern of falling water, allude to things with a specifically Japanese connotation: in one case, the waterfall series of woodblock prints by the artist Hokusai; in another, "Misogi," the ritual in which monks will stand beneath a cold waterfall to mortify the body while cleansing the soul and the senses. It is that combination of supreme sensation and austerity of spirit that perhaps best summarizes the appeal of Isobe's paintings, created with an engagement of hand and detachment of mind.

Ocean Harmony: Recent work by Derek Bencomo, and ten: Recent Paintings and Drawings by Brian Yoshimi Isobe — The Contemporary Museum at First Hawaiian Center, 999 Bishop St.: Mon - Thu, 8:30 a.m. - 4 p.m.; Fri, 8:30 a.m. - 6 p.m. Through 9/17. Free. 526-1322.







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KIPO Blues Marathon

Saturday, August 31, 2002

· Kapono's at Aloha Tower Marketplace

Continuous music by 13 Bands! Noon to 1 a.m.

Only \$12.50 for HPR members and \$15 General admission

Bands include:

Noon: Shotglass;

1 pm: Bud Cerio and the Now; 2 pm: Chris Vandercook's Wise Fools; 3 pm: Jeff Said No! 4 pm: Bla Pahinui; 5 pm: Night Train; 6 pm: Slim Mango; 7 pm: The Eric Petersen Band;

8 pm: Keahi Conjugacion; 9 pm: Third Degree; 10pm: Bob Jones and Hard Drive; 11 pm: Bluzilla; 12 midnight: KIPO Blues Night All-Star Band. Special appearance by Henry Kapono!

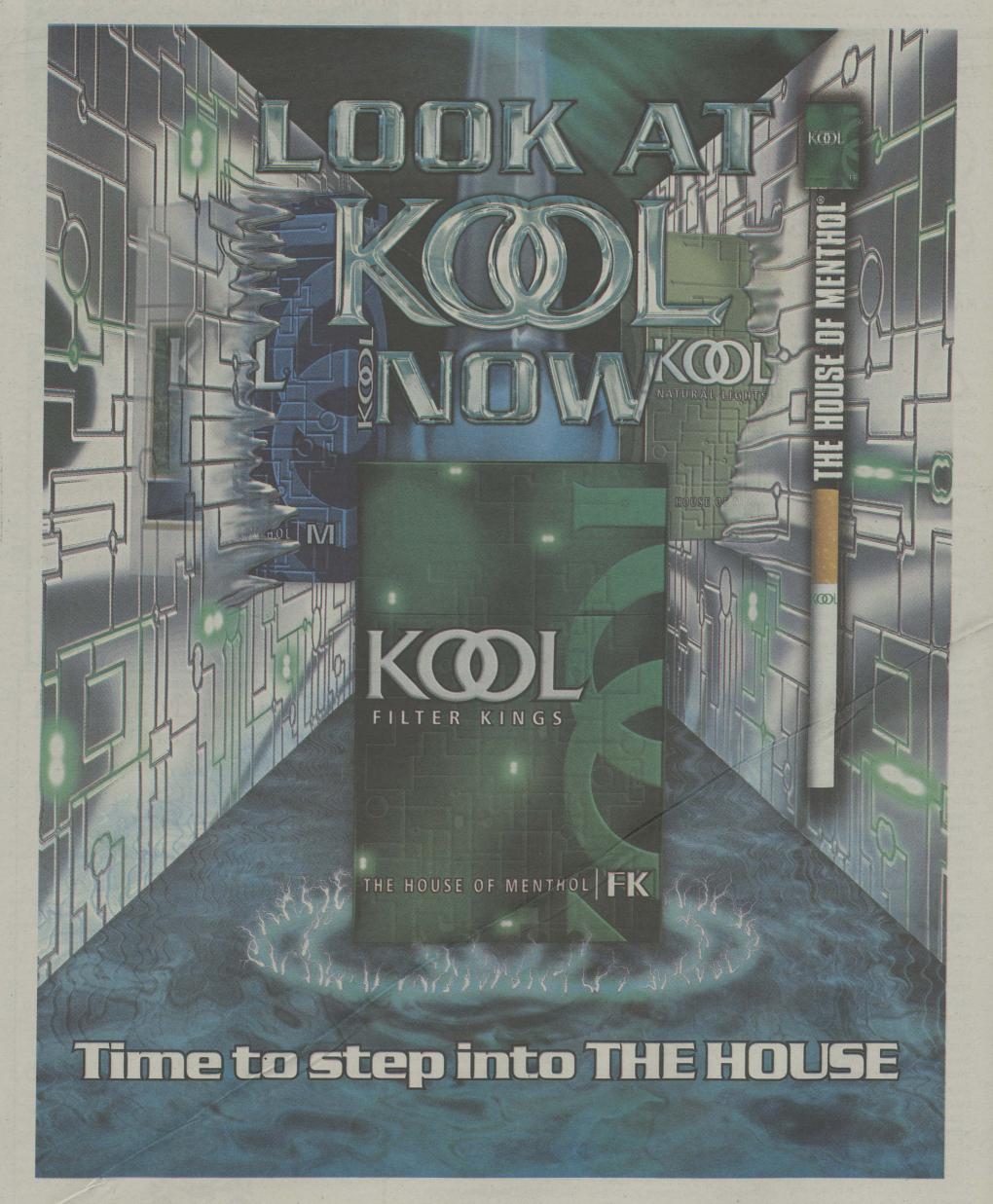
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Come celebrate two years of **KIPO Blues Nights!** It'll be a day and night to remember! Tickets & Information: 955-8821

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From Page 12

Butoh Movement 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 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

Falun Dafa/Falun Gong This ancient, holistic form of exercise is simple and effective for physical, mental and spiritual health. *A'ala Park*. Every Sat & Sun, 6 - 8 a.m. Free. www.falundafa.org, 741-7786

Free Workshop for the Blind Call ahead to register for this day of panel discussions and workshops about the latest information and technology to assist the blind and visually impaired. Ho'oponopono Center for the Blind Auditorium. Fri 8/23, 9 a.m. - 3 p.m. Free 586-5267

Hawai'i Jitterbug Lessons A Lindy basics workshop with the Hawai'i Jitterbugs, followed by a social dance: free lessons, 7:30 - 8 p.m.; Lindy lessons, 7 - 8 p.m.; Sunday Swing Dance, 8:10 - 10 p.m. Atherton YMCA, 1820 University Ave.: Every Sun through 8/25, 7 - 8 p.m. (instruction); 8 - 10 p.m. (dance). \$10 lessons, \$5 dance. 735-1054 Muve Muve is an exploratory composite of dance and movement styles from around the world, fashioned into a low-impact exercise program for people of all ages, shapes and sizes. YMCA Central, 401 Atkinson Dr.: 8/21 - 9/25. Every Wed, 5:30 - 6:30 p.m. www.muvc.com, 946-9311

**Wind to Zen Meditation A free lecture, demo, Q&A and exercise class to introduce people to the theory, posture and method of Zen tradition. Pālolo Zen Center, 2747 Waimano Rd.: Sat 8/24, 9 a.m. - noon. Free. info@diamondhangsa.org, 735-1347 Swing Dances and Lessons Because springtime is swing time with the Hawai'i Jitterbugs. Atherton YMCA, 1820 University Ave.: Every Sun through 8/25, 7 - 10 p.m. \$8 includes free dance lesson at 7:15 p.m. www.hawaiijitterbugs.com, 545-7600

Taiko Drumming The TCP teaches this Japanese drum method to the general public for all skill levels and age groups. Call for more information. *Taiko Center of the Pacific*. Classes run 9/5 - 10/22. www.taikoarts.com, 737-7236

Upcoming Classes

Academy Art Center Keiki Fall Session Classes offered are: Exploring Two and Three Dimensional Art (grades K-4), Drawing and Painting (grades 5-12) and Cartooning (grades 4-6). Academy Art Center, 1111 Victoria St.: fall session runs 9/28 - 12/14. \$110 each. 532-8741

Classes at Temari Center for Asian & Pacific Arts An abundance of craft and botanical classes, well, abound at Temari. A quick look at the days ahead yields: 8/24, Lei Wili — winding flowers and ferns into lei; 8/25, Netted Vessel — weaving knots to hold raku ceramics; 8/31, Lei Haku — braiding flowers and ferns. Times and fees vary; be sure to call for more specific information. Temari, 1329-A 10th Ave.: 735-1860

** Studio Art Classes for Adults Classes in a wide selection of art forms are offered for artists of an array of levels. Among the available are classes in drawing, painting, ceramics, jewelry, printmaking, basketry, weaving, lithography and cinema studies. Academy Art Center, 1111 Victoria St.: Weekly classes run 9/1 - 12/14. \$140 (not including any appropriate lab or supply fees). 532-8741

Botanical

Garden Nightwalk Bring walking shoes, insect repellent, rain gear and a flashlight to explore the garden trails beneath a full moon. Reservations required, and be on time. The walks start at 6:30 p.m. sharp. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kāne'ohe: Sat 8/24, 6:30 - 9 p.m. Free. 233-7323

Ikebono Ikebana Choose from Wed 7-9 p.m., Thu 7-9 p.m. or Sat 9 a.m. - noon in this flower arrangement class, held in Room 104. Mō'ili'ili Community Center, 2535 S. King St.: ongoing weekly classes \$28 per four sessions; \$23 MCC members. 955-1555

Kalmukī Orchid Society Show See hundreds of varieties of orchid on display and for sale, along with lectures and demonstrations. Kīlauea Recreation Center, near Kīlauea & 22nd Aves.: Sat 8/24, 8 a.m. - 5 p.m. & Sun 8/25, 8 a.m. - 3 p.m. Free admission. 247-3345

Keiki

Jurassic Park Slumber Party at Bishop Museum Pizza and a movie cap an evening sleepover with plenty of hands-on activities in the Museum's newest exhibit, The Dinosaurs of Jurassic Park: The Life and Death of Dinosaurs. A light breakfast will be provided. Families must bring their own sleeping gear. No more than two children per adult. 848-4168 Bishop Museum, 1525 Bernice St.: Fri 8/23, 6 p.m. - 8 a.m. (next day), \$25 per child age 6 and over; \$15 per child under 6 years. 847-3511

School Days Learn a magic trick to use at school. Reservations required. Monty's Magic Theater, 1270 Queen Emma St., Suite 612: Every Fri & Sat through 9/28, 7:30 p.m. 524-1792 Shooting Stars Auditions Children 268 7-17 must have sheet music for a sone they have prepared to audition for this comprehensive musical theater program, directed by Diamond Head Theate's Artistic Director, John Rampage. Xapi'olani Community College Chapel 4303 Diamond Head Rd.: Sat 8/31, 1, p.m. 733-0277

Hikes & Excursions

Chinatown Historic & Cultural Walking Tour Every major U.S. city has one, but none like our own. Meet in front of the Ramsay Art Gallery for a guided tour of Chinatown by the Hawai'i Heritage Center. Ramsay Galleries, 1128 Smith St.: Every Fri, 9:30 a.m. \$5. 537-2787, 521-2749

Diamond Head Lighthouse Walk An informative two-mile, three-hour walking tour led by The Clean Air Team that ends at the lighthouse. *Honolulu Zoo Entrance*, 151 Kapahulu Ave. (meet at the Gandhi statue): every Sun, 9 a.m. - noon. Free. 948-3299

Pūpūkea Summit This nine-mile ridge hike leads intermediate-level hikers along a stretch of the Koʻolau Summit Trail. Hawaiian Trail & Mountain Club, Meet at 'Iolani Palace grounds, mauka side: Sun 8/25, 8 a.m. \$2. 638-7268 Senator Fong's Plantation and Garden Tour This hour-and-a-half guided tour leads visitors through five valleys and plateaus of Hawaiian plants and lily ponds. Call for reservations. Every Sat, 9 a.m. \$10. www.FongGarden.net, 239-6775

Waikiki By Trolley Tour The City & County of Honolulu offers trolley tours of historic Waikiki. By appointment. 841-6442

Food & Drink

Cambria Estates: An Educational Wine Dinner Learn about these Santa Maria, Calif. wines from Jason Panui at this four-course meal, where each course is paired with samplings from the Cambria Winery. *Indigo Restaurant*, 1121 Nu'uanu Ave.: Reservations must be made by Fri 8/23. Dinner is Wed 8/28, 6:30 p.m. \$65 per person. 521-2900

Free Health Seminar and Healthy Vegan Homestyle Cooking Series Castle Medical Center and the Vegetarian Society of Hawai'i require reservations for this informative food series: Sun 8/25 is "Shopping, Cooking and Meal Planning for a Vegan Lifestyle." Mānoa Seventh-Day Adventist Church, 2655 Mānoa Rd.: Every Sun through 8/25, 4 - p.m. Free. 263-5400

Italy Mio Amore: A Tribute to the Food and Wine of Italy The 13th Annual Honolulu Wine Festival offers up different events in a single day with enough reds and whites to wash your blues away. Last year's event sold out, so get your tickets early end enjoy the wares of vintners from all about the Boot. Hawai'i Ballroom, Sheraton Waikiki Hotel, 2255 Kalākaua Ave.: Sat 9/7, 5:30 - 9:30 p.m. Tasting: \$65 - \$85; seminars: \$100 - \$145; dinner: \$100. 538-1522

Whatevahs

Bead Society Meeting Free and open to the public. *Academy Art Center*, 1111 Victoria

St.: Wed 8/28, 7 p.m. Free. 532-8741, 487-2090

Got Pots? The annual end-of-summer sale of the Toshiko Takaezu ceramics studio. A portion of the proceeds generated will go back to the YWCA and its ceramics studio. YWCA, 1040 Richards St.: Thu 8/22, 7 a.m. - 9 p.m. & Fri 8/23, 7 a.m. - 5 p.m. 538-7061

Hawai'i Photographic Society Newcomers are welcome to each monthly meeting of this art group. *Makiki Recreation Center*, Ke'eaumoku St (next to Makiki LIbrary): Wed 8/21, 7:30 p.m. Free. 735-8550

Honolulu Leadership Conference for Women 2002 A special program of learning, career-enhancement and renewal for working women from all walks of life. Sheraton Moana Surfrider, 2365 Kalākaua Ave.: Thu 8/22 & Fri 8/23 \$199 - 348. www.natsem.com, (800) 692-5078

Lewers Street Festival Lewers Street will be shut down for the four-hour block party for the entire family, hosted by Ohana Hotels (of the Cutfigger chain). Brickwood Galuteria ancees live performances by Ho'okena, Maunalua, Hema Pa'a and Ellsworth Simeona. Fri 8/23, 6 - 10 p.m. www.outrigger.com, www.ohanahotels.com

Little Venice in Paradise All the water of Venice in the summertime, but with none of the smell The Hawai'i Kai marina hosts this day of festivities, including the burial of a time capsule at 9 a.m., food and activities from 10 a.m. - 2 p.m. at Koko Marina Center, and from 10 a.m. - 4 p.m. at the Hawai'i Kai Towne Center, and water-borne boat displays all day long. Sat 8/24, 9 a.m. - 8:30 p.m. Free. www.kokomarinacenter.com

New England Style Contra Dance Live Celtic music, with no partner or experience necessary. Live Celtic Music. Dress casual (with no-scuff shoes). Ala Wai Golf Course Ballroom, 404 Kapahulu Ave.: Sun 8/25, 7-10:30 p.m. \$5. www.sls.hawaii.edu/contra, 737-1887

Open House and Crystal Show Free psychic readings, plus healings, food and more. Life Force Center, 568 Halekauwila St.: Sun 8/25, noon - 5 p.m. Free. 536-8287 Sunshine Arts Hawaii's Third Annual Art Auction Great food, wine-tasting, music, prizes and lots of art — matted, framed and ready to hang. Gentry Pacific Design Center, 560 Nimitz Hwy.: Sat 8/24, 2 - 6 p.m. 329-2992

Phantasma London performer and illusionist Ken Noyle weaves a story from the spirits and legends of Chinatown's past. Indigo Restaurant, 1121 Nu'uanu Ave.: every Tue Sat, 8 p.m. \$25 (includes drink). 521-2900 Polo at Waimānalo Every Sunday! Yee-haw! Gates open at 1 p.m. Waimānalo Polo Field, Kamehameha Highway, across from Bellows AFB: Every Sun, 2:30 p.m. \$3. 396-0494 St. Andrew's Cathedral Labyrinth St. Andrew's unfurls this 30-foot-by-30-foot painted canvas, whose image of a winding path induces meditation when trod upon. Andrew's Cathedral, Queen Emma Square: Sun 8/25, 8 a.m. - noon. Free. 524-2822, ext. 250 Third Annual Free Spirit Sailing Club Silent Art Auction Proceeds from this event. go to the local sailing program for disadvantaged youth. Gentry Pacific Design Center, 560 N. Nimitz Hwy.: Sat 8/24, 2 - 6 p.m. \$25. 599-8239, 239-2992

Ultimate Fishee Learning League Beginners are welcome at this free, noncompetitive introduction to ultimate Frisbee, hosted by the Hawai'i Ultimate League Association (HULA). Kapa'olono Park, corner of 12th and Kilauea Aves., Kaimuki: Every Tue through 9/24, 7 - 9 p.m. Free. www.hawaiultimate.com, 988-1735

Volunteer

10th Annual Wyld Womyn's Weekend The Wyld Womyn of Hawai'i seek volunteers interested in donating time, money, services or items to their primarily lesbian event. The weekend will feature live entertainment, workshops, dances, open mics, vendors, artists, comedians and more. Fri 9/20 - Mon 9/23. info@wyldwomyn.org, 429-9953, 375-2205 Day of Caring Join the close to 1,000 volunteers expected to turn out for this island-wide effort by the Aloha United Way to better communities in various ways. Call in advance to find a way to help on this day. Wed 9/4. 536-1951 **Diamond Head Theatre Costume Shop** Spend just a few hours per week maintaining and constructing costumes for DHT productions. Diamond Head Theatre, 520 Makapu'u Dr.: 733-0274, 733-0277, ext. 305

Domestic Violence Clearinghouse and
Legal Hotline This nonprofit agency provides education and legal and support services to victims of domestic violence. A trained volunteer staff is needed for outreach and hotline services. Call the hotline for more information. Domestic Violence Clearinghouse & Legal Hotline, PO Box 3198, Honolulu, 96801: 531-3771

Priendship Force Seeks Volunteers Volunteer for person-to-person contact with visitors to Hawai'l from other nations. Or be a home guest with a foreign Friendship Force family in one of over 60 nations worldwide. Call for more information. Friendship Force. 255-4558

Hawai'i Nature Center Fall '02 Teaching Docents Volunteers will work outdoors and teach environmental education to visiting elementary school groups. Time commitment is one weekday per week, four hours in the morning from mid-August to December. Hawai'i Nature Center, 2131 Makiki Heights Dr.: 955-0100

Hawai'i State Art Museum Volunteers are needed between now and opening day: docents to conduct tours, education assistants to help with programs, gallery attendants to help visitors and people to coordinate special events and work the information kiosk. E-mail or call for a volunteer application. HiSAM opens Sun 11/3. hisamvolunteers@yahoo.com, 586-0304

Honolulu Theatre for Youth Skilled volunteers are needed in the costume shop to help create the imaginative costumes for this coming HTY season. Scheduling is flexible, and an ongoing commitment is preferred. Honolulu Theatre for Youth, 2846 Ualena St.: through Thu 10/31. 839-9885, 839-9885, ext. 24

Neighbors

11th Annual Clyde Sproat Falsetto and Storytelling Contest The Big Island storyteller is honored at this annual event, part of the Aloha Festival. Outrigger Waikoloa Beach Hotel, Big Island: Sun 8/25, 2 p.m. (808) 885-8086, 589-1771
2002 Maui Writers Conference The Maui

Writers Conference features best-selling authors John Saul and Jack Canfield and film director Ron Howard, along with more than 50 agents and editors, all sharing their knowledge and seeking fresh ideas. Write or call for a free brochure: MWC, P.O. Box 1118, Kihei HI 96753. Thu 8/29 - Mon 9/2. (808) 879-0061 **2002 Maui Writers Retreat (Pre-Conference)** Gather with other writers before the Maui Writers Conference. Write or call for a free brochure: MWC, P.O. Box 1118, Kihei HI 96753, Outrigger Wailea Resort, Maui: Sat 8/24 - Thu 8/29. (808) 879-0061

Hidden Hawai'i by Bike Novice and expert cyclists alike are invited to participate in this three-day, "ride-at-your-own-pace," fully supported bicycle tour of Kaua'i that doubles as a fundraiser for Catholic Charities Hawai'i. Sat 8/31 - Mon 9/2. \$150 registration fee plus \$650 in sponsored donations. 524-8911 & Kani Ka Pila: A Return to Paradise Hawaiian concerts, lectures and programs highlight this month-long celebration: Sat 8/31, 5 - 10 p.m., Slack Key Festival; Sun 9/1, 8:30 p.m., concert by Kalapana; Sat 9/7, 8:30 p.m., Don Ho in concert; Sat 9/21, 'Ukulele Festival, headlined by Ohta-San and Lyle Ritz; Sat 8/28, 8:30 p.m., concert by Cecilio and Kapono. Admission costs vary per event; call for details. Hilton Waikoloa Village, 425 Waikoloa Beach Dr., Waikoloa, Big Island: Sat 8/31 - Mon 9/30. (808) 886-1234

Lāna'i Visiting Artists: Elysium The chamber ensemble Elysium performs after debuting at Carnegie Hall in 1997. The Lodge at Kō'ele: Wed 9/4, 9 p.m. & Sun 9/8, 4 p.m.; Mānele Bay Hotel: Thu 9/5 & Mon 9/9, 9 p.m. Free. www.islandoflanai.com, (800) 321-2666, (800) 321-4666

We Pele Mā: Legends of Pele from Kaua¹¹ Bamboo Ridge Press holds these readings and book signings with author Frederick B. Wichman. Volcano Art Center Gallery: Sat 8/24, 9:30 a.m. − 1 p.m.; Borders Books & Music, Hilo: Sun 8/25, 2 p.m. Free. www.bambooridge.com, 626-1481

Red Bull Cliff Diving, Lāna'i The former Pineapple Isle plays host to this competition. Check Web site for times and locations. Sat 8/31. www.redbullcliffdiving.com

Gay

© Coffee Hour with the Candidates The community is encouraged to question gubernatorial candidates on their stances on GLBT issues. This week's guest is Linda Lingle. Reservations required. Gay and Lesbian Community Center, 2424 S. Beretania St.: Fri 8/23, 6:30 p.m. Free. 951-7000

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: every Sat, 11 a.m. www.geocities.com/thegaysurfclub, gaysurf@hotmail.com, 220-9154 * Honolulu Gay Support Group All are welcome to this weekly discussion who support "freedom, equality and justice of gay people." Waikīkī Community Center, 310 Paoakalani Ave., Rm. 202A: every Tue, 7:30 - 9 p.m. Free. 537-2000

Mixed Media

Federal Recognition vs. Hawaiian Sovereignty The ninth and 10th parts of this panel discussion between Noenoe Silva, Kehaulani Kauanui and Jon Osorio (from Thu 8/8) are aired here in two separate installments. The ninth covers the Akaka Bill and Rice v. Cayetano; the 10th is a less formal "talk-story" moderated by Anne Keala Kelly. 'Ōlelo Channel 53. Nine: Sun 8/25, 6:30 p.m.; Mon 9/2, 7 p.m.; Sat 9/7, 6:30 p.m. & Mon 9/9, 7 p.m.; Ten: Sat 8/31, 5:30 p.m.; 9/21 & 9/28, 6:30 p.m. 843-0007, ext. 137 * KTUH Web Site 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 Real Audio feed. KTUH 90.3 FM Honolulu, 89.7 FM Hawai'i Kai, 91.3 FM North Shore. Free. 956-5288

* Who Tells the People Four media professionals discuss this very question at this Q&A and panel discussion (recorded back in April), with media analyst Ed Coll, journalist Joan Conrow, Hawai'i Island Journal publisher Lane Wick and Honolulu Weekly publisher Laurie Carlson. hpam.hi.net Channel 54 Views. Sat 8/24, 7 p.m.

Grassroots

Hawai'i Justice Foundation Grant Applications Proposed projects should provide justice for Hawai'i's vulnerable populations, among other criteria. Write or call for full guidelines or application. Hawai'i Justice Foundation, 810 Richards St., Ste. 645, Honolulu, HI 96813: Completed applications must be received by Thu 8/29. 537-3886

Hawai'i's Political Status: Somewhere Between Japan and Louisiana Robert M. Rees hosts this free talk with Humanists Hawai'i. *Pākī Hale*, 3840 Pākī Ave. (Diamond Head side of Kapi'olani Park): Sun 8/25, 10:30 a.m. Free. 533-7483

Submissions

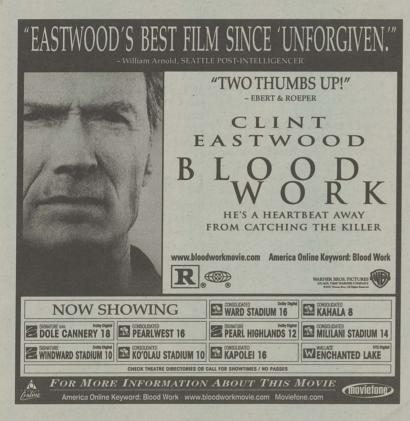
"The Scene" provides groups and individuals with free listings of community events, activities and entertainment. Submissions must include the following:

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

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

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







One-hundred eighty feet down — the treacherous dive for black coral.

'Au'au's gold

CASEY TWANOW

ne-hundred seventy-eight feet," the digital depth finder on the Aulani reads. Boatmen Nathan Rosa and Phillip "Snooky" Pai call out, "165 ... 154 ... 147 ..." as the sea floor rises up under the boat. Robin Lee, 54, wearing a wetsuit, scuba gear and carpenter's jeans, and carrying an ax and a sledgehammer, pitches over the side. An instant later, 60-yearold Henry Ah Sam, with his own cumbersome gear, tattered wetsuit and faded denims, splashes in.

On the boat Pai, Rosa and Haruo check their watches. Pai, 57, has a boyish perpetual squint and short, sun-reddened braid. He tells me that at this depth the divers can spend only 27 minutes on the bottom. I start my stopwatch.

Lee and Ah Sam are currently the only regular black coral divers in Hawai'i, although a few other men, including Lee's younger son, dive for coral part-time.

The men selectively harvest deepwater black coral trees from the 'Au'au channel between Maui and Lāna'i. The trees, which have skeletons that can be carved into valuable gemstones, grow in fields across the 'Au'au's shadowy limestone basins and ancient drowned reefs. Today the men will work their way down the ridge the *Aulani* just passed over.

Coral harvesting is typically an ecological nightmare, but not in this case. The coral species these divers harvest are not endangered, and grow far below delicate reef ecosystems. In state waters (within three miles of shore) the divers can only cut coral with a base wider than three-quarters of an inch. Coral trees with this base diameter are about 36 inches tall.

Even before the state regulations, Lee says Hawai'i's black coral divers left the small trees to replenish the coral beds for the next generation. He tells me this tradition of conservation is rooted in "the Hawaiian way — respect for the ocean."

Oceanographer Ricky Grigg at the University of Hawai'i has monitored Hawai'i's black coral since the early 1970s. His research, funded by the Sea Grant college program, has shown that the Maui black coral bed can sustain an annual harvest of over four times the average 2,232 pounds Hawai'i's coral divers take each year.

Motoring out from Lahaina Harbor toward the green slope of Lāna'i, the men on the 34-foot Aulani were in quiet communion with the sea; all eyes fixed on the horizon. Lee's "black coral dog," a Labrador retriever named Negrita, panted happily on the windy bow. Haruo, a 72-year-old fisherman with deep smile lines around his eyes, points to Moloka'i stretching in the northwest and Kaho'olawe



rising to the southeast.

Five and a half nautical miles from Lahaina, Lee and Ah Sam have jumped. Now we are waiting, rolling with the 2-foot swells.

Beneath us, the two divers are dropping like stones. They must carefully budget their time on the seafloor, and Ah Sam says the trick is to "make out the biggest black coral clump below you and fall right into it." It takes two to five minutes to chop through the tough, pliable base of a tree, clip the tree to a bungee cord and inflate the attached lift bag to float the tree up from the depths.

The divers are so heavily weighted (they carry around 185 extra pounds) they have to drag themselves between trees. They have six lift bags each to load with coral, and they must float themselves up with the last lift bag and coral tree.

Lee jokes about "Martini's law: Every 33 feet down feels like another martini on an empty stomach." But the dangers of reaching distant coral fields are very real to him. In 28 years of diving, three men have been lost from his boat, and Lee walks with a limp from a severe case of the bends. He estimates 20 coral divers have died at sea, not to mention those crippled by the bends, since the 1958 discovery of Hawai'i's black coral bed. This is a sobering toll, considering only a handful of men even attempt coral diving.

Lee and Ah Sam are only diving to 180 feet today (they often dive past 200 feet, and Lee remembers passing 325 feet in his youth), but there is always a risk of accidents, nitrogen narcosis, hyperventilation or the bends.

Ah Sam, a strong, quiet, former police officer born on Maui, began harvesting coral four years ago. Now he dives four days a week and golfs the other three. The other men chide him about being a closet millionaire, so Ah Sam tells me he dives for "cigarette money."

"It's pretty hard to beat [Lee] picking coral," Ah Sam says. "He's been doing it so long." Lee, an O'ahu native whose long hair is just beginning to show gray, says since he is "old as dirt," he does not want to dive much longer. He claims he only goes "to keep [Ah Sam] company," but cannot hide his excitement when speaking of winter dives when the divers hear "whale song so loud it vibrates right through your body."

The first orange lift bag surfaces, triggering a buzz of adrenaline. Pai guides the boat over the waves, and, while Haruo rolls up the lift bag, Rosa, the muscular 28-year-old boatman-in-training, hauls up a wispy, dark-red sea fan nearly 4 feet tall. Its base is embedded in a heavy chunk of rock; its branches are clumped with oysters and pink, softball-sized lace corals.

As orange, punching bag-sized lifts pop up every minute or two, we are caught in an organized flurry, chasing them down so Rosa can pull in the trees and pile them on the platform near the stern. The corals' slightly sweet, fishy scent drifts over us.

Wearing workman's gloves, I clip samples from each tree for Grigg's ongoing research. Wherever the coral branches brush my skin, they leave a lipstick-red smear that has to be washed off to prevent stinging.

Under the red slick, the goo-like living layer of tiny coral animals, the coral skeletons shine darkly. The divers cure the coral for two months in a friend's pasture until the protein and chitin skeletons are hard as ivory or pearl. On one dive, each man harvests about 50 pounds, or \$1,500 of black coral. They sell the raw coral mainly to Maui Divers of Hawaii.

I check my watch — the divers have been down there for 26 minutes. Within yards of each other, two bags surface that read in faded marker, "LAST BAG — I'M UNDER THIS BAG." Pai gestures to Rosa, who heaves fresh air tanks, bang sticks and spears into the water, all moored on rubber buoys. The divers must decompress for one hour at 30 or 40 feet to avoid the bends. Lee explained the bang sticks: "Outside of Lahaina is the home of the tiger shark."

Lee tells me the tigers they see while decompressing "usually just stare at us - they don't want to eat

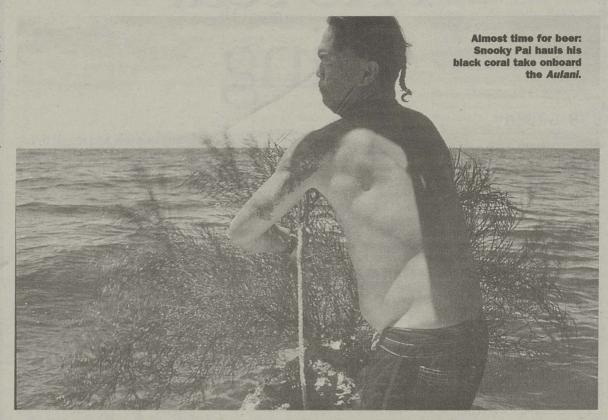
us because we're so ugly."

Midway through decompression, Lee pops up and motions to Pai that it is safe for us to snorkel. Another guest on the coral boat today, Amber Coontz, and I hop in. Coontz, 23, has just moved to Maui from the Mainland. Her father and Lee fought together in Vietnam.

I dive down to breathe out of Lee's extra regulator. Shifting beams of bright sunlight shoot through the water around us. Every direction is the same turquoise emptiness; there is no sign of the distant seafloor. Rosa swims over and points to his mask, miming, "Look around you - be careful," but today all I see is one small fish.

At exactly one hour, Lee and Ah Sam swim up and climb onto the boat. The mood is light. Ah Sam ruffles Negrita's salty coat and Lee drives us to a calmer spot where he saw some uhu recently. Rosa, in a wetsuit and scuba gear, and Pai, with one pink and one blue fin, and his scuba air tank on bare skin, dive in to spearfish.

Rosa is out of air after 15 minutes and comes up with two fish on his spear, swearing about two uhu that got away. After 10 more minutes Pai hands up his three-prong spear, and Rosa whoops, "Yeah baby Snookums!" The spear is crowded with 'ala'ihi and 'ū'ū (squirrelfish), and kūmū (goatfish).



back to Lahaina Harbor. Rosa washes down the boat, lays the coral out in the sun and binds it together with thick rope. The older men have a beer with the group waiting under the milo tree near slip 39.

Kitty, a darkly tanned, tattooed friend, balances a board on the rails of the boat dock and slices sashimi from fresh yellowfin 'ahi. With the fish on ice, we head Tony, a tall Samoan-Irish man,

brings a bowl of shoyu and wasabi. Ah Sam turns shish kebabs and barbeque chicken on a small grill beside the fresh-caught kūmū that another friend, Leo, has prepared. Generous plates of sticky rice are passed around, and Lee pulls off pieces of steaming kūmū for us with his chopsticks.

With characteristic laughter in his eyes, Lee tells me, "It's not so much the coral, it's the drinking under the tree that we like." The men agree they spend more time talking story under the tree than out on the water.

Just half a city block away along the harbor, we can see tourists forming lines at white wooden booths for the Reef Dancer, the Windjammer and "Finest Kind Sport Fishing," eager to pay for just one day of adventure at sea.







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CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES / NO PASSES



The real thing

BOB GREEN

obody makes vicious, effective gangster movies like the Brits, and bloody Gangster No. 1 is the best of its kind since Sexy Beast and Croupier. As a rule, UK gangster films do not romanticize their sociopaths and psychopaths into tragic-figure outlaw types, trapped in criminal skins. This movie, with a terrific cast, seems to be the Real Thing: a necessary bloodfeast with hellish intensity, energized even more by a jazz score by the great John Dankworth.

Innocent souls who confuse information with art should stay away, in droves, from this gangster flick. It has nothing new to impart. We already know (or should) that these monsters are terrible, psychologically misshapen people capable of any sort of betrayal and/or violence, often living what Our Capitalist Mas-

The ultra-violent Gangster No.1 is excellent — if you can take it.

ters call "the good life." If, however, you are vulnerable to the seductions of great imagery and sound, hip to postmodern storytelling (voice-overs from the present commenting on 30-year-old flashbacks) and love the absorbing intensity of first-rate acting, then this cold, unrelenting little movie is for you.

Malcolm McDowell, one of our best actors, gives what is probably his best performance since *Clockwork Orange* and *O Lucky Man*. In 1999 London, he's gangster No. 1, the mob boss, who learns that his former mentor (one he betrayed in every possible way) is getting out of jail after three decades, and this

chilling fact sets McDowell to ruminating — he knows mentor Freddie Mays, "The Butcher," probably craves the most medieval kind of revenge. The film then chronicles 1968-1971 and Mac's own rise to power as he becomes Freddie's right-hand man and then takes over. Here the McDowell role is taken over by handsome Paul Bettany as a young vicious stud who likes nothing better than to maim, torture and kill. (He's a dapper gent, and strips down to his underwear when he literally hacks someone to pieces: He doesn't want to get his swell clothes all splattered.)

Maybe all gangster movies should be this bloody and graphic. Unlike Sam Mendes' Road to Perdition, which keeps most of its main character's violence off screen, this thing — the real thing — steps right up to show us what these goons are really like. Gangster No. 1 is beautifully done, but the faint-of-heart should not apply.



Gangsta rap: Paul Bettany plays a sadistic but sartorially minded English gangster in *Gangster No. 1*, now playing at Restaurant Row.

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

Legend:
Showing
Closing
Opening

Moviedlock

Town

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

◆ The Adventures of Pluto Nash (11:10, 1:25, 3:40, 5:55, 8:10, 10:20); Austin Powers in Goldmember (Wed & Thu 11:20, noon, 1:35, 2:30, 5:730, 10:05, Fri-Tue noon, 2:30, 5:10, 7:30, 10:05); Blood Work (Wed & Thu 12:10, 2:45, 4:35, 5:20, 7:05, 7:55, 9:40, 10:25, Fri-Tue 12:10, 2:45, 5:20, 7:55, 10:25); Blue Crush (11, 11:45, 12:30, 1:30, 2:15, 3, 3:55, 4:45, 5:30, 6:30, 7:15, 8, 9, 9:45, 10:30); The Bourne Identity (7, 10:15); Lilo & Stitch (12:30, 2:45, 4:55); The Master of Disguise (Wed &

Thu 11:20, 1:15, 3:20, 5:20, 7:20, Fri-Tue 11:50, 2:05, 4:20); **Road to Perdition** (11:55, 2:25, 4:55, 7:25, 9:55); **Signs** (Wed & Thu 11:25, 12:30, 2, 3:25, 4:40, 6:20, 7:25, 9:15, 10, 10:30, Fri-Tue 11:15, 2, 4:50, 6:30, 7:15, 7:45, 9:15, 10, 10:30); **Spy Kids 2: The Island of Lost Dreams** (Wed & Thu 11:05, noon, 1:20, 2:20, 3:35, 4:50, 5:50, 7:10, 8:15, 9:30, Fri-Tue 11:05, noon, 1:35, 2:20, 4, 4:55, 6:35, 7:10, 9, 9:30); **Stuart Little 2** (Wed & Thu 11:15, 1:20, 3:30, 5:35, Fri-Tue 12:35, 2:35, 4:35); **XXX** (Wed & Thu 11:15, 1:20, 3:30, 5:35, Fri-Tue 12:35, 2:36, 4:35); **XXX** (Wed & Thu 11:15, 1:20, 3:30, 5:35, Fri-Tue 12:35, 2:36, 4:35); **XXX** (Wed & Thu 11:15, 1:20, 3:30, 5:35, Fri-Tue 12:35, 2:36, 3:36, 5:36,

5:45, Fri-Tue 12:35, 2:35, 4:35); **XXX** (Wed & Thu 11:10, 12:15, 1, 1:50, 3, 3:45, 4:30, 5:45, 6:35, 7:10, 7:40, 8:30, 9:15, 9:55, 10:25, Fri-Tue 11, 11:30, 1:35, 2:15, 4:15, 5, 7, 7:45, 9:45, 10:30);
• Thu 8/22: **Men in Black II** (Wed & Thu

9:25 p.m.);

O Fri 8/23: **Serving Sara** (Fri-Tue 11:45, 2:20, 4:50, 7:30, 10:10); **Simone** (Fri-Tue 11:05, 1:45, 4:40, 7:35, 10:20); **Undisputed** (Fri-Tue 11:10, 1:25, 3:40, 5:55, 8:10, 10:25):

WARD STADIUM 16: 1044 Auahi St. 594-7000

♦ Wed 8/21: The Adventures of Pluto Nash (Wed & Thu noon, 2:30, 5, 5:55, 7:30, 8:20, 10, 10:45; Fri-Sun noon, 2:30, 5, 7:30, 10; Mon & Tue 12:45, 3, 5:15, 7:30, 10): Austin Powers in Goldmember (Wed-Sun 11:45, 2, 4:40, 7:15, 9:45; Mon & Tue 12:30, 2:45, 5, 7:15, 9:45): Blood Work (Wed-Sun 11:45, 2:30, 5:15, 8, 10:40; Mon & Tue 1:15, 3:50, 8, 10:40); **Blue** Crush (Wed-Sun 11:30, midnight, 12:30, 1:55, 2:30, 3:05, 4:30, 5, 5:40, 7, 7:30, 8:15, 9:30, 10:15, 11; Mon & Tue 12:30, 1:15, 2:15, 3:05, 3:55, 4:50, 5:40, 7, 7:30, 8:15, 9:30, 10:15, 10:45); Lilo & Stitch (Wed & Thu 11:30, 1:35; Fri-Sun 11:45, 1:50; Mon & Tue 12:45, 2:50); The Master of **Disguise** (Wed & Thu 12:45, 2:50, 5:30, 8, 10; Fri-Sun 12:20, 2:20, 4:20; Mon & Tue 1, 3, 5);

Minority Report (7:05, 10:15); Road to Perdition (Wed & Thu 11:30, 2:10, 5, 7:45, 10:30); Fri-Tue 7:45, 10:30); Signs (Wed-Sun 12:15, 3, 4:30, 5:30, 7:30, 8:10, 10, 10:50; Mon & Tue 12:30, 3, 4:50, 5:30, 7:30, 8:10, 10, 10:40); Spy Kids 2: The Island of Lost Dreams (Wed & Thu 11:15, 12:15, 1:30, 2:35, 3:45, 4:50, 6, 8:15, 10:20; Fri-Sun 11:15, 10:20; Fri-Sun 11:15, 10:20; Fri-Sun 11:15, 10:20; Fri-Sun 11:15, 10:20; Fri-Sun 11:15,

(Wed & Thu 11:15, 12:15, 1:30, 2:35, 3:45, 4:50, 6, 8:15, 10:20; Fri-Sun 11:15, 12:15, 1:30, 2:35, 3:45, 4:50, 6, 8:15, 10:30; Mon & Tue 12:30, 1:30, 2:35, 3:45, 3:45, 5, 6, 8:15, 10:30); **XXX** (Wed & Thu 11:15, 11:55, 12:40, 2:05, 2:45, 3:35, 4:55, 5:35, 7, 7:45, 8:30, 10, 10:40, 11:15; Fri-Sun 11:15, 12:15, 2:05, 3, 4:55, 5:45, 7:45, 8:30, 10:30, 11:15; Mon & Tue 12:50, 1:45, 3:45, 4:30, 7:15, 8, 10, 10:45);

• Wed 8/21: **Stuart Little 2** (Wed & Thu 11:45, 1:45, 3:45);

○ Fri 8/23: **Serving Sara** (Fri-The 12:30, 3, 5:30, 8, 10:40); **Simone** (Fri-Sun 11:30, 2:15, 5, 7:40, 10:20; Mon & The 1, 3:40, 7:40, 10:20); **Undisputed** (Fri-Sun 1, 3:30, 6, 8:30, 11: Mon

Undisputed (Fri-Sun 1, 3:30, 6, 8:30, 11; Mon & Tue 1, 3:30, 6, 8:30, 10:45);

Waikiki

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

◆ Wed 8/21: **Hidden Hawaii** (Wed & Thu 3:20, 7:40; Fri-Tue 3:10, 7:40); **Space Station 3D** (Wed & Thu 11, 1:10, 4:20, 6:30, 8:40; Fri-Tue 12:55, 4:10, 6:30, 8:40); **Ultimate X** (Wed & Thu 12:10, 2:20, 5:30, 9:45; Fri-Tue 2:05, 5:20, 9:45);

O Fri 8/23: Beauty and the Beast: Special Edition (Fri-Tue 11); WAIKIKI THEATRES: Kalakana at

WAIKIKI THEATRES: Kalakaua at Seaside Ave. 971-5032

◆ Wed 8/21: **Blue Crush** (12:30, 2:50, 5:20, 7:45, 10:10); **Signs** (1, 3:30, 6, 8:30); **XXX** (noon, 2:40, 5:15, 8, 10:35);

Windward

AIKAHI TWINS: 'Aikahi Park Center. 254-0198

♦ Wed 8/21: Austin Powers in Goldmember (Wed & Thu 6:15, 8:30; Fri-Tue 6); Minority Report (8);

• Wed 8/21: **The Master of Disguise** (Wed & Thu 6);

O Fri 8/23: Martin Lawrence Live: Runteldat (Fri-Tue 6:15, 8:30);

An allenger planets

ENCHANTED LAKE CINEMAS: 1060 Keolu Dr. 263-4171

♦ Blood Work (4:15, 7:15, 9:55, Sat & Sun also 1:15); Signs (4, 7, 9:30, Sat & Sun also 1); Spy Kids 2: The Island of Lost Dreams (4:30, 7:30, 9:45, Sat & Sun also 1:30); KAILUA CINEMAS: 345 Hahani St. 263-4171

◆ The Adventures of Pluto Nash (Wed & Thu 2, 4:15, 7, 9:15, Fri-Tue 7:15, Fri-Sun also 9 p.m.); Lilo & Stitch (Wed & Thu 2:15, 4:30, 7:15, Fri-Tue 4:30, Sat & Sun also 2:15);

Thu 8/22: K-19: The Widowmaker (Wed & Thu 9 p.m.);

○ Fri 8/23: Martin Lawrence Live: Runteldat (4:15, 7, Fri-Sun also 9:15, Sat & Sun also 2);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-4171

♦ Austin Powers in Goldmember (Wed & Thu 1:30, 4:30, 7:30, 10, Fri-Tue TBA); Blue Crush (Wed & Thu 1:15, 4:15, 7:15, 9:55, Fri-Tue TBA); The Master of Disguise (Wed & Thu 1:45, 4:45, 7:45, 10:05, Fri-Tue TBA); XXX (Wed & Thu 1, 4, 7, 9:45, Fri-Tue TBA);

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

♦ Wed 8/21: **The Adventures of Pluto Nash** (Wed & Thu 1:20, 3:35, 5:55, 7:55, 9:55;
Fri 1:45, 3:50, 6, 8:10, 10:15; Sat-Sun 11:25, 1:45, 3:50, 6, 8:10, 10:15; Mon & Tue 1:45, 3:50, 6, 8:10, 10:15); **Blood Work** (Wed & Thu 1:30, 3:50, 7:15, 9:40; Fri 2:25, 4:45, 7:20, 9:50; Sat-Sun 12:05, 2:25, 4:45, 7:20, 9:50; Mon & Tue 2:25, 4:45, 7:20, 9:50); **Blue Crush** (Wed & Thu 1, 3:10, 5:25, 7:40, 9:50; Fri 1:15, 3:25, 5:30, 7:40, 10; Sat-Sun 11, 1:15, 3:25, 5:30, 7:40, 10; Road to **Perdition** (Wed & Thu 2:05, 4:45, 7:20, 10; Fri 2:15, 5:10, 7:45, 10:10; Sat-Sun 11:45, 2:15, 5:10,

10; Sat-Sun 11, 1:15, 3:25, 5:30, 7:40, 10; Mon & Tue 1:15, 3:25, 5:30, 7:40, 10); **Road to Perdition** (Wed & Thu 2:05, 4:45, 7:20, 10; Fri 2:15, 5:10, 7:45, 10:10; Sat-Sun 11:45, 2:15, 5:10, 7:45, 10:10; Mon & Tue 2:15, 5:10, 7:45, 10:10; Mon & Tue 2:15, 5:10, 7:45, 10:10); **Signs** (Wed & Thu 2, 4:30, 7, 9:20; Fri 2, 4:30, 7:05, 9:25; Sat-Sun 11:30, 2, 4:30, 7:05, 9:25; Mon & Tue 2, 4:30, 7:05, 9:25); **Spy Kids 2: The Island of Lost Dreams** (Wed & Thu 1:05, 3:15, 5:30, 7:45, 9:50; Fri 1, 3, 5, 7:15, 9:40; Sat-Sun 11:10, 1, 3, 5, 7:15, 9:40; Mon & Tue 1, 3, 5, 7:15, 9:40); **XXX** (Wed & Thu 1:20, 2:25, 3:55, 5:25, 7:10, 8, 9:35, 10:25; Fri 1:30, 2:30, 4:30, 5:25, 7, 8, 9:30, 10:25; Mon & Tue 1:30, 2:30, 4:30, 5:25, 7, 8, 9:30, 10:25; Mon & Tue 1:30, 2:30, 4:30, 5:25, 7, 8, 9:30, 10:25; Mon & Tue 1:30, 2:30, 4:30, 5:25, 7, 8, 9:30, 10:25; Mon & Tue 1:30, 2:30, 4:30, 5:25, 7, 8, 9:30, 10:25; Mon & Tue 1:30, 2:30, 4:30, 5:25, 7, 8, 9:30, 10:25; Mon & Tue

● Wed 8/21: Austin Powers in Goldmember (Wed & Thu 1:10, 3:20, 5:20, 7:30, 9:30); Martin Lawrence Live: Runteldat (Wed & Thu 1:15, 3:30, 5:50, 8:05, 10:15):

○ Fri 8/23: **Serving Sara** (Fri 1:25, 3:40, 5:45, 7:50, 9:55; Sat-Sun 11:20, 1:25, 3:40, 5:45, 7:50, 9:55; Mon & Tue 1:25, 3:40, 5:45, 7:50, 9:55); **Simone** (Fri 1:40, 4, 7:10, 9:45; Sat-Sun 11:15, 1:40, 4, 7:10, 9:45; Mon & Tue 1:40, 4, 7:10, 9:45);

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

♦ Austin Powers in Goldmember (11:20, 1:30, 3:45, 5:50, 7:55, 10:10); Blood Work (11:50, 2:20, 4:45, 7:30, 10:05); Blue Crush (11:15, 11:45, 1:40, 2:10, 4:05, 4:35, 7, 7:30, 9:25); Signs (Wed & Thu 11:25, 1:55, 4:25, 7:20, 7:50, 9:50); Spy Kids 2: The Island of Lost Dreams (11:40, 2:05, 4:20, 7:05, 9:20); XXX (Wed & Thu 11, 11:30, 1:45, 2:15, 4:30, 5, 7:15, 7:45, 10, 10:30, Fri-Tue 11:30, 2:15, 5, 7:05, 7:35, 9:45, 40:15);

● Thu 8/22: **The Master of Disguise** (Wed & Thu 12:10, 2, 3:50, 6);

○ Fri 8/23: The Adventures of Pluto Nash (11:35, 1:50, 4:10); Serving Sara (noon, 2:25, 4:50, 7:15, 9:35); Simone (11:55, 2:35, 5:15, 7:50, 10:25);

East

KAHALA 8-PLEX: Kahala Mall. 733-6243

♦ Wed 8/21: The Adventures of Pluto Nash (Wed & Thu 11:30, 1:40, 3:50, 6, 8:15, 10:30; Fri-Sun 1:30, 3:45, 6, 8:15, 10:20; Mon & Tue 12:45, 3, 5:15, 7:30, 9:45); Blood Work (Wed & Thu 11:45, 2:15, 4:45, 7:15, 9:50; Fri-Sun 2:15, 4:45, 7:15, 9:45; Mon & Tue 2:10, 4:40, 7:10, 9:35); Blue Crush (Wed-Sun 12:30, 3, 5:30, 8, 10:25; Mon & Tue 12:30, 2:50, 5:05, 7:20, 9:40); My Big Fat Greek Wedding (Wed & Thu noon, 2:15, 4:30, 7, 9:20; Fri-Sun 12:15, 2:30, 4:45, 7, 9:20; Mon & Tue 12:30, 2:40, 4:50, 7:05, 9:20); Signs (Wed & Thu 11:45, 2:15, 4:45, 7:15, 9:45; Fri-Sun 12:15, 2:45, 5:15, 7:45, 10:15; Mon & Tue 2:30, 5, 7:35, 10); **Spy Kids 2: The** Island of Lost Dreams (Wed-Sun noon, 2:20, 4:40, 7, 9:15; Mon & Tue 12:15, 2:30, 4:45, 7, 9:15); XXX (Wed & Thu 11:30, 2:15, 4:55, 7:35,

Girls on film

AARIN CORREA

t's a tough to figure out the target audience for director John Stockwell's surf culture vehicle, Blue Crush. Still-smoking fruit bongs, potty-mouthed dialogue and tonsil hockey in the hot tub rule out the keiki demographic. But then, we're stuck with a leading lady who's got her eye on the prize at the Pipeline but barely seems to have the nerve for Pops.

So that rules out an audience of actual surfers. What's left are land-locked mallrats ready to open their wallets for Billabong logo-wear. Sounds about right for the Holly-wood machine. Then again, it's a surf movie — and a girl-power picture to boot — so some might plead for a little mercy for this flick.

Blue Crush has Anne Marie (Kate Bosworth) living life according to the waves in a North Shore shack with her board buddies Eden (Michelle Rodriguez), Lena (Sanoe Lake) and her little sister Penny. When not training for the ap-

Blue Crush is strictly for landlocked mallrats.

proaching Pipeline Masters, she and her girls (save Penny, who's busy ditching school) pay the rent as maids at an upscale local hotel. The antic girls play dress-up in the skimpy garb of VIP guests deal with the overindulgences of pro football players on vacation. Anne Marie's fateful meeting with the star quarterback has her choosing between her dream of Pipeline and the dream of a perfect life with the perfect guy.

First things first. For a surf movie, the cinematography and wave action are definitely worth watching. Shots on, inside and under the waves bring the sport to life in a way that's rarely seen on

screen. But, with little time spent on character development, what takes place on shore is less interesting. Why a less-than-fierce Anne Marie wants to surf Pipe and why she thinks she's qualified remain mysteries. The stale conflict of choosing between her goals or the guy is good moral cud for attending teens, but, like many things here, the "conflict" feels tacked on. Surf docs forgo teen-romance subplots for a reason.

There's no point in discussing the dialogue. For scenes in which pro surfers talk and locals get scripted Pidgin, it's as bad as you think. And, as you might imagine, no one can shoot in the Islands without rolling out the local stereotypes. We get almost all of them here: the fat Hawaiian storekeeper; violent, irrational locals — and Tahitian lū'au dancers.

For teenage girls looking for a little ego boost, *Blue Crush* might be the ticket. For all others, you've been warned.

O'ahu Films

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

Opening

Joshua A stranger arrives in a small town. Is he the second coming of Christ? *Varsity Theater*

Murderous Maids (Les Blessures Assassines) (France) Two chambermaids murder their female employer and her daughter in 1933, and the maids' mother thinks that a life in the service sector is the best life can offer them. Based on a true story. Restaurant Row

Notorious C.H.O. Margaret Cho live from Seattle, making her audience laugh about colonics, her mom's accent, drag queens, menstruation, drug dealers, blowjobs, etc. *Restaurant Row*

Serving Sara Matthew Perry tries again for big screen stardom, this time uniting with Elizabeth Hurley.

Simone Writer-director Andrew Nichol (*Gattaca*) comes up with a satiric piece about a virtual-reality movie star. Al Pacino stars, and Nichol (who wrote *The Truman Show*) comes up with some witty lines. **Undisputed** Boxing yarn with Ving Rhames and Wesley Snipes.

Continuing

The Adventures of Pluto Nash Eddie Murphy does an in-outer-space movie. Austin Powers in Goldmember If you laughed at the first two offerings, you'll laugh again. (Reviewed 7/31)—Aarin Correa Beauty and the Beast: Special Edition Disney's newish classic. IMAX Waikiki Blood Work Clint Eastwood stars and directs in a police-procedural thriller. Blue Crush See Review on Page 19.

The Bourne Identity Matt Damon tries on the mantle of action star in this spy thriller.

The Country Bears Disney strikes again. **Dolphins** An IMAX take on our favorite marine mammals. *IMAX Polynesian*

Hidden Hawai¹i An IMAX tourist-oriented tour of the Islands. IMAX Waikiki

 Lilo & Stitch This (sometimes flawed) film just might rescue the troubled Disney studios. (Reviewed 6/26) —Chad Blair The Living Sea An IMAX around the worlder on ... you guessed it. IMAX Polynesian

Maaar-taan, live in concert, still so crazy.

The Master of Disguise Dana Carvey vehicle for his arsenal of impersonations.

When in Black II Predictable, but entertaining summer fare — a well-spent 94 minutes of big-budget Hollywood sorcery. (Reviewed 7/10) —A.C.

Martin Lawrence Live: Runteldat

** Minority Report A shallow masterwork, which shows that Spielberg has turned himself into a real film artist. (Reviewed 6/26)—B.G. Reign of Fire You see, the world has been taken over by these cool dragons and some cigar chompin' 'Merican guys show up who want to go out and kick some dragon ass. (Reviewed 7/17)—B.G.

Transition A good, careful movie from director Sam Mendes (*American Beauty*). Tom Hanks is a gangster/murderer in a stylized, almost tableau-like cinematic world. (Reviewed 7/24)—B.G.

Signs No filmmaker ever has understood or assimilated Hitchcock's "suspense, not shock" dicta as well as M. Night Shyamalan, and his is not slavish imitation. (Reviewed 8/7)—B.G.

Space Station 3-D Tom Cruise narrates this visually striking doc about space station crews docking and undocking, trying to humanize the science. —B.G. *IMAX Waikīkī*

**Spy Kids 2: The Island of Lost Dreams
This film is a savvy, high-spirited movie hip
to kids' humor. Clocking in at a brisk 90
minutes, Spy Kids 2 won't bore adults who
take their kids. (Reviewed 8/14) —B.G.
Stuart Little 2 It's ba-a-a-c-k-k, the com-

10:15; Fri-Sun 2, 4:45, 7:30, 10:10; Mon & Tue 1:45, 4:30, 7:15, 9:55);

Wed 8/21: Austin Powers in
 Goldmember (Wed & Thu 1:15, 3:30, 5:45, 8, 10:20);

○ Fri 8/23: **Simone** (Fri-Sun noon, 2:30, 5, 7:30, 10:05; Mon & Tue 2, 4:35, 7:15, 9:50); **KOKO MARINA STADIUM 8: 397-6133**

♦ Wed 8/21: Austin Powers in Goldmember (Wed & Thu 1, 3:20, 5:40, 8, 10:20; Fri & Sat 1:10, 3:30, 5:40, 8, 10:20; Sun-Tue 1:10, 3:30, 7, 9:20); Blue Crush (Wed-Sat 12:30, 2:50, 5:10, 7:50, 10:20; Sun 12:30, 2:50, 5:10, 7:30, 9:50; Mon & Tue 2:30, 4:50, 7:10, 9:30); Road to Perdition (Wed-Sat 1:30, 4:20, 7:10, 9:50; Sun 1:30, 4:20, 7:10, 9:40; Mon & Tue 1:40, 4:30, 7:20, 9:50); **Signs** (Wed-Sat 12:40, 3, 5:30, 7:40, 10; Sun 12:40, 3, 5:50, 8:20; Mon & Tue 1:20, 3:40, 6:30, 9); Spy Kids 2: The Island of Lost Dreams (Wed & Thu 12:50, 3, 5:10, 7:20, 9:25; Fri-Sun 12:30, 2:45, 4:50, 7, 9:20; Mon & Tue 2:10, 4:15, 6:20, 8:30); **XXX** (Wed & Thu 12:40, 1:30, 3:30, 4:30, 6:15, 7:30, 9:15, 10:10; Fri & Sat 12:50, 1:30, 3:40, 4:30, 6:30, 7:20, 9:30, 10:20; Sun 12:50, 1:30, 3:40, 4:30, 6:30, 7:20, 9:30, 10; Mon & Tue 1:30, 2:40, 4:10, 5:30, 7, 8:20, 9:40);

● Wed 8/21: **The Master of Disguise** (Wed & Thu 1:10, 2:55, 4:50, 7, 9:10);

○ Fri 8/23: **Serving Sara** (Fri & Sat 1, 3:10, 5:20, 7:30, 10; Sun-Tue 1, 3:10, 5:20, 7:30, 9:40);

Central

MILILANI TOWN CENTER STADIUM 14: 625-7400

◆ Wed 8/21: The Adventures of Pluto Nash (Wed & Thu 2:45, 5:15, 7:40, 9:55; Fri-Sun 12:10, 4:50, 9:35; Mon & Tue 4:50, 9:35); Austin Powers in Goldmember (Wed & Thu 1:05, 3:15, 5:35, 7:40, 10; Fri-Tue 1:20, 3:40, 5:45, 7:50, 10); Blood Work (Wed & Thu 1:20, 3:45, 7:05, 9:35; Fri-Sun 2:25, 7:10; Mon & Tue 2, 7:10); Blue Crush (Wed & Thu 1:15, 2:15, 3:40, 5, 7:10, 7:50, 9:30, 10:05; Fri & Sat noon, 12:50, 2:20, 3:20, 4:50, 5:40, 7:15, 8, 9:40, 10:20; Sun noon, 12:50, 2:20, 3:20, 4:50, 5:40, 7:15, 7:50, 9:40, 10:05; Mon & Tue 1:20, 2:15, 3:45, 4:50, 7:15, 7:50, 9:40, 10:05); The Master of **Disguise** (Wed & Thu 1:20, 3:15, 5:10, 7:10, 9:20; Fri-Tue 1:45, 3:50, 5:45, 7:40, 9:30); Signs (Wed & Thu 1, 3, 3:20, 5:20, 6, 7:15, 7:45, 8:30,

9:50, 10:05; Fri & Sat 12:20, 1:10, 2:40, 3:30, 5, 5:50, 7:20, 8:10, 9:50, 10:30; Sun 12:20, 1:10, 2:40, 3:30, 5, 5:50, 7:20, 8:15, 9:40; Mon & Tue 1:10, 2:40, 3:30, 5, 5:50, 7:20, 8:15, 9:40); **Spy Kids 2: The Island of Lost Dreams** (Wed 1, 2, 3, 4:30, 5:15, 7, 7:30, 9:15, 9:40; Wed 1, 2, 3, 4:30, 5:15, 7, 9:15; Thu 1, 2, 3, 4:30, 5:15, 7, 7:30, 9:15, 9:40; Thu 1, 2, 3, 4:30, 5:15, 7, 9:15; Fri-Sun 12:30, 2:50, 5, 7, 9:20); **Stuart Little 2** (Wed & Thu 1:30, 3:30, 5:25; Fri-Tue 1:30, 3:30, 5:30); **XXX** (Wed & Thu 1:10, 1:45, 2:30, 3:50, 4:40, 5:30, 7, 7:20, 8:15, 9:45, 10; Fri & Sat 1:05, 3:45, 7, 7:30, 9:45, 10:15; Sun-Tue 1:05, 3:45, 7, 7:30, 9:45, 10:05)

• Wed 8/21: **The Country Bears** (Wed & Thu 1); **Road to Perdition** (Wed & Thu 7:15, 9:50);

○ Fri 8/23: My Big Fat Greek Wedding (Fri-Sun 12:15, 2:30, 4:45, 7, 9:15; Mon & Tue 2:30, 4:45, 7, 9:15); Serving Sara (Fri & Sat 12:40, 3, 5:20, 7:40, 10:10; Sun 12:40, 3, 5:20, 7:40, 10; Mon & Tue 1, 3:10, 5:25, 7:40, 10); Simone (Fri-Tue 1:15, 3:50, 7:10, 9:50); Undisputed (Fri-Tue 1, 3:15, 5:30, 7:45, 9:55); PEARLRIDGE WEST: 483-5344

♦ Wed 8/21: The Adventures of Pluto Nash (Wed & Thu 11:45, 12:45, 2:10, 3:10, 4:35, 5:35, 7, 8, 9:20, 10:20; Fri-Tue 11:45, 2:10, 4:30, 7, 9:15); Austin Powers in Goldmember (Wed & Thu 12:45, 3, 5:15, 7:30, 9:50; Fri-Tue 12:15, 2:30, 4:45, 7:15, 9:30); Blood Work (Wed & Thu 11:45, 2:25, 5:05, 7:45, 10:20; Fri-Tue 11:45, 2:25, 5:15, 7:45, 10:15); Blue Crush (11:30, midnight, 12:30, 2, 2:30, 3, 4:30, 5, 5:30, 7, 7:30, 8, 9:30, 10, 10:30); The Master of **Disguise** (Wed & Thu 11:40, 1:35, 3:30, 5:20, 7:15; Fri-Tue 11:45, 1:45, 3:45); My Big Fat Greek Wedding (Wed & Thu 8:10, 10:25; Fri-Tue 7:15, 9:40); Signs (Wed & Thu noon, 12:30, 2:30, 3, 5, 5:30, 7:30, 8, 9:15, 10, 10:30; Fri-Tue noon, 12:30, 2:30, 3, 5, 5:30, 7:30, 8, 10, 10:30); **Spy Kids 2: The Island of Lost Dreams** (Wed & Thu 11:30, 12:20, 1:40, 2:40, 3:50, 4:50, 6, 7, 9:10; Fri-Tue 11:30, midnight, 1:50, 2:20, 4:15, 4:40, 7, 9:20); **XXX** (Wed & Thu 11:30, midnight, 12:30, 1:10, 2:15, 2:45, 3:15, 3:55, 5, 5:30, 6, 6:45, 7:45, 8:15, 8:45, 9:30, 10:30; Fri-Tue 11:30, midnight, 2:15, 2:45, 5, 5:30, 7, 7:45, 8:30,

○ Fri 8/23: **Serving Sara** (Fri-Tue 11:45, 2:20, 4:55, 7:30, 10); **Simone** (Fri-Tue 11:30, 2:10, 4:50, 7:30, 10:15); **Undisputed** (Fri-Tue 12:30, 3, 5:15, 8, 10:30);

SIGNATURE PEARL HIGHLANDS: 1000 Kamehameha Hwy. 455-6999

◆ The Adventures of Pluto Nash (Wed & Thu 11:20, 1:40, 4:00, 7:25, 9:45, Fri-Tue 11:20, 1:40, 4); Austin Powers in Goldmember (10:40, 1, 3:15, 5:30, 7:45, 9:55); Blue Crush (11, 11:30, 1:25, 2:05, 3:50, 4:30, 7:10, 7:40, 9:40, 10:05); Lilo & Stitch (10:50, 12:55); My Big Fat Greek Wedding (3:40, 7:05, 10:10); Signs (Wed & Thu 11:45, 2:15, 4:40, 7:15, 7:50, 9:50, 10:20, Fri-Tue 11:45, 2:15, 4:40, 7:15, 9:50); Spy Kids 2: The Island of Lost Dreams (Wed & Thu 11:25, 1:50, 4:20, 6:55, 9:30); XXX (Wed & Thu 10:45, 11:15, 1:30, 2:00, 4:15, 4:45, 7:00, 7:30, 9:25, 10, 10:30, Fri-Tue 11:15, 2, 4:45, 7, 7:30, 10, 10:30);

• Thu 8/22: **The Master of Disguise** (Wed & Thu 11:05, 1:05, 3:05, 5:05, 6:55);

○ Fri 8/23: **Blood Work** (11:50, 2:20, 4:50, 7:55, 10:35); **Serving Sara** (Fri-Tue noon, 2:30, 5, 7:35, 10:25); **Simone** (Fri-Tue 10:55, 1:45, 4:25, 7:20, 10:15); **Undisputed** (Fri-Tue 10:45, 1:05, 3:20, 5:35, 7:50, 10:20);

North Shore

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

◆ Dolphins (Wed-Tue 1:30, 4 [5 in Japanese]); **The Living Sea** (Wed-Tue 12:30, 3, 6);

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

♦ Blue Crush (4:30, 7:15, 9:55, Sat also 1:45); **Signs** (4:15, 7, 9:45, Sat also 1:30);

Leeward

KAPOLEI MEGAPLEX: 890 Kamakamokila Blvd. 674-8032

◆ Wed 8/21: **The Adventures of Pluto Nash** (1:15, 3:30, 5:45, 8, 10:15); **Austin Powers in Goldmember** (Wed-Sun 12:45, 3, 5:15, 7:30, 9:45; Mon & Tue 1:30, 3:35, 5:40, 7:45, 9:50); **Blood Work** (Wed & Thu 12:30, 3, 5:30, 8, 10:30; Fri-Sun 12:30, 2:55, 5:20, 7:45, 10:10; Mon & Tue 2:45, 5:15, 7:45, 10:10); **Blue Crush** (Wed & Thu 12:45, 2:10, 3:10, 4:35, 5:35, 7, 8, 9:25, 10:25; Fri-Sun noon, 12:45, 2:25, 3:10, 4:50, 5:35, 7:15, 8, 9:40, 10:25; Mon & Tue 1:15, 2:25, 3:30, 4:50, 5:45, 7:15, 8, 9:40, 10:15); **Lilo**

& Stitch (Wed & Thu 1:25, 3:25; Fri-Sun 1, 3:05, 5:10; Mon & Tue 1:15, 3:20, 5:25); **The Master of Disguise** (Wed & Thu 1:25, 3:20, 5:15, 7:10, 9:05; Fri-Tue 1:15, 3:10, 5:05, 7, 8:55); **Men In Black II** (Wed & Thu 6:05, 8:15, 10:25; Fri-Tue 7:30, 9:40); **Road to**

Perdition (Wed & Thu 5:25, 7:55, 10:25; Fri-Sun 5:10, 7:40, 10:10; Mon & Tue 5:15, 7:45, 10:15); **Signs** (Wed & Thu 12:45, 2:10, 3:10, 4:35, 5:35, 7, 8, 9:25, 10:25; Fri-Sun noon, 12:45, 2:25, 3:05, 4:50, 5:25, 7:15, 7:50, 9:40, 10:15; Mon & Tue 1:15, 2:25, 3:30, 4:50, 5:45, 7:15, 8, 9:40, 10:15); **Spy Kids 2: The Island of Lost Dreams** (Wed & Thu 12:30, 1, 2:40, 3:10, 4:50, 5:20, 6:55, 7:30, 9, 9:40; Fri-Sun 12:30, 1, 2:40, 3:05, 4:50, 6:55, 9; Mon & Tue 1:15, 2:30, 3:15, 4:45, 6:55, 9); **XXX** (Wed & Thu 12:30, 1, 15, 2:15, 3:10, 4:10, 5, 5:50, 7:10, 7:45, 8:30, 9:55, 10:30; Fri-Sun noon, 1:15, 2:35, 4:10, 5:10, 7:10, 7:50, 9:55, 10:30; Mon & Tue 1:15, 2:20, 4:10, 5, 7:10, 7:40, 9:55, 10:15);

• Wed 8/21: **The Country Bears** (Wed & Thu 1:30, 3:30); **Reign of Fire** (Wed & Thu 5:30, 7:55, 10:20); **Stuart Little 2** (Wed & Thu 12:30, 2:20, 4:15);

○ Fri 8/23: **Serving Sara** (Fri-Sun 1, 3:15, 5:30, 7:45, 10; Mon & Tue 1:15, 3:25, 5:35, 7:45, 10); **Simone** (Fri-Tue 1:30, 4:15, 7, 9:45); **Undisputed** (Fri-Tue 1:30, 3:40, 5:50, 8, 10:15);

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Art House

THE ART HOUSE AT RESTAURANT ROW: 526-4171

♦ The Fast Runner (Atanarjuat) (Wed & Thu 11:30, 3, 6:30, 10, Fri-Tue 11:35, 3:15, 7:15); Gangster No. 1 (Wed & Thu, 11:40, 2:10, 4:35, 7:10, 9:40, Fri-Tue 11:30, 4:25, 9:30); Home Movie (Wed & Thu 11:35, 2:20, 4:20, 7:25, 9:20, Fri-Tue 2:35, 7:40); Lagaan (Wed & Thu 11:50, 4:45, 10:05, Fri-Tue 2:05, 7:05); Lovely & Amazing (11:45, 2, 4:15, 7, 9:15); My Big Fat Greek Wedding (Wed & Thu 11:45, 1:30, 2:30, 4:15, 5:, 7, 7:30, 9:15, 10, Fri-Tue 11:30, noon, 2, 3, 4:15, 5:15, 6:45, 7:30, 9, 9:40); Who is Cletis Tout? (11:55, 2:15, 4:30, 7:20, 9:35);

● Thu 8/22: **Late Marriage** (Wed & Thu 11:50, 4:45, 10:05);

○ Fri 8/23: **Murderous Maids** (Fri-Tue 11:40, 2:10, 4:20, 7:25, 9:25); **Notorious C.H.O.** (Fri-Tue 11:50, 2:20, 4:40, 7:10, 9:20);

THE ARTS AT MARKS GARAGE: 1159 Nu'uanu Ave. \$6. 521-2903, 521-9799

◆ Whipped! (2001), Mon 8/26 & Tue 8/27 (7, 9);

DORIS DUKE AT THE ACADEMY:

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

◆ Last Dance (2002), Sun 8/25 (4), Mon 8/26 & Tue 8/27 (7:30); **Split Decision** (2000), Thu 8/22 (1, 7:30), Fri 8/23 (7); **Yellow Asphalt** (Israel, 2000) Wed 8/21 (1, 7:30);

KRAUSS HALL 012: Yukiyoshi Auditorium, UH-Manoa campus. \$3 general; \$2 students/seniors/UHM faculty (suggested donation). 956-3836

◆ The Acid House (1998, UK) Wed 8/21 & Thu 8/22 (7:30);

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

♦ In the Bedroom (2001), Sat 8/24 & Mon 8/26 (3, 5:30, 8); Mulholland Drive (2001), Sun 8/25 (3, 5:30, 8); Open Your Eyes (Abre Los Ojos) (Spain/France/Italy, 1998) Thu 8/22 & Fri 8/23 (4, 6, 8);

VARSITY TWINS: 1106 University Ave. 973-5833

♦ Wed 8/21: **13 Conversations About One Thing** (Wed & Thu 2:15, 7:30; Fri & Sat noon, 5, 9:45; Sun noon, 5; Mon & Tue 5); **Tadpole** (Wed & Thu 12:30, 2:30, 5, 8; Fri-Tue 2:15, 8):

 \bullet Wed 8/21: Lovely & Amazing (Wed & Thu noon, 4:30);

○ Fri 8/23: **Joshua** (Fri & Sat 12:30, 2:30, 4:30, 7:30, 10; Sun 12:30, 2:30, 4:30, 7:30; Mon & Tue 2:30, 4:30, 7:30);

puter-generated lovable mouse. **EVALUATE:** Ultimate X — The Movie Totally rad. IMAX Waikīkī

XXX Vin Diesel cements his stardom in this busy spy flick.

Art House

The Acid House (UK, 1998) Combining humor and hard-talking drama, hapless Bob Coyle has a chance encounter with a vengeful God; soft-centered Johnny is forced to contend with a psychotic neighbor and a wayward wife; and Coco Bryce takes an acid trip that literally takes him back to the womb. UH-Krauss Hall

The Cockettes The gender-fuck songand-dance troupe from the heyday of the San Francisco Hippies scene is documented here, via found footage, new interviews with surviving members, and a re-creation or two. A fun look at a culture now as dead as

ancient Rome. Doris Duke at the Academy The Fast Runner (Atanarjurat) Much of this highly textured content has never been filmed before, and the story even dares to show us, in detail, the patterns of everyday arctic life. This is not a movie to be scanned TV-style, but to be absorbed. It's basic human nature in the raw, about the fire of passion and the ice of the a stunning landscape. -B.G. Restaurant Row

Gangster No. 1 See Review on Page 18. Restaurant Row

Home Movie Eccentric doc about domiciles off the beaten track, and out of the architectural loop in "rural" American. A sleeper of sorts that treats, among other topics, a Big Island woman and her treehouse adventure. Restaurant Row

in the Bedroom (2001) Todd Field's indie production about a family torn asunder was cheated in this year's Oscars, but no matter: It's a beautifully acted drama (with



a premise some people disbelieved until a recent news event) starring Oscar nom Sissy Spacek (never better), UK's Tom Wilkinson, Nick Stahl and Marisa Tomei. No miss. Movie Museum-B.G.

Last Dance A one-of-a-kind of collabo-

ration (dramatic and tension-filled) between author Maurice Sendak and the Pilobolus dance company yielded up an amazing theatre piece. We watch it from inception to near-bloodshed to triumph. Doris Duke at the Academy

Lagaan: Once Upon a Time in India If you're willing to log in the hours, you'll find at Bollywood epic that shamelessly tries to please its audience at nearly every turn. This picture has everything but the kitchen sink, but there is a certain joyousness to it that is infectious. (Reviewed 8/14) —Rose Kahele Restaurant Row

Late Marriage About a man born in the former Soviet state of Georgia and raised in Israel. His parents are upset he's not married yet, and they don't approve of his older, divorced lover. It's one man's late journey of self-discovery. Restaurant Row Lovely & Amazing This film explores the neuroses and insecurities of contemporary women in comfortable society, using characters who are often painfully annoying and accurate. There are no half-baked endings. Instead there is truth in the relationships of these women that works its way out at its own pace. (Reviewed 8/7) -A.C. Restaurant Row, Koko Marina, Varsity Theater Wilholland Drive (2001) David Lynch at the top of his game, which is murderously frustrating to some, and delightful to others. It's Lynch up to his tricks about shifting identities, the tyranny of patriarchal Hollywood and the terrifying randomness of the universe. With Naomi Watts, Justin Theroux and Ann Miller (of 1940s MGM musicals). Terrific. Movie Museum -B.G. My Big Fat Greek Wedding Will the foreign, vegetarian fiancé meet the big Greek family's approval? Kāhala 8, Restaurant Row, Pearl Highlands

♥ Open Your Eyes (Abre Los Ojos) (Spain/France/Italy, 1998) It's ba-a-a-ck, due to pop demand, this burrow-underyour-skin thriller (by the multitalented Alejandro Amenabar of The Others) whose Hollywood remake (Vanilla Sky) was royally botched. This one, about a successful bon vivant whose face is disfigured in a girlfriend-induced auto wreck, stars hunky Eduardo Noriega (The Devil's Backbone) and Penelope Cruz, who also starred in the Hollywood remake. A haunting film. Movie Museum -B.G.

Split Decision (2000) A doc about boxer Jesus Chavez, who, as you'll recall, was deported to Mexico mid-career to face charges on a crime from his checkered youth. Doris Duke at the Academy

Thirteen Conversations About Thing The world of Thirteen Conversations offers no relief from shadowy human impulses and karmic repercussions. Definitely worth a go. (Reviewed 7/17) -A.C. Varsity Theater

Tadpole A way-too-sophisticated 15-yearold goes for an older love. Restaurant Row, Varsity Theater

Whipped! (2001) Big Wave surfing video (winner of the 2001 X-Games film fest) featuring names such as Kelly Slater, Occy, Grant Washburn, Jeff Clark, the late Jay Moriarity and Peter Mey. The ARTS at Marks Garage

Who is Cletis Tout? Christian Slater tries for a comeback. He plays a prison escapee who takes on the identity of a man named Cletis Tout. However, the real Cletis Tout has a contract out on his life, so now Slater must deal with police and a mob hit man played by Tim Allen. Restaurant Row



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SHOWTIMES:

Murderous Maids (NR) Daily: 11:40 2:10 4:20 7:25 9:25

My Big Fat Greek Wedding (PG)
Daily: 11:30 12:00 2:00 3:00 5:15 6:45 7:30 9:00 9:40

> Fast Runner (NR) Daily: 11:35 3:15 7:15

Lovely and Amazing (R) Daily: 11:45 2:00 4:15 7:00 9:15

Who is Cletis Tout? (R) Daily: 11:55 2:15 4:30 7:20 9:35

> Home Movie (NR) Daily: 2:35 7:40

Gangster Number 1 (R) Daily: 11:30 4:25 9:30

Notorious Cho (R) Daily: 11:50 2:20 4:40 7:10 9:20

> Lagaan (PG-13) Daily: 2:05 7:05

Last chance to see Late Marriage and Tadpole, leaving Thursday.



The Straight Dope

'm always hearing it tossed around as fact that women are paid less than men for the same work. Most folks seem to treat this as common knowledge. Seems, then, that the smart thing for businesses to do would be to hire women exclusively. So, is it a bunch of hooey?

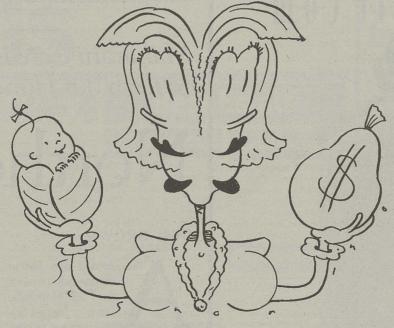
-RevMarTye, Houston, TX

f you want to be literal about it, yes, it's a bunch of hooey. Paying women less than men for the same work violates U.S. law. The federal government being the model of efficiency that it is, we can be sure this type of discrimination has been totally stamped out. One may object: But everybody knows women get paid less than men! Of course, but the question was about pay for the same work. The thing is, women, in some people's eyes, don't do the same work as men. They stay home having babies and knitting dirndls while the men are out hunting bear and fending off the Visigoths, so naturally they get paid less. You may detect a note of sarcasm here, but dressed up in slightly more refined terms this is largely

the argument used to explain wage differentials today.

Fifty years ago it was common for women to make less than men for the same job. Among the rationales: women required "extra services" (tampon dispensers in the johns?), didn't want to work overtime, needed help with heavy physical labor, etc. But the real reason, as a 1939 pay-policy manual noted, was "general sociological factors" - testosterone-speak for "That's just the way it is, honey." This sort of discrimination was outlawed by the Equal Pay Act of 1963 and similar statutes passed by the states. Some employers subsequently attempted to weasel out of them along the lines suggested above, arguing that wage differentials for similar jobs were justified by the fact that the guys occasionally had to lift heavy items and so on. Never mind the incidentals, said the Supreme Court. If the jobs are substantially equal (not identical), the law requires equal pay.

Usually, anyway. Four "affirmative defenses" permit unequal pay for the same work: seniority, merit, performance-based incentive systems, or other nondiscriminatory



business reasons. (I'm taking this from the new book Compensation by George T. Milkovich and Jerry M. Newman, with the assistance of Carolyn Milkovich — I wonder what she got paid.) The last item offers a fair amount of wiggle room. For example, in Kouba v. Allstate the plaintiff said the minimum salary she earned as a sales rep was less than males typically got. Allstate admitted this but said minimum salaries were individually set so they'd be: a) high enough to attract applicants, but b) low enough that reps would want to make sales and earn commissions. Since women usually had been paid less in their previous jobs, it took a smaller minimum salary to attract them to Allstate. OK by us, said the court.

Whatever the effectiveness of equal pay legislation, it didn't attack what many felt was the core prob-

lem: occupations historically dominated by women (e.g., nursing, teaching) pay less well than those dominated by men. Title VII of the Civil Rights Act of 1964, which prohibited discrimination based on sex, among other things, seemed to offer a way to address this issue. The Supreme Court ruled that under Title VII, pay differences for dissimilar jobs were possibly evidence of discrimination. However, proving one's case in the absence of clear intent turned out to be difficult. Employers have successfully argued that if they pay the market rate for different jobs they're not discriminating, even if the market decrees higher wages for jobs usually held by men. Women's advocates have proposed the concept of "comparable worth," which attempts to equate dissimilar jobs based on the required level of skill, effort, responsibility, and so on, but

ILLUSTRATION: SLUG SIGNORINO

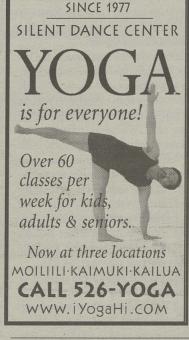
this notion has not caught on with U.S. courts or legislators.

Despite progress, women on average still get paid much less than men. In 1979 women working fulltime earned about 60 percent as much as men; by 1998 that figure had climbed to 76 percent. Does that reflect an injustice? Many say no, arguing that women earn less because they take time off to care for children or elderly parents (and thus have less seniority) or accept lower pay in return for more flexible working arrangements. Women also tend to go into lower-paying lines of work, shunning higher-paying technical fields. It's easy to caricature this view (dirndls versus Visigoths, etc), but there may be some truth in it. Some research suggests that when women behave as men do not having babies, mainly — the income gap largely disappears. If so (I won't claim the matter has been definitively settled), the question facing women is a stark one: What do you want, kids or cash?

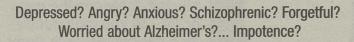
—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope Message Board, www.straight-dope.com, or write him at the Chicago Reader, 11 E. Illinois, Chicago 60611. Cecil's latest compendium of knowledge, Triumph of the Straight Dope, is available at bookstores everywhere.









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Doug Cooper, M.D. - more than thirty years of psychiatric practice in Hawaii. 258-1965



Restaurant Review

Maharani Café is a mixed bag, but its good enough to flesh out Honolulu's Indian cuisine scene.

Northern fire

DON BROWN

decade ago Indian cuisine didn't make a dent in Honolulu. But over the past few years several familyrun restaurants have appeared, offering a sampling of both Northern and Southern Indian cooking.

Southern Indian fare tends to be almost completely vegetarian. Northern Indian cuisine, on the other hand, tends to be hotter and is more dependent on meat dishes. The famous tandoori cooking of this region, baked in ovens of special clay from North India, began with the nomadic tribes in the steppes of Central Asia.

This primer on the cooking of this vast country helps partially explain the subtle differences in the various Indian restaurants across town, depending on the region and tastes of

Maharani Café, started two and a half years ago by three brothers (Francis Tulu, Christian Rahman and chef Prince Arafat, pictured) from Calcutta, had a rocky start from all advance reports, but benefits greatly by its location near the University of Hawai'i. In the shadow of vegetarian haven Down to Earth, it has become a welcome respite for health-conscious diners.

Maximizing the small space, the interior is nicely laid out with comfortable black tables and chairs, though rather incongruous chandeliers dangle like stalactites from one end of the dining area. We were impressed by the fairly comprehensive menu, with an even mix of vegetarian and meat dishes. Scouting the dishes under the label "exotic appetizers" (secretly hoping they weren't too exotic to be appetizing), we came up with the assorted vegetarian appetizer platter, consisting of four pakoras, two papadum and two samosas (\$7.95).

Pakoras are vegetables dipped in a chickpea batter and deep fried. Those I've had elsewhere were more vegetable than batter, but these seemed more akin to falafel, heavily battered with only bits of onion and cilantro in evidence, and slightly overcooked — not a golden brown. The samosas, a combination of vegetables, potatoes, carrots and peas baked in a pastry crust, were also a bit of a disappointment, with a mushy consistency that lacked the spicy taste that can make the dish a special treat.

The papadum, crisp lentil wafers, had an oily sheen and didn't pack the spicy punch of those I've sampled elsewhere. However the appetizers were accompanied by two sauces a yoghurt/mint combination and a tart tamarind sauce with coriander that added a tasty kick. For entrees, we chose one chicken,

lamb and seafood dish. Tandoori Chicken (\$8.95), which takes an extra 20 minutes to prepare here, is probably the dish most closely asso-

ciated with Indian cuisine, at least in the American mind. Real tandoori clay ovens burn at upwards of 1,000 to 1,200 degrees — the searing heat trapping the spices and natural juices within the food. Sometimes mesquite is used in the fire, lending a subtle aroma to the delicately spiced meat, which comes out crisp on the outside and moist on the inside.

Lacking space and an authentic clay oven, the tandoori chicken here is an approximation of the real thing, baked in an electric oven without the benefit of the high temperature or wood aroma that makes the dish "fit for kings." The coating made of a marinade of yoghurt, herbs and spices sits on the surface rather than flavoring the meat. Like most of life's hidden pleasures, it's okay, so long as you don't know what you're missing.

On the other hand, the Lamb Saag (\$10.95), which was billed as a house specialty, was quite good — cubes of lamb cooked with a delicious creamy spinach mixture. The meat was tender and slightly pink and its flavor was nicely balanced with the texture and subtle spiciness of the spinach, an odd combination that nevertheless worked. The Indian word maharani means "queen" and was picked by the brothers to honor their mother, many of whose recipes grace the menu. This dish and another house specialty, Shrimp DoPiaza (also \$10.95) are among them.

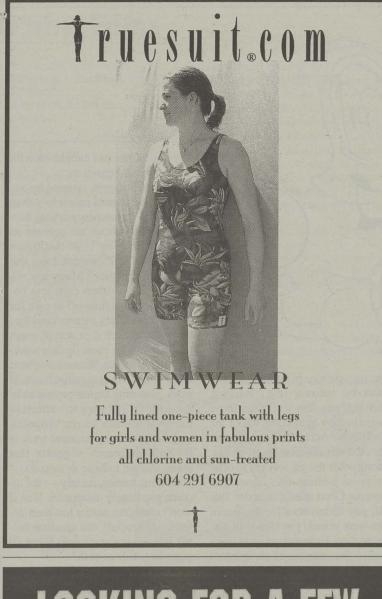
The shrimp dish was the standout, a combination of stir-fried onions, ginger, garlic, spices and tomato that

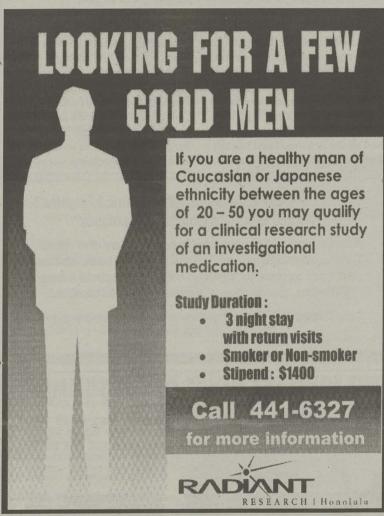
was well-balanced and had a deliciously sweet, pungent taste that complemented the seafood beautifully. The sauce was good enough to stand on its own with the generous helping of basmati rice, gently flavored with saffron, that accompanied the meal, as well as the naan, a leavened baked bread.

Other "specialties of the house" that looked terrific were the Shrimp Biryani (\$13.95), accompanied by saffron-flavored rice cooked with herbs, spices, raisins and nuts; the Vegetable Jalfresi Masala (\$7.95), mixed vegetables cooked with tomato, onion, ginger, garlic and spices; and the Balti Beef (\$9.95), which is slowcooked with fresh vegetables, tomato and spices. For the curious and economy-minded there are four combination dinner specials that give a generous sampling of favorite Indian dishes. A variety of daily specials are also offered.

Some like it hot ... and those of you who do will not be disappointed. You can specify whether you prefer your food mild, medium, hot or spicy. But don't make the mistake I did at one Mainland restaurant years ago: confronted with Mild, Medium, Hot and Vishnu. I went all the way with Vishnu and nearly obliterated my esophagus. Only afterwards did I discover Vishnu is the Hindu God of Wrath. Consider yourself warned.

Maharani Café, 2509 South King St: Nightly, 5 p.m. - 10 p.m. 951-7447.







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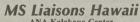
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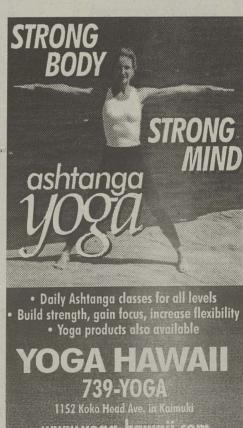
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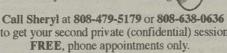
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When Paul facilitates an Intensive Weekend, he does not deliver a rigid, pre-prepared discourse. Subjects addressed in the Intensive are in direct response to the unique situation and the unique audience in each moment. Every time Paul speaks and answers questions, the content and style is always alive, fresh and totally appropriate to the moment.

Paul's approach is unconventional, constantly evolving and, most importantly, enormous fun. He has a great sense of humor, a deep compassion for people and a firm belief that nothing should be taken too seriously. His Intensive Weekends are a rare opportunity to gain insight into the way to one's own full potential for alive and bright conscious living . . . in each moment.

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Free Will Astrology by Rob Brezsny

(March 21 - April 19):

A new mockingbird arrived in my backyard four days ago. Taking up residence in the birch tree, it has been chirping its buoyant tunes in long, relentless concerts. This morning it began at 7 a.m., and is still going strong at 2:30, having paused for only a few brief breaks. I admired the creature's inexhaustible rapture at first, but at this point the only way I can get any work done is to stuff foam rubber plugs in my ears. I'm serving up this vignette, Aries, as a warning beacon to you. Don't let your good thing become too much of a good thing.

Jaurus

(April 20 - May 20):

You have underestimated how much happiness you are capable of attracting into your life. Believe it or not, this artificially low expectation has cheated you out of your fair share of joy, pleasure, fulfillment and a sense of meaning. Your assignment for the next four weeks is to jack up your levels of happiness by at least 20 percent. Work hard at this task, Taurus — at least as hard as you do at your job. (The greater your effort, the more cosmic assistance you'll receive.) To get started, divest yourself of a mediocre thrill that distracts you from an intelligence-building excitement.

Gemini

(May 21 - June 20):

My ambitious friend Richard played the part of a tree-with-a-face in a local theatrical production of Wizard of Oz. In 12 shows, he stood around holding a cardboard painting of a tree in front of himself. "With all the important things you have to do," I asked him, "with all the fun and challenging activities available to occupy your valuable time, why did you choose this dopey task?" With bemused languor he replied, "My life is too crammed with meaning, Robbie. I'm a Drama King, for God's sake - a junkie for epic story lines. So for once in my life, I decided to do something that had absolutely no purpose. And it renewed me beyond my wildest imagining." I pray that you'll take a page from Richard's book in the coming days, dear Gemini.

Gancer

(June 21 - July 22):

The near future has too many diverse themes for me to sum up in one simple oracle. Therefore, I'm presenting you with a bite-sized prophecy for each day of the week. Aug. 22: Blind fate gains the power to see, though it's still a little nearsighted. Aug. 23: Confronted by one of God's trickier games, you'll just have to get trickier yourself. Aug. 24: Maybe you could arrange for the tidal wave to arrive in manageable installments. Aug. 25: Love makes you crazy — just in time. Aug. 26: You shall know the hype and the hype shall set you free. Aug. 27: Freelance, moonlight, diversify, mutate.

Les

(July 23 - Aug. 22):

Religious experts estimate that 34 percent of everyone alive will go to heaven after they die. Your actions in the next month, Leo, could virtually guarantee you a place among that elect minority. I'm not implying you'll be headed for the pearly gates any time soon, just that this is prime time for you to rack up a surplus of high-yield karmic credit. Why? Your charm and radiance are more useful to people than usual. You're likely to feel pride in pursuits that serve the greater good. And there is currently a sweet convergence of your selfish needs and generous urges.

Virgo (Aug. 23 - Sept. 22):

Are you brave enough to invite reality's messy richness to replace your pristine but inert fantasies? Are you mature enough to renounce your naïve hopes and fears so as to see the raw truths that are right in front of you? Are you crafty enough to shed the part of your innocence that's based on delusion even as you strengthen the part of your innocence that's rooted in your love of life? Here's my answer to those questions, Virgo: Maybe you weren't brave or mature or crafty enough to pull off these heroic feats in the past, but you are now.

Libra

(Sept. 23 - Oct. 22):

Three times a week I take a long walk up into the hills near my home. One day last October I was surprised to find that since my previous

foray, someone had dug a series of 20 large holes alongside the first stretch of my usual route. They were precisely dug and carefully aligned. What was their purpose? To hold fence posts or transplanted trees? To serve as the foundation of a drainage system? I still don't know. More than 10 months later, they remain unfinished and unused. I mention them new Libra, because they remind me of a project that you began but abandoned back around October 2001. The astrological omens suggest it's time to return and complete the job. Either that, or fill in the holes.

scarpia

(Oct. 23 - Nov. 21):

The devil didn't make you do it. He's not smart enough, God could have made you do it if He wanted, but that would have interfered with your free will, which is against His principles. No, Scorpio, the credit for your broken trances and shattered taboos must rest with what we in the consciousness industry refer to as your "higher self' - also known as your guardian angel, your still small voice, or the grown-up version of your imaginary friend from childhood. During the rest of your long life you will provoke many breakthroughs that will serve you for a while and then fade. But the beauty your higher self has recently cracked open will resurrect itself over and over again until the day you die.

Sagittarius

(Nov. 22 - Dec. 21):

I tried to get the famous yet wise Buddhist monk Thich Nhat Hanh to be the guest author of your horoscope. I thought he could help me with my dilemmas: How can I encourage you to rev up your ambitions full blast without turning you into a stress-addled greedhead or egomaniacal power-tripper? What advice might help you channel more of your libido into serving your highest ideals? Sadly, Thich Nhat Hanh did not respond to my plea to create a spiritually correct version of this advice. Nor did the other sage celebrities I attempted to contact, including Deepak Chopra, Matthew Fox or Starhawk. So I'll have to rely on you to figure out how to do it yourself.

Gapricorn

(Dec. 22 - Jan. 19):

As I make a psychic survey of the coming weeks, I get visions of you rambling in unfamiliar territory. I see you wandering with serendipitous intent in places that seem outside of the inner circles and far from the heart of the action. Pretty radical stuff for a Capricorn; you usually love to be right in the middle of things. Here's some advice. Though you may worry that everything in these frontiers is beyond your grasp, you'll eventually find clues that revive your excitement about a dream you'd almost given up on. And though you may hate how vulnerable and unschooled you feel, you will sooner or later stumble upon a future power spot.

Aguarius

(Jan. 20 - Feb. 18):

If a filmmaker asks you to do a nude erotic scene in his indie flick, agree to it only if he allows you to improvise freely. If the CIA tries to recruit you to carry out a top-secret mission, sign on only if it involves travel to exotic places and a big expense account. If a close friend wants to enlist you in bending the truth for a good cause, do it only if the fabrication makes you feel profound and expansive, not petty and defensive. Do you catch the drift of the subliminal theme that underlies my specific examples, Aquarius? It's fine to slip outside your usual safety zone and modus operandi as long as you have enough power to make it really fun for yourself.

Pisces

(Feb. 19 - March 20):

The dog days are giving way to flamingo nights. The reign of the business - like vulture is ending, making it possible for the friendly dragon to share its treasure. Best of all, the bull you grabbed by the horns and the monkey on your back will soon lose interest in harassing you. I expect the three of you will then lie down together with the lion and the lamb, and you'll begin to harvest the rewards you've earned through all your beastly struggles.

You can call Rob Brezsny, day or night, for your "Expanded Weekly Horoscope" at (900) 950-7700. Don't forget to check out Rob's Web site at www.freewillastrology.com. \$1.99 per minute, 18 and over. Touch-tone phone required C/S. (612) 373-9785

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Sixty boards, only six thrusters. Guns, guns, guns. (Go see 'em.) Huge Hawaiian wave tools. Hamilton (father and son). Hot Curling. Iggy.

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lowed. Zee question remains: Why is there no surf/canoe/Duke museum in Hawai'i?

-Mark Cunningham

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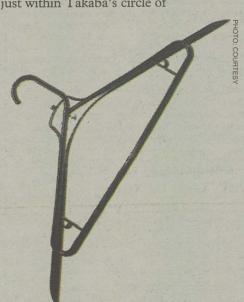
Mr.X-large

A local inventor takes out the lumps

t's just something guys never talk about," says Richard Takaba. "But when I asked my friends about it, they all knew what I was talking about."

Takaba is talking about the shoulder lumps that form on large and extra-large shirts because standard hangers aren't long enough to hold up the sleeves of bigger shirts. His simple, but effective solution: create a hanger that extends to fit larger-sized shirts.

Seems trivial, right? Well, it is, but just within Takaba's circle of



friends, he heard stories of ironing out the lumps each morning, or even tossing a shirt in the dryer to get rid of them. "I even knew a guy who would put water on his shirts, and he'd walk around with wet spots on his shirts for a couple hours at work," says Takaba, a Department of Health inspector.

Takaba took some standard wood hangers and added foam extensions until he found the magic length — 22 inches. He found a manufacturer in China and now sells his MrBigXL hangers for \$1.49 each through his Web site, www.MrBigXL.com.

"I know it seems kinda silly, but lots of people have tried a sample of the product, and now they want more," he says.

—Li Wang

Made in HAWAI'I highlights

Here, only

he Weekly made the rounds at the 2002 Made in Hawai'i festival and discovered several artists and businesses of note in between tastings of Kaua'i coffee, pineapple mustards and spirulina popcorn.

Bob Hackney, 55, the Hilo man behind Out of Hand, flies to O'ahu a couple of times a month to peddle his bold, brightly hued shirts (pictured). He's been at it for 15 years, hustling at craft fairs, living a subsistence/existence lifestyle. Originally a ceramics man, he's developed enough of a following for his tribal screenprints that he hasn't had to

touch clay in over a decade. Hackney can be reached at (808) 968-8475 to find out when/where he'll be on O'ahu.

We also discovered wood-turner and drum-maker Aaron Hammer's line of knobby wine bottle

re-corkers made of recycled Hawaiian hardwoods (\$16) — a unique, ecologically positive gift idea. Call Hammer at 293-8284.

Wondering how the 'awa industry is doing since the recent well-publicized health warnings about the Polynesian



potion, Alofataua Kuma says, "Actually, we've tripled our business since the reports, because people are looking for the purest forms. People who know are seeking us out." Kuma's Tongan-grown 'awa business, Royal Kava Hawaii, is based in Kailua (256-KAVA).

—Li Wan



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