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Volume 12, Number 48, November 27 - December 3, 2002

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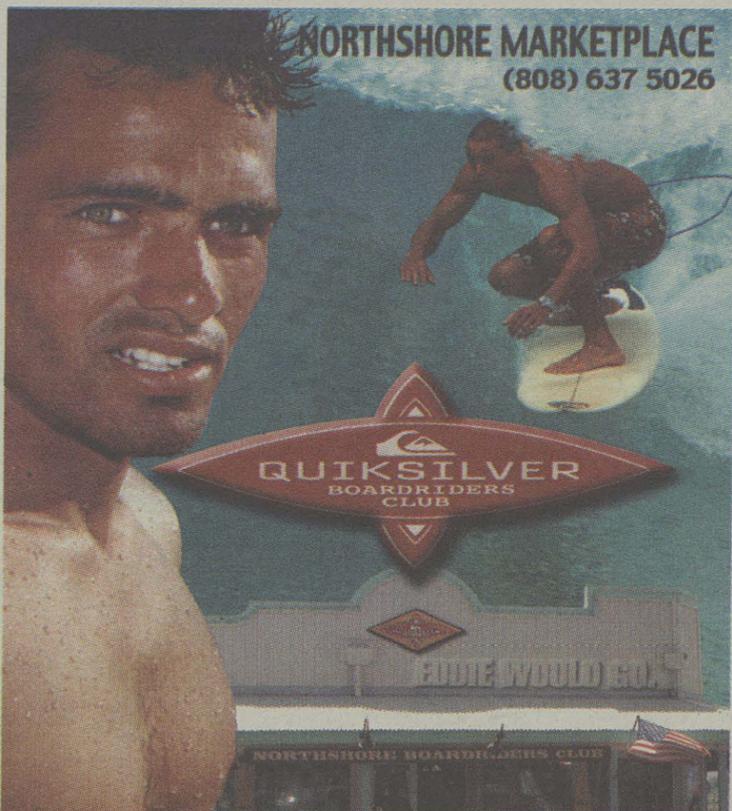


By Jim Hightower
Page 6

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Cholo's rocks the North Shore

by Alicia Michioka

When I say Cholo's rocks the North Shore, I am not joking. This little restaurant, located in the North Shore Marketplace, makes visiting Hale'iwa a delicious experience. Specializing in homestyle Mexican food, locally owned and operated, Cholo's has tacos, burritos, fajitas and nachos to die for. This little restaurant is so popular that it had to expand its tables from inside to outside. Not that it's a bad thing — the setting at Cholo's is perfect for that nice visit to the North Shore.

Cholo's menu has a la carte for those who just want a little bite to eat, and plates that include beans, rice and salsa. Dinners include salad, chips, salsa, rice and beans, while combination plates offer the choices of double-taco plate, double-taco dinner, double-enchilada plate, double-enchilada dinner, enchilada with a taco or enchilada with tostada. Specialty items on the menu include the grilled veggie burrito with a blend of specially sea-

soned grilled onions, peppers, eggplant and mushrooms served with black beans, rice, tortillas and fresh salsa. Cholo's also has tacos with shrimp or local, fresh grilled 'ahi grilled, both spiced and served on a soft corn tortilla taco-style with onions and cilantro. The Fish Burrito is a generous portion of grilled 'ahi,



black beans, cheese, tomatoes, onions and guacamole. The 'Ahi Salad and Shrimp salad has local 'ahi or grilled and spiced shrimp served taco-style, with black beans on a bed of lettuce, tomatoes, cheese, onions and cilantro. And the black bean-spinach-chicken tostada is layered with black beans, shredded-chicken, cheese, lettuce and tomatoes on a tostada shell.

Other items on the menu include breakfast, which has a wide variety of

chorizo breakfast burritos, huevos rancheros and pancakes! Cholo's is open daily from 8 a.m. to 9 p.m., serving breakfast, lunch and dinner. Prices range from \$3 to \$17.50. Call 637-3059 for large parties.

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GENERAL STORE, Britton GALLERY, JUNGLE GEMS, POLYNESIAN TREASURES, silver moon

Vote Green

Many voters are wondering why they should even bother going to the polls this Saturday, Nov. 30, to vote since Congress has already adjourned (Honolulu Diary, "Special election I," HW, 11/20). However, it is a day in which Hawai'i voters have an opportunity to once again make history by electing the first member of the Green Party to the U.S. House of Representatives.

As a tenacious and passionate advocate for the preservation of Hawai'i's agricultural lands and rural life style, I have been actively involved in community service during my 16 years on Maui. I assisted in the founding of the state of Hawai'i Green Party, whose four pillars are grassroots democracy, nonviolence, social justice and ecological wisdom.

I urge all disgruntled voters to consider a viable alternative to the power brokers and to consider who will truly champion them and their needs. We need new legislators who will fight for clean money, public financing of elections (as now exists in four states) and the rights of average people, while being champions of our environment and defending it from rampant overdevelopment.

Among my main concerns are inspections, not war, in Iraq; free universal single-payer health care; a realistic and beneficial prescription drug policy; strengthening

Social Security, Medicaid and Medicare; increasing funding for prevention and treatment while ending the failed and corrupt "war on drugs"; quality education for all; lower taxes for workers and the middle class; protection of worker and union rights; mandating corporate accountability; tax breaks and incentives for small businesses; energy independence for Hawai'i; strengthening and enforcing environmental regulations; and an acceptable Native Hawaiian structure from the federal government while maintaining continued support for Hawaiian cultural protection.

I believe my candidacy as a Green most closely reflects the values and concerns of the late Patsy Mink and therefore best represents the constituents of the 2nd Congressional District in their long tradition of supporting democratic and humanitarian concerns, values and ideals.

Nick Nikhilananda

Hope for the Pacific

"A Particularly Bad Friday," the book review of Robert Barclay's *Melal*, spoke truth to the tragedy that our "good and powerful nation" conveniently ignores (Cover Story, "Winter Books," HW, 11/20).

I am a native of the island of Guam. I am of Filipino, Chamorro, Chinese and Spanish ancestry. As a woman of color, I feel it is imperative that the truth of indigenous people be spoken as well as the truth of our government's hidden agendas.

Thank you, *Honolulu Weekly*, for being the voice and shedding light on issues that need dire attention and action to stop irresponsible acts from taking place — in this sense, the annihilation of a humble people, the rape of land once a paradise, the poverty of a people who knew richness materialistic American's cannot even fathom.

I believe that *Melal* offers hope for change, not only for the sake of the Marshallese but for the sake of our nation's conscience. If anything, I hope that this article is a catalyst for people to act and make the necessary calls to plead with the Bush administration that enough tragedy has been wreaked upon the Marshallese and their land.

"Tears roll down my face because this history hurts," says Yellow Rage.

Angela T. Cruz

Traffic patterns

Thank you for running your story about the global trafficking conference (Honolulu Diary, "Fudging the numbers," HW, 11/20). The incredible claims made by certain of its panelists needed exposure. In recent years former prostitutes have made a host of exaggerated and conflicting statements about prostitution in Hawai'i, with little questioning from the local press or our elected officials. This despite the fact that these people have a vested interest in promoting a point of view that will enhance their fundraising efforts and personal stature.

I am involved in APLE, which stands for Arresting Prostitutes is Legal Exploitation. Our organizers and advisers include people like the Rev. Pam Vessels, the founder of Hale Ho'Omaka Na Wahine, Jane Bopp from the Life Foundation,

and Meda Chesney-Lind the nationally recognized criminologist from the University of Hawai'i's Women's Studies Department. Rev. Vessels and Ms. Bopp were important contributors of case studies to the University of Pennsylvania research paper widely referred to on problems of underage sex work. They were not involved in the conference on trafficking. Nor was our own law enforcement community. During the 2001 legislative session I met with representatives from the Honolulu Office of Prosecuting Attorney and found their views on the credibility of certain spokespeople mirror those of myself and our group.

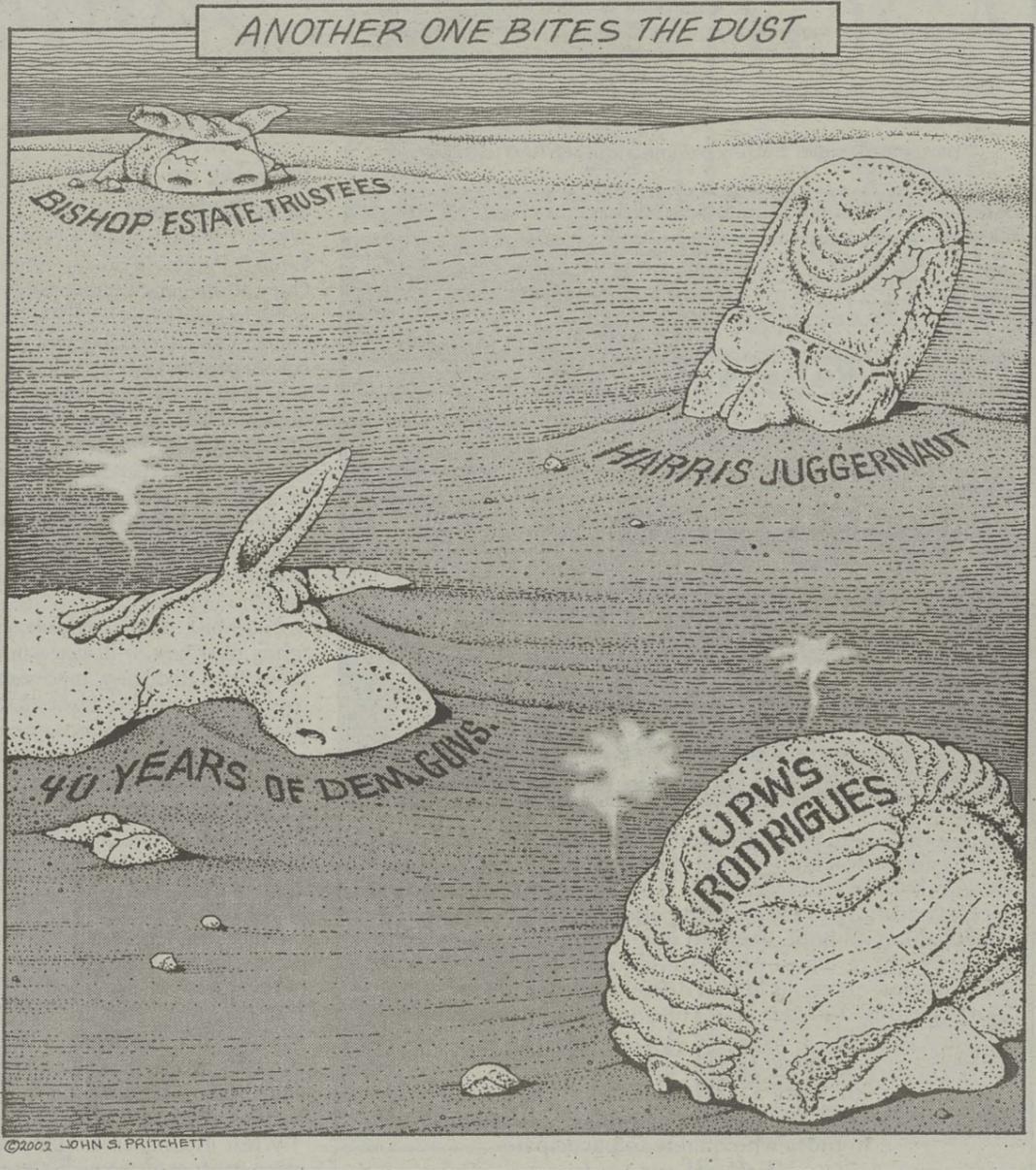
I understand an enormous amount of money has been set aside by the federal government to fight trafficking. This will attract all sorts of self-proclaimed experts. I hope out community, our media and our government will start engaging in a little more critical evaluation of the claims these people make.

Tracy A. Ryan

Dept. of Corrections

Ed Case is the only prominent Democrat facing John Mink in the Nov. 30 special election for the 2nd Congressional District (Honolulu Diary, "Special election I," HW, 11/20).

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Cleaning up after Rodrigues

When a federal court jury found United Public Workers director **Gary Rodrigues** and his daughter guilty last week on charges of theft, embezzlement, defrauding a union benefit plan and money laundering, you could almost hear opponents of organized labor chortling with glee.

A likely prison sentence for Rodrigues, until recently considered perhaps the most powerful labor leader and one of the most politically influential people in the state, clearly deals a blow to labor's clout in the corridors of power.

And while other labor leaders are trying their best to distance themselves from Rodrigues' misfortunes, they do have much to answer for. In a real sense, Rodrigues was emboldened by the long-term failure of others to hold him accountable.

Most of the crimes described by prosecutors during the trial took place while Rodrigues was head of the State Federation of Labor, a position he held from 1985 to 1997.

During that time, how many leaders of other labor unions were aware of Rodrigues' wheeling and dealing with companies that did business with the UPW? How many looked the other way in the name of labor unity while Rodrigues picked the pockets of his union's members?

When Rodrigues hosted other union heads at his home in Oregon, did his guests question why the UPW had purchased 193 acres next door, thousands of miles from the nearest UPW member?

Based on evidence presented in Rodrigues' trial, the public also has reason to wonder how common self-dealing is in the recesses of the labor movement, where outside scrutiny rarely exists. It was apparently relatively simple for Rodrigues to negotiate union contracts with insurers that involved putting his daughter's companies in the path of lucrative consulting contracts. Rodrigues' defense attorney argued similar arrangements are common in the union world.

Although not all similar contracts would violate federal labor law, they certainly represent conflicts of interest serious enough to be scrupulously avoided by a labor movement trying to restore its tarnished public image. Can we expect other unions to open their books, at least to their own members, regarding such arrangements?

Rodrigues' conviction and these lingering questions complicate the labor movement's necessary attempts to recover from this year's defeat at the polls. It's going to take more than routine public assurances to convince union members — and the broader community — that labor is back on the right track.

—Ian Lind

State government's core functions? Don't ask

Never have so few been responsible for so much with so little fanfare.

That's a best-shot analysis of a little-known state body called the **Core Government Functions Advisory Commission**. Created by the state Legislature during the last session, the 15-member commission, appointed by legislators, is charged with reviewing "each state program" to ensure the promotion of "the goals, objectives,

policies, and priorities specified in the Hawai'i state plan and functional plans." The bottom line for the task force is spelled out well enough five lines from the bottom of Act 247: "to reduce the state operating budget for fiscal biennium 2003-2005."

While hardly the "gang that couldn't shoot straight," this assemblage must first establish its target, and if last week's sixth (and third-from-final) meeting is an indication, the target may move and change shape enough to elude their best find-the-fat efforts.

Members have at least begun to create a list of core state functions, including public health and safety, kindergarten through higher education, commerce and conservation. But members asked, what about housing? Leisure? Culture? How about Hawaiian Affairs — or elections? At one point, member and former Mazie Hirono staffer **Kate Stanley** called for a deletion from the list. Ensuring a "strong viable economy" is not, she argued, a core job for state government. Adding to the metaphysics was former Libertarian Party of Hawai'i chair **Richard Rowland**, who disagreed with any government role in "maintaining" the status quo. "Government has to enhance, not just stabilize conditions — we need to move from static to dynamic" was Rowland's repeated call to arms.

In the end, the commission is already intending to submit only an "interim" report next month, while recommending the lengthening of their term to expand input from affected agencies and the public. What better example could they set of bureaucracy's inclination to expand its life and role?

The next scheduled meeting of the commission is Wednesday, Dec. 4, 2:30 p.m. in state Capitol conference room 309.

—Richard Weigel

Wine & Whitman

Last Friday, the Hawai'i chapter of the Sierra Club celebrated its third Pā'ina o ka 'Āina (Party for the Land) at the Richards Street YWCA, attended by 250 people. In a light-hearted awards presentation, executive director **Jeff Mikulina** was honored for his actions on Oct. 23, when he organized a protest against the Honolulu visit of Environmental Protection Agency Administrator **Christie Whitman**. As a White House Cabinet member, Whitman had been in town to offer the Bush administration's seal of approval to Republican **Linda Lingle** — as well as keep the campaign cash flowing, at a \$100-per-head cocktail campaign fundraiser at the Sheraton Waikiki.

Mikulina, along with a small cadre of Sierra Club associates, gathered on the seawall outside the hotel and held signs protesting the Bush administration's noxious environmental record.

Several Lingle/Whitman supporters were clearly annoyed by the protesters' exercise of First Amendment rights. Operatives turned video cameras on the protesters. "Get a photo of each of their faces, and we'll give them to our lawyers!" exhorted **Lenny Klompus**, Lingle's communications director, according to witnesses. Klompus could not be reached for comment. Lingle is to be sworn in as governor Monday.

While the instructions were to

videotape the protesters' faces, one enterprising guest decided to throw some of his \$100 wine over the wall. It landed in Mikulina's face.

Back at the Y and honoring the tradition of good, honest dissent, the Sierra Club chapter recognized Mikulina's battle stains and decorated him with a medal signifying his inaugural membership in the "Order of Taking Wine in the Face."

On that very same day, in Washington, Whitman announced that the Bush administration was relaxing Clean Air Act rules for thousands of aging power plants, oil refineries and industrial facilities.

—Juliet Begley

Defending the duopoly

Increasing concentration of media ownership in fewer and fewer corporate hands is the wave of the future, television executive **Rick Blangiardi** told members of the **Honolulu Community-Media Council** last week. He called federal rules slowing the tide of media monopoly "archaic" and said federal regulators should step aside and let the process continue.

Blangiardi is general manager of television stations **KHON** and **KGMB**. Both stations are owned by Emmis Communications Corp., and currently operate under a "temporary" waiver, granted by the Federal Communications Commission, of rules barring so-called "duopoly," the ownership of more than one station ranked among the top four in any market. KHON is currently the top-rated television station in Hawai'i, while KGMB is No. 4.

The FCC is reconsidering its duopoly restrictions, and the Media Council, along with the Society of Professional Journalists (Hawai'i Professional Chapter), went on record earlier this year supporting the continued ban.

However, Blangiardi said he hopes Emmis retains ownership of both stations, despite public concerns about media monopoly.

"If you owned both Coke and Pepsi, would you sell one of them?" he asked.

Blangiardi said Emmis' dual ownership "gives us some leverage" to rebuild television news after a crippling two decades of no growth in annual broadcast revenues, which have been stagnant at about \$55 million since 1982.

"Television news has radically declined in this town," he said.

"Everybody has suffered. The people who work there [at the stations], and the people of the state who we serve."

Emmis is looking at ways to save money by consolidating some jobs at KHON and KGMB. For example, the stations are now sharing some news video, although they might use it differently.

"The consumer is going to get two very distinct news products," he said.

Blangiardi said he has been evaluating each station and "getting our own house in order."

"I'm trying to give them (station employees) some resources, make them understand the responsibility they have in doing television news, and challenging them to improve. The ones that can't deal with it, we'll say goodbye to."

—I.L.

The Poindextering of privacy Spooky times in the USA

JOHN NICHOLS

Back in the days when the United States government was overtly and covertly assisting Iraqi President Saddam Hussein and the most extreme Muslim fundamentalists in Afghanistan, U.S. Navy Rear Admiral John Poindexter was in the thick of it.

Serving as the Reagan administration's national security adviser, Poindexter helped devise the secret Iran-Contra networks that the White House used to illegally sell arms to the fundamentalist dictators of Iran and then schemed to divert the ill-gotten gain to the Nicaraguan rebels who sought to overthrow the government of Nicaragua.

Poindexter's violations of the public trust were so extreme that in the late 1980s his story came to serve as an internationally recognized example of what happens when government officials begin to operate outside the legal and moral boundaries of civil society.

Poindexter beat several of his felony convictions (a jury convicted him in 1990 on five felony counts of misleading Congress and making false statements, only to have an appeals court overturn the verdict not because Poindexter was innocent, but because Congress had given him immunity in return for his testimony). But few people associated with the scandal-plagued Reagan administration were more discredited than Poindexter. And nothing the retired admiral has done in the past 15 years has restored the faith of rational Americans — or international observers — in this troubled man's sullied integrity.

Except, of course, within the Bush administration.

With the election of George W. Bush, Poindexter returned to Washington's good graces. Now, with a congressional seal of approval that was tucked into the Homeland Security bill, he is developing the Total Information Awareness program within a new federal operation, the Security Advanced Research Projects Agency (SARPA). The TIA project, which Poindexter devised, is an ambitious plan to use new software and computer-generated data collection that, in the words of *The New York Times*, seeks to "use the vast networking powers of the computer to 'mine' huge amounts of information about people."

Under the aegis of the Pentagon, the TIA initiative is ostensibly being designed to help federal agencies identify and locate "potential" terrorists. In reality, the TIA initiative could result in shadowy federal agencies having unprecedented access to the private communications of Americans. Indeed, according to *The Times*, if Poindexter's plans come to fruition, "all the transactions of everyday life — credit card purchases, travel and telephone records, even Internet traffic like e-mail — would be grist for the electronic mill."

Phil Kent, president of the Southeastern Legal Foundation, refers to the initiative as "the most sweeping

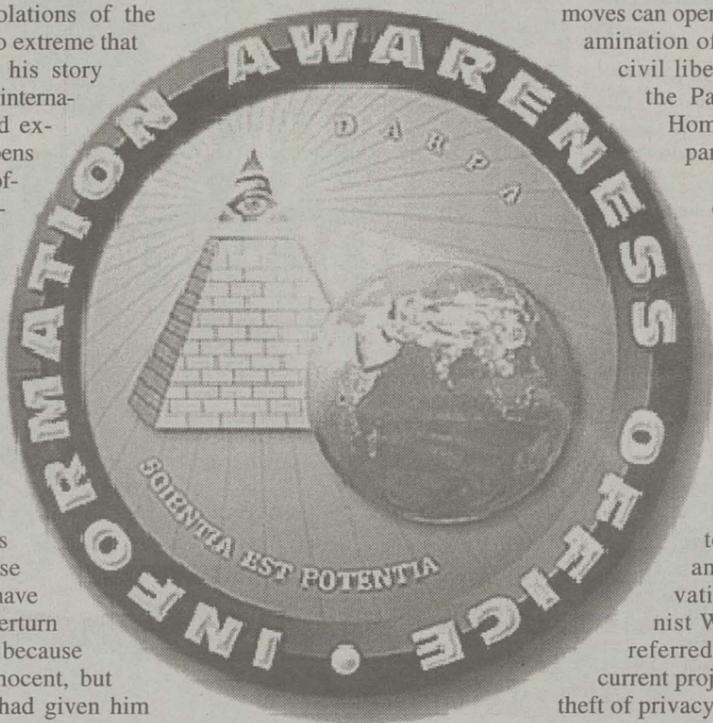
concerned with.

The U.S. Senate Judiciary Committee's subcommittee on the Constitution will be chaired until January by Sen. Russ Feingold, D-Wis. Feingold, whose courageous opposition to the Patriot Act was based on his concerns about threats posed to civil liberties in general and privacy rights in particular, should use the last weeks of his chairmanship to examine, challenge and take steps to place a check upon Poindexter's TIA project. Poindexter and others associated with the Bush administration are still seeking additional legislative authority to undermine privacy rights — in particular, amendment of the Privacy Act of 1974 — and the debate over these moves can open the way for an examination of the sorry state of civil liberties in the age of the Patriot Act and the Homeland Security Department.

Feingold and other senators who raise these issues will find they have unexpected allies among conservative Republicans — an important factor, since Republicans will soon control all the key committees in the House and Senate. Conservative *Times* columnist William Safire has referred to Poindexter's current project as "a sweeping theft of privacy rights." Outgoing U.S. Representative Bob Barr, R-Georgia, has been outspoken in his condemnation of the sections of the Homeland Security legislation that authorize the collection of public and private data into the Pentagon's "centralized grand database," saying: "You would think the Pentagon planning a system to peek at personal data would get a little more attention. It's outrageous, it really is outrageous."

If members of Congress had been more aggressive with Poindexter in the 1980s, the rule of law might well have been respected and many lives would have been saved in Central America. Now, with Poindexter threatening civil liberties at home, Congress again has an opportunity — and a duty — to remind this man that the United States has a Constitution and that it guarantees Americans a right to privacy. ■

John Nichols is a columnist for *The Nation* magazine's *Online Beat* (thenation.com). This article is reprinted with permission.



TIA's logo. "Scientia Est Potentia" means "Knowledge Is Power"

threat to civil liberties since Japanese-American internment."

The federal government has a responsibility to take legitimate steps to protect Americans from terrorists and terrorism. But that responsibility must be balanced with another responsibility to respect the privacy of law-abiding Americans and to preserve the civil liberties that underpin our freedom.

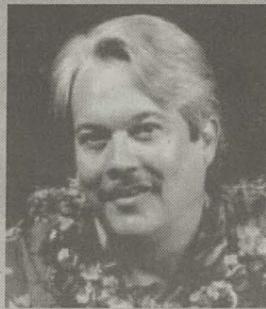
There is nothing legitimate or necessary about creating the sort of massive, secret surveillance network that the TIA has the potential to become. If Poindexter's latest scheme is fully realized, terrorist plotters won't be the only ones posing threats to the security of average Americans. The most persistent threat may well come from reckless players within their own government — one of whom, John Poindexter, has a track record of lawlessness.

That's something that responsible players in Congress ought to be

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Eaters of the world unite!

As we gather around Thanksgiving tables this year, we can be thankful that, while the profiteers and politicians are headed one way with our food system, We the People are headed in quite another direction.

Harry Truman said "No man should be president who doesn't understand hogs." The problem with our recent presidents, however — including los dos Bushes and Bill Clinton — is that, while they certainly don't know pig stuff about the four-legged varieties, they are expert on the care and feeding of those two-legged oinkers who are the CEOs and lobbyists of global agribusiness corporations.

With an oink-oink here and a ton of campaign cash there, agribusiness giants are able to dictate America's food and farm policies in both Republican and Democratic administrations. This is why our present policies are so bass-ackwards, discombobulated ... and stupid.

Ag policy is not written for farmers and consumers — the two groups whose well-being logically would be the rationale for having any policy at all — nor is it written in the interests of workers, conservation, small business, rural communities, good health or even good food. Instead, it's written for the profit and global expansion of names like

ADM, Cargill, McDonald's, Monsanto, Nestlé, Phillip Morris, Tyson, Unilever and Wal-Mart. These powers have none of the dirt and grease of honest farm toil under their fingernails. They're well-manicured, soft-hands people who work in faraway executive suites, genetic-engineering labs, banks and the backrooms of governments. With the complicity of our presidents and Congress critters, they've industrialized, conglomeratized and globalized food — a substance that, by its very nature, is agrarian, small-scale and local.

Here are some products of this perverse policy:

- Out of each dollar you spend on

groceries, only 19 cents goes to the farmer, with corporate middlemen grabbing the rest.

- Thousands of efficient family farmers are driven out of business each year by rising costs and falling commodity prices.

- As farm prices continue to fall, consumer prices keep going up, creating windfall profits for conglomerate shippers, processors and retailers.

- An \$8-billion-a-year federal farm program delivers zero dollars to thousands of farmers, while feeding some \$500,000 a year to the likes of Charles Schwab, the gabillionaire stockbroker who gets taxpayer subsidies to grow rice at his California duck-hunting club (the rice paddies attract migrating ducks for his friends to shoot).

- Agribusiness dumps 8 billion pounds of pesticides on farmlands each year, with the result that 45 percent of America's groundwater is dangerously polluted, while farm families, farm workers and people living next to the fields suffer poisonings, cancers, birth defects and death.

- A handful of corporations monopolize each and every aspect of the food economy — from seeds to chemicals, grain shipping to cotton trading, processing to retailing.

- Workers in fields, processing plants and supermarkets are routinely paid poverty wages, exposed to injury and death, harassed, fired without cause and denied the right to organize.

- Food itself has become a clear and present danger, as quick-profit agriculture has given us mad-cow disease, feces contaminants, irradiation, infusion of sexual hormones, genetic manipulation, a toxic stew of chemical additives and an epidemic overdose of fats and sugars.

- The typical food product in any supermarket has traveled more than 1,500 miles to get there, wasting tankfuls of energy,

destroying both freshness and nutrition and denying shelf space to local producers. That's the bad news about dinner — but there's good news, too, and it's beginning to outweigh the bad.

And now, the good news

As we gather around Thanksgiving tables this year, we can be thankful that, while the profiteers and politicians are headed one way with our food system, We the People are headed in quite another direction.

Whether it's called "sustainable," "organic," "beyond organic," "pure food" or just plain common sense, there is a mass movement and a growing coalition among consumers, farmers, workers, entrepreneurs, communities, conservationists, nutritionists, chefs, food

activists and others to take back control of America's food economy and food culture.

Despite ongoing, big-money assaults to kill this movement, I believe that it's unstoppable. After all, it's food we're talking about, not widgets or just some other consumer "product." Food is essence; corporations that mess with food mess with the inner us.

The first big rebellion against the corporate messers has come in the marketplace, where there has been a surging demand for organic food. What began in the late '60s as a fringe market operating out of funky health-food stores and VW busses is now mainstream. Sales are topping \$10 billion this year and growing 20 percent annually as major supermarkets rush to stock their shelves with organics. In addition, our top export markets — especially Europe, Japan and Latin America — are even more insistent on organic produc-

tion. Producing organically is economically viable for struggling farmers, and it's environmentally essential, so this is the future.

The question is no longer whether "organic" will become the major force in the food economy, but rather what it means to say "organic" — and who will control it. While the big boys can't kill the movement, they are working mightily to co-opt it, primarily by trying to have "organic" defined strictly in terms of minimal production standards. Last month, the U.S. Department of Agriculture promulgated its new green and white "USDA Organic" label — an official seal of approval that assures us shoppers that foods with that label have been produced without toxic chemicals, artificial fertilizers, antibiotics, growth hormones, GMOs, irradiation and the other brutish techniques of agribusiness. Getting this label was no small



battle. The food giants vehemently opposed it at first, and when the public beat them in that fight, their lobbyists sneaked around back and got the Clinton administration to include genetic modification, irradiation — even the use of toxic sludge — as approved “organic” methods in the first draft of the labeling rules. However, the people roared back — en masse. USDA got more protests against this perversion than any federal agency ever received on a proposed rule and had to back down. But the USDA label is only a first step, and it will actually be a hindrance to the pure-food movement if we stop there.

The label defines “organic” merely as a technical process, rather than as a structural concept centered on the culture of agriculture. For example, under USDA’s definition, our nation’s food supply would be considered organic even if: 1) all of the production is controlled by General Mills; 2) it’s produced 7,000 miles away on Chinese state farms using forced labor, and 3) its sales are monopolized by Wal-Mart.

This is not a paranoid scenario. Indeed, corporations that ridiculed organic production only a couple of years ago now are grabbing for the green label — General Mills, Mars Inc., Tyson, ADM, Procter & Gamble and Pillsbury are among the global players that have bought out such organic brands as Cascadian Farms, Horizon, Seeds of Change, Nature’s Farm, Knudsen and

Muir Glen. Likewise, Wal-Mart, which has gone from a start-up supermarket a decade ago to being the world’s largest grocery seller now, is bringing its labor-exploiting, farmer-squeezing management ethic to organic retailing. And farms in China already are applying for organic certification to sell in the U.S.

This corporate grab is nothing but profiteering dressed up in a new suit. To be truly organic is to embrace and enrich the whole, not the few. It refers

to a social organism with the complexity of a living thing in which the parts are unified, connected not only to each other but also to something larger — specifically, to our democratic ideals. It’s more about fairness and respect than it is about stock options and parts-per-billion of pesticide residues.

America’s food pioneers

Here again, there is a cornucopia of good news. All across the country, grassroots pioneers are broadening America’s organic possibilities by developing successful models for the common good.

Farmers

“Locally grown” is developing the cachet of wholesomeness that “organically grown” once carried. These days, there’s hardly a city of any size that doesn’t boast a handful to a few hundred farmers selling directly to local grocers, restaurants or individual consumers. The main appeal is the good-and-good-for-you freshness of having local

a decade ago, cleared it, and brought it back to life, creating a jewel of urban agriculture that turns out glorious organic produce, herbs, flowers, farm eggs, jams, salsa and anything else that strikes the fancy of these two dirt geniuses. All of this is sold locally, delivered with the morning dew still on it. Their farm stand, open year-round, is a regular stop for Austinites, and restaurants vie to put “Boggy Creek Tomatoes!” on their menus.

This farm couple is not only in Austin, they are immersed in it. When a person or group needs help, Larry

pounds of pork, 12,000 chickens, 600,000 eggs, 1,000 rabbits, and 600 turkeys each year! He does it by choreographing his various animals in an amicable, symbiotic waltz that has to be seen to be believed. His Polyface Farm (www.ecofriendly.com) is in rhythm with nature and is a sustainable and profitable model that would boggle the dull industrial mind of any Tyson executive.

Or check out the astonishing work of Eliot Coleman and Barbara Damrosch

(www.fourseasonfarm.com), who, as impossible as it may seem, farm only in the winter months in Maine. Yes, in the dark days of the brutal winters on Maine’s Penobscot Bay, from October to May, they gaily produce a bounty of organic vegetables in three greenhouses, marketing all of their fabulous produce within 40 miles of their remote and remarkable place.

For 30 years, they’ve worked to perfect the science and art of cold-weather, sustainable greenhouse farming, and now they have a replicable model that can return an annual profit of more than \$40,000 to farmers anywhere. Even in cities, they say.

Communities

Chicago is a city with a plan. Mayor Richard Daley is allocating tens of millions of dollars to make Chicago the “Greenest City in America,” and an innovative group of community activists

Food is essence; corporations that mess with food mess with the inner us.

goods delivered to you right from the field at prime ripeness. But a close second in appeal is knowing these farm families personally and realizing that buying from them makes you part of an economic loop that sustains your community (www.csacenter.org).

There’s a wonderful example of this high-touch agriculture right here in my hometown of Austin, where Larry Butler and Carol Ann Sayle are community treasures. Their five-acre Boggy Creek Farm (www.boggycreekfarm.com) dates back to the Texas revolutionary period of the 1830s, when the place was out in the countryside. The farm now finds itself smack in the middle of a city, but being on the poor side of town, this patch of deep, fertile bottom land never got developed.

Larry and Carol Ann came across it

and Carol Ann are there with their big straw hats, big laughs, and big hearts. They are all-around more popular than any politician in our capital city.

When a storm crashed a tree into their farmhouse last spring, chefs, customers and friends showed up from all across town with food, tools and plenty of this country’s great barn-raising spirit to help make them whole. Folks wouldn’t do that for a Wal-Mart.

I know many farmers like this — true pioneers in an entrepreneurial agriculture that’s rooted in both economic and ecological reality. And they’re having a ball!

For example, there’s Joel Salatin, who calls himself a “grass farmer,” because on only 100 acres of well-nurtured pastureland in Virginia’s Shenandoah Valley, he produces 30,000 pounds of beef, 60,000



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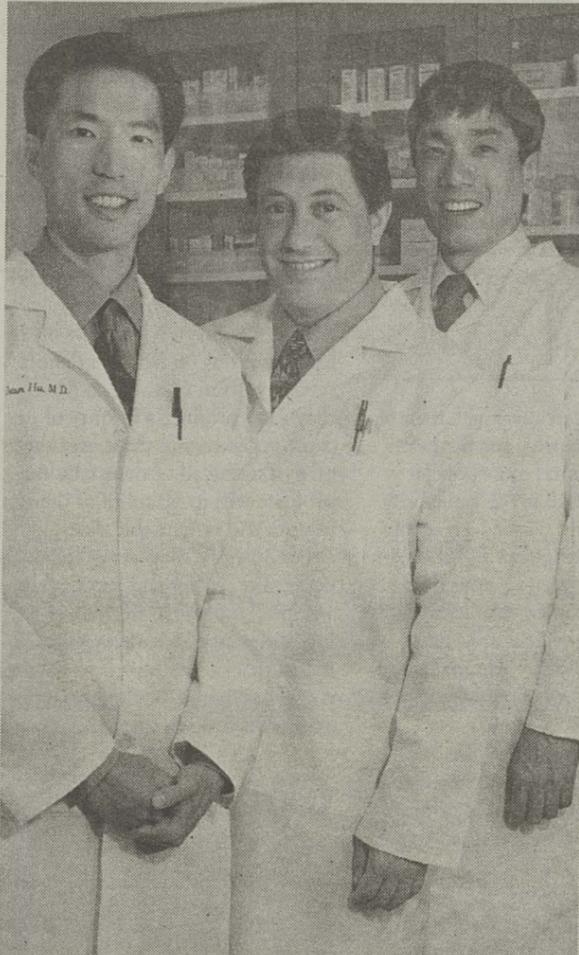
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and visionaries is developing a bold plan to make it "The Land of Organic Opportunity."

Far more than a few farmers' markets, they're talking about a comprehensive, regional organic-food system that will involve and enrich the whole Chicago area, from farmers to community gardeners, chefs to the homeless, entrepreneurs to school kitchens.

Jim Slama, publisher of Conscious Choice and founder of Sustain, has been one of the key sparkplugs in launching a city-wide planning process called the Local Organic Initiative (www.localorganic.org). LOI starts with the realization that, while organic sales are now about \$80 million a year in the metro region, 97 percent of this food is being shipped in from California, Mexico, the Netherlands, and beyond — and Chicagoans are shipping out their organic dollars. Why not capture this growing market for locals, and get fresher food in the bargain?

The plan:

- Increase the area's organic production with a crash program to train farmers and transition to organic methods; extend the growing season through greenhouse farming; expand and connect the community gardens throughout Chicago; foster urban production through vacant-lot and rooftop farming; and encourage immigrants with farm skills to put their know-how to work.
- Invest in trucking, warehousing, and management businesses to create a reliable, year-round distribution infrastructure.
- Finance organic food-processing businesses, with an emphasis on enterprises located in the inner-city and owned by local entrepreneurs and co-ops, and on firms that pay good wages, provide training and offer growth opportunities for employees.
- Invest in markets, including opening more organic, locally supplied farmers' mar-

kets; create a prominent year-round market in Chicago's central commercial area; developing co-op buying clubs among restaurants and consumers; develop a supply chain for schools, hospitals, jails, and other public institutions; and educate the public, including school kids, about the benefits and availability of locally grown organics.

Elements of the LOI are now in place or under development, including some of the more innovative aspects. For example, Les Brown of the Chicago Coalition for the Homeless is spearheading a project called "Growing Home" (www.growinghomeinc.org) to grow organic food for homeless shelters as well as to sell to restaurants and other outlets. It'll be staffed by the homeless, who'll get good pay, good skills, and a good chance to better their lives.

Marketers

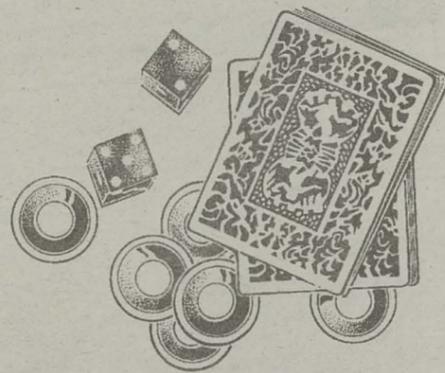
Restaurants, grocers, co-ops and direct farmer-to-consumer sales are bringing local organic goods within reach of nearly all of us these days. Alice Waters of Berkeley, Calif., was the pioneer restaurateur who, 30 years ago, first hit the back roads around the Bay Area to forage among local farmers and food artisans, getting them to supply top-quality organic edibles for her seminal restaurant, Chez Panisse (www.chezpanisse.com). Now, in cities everywhere, there are restaurants following in Alice's steps, providing a market for more and more local producers.

Nora Poullion has gone the extra mile. Her Restaurant Nora in Washington, DC (www.noras.com) doesn't just serve locally grown, organic food — the restaurant itself is

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But you don't have to go to a high-dollar restaurant to get the goodies. Some 2,800 farmers' markets are flourishing across the country (www.localharvest.org), with nearly 20,000 farmers reaching hundreds of thousands of people in all kinds of neighborhoods. The Japanese have a term, *teikei*, that means putting the "face of the farmer on the food," and farmers' markets do just that. They link growers and consumers in the same social fabric, while offering a phenomenal variety of wholesome, just-harvested food at good prices. Cities typically have a central market, then several neighborhood markets, and more and more of these are able to accept food stamps and WIC coupons, so low-income folks can also get better food at cheaper prices than supermarkets charge. The food money we spend at these markets stays in our communities and keeps the farm economy vital.

Workers

From the slaves of old to today's migrants, from rural poultry factories to suburban Wal-Marts, America's food economy has been built on exploited labor. Injustice can't be part of an organic system, and here, too, change is coming, led by activist unions that are organizing aggressively and forging coalitions with consumers, students, responsible businesses and others.

One example is out in the apple country of Washington state, where some 60,000 farm workers toil in abysmal conditions for poverty wages. For years, the workers and growers have battled each other, but the United Farm Workers have recently taken another tack, saying to some of the farmers: Wait a minute — neither of us is getting a fair shake.

Indeed, out of each dollar we consumers spend for apples, the workers get 4 cents and the grower gets 7 cents. Twenty-one cents goes to the wholesalers and transporters, but the big hog is now the retail sector, dominated by such giants as Wal-Mart, Kroger and Safeway. They take 68 cents out of the apple dollar!

"It's time to take on the retailers," says UFW's regional director, Lupe Gamboa. To do so, the union has teamed up with some apple growers and co-op grocers to offer "Fair Trade Apples." As little as a nickel more per pound makes this system work. The retailers agree to pay this premium to farmers who sign a contract with UFW, providing better wages, a pension and safety protections for workers. In turn, the farmers get a premium price, and the grocers get to sell apples bearing the UFW's black-eagle symbol, certifying to consumers that they're produced by labor and farmers who are getting a fair return. The bet is that you and I will "vote" with our dollars and reach for the Fair Trade Apples (www.ufw.org/apple.htm).

Activists

readily, and sooner than the corporate powers thought possible. We the People are redirecting the food economy to fit our values rather than theirs. "We're not consumers, we're creators," says Andy Tembrill of the Center for Food Safety (www.organicandbeyond.com). Here are a few of the creators:

Despite a relentless push by Monsanto and other genetic polluters, people worldwide are saying no to Frankenfoods, or at least demanding that these ge-

netic perversions be labeled (www.thecampaign.org); prominent chefs have stepped forward on a range of pure-food issues, from rejecting GMO salmon to supporting low-income gardens (www.chefnet.com/cc2000);

largely immigrants — who work in unspeakable conditions in meat-processing plants; rural-urban coalitions are fighting to stop the loss of irreplaceable farmland (we lose two acres a minute) and keep farmers on the

contaminated meat supply) is pushing to shut down the big profiteers who are killing us (www.stop-usa.org).

This can be a happy Thanksgiving — and next year's even happier — if we commit to using our

**"It's time to take on the retailers."
—Lupe Gamboa, United Farm Workers**

farmers are organizing co-ops to bypass monopolistic marketers (www.organicvalley.com); United Food and Commercial Workers is taking on the murderous treatment of the thousands —

land by buying development rights from farm families (www.farmland.org); and STOP (a group of families whose loved ones are among the 5,000 Americans killed each year by our

dollars and activism in support of a food system geared to the common good, rather than corporate greed. *Bon appétit!* ■

Source: AlterNet.



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...lives 4 blocks away from the guy. She's a marketing executive who works out of her home Monday-Friday. Visits art galleries weekly. Meets friends for brunch at Bistro Cafe every Saturday. Plays golf every Sunday with her brother.

The guy...



...lives 4 blocks away from the girl. He's an architect and travels Monday-Friday. Has a standing 8am tee time on Saturdays. Reads the paper at Bistro Cafe on Sunday Mornings.

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Hot PICKS



Holiday Stuffs: 21st Annual World Art Bazaar

The Scene

Party time

The Thanksgiving holiday means family, friends, food, football and hangovers. Tonight's Bud Block Party IV seeks to uphold the hangover part of the holiday tradition. For the second time, Mass Appeal Productions transforms Mō'ili'ili into a true college town — for a night, anyway.

Initially, Mass Appeal tried Aloha Tower, but it didn't take long for them to figure out the real party is found at Puck's Alley and its satellite bars. The simple recipe — connect a troupe of pubs by trolley, offer live music at each venue and slap on the label "Block Party" — turned out to be an overwhelming success.

"The last Block Party in September attracted 3,000 people," reports Mass Appeal's Ericka Drayton, and "created a college town atmosphere that Puck's Alley should be. We had such a massive turnout, we knew we had to do it again."

Following closely the blueprint for its last party, Mass Appeal takes over local watering holes Anna Bannana's, Bedroq, Eastside Grill, Pa'ina Hou and Players, and adds over 20 of the island's most popular bands. The \$10 cover gives all-night access to bands like B.E.T. (pictured), Ho'onua, Sudden Rush, Three Plus and battle of the band winners, Hell-bound Hounds.

—Jason "College Guy" Paz

Bud Block Party IV, Puck's Alley: Wed 11/27, 8 p.m. - 2 a.m., \$10 all-access wristband. 946-5190, 942-8822.

Party time rhyme

The hottest thing in town is their emotion and their sound. As they groove, people move. That's right. Quadraphonics, yeah, they're smooth.

This week, they release their new CD. Recorded improv, can it be?

We've not heard it, but no matter. Amidst critique and clatter, they're the best jam we've got. They hit the moment on the spot.

What more do you need, given their groove's blissful seed? This release party will be groovin', hips will be movin'.

Giorgio is at the helm of this promotion, which promises to cause a commotion. The Quads? They give



The Scene: Bud Block Party

us good, move-us-to-dance kinda stuff. They play everywhere, but we still can't get enough.

—Stephen Fox

Quadraphonics CD release party with DJs Rhombus, Gonzales and Haboh, Waikiki Terrace Hotel, 2045 Kalākaua Ave., 2nd floor banquet room: Sat 11/30, 9 p.m. - 2 a.m. \$10. info: labelpublicity@excite.com.

Party time III

There are too many worthy musical events going for the *Weekly* to be an arbiter of taste. Here's a sampling of what's going on in partyland during this start-of-the-holiday-season weekend.

The Dick Dale crossed with Sonic Youth sounds of the *Mermen* return to Honolulu to play a benefit for the North Shore Lifeguards Association at Waimea Falls on Friday, with a 7 p.m. start. (The *Mermen* also have two gigs next month, Hale'iwa Joe's on Dec. 13 and Anna Bannana's on Dec. 20 & 21.)

Jaded club kids thirsting for something fresh and glam should look to Club Pauahi on November 30 for the third electroclash *C*ntroversy* party put on by Ollie and the Kids Klub people. Think Flock of Seagulls crossed with *The Muppet Show* with lots of sexual ambiguity thrown in. Wear your red Members Only jacket or Sassoon jeans.

Over at the Maze, promo guy Paul Shih's got Tokyo's DJ Nori, who some know as the Godfather of Japanese house music, on Friday. (On another Maze note: Saturdays now has DJs Monkey and Toki, along with the rest of the female

posse, in the White Room spinning d'n'b and hip-hop.)

Also, dance fiends should check out Bedrock records label's progressive DJ Chris Fortier, who's playing the W courtesy of a collaboration between Komo Low and Aya on Friday. Look for more Honolulu appearances from the Bedrock clan by this promotions alliance.

—Li Wang

Mermen, Waimea Falls Park, 59-864 Kamehameha Hwy.: Fri 11/29, 7 p.m. - 12 a.m., \$10. 526-4400.

*C*ntroversy, Club Pauahi, 80 S. Pauahi St.: Sat 11/30, 10 p.m. - 2 a.m. \$5. 521-7252.*

DJ Nori, Maze Nightclub, Waikiki Trade Center, 2255 Kūhiō Ave.: Fri 11/29, \$10 over 21, \$15 18-20. 921-5800.

Chris Fortier, Wonderlounge, W Hotel, 2885 Kalākaua Ave.: Fri 11/29, 9 p.m. - 2 a.m., \$20. 922-3734.

Holiday Stuffs

Bazaar gifts

I was hiking in the Himalayas when I met this sadhu who offered me a toke from his hashish pipe and showed me these handmade copper bells. ... Well, actually, I got the bells for \$6.95 at the Honolulu Acad-

emy of Arts' World Art Bazaar. But the person that receives this rare gift doesn't have to know I didn't go to India to get them.

Fortunately, Academy shop manager Kathee Hoover has done all the work, meeting with hundreds of professional importers throughout the country to bring to Honolulu items such as a helmet mask from the yam festival in Papua New Guinea, vintage kimono, carved wooden animals from Mexico, Thai hill tribe silver necklaces and South African soaps.

"I'm bringing in a large selection of Chinese decorative accessories, both antique and vintage, including baskets, ceramics, carved wooden pieces, lacquer ware and folk art in larger than normal quantities," says Hoover.

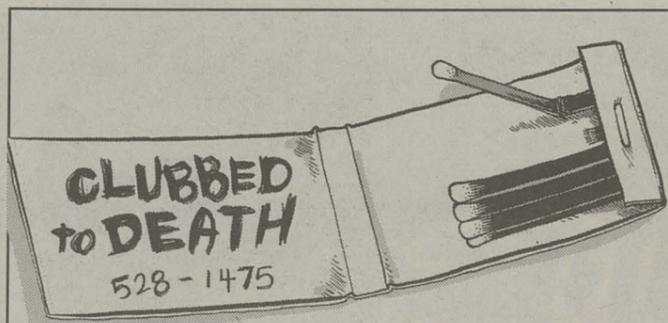
The sale, held at the Academy Art Center at Linekona, runs from Nov. 30 to Dec. 15. The prices for such rare items are mostly affordable, making it easy to please the hard-to-please on the gift list.

—L.W.

21st Annual World Art Bazaar, 1111 Victoria St. (across the street from the Honolulu Academy of Arts): Sat 11/30 - Sun 12/15 (closed Mondays), Tue - Sat, 10 a.m. - 4:30 p.m.; Sun 10 a.m. - 5 p.m. Free. 532-8700.



The Scene: Quadraphonics



They were all yellow

Nothing is more entertaining than a bunch of angry Asians. I love a good protest; it's the same visceral thrill as watching a *Faces of Death* video — catharsis through some sensory form of empathy. Add a few fingers of Grey Goose vodka to the mix and you got yourself a party. Wear those *Oriental* Abercrombie & Fitch T-shirts with pride, damnit!

Therefore when I discovered there would be an angry-Asian poetry reading with a fully stocked bar, Harry Potter and his Secret Chambering Habit couldn't keep me away from seeing Grrll! poets *Yellow Rage* performing at, of all places, *Zanzabar*. The sophisticated and luminous *Lisa Kanae* said it best during her portion of the event: "I can't believe I'm doing a reading in a... disco." And with perfect timing, the DJ set off that rainbow light ball.

There's something about the whole Zanzabar environment. The last time I'd been in Zanzabar, it was known as Maharajah, and things haven't really changed except the condition of my liver. There's still that odd Luxor Hotel and Casino vibe mixed in with mirrors, a helluva lotta glass, gold trimming and an imposing, alcoholic-unfriendly staircase. (What's black and white, black and white, black and white and smells like a distillery? A drunken nun falling down the Zanzabar stairs.) Red lanterns, fake flame cauldrons and Asian umbrellas all hang above Egyptian statues: lions, tigers and Anubis — oh my! It's like a nightclub set in a 007 villain's secret lair.

"Do you expect me to talk?"
"No, Mr. Bond, I expect you to mack on FOBS!"

Everything was just as I remembered it, right down to the bleached-hair *boboras* wearing pastel blouses and Diesel low-hip jeans, tentatively hiding in the corners sucking Midori Sours out of their straws. "Oh gomen, gomen. Nani? Etchi wa sochii Kochi minai deyo! Dame..." How's that for a cultural mixup? They expected bumpin' and freakin' booty music, and instead the poor Japanese nationals ended up with local poet *Joe Balaz* doing one of his classics of lyrical bizarreness: "Naked man, naked maaaaan. ..." As far as local literature goes, someone should seriously give that guy the Richard Hamasaki Poetry Award for Excellence in Being Peculiar. *Hentai*...

Amazing yet again was *Steve Kealoha Wong*, this time with a little help from *Hawaiian Ryan*. Some sort of dual poem debating the conflicting universal, existential theories of "one" versus "none." Or

something along those lines. I was beginning to feel vodka-good at that point.

Finally *Yellow Rage* went on and they proceeded to intimidate everyone. They beckoned people to sit closer to the stage due to standing-room-only viewing blockage. It was a little like the oral version of that comedian Gallagher. Sit too close to the performers and you could get splattered with juicy chunks of profanity.

They closed their amazing set by saying they'd be waiting outside. "Come talk to us, give us a hug or a high five. ..." A hug? Are you nuts?! Males could be served with an audience-performer harassment suit. Or some serious bitch slaps. I wanted to get an autographed CD — *Catzie Vilayphonh* = *rahh!* — but I was scared. *Abunai!*

In addition to being scared shitless by angry Grrll! poetry, being in charge of the office Christmas party made me seriously depressed, so it was the perfect time to check out a friend of a friend's blues band *Jeff Said No* at *Ye Olde Fox and Hounds Pub & Grub*, down in that unlucky corner with the Kāhala Subway and the Olive Tree Café. I swear, that site is a cursed location: No establishment lives for more than three or four days. Just off the top of my head, I remember it being *Kāhala Moon*, *Hajibaba's*, some Italian restaurant and *Kāhala Bistro* (which I did a paragraph about earlier this year). One minute an excellent jazz trio was playing in the lounge area, the next minute it was a saloon named after one of my favorite Disney flicks. *Hen desu nee*...

Perhaps the changes were due to the neighborhood and complaints of noise pollution. *Yakamashi!* Seriously though, if you can afford to live in Kāhala, quit whining and go spring for some soundproof walls and an alarm system for the Audi.

And so with the entrance doors shut against the cool breeze — *atsu!* — *Jeff Said No* played the blues while I made a valiant attempt at getting *Pooh* to flash me her boobs in a darkened booth. I mean, why not? There was worse going on around us. Some crazy haole woman was trying to straddle a guy's shoulders while still standing upright. Then the lead singer began roaming with his cordless microphone while singing. At one point he stopped at the *Serial Freaker's* table and started running his hands through *SF's* heavily pomaded pompadour.

When the *Serial Freaker* feels violated...
bakatare hakujin! Urusa!

RYAN SENAGA

THE SCENE

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

28/Thursday

BLUES

Futurology (blues, funk), *Indigo, Opium Den & Champagne Bar* (9:30 p.m.) 521-2900

CONTEMPORARY

Dennis AhYek Duo, *Tapa Bar* (8 p.m.) 947-7875
Cool Breeze, *Anna Bannana's* (9 p.m.) 946-5190
Cory and Eric, *Shell Bar* (8 p.m.) 947-7875
Kelly & Monica, *Chart House* (7:30 p.m.) 941-6660

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

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

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

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

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

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

COUNTRY

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

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

DJ

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

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

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

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

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

HAWAIIAN

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

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

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

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

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

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

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

Jake Shimabukuro, *Chai's Bistro* (7 p.m.) 585-0011

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

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

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

JAZZ

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

Azure McCall, *Brew Moon* (7 p.m.) 593-0088

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

LATIN

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

ROCK/R&B

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

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

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

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

Share the Road, *Tropics, Kailua* (9:30 p.m.) 262-3343

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

29/Friday

ALTERNATIVE

Sugah Daddy, *Dave & Buster's* (9 p.m.) 589-2215

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

Full Circle, *Tropics, Kailua* (9:30 p.m.) 262-3343

Missing Dave, *BedRoq Bar & Grill* (10 p.m.) 942-8822

BLUES

Third Degree, *Brew Moon* (9 p.m.) 593-0088

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

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

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

COMEDY

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

CONTEMPORARY

Affection, *Blue Tropix* (8 p.m.) 944-0001

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

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

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

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

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

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

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

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

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

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

COUNTRY

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

DJ

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

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

Freakin' Fridays w/ DJ RJ Reynolds (R&B, hip-hop, reggae, variety), *Chez Monique's* (12:30 a.m.) 488-2439

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

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

Ladies Lounge (hip-hop & reggae w/ DJs E-roc & Delve; 18+), *Kaniela's, Kane'ohē Bayview Golf Course* (9 p.m.) 235-8606

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

I-94 Live Broadcast, *World Cafe* (10 p.m.) 599-4450

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

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

GUITAR

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

HAWAIIAN

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

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

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

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

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

Al Ka'ai & Friends, *Honey's at Ko'olau* (7 p.m.) 236-4653

Kapena, *Tiare's Sports Bar & Grill* (11 p.m.) 230-8911

Henry Kapono, *Kapono's* (6 p.m.) 536-2161

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

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

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

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

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

Po'okela, *Big City Diner, Kailua* (9:30 p.m.) 263-8880

Nā Palapalai, *Moana Terrace, Waikiki Beach Marriott Resort* (6 p.m.) 922-6611

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

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

JAZZ

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

Jazzy Jay, *Nick's Fishmarket* (5:30 p.m.) 955-6333

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

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

LATIN

Mexican Night, *Cafe Sistina* (10:30 p.m.) 596-0061

REGGAE

Dubwise, *Auntie Pasto's, Kapahulu* (10 p.m.) 739-2426

ROCK/R&B

Isa Ako, *Anna Bannana's* (9 p.m.) 946-5190

Big Trouble, *Sand Island R&B* (9:30 p.m.) 847-5001

Kelly & Roger, *Hank's Cafe* (9 p.m.) 526-1410

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

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

Toomey, *Kelley O'Neil's* (5 p.m.) 926-1777

Triage, *Harry's Bar, Hyatt Regency Waikiki* (7:30 p.m.) 923-1234

30/Saturday

ALTERNATIVE

Sugah Daddy, *Dave & Buster's* (9 p.m.) 589-2215

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THE SCENE

From Page 12

enbious, Tropics, Kailua (9 p.m.) 262-3343
Missing Dave, Wave Waikiki (9 p.m.) 941-0424

BLUES

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
Dis & Dat, Tapa Bar (8 p.m.) 947-7875

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

Nightwing, John Dominis (8 p.m.) 523-0955
Replay, Sand Island R&B (9 p.m.) 847-5001

Ryan Tang, Nick's Fishmarket (5:30 p.m.) 955-6333

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

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

COUNTRY

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

DJ

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

Cosmos (house, jazz, funk, soul), Indigo, Opium Den & Champagne Bar (10 p.m.) 521-2900

Saturday Shakedown (reggae, hip-hop and ska w/ DJ Relax), Hard Rock Cafe (10 p.m.) 955-7383

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

Ladies Night, Hanohano Room (9 p.m.) 922-4422
Old Skool Saturdays w/ DJ RJ Reynolds (variety), Chez Monique's (12:30 a.m.) 488-2439

Pulse, Hula's Nightclub (10 p.m.) 923-0669

Wonder Lounge Weekend w/DJs Tim Borscher, Gary O, Kevin Sanada & Monkey, "W" Diamond Head Grill (10 p.m.) 922-1700

White Room (drum 'n' bass, hip-hop, pop w/ DJs Monkey, Toki, Sisters in Sound, Seeko & ETA), Maze (11:40 p.m.) 921-5800

Sweet 'n' Sour Saturdays, Pipeline Cafe (10 p.m.) 589-1999

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

HAWAIIAN

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

Kapena, Duke's Canoe Club (4 p.m.) 923-0711
Keli'i Kane'ali'i, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511

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

Manu Mele, Shore Bird-Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

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

Sam Kapu III, Sheraton Princess Ka'iulani (6:15 & 9:30 p.m.) 922-5811

Leon Siu, Mai Tai Bar, Royal Hawaiian (3:15 p.m.) 923-7311

Suck 'Em Up Saturdays (various), Bueno Nalo (9 p.m.) 263-1999

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

JAZZ

Kimberlei Bradford, Brew Moon (8:30 p.m.) 593-0088

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

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

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

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

Sonya Mendez & Lenny Keys, Lewers Lounge, 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 (10:30 p.m.) 596-0061

LATIN

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

PIANO

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

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

REGGAE

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

ROCK/R&B

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

Hitmen, J.C.'s Bar, Waikiki Town Center (9:30 p.m.) 739-6954

Booty Karma, Kapono's (9:30 p.m.) 536-2161

King Pins (classic rock), Tiare's Sports Bar & Grill (11 p.m.) 230-8911

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

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

Rock & Roll Soul, Kelley O'Neil's (8:30 p.m.) 926-1777

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

Hellbound Hounds, Extra Stout & Haunted Pines, Anna Bannana's (10 p.m.) 946-5190

Toomey, Kelley O'Neil's (5 p.m.) 926-1777

STEEL DRUM

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

VARIOUS

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

ZYDECO

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

1/Sunday

BLUES

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

CONTEMPORARY

Dean & Dean, Chart House (7 p.m.) 941-6660
Line Zero (Jason & Corbett), Planet Hollywood (6 p.m.) 924-7877

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

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

Stardust, Hanohano Room (8:30 p.m.) 922-4422
Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333

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

COUNTRY

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

The Geezers, Hank's-Cafe (6:30 p.m.) 526-1410

DJ

Da Bomb Asian Nation, World Cafe (7 p.m.) 599-4450

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

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

Lo-Lo, Sundays, Wave Waikiki (10 p.m.) 941-0424, ext. 12

GUITAR

J. W. Lathrop, Kevin's Rib Crib (6 p.m.) 230-8111

HARP

Sharene Lum, Radisson Waikiki Prince Kūhiō Hotel (11 a.m.) 922-0811

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

HAWAIIAN

Pa'ahana, Halekūlani (5 p.m.) 923-2311

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

Eddie Bush ('ukulele), Michel's (6:30 p.m.) 923-6552

'Elua Kane, Jaron's Kailua (8:30 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 Waikiki Hotel (10 p.m.) 922-2268

Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

Olomana, Tapa Bar (8 p.m.) 947-7875

George Kuo, Martin Pahinui & Aaron Mahi, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

Suck 'Em Up Saturdays (various), Pipeline Cafe (10 p.m.) 589-1999

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

JAZZ

Jon Basebase, Roy's (6:30 p.m.) 396-7697

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

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

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

The Three of Us, La Mariana Restaurant (3:30 p.m.) 841-2173

LATIN

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

NIGHTCLUB SHOW

Magic of Polynesia starring John Hirokawa, Waikiki Beachcomber (5 & 6 p.m.) 922-4646

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

TED RALL



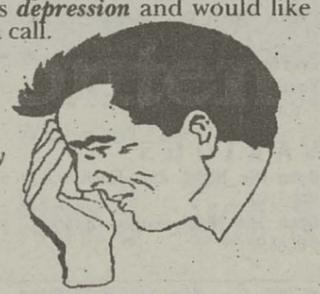
TIDES - Nov 28 to Dec 3



Depression?

Hawaii Clinical Research Center needs volunteers ages 18 and older with depression to participate in a research study. If you or someone you know has depression and would like to be considered, please give us a call. Symptoms include:

- *Sadness, Crying Spells
- *Appetite or Weight Change
- *Loss of Interest, Irritability
- *Fatigue, Sleep Disturbance
- *Hopelessness, Helplessness
- *Guilt, Worry, Death Wishes



Suitable volunteers will receive study related evaluations, medical assessments, laboratory tests and study medication at no cost. Reimbursement provided at each study visit.

Hawaii Clinical Research Center 949-4977

Dee Mee-Lee, M.D. - Director

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THE SCENE

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Concerts: Trio Mānoa — The première recital of this chamber music trio, comprised of UH-Mānoa faculty members Ignace "Iggy" Jang (violin), I-Bei Lin (cello) and Ronald Morgan (piano). Orvis Auditorium, 2411 Dole St., UH-Mānoa campus: Tue 12/3, 7:30 p.m. \$8 - \$12. 956-8742.

PIANO

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

ROCK/R&B

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

VARIOUS

Open Mic Night, Coffee Corner, Hawai'i Kai Town Center (7 p.m.) 363-9393

2/Monday

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (8 p.m.) 947-7875
Tito Berinobis, Chart House (7:30 p.m.) 941-6660
Audrey Chandler, Wailana Cocktail Lounge (6 p.m.) 955-1764
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836

COUNTRY

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

DJ

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

HAWAIIAN

Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
The Islanders, Halekulani (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, Waikiki Beach Marriott Resort (6 p.m.) 922-6611
Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

HIP-HOP

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

JAZZ

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

LATIN

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

NIGHTCLUB SHOW

Magic of Polynesia starring John Hirokawa, Waikiki Beachcomber (5, 6 & 8 p.m.) 922-4646

PIANO

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

ROCK/R&B

Reign Cheq'd, Gussie L'Amour's (9:30 p.m.) 836-7883
Kimo & Friends, Sheraton Princess Ka'iulani (6:15 & 9:30 p.m.) 922-5811
Even Steven, Irish Rose Saloon (9 p.m.) 924-7711
Virgil & Pepi' of Chant, Planet Hollywood (7 p.m.) 924-7877

VARIOUS

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

3/Tuesday

BLUES

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

CONTEMPORARY

Dennis AhYek Duo, Tapa Bar (8 p.m.) 947-7875
Kelly & Monica, Chart House (7:30 p.m.) 941-6660
Native Tongue, Cheeseburger in Paradise (4 p.m.) 923-3731
Native Tongue, Kelley O'Neil's (8:30 p.m.) 926-1777
Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836
Toa, Planet Hollywood (7 p.m.) 924-7877

COUNTRY

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

DJ

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
Ladies Night, Ocean Club, Restaurant Row (4:30 p.m.) 531-8444
Chemistry Lounge (hip-hop, soul, dancehall w/ Matty Liu & Darren Carroll), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
The Pussycat Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN

Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Harry & Ellsworth, Cheeseburger in Paradise (7 p.m.) 923-3731
Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (4:30 p.m.) 923-7311
The Islanders, Halekulani (5 p.m.) 923-2311
Kahua, Aloha Tower (11:30 a.m.) 528-5700
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Ledward Ka'apana, Kapono's (6 p.m.) 536-2161
Sam Kapu III, Sheraton Princess Ka'iulani (6:15 p.m.) 922-5811
Jake Shimabukuro, Willows (6:30 p.m.) 952-9200
Ray Sowers & Friends, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

HIP-HOP

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

JAZZ

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

LATIN

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

NIGHTCLUB SHOW

Magic of Polynesia starring John Hirokawa, Waikiki Beachcomber (5 & 6 p.m.) 922-4646
Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

PIANO

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

ROCK/R&B

BBC, Hank's Cafe (8:30 p.m.) 526-1410
Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

VARIOUS

various artists, Bueno Nalo (9 p.m.) 263-1999

Concerts & Clubs

Advent Lessons and Carols Cathedral Musician Dr. Arlan Sunnarborg and the St. Andrew's Cathedral Choir perform the choral music of Palestrina, Bach, Handel, Manz, Anderson and McKie. *St. Andrew's Cathedral*, Queen Emma Square: Sun 12/1, 7:30 p.m. Donation basis. 524-2822, ext. 223
Chamber Music Concert The nonprofit Pacific International Concert Artists present music by Mozart and Brahms. *Lutheran Church of Honolulu*, 1730 Punahou St.: Sat 11/30, 7:30 p.m. \$10 - \$15. 394-0788
Hellbound Hounds, Extra Stout & Haunted Pines Rawk, for ages 21 and up. *Anna Bannana's*, 2440 S. Beretania St.: Sat 11/30, 10 p.m. \$5. 946-5190
KIPO Blues Night: Bob Jones and Hard Drive's Farewell Hawai'i Public Radio bids adieu to Jones and Hard Drive as they move to Maui. KIPO band Jeff Said No! joins them at this final Honolulu performance. *Brew Moon Restaurant & Microbrewery*, Ward Centre: Sat 11/30, 8 p.m. Free. 955-8821
Matanzima Marimba Ensemble Joyful music from Zimbabwe fills the downtown venue. *The ARTS at Marks Garage*, 1159 Nu'uano Ave.: Sat 11/30, 8 p.m. \$10; \$5 kids. fatunaka@hawaii.rr.com, 422-4681
Punk Rock Show Local bands The 86 List and Mindless Rebellion perform. All ages welcome. *Coffee Factory*, corner of King and Ke'eumoku: Sat 11/30, 8 p.m. Free. 949-8858
Social Distortion (See Concerts on Page 15.) All ages. Tickets on sale at Tower Records, Cheapo's, Foodland, 808 Skate-Kailua, UH Campus Center and all military ticket outlets. *World Cafe*, 1130 N. Nimitz Hwy.: Fri 11/29, 6 p.m. (doors); 7 p.m. (show). 599-4450, 526-4400

On Sale

A Merry Christmas with Friends and Nabors Joining Island resident Jim Nabors in

the sixth-annual production are Jimmy Borges, Karen Keawehawai'i, Emma Veary and Philip Huber and the Huber Marionettes, as well as various youth groups in an evening of yuletide cheer. *Hawai'i Theatre Center*, 1130 Bethel St.: Fri 12/6 & Sat 12/7, 7:30 p.m.; Sun 12/8, 2 p.m. \$47 & \$57; \$5 discount for students and seniors. 528-0506
Ballet Hawai'i's Nutcracker Ballet Hawai'i and the Honolulu Symphony perform the Christmas classic, with costumes by Anne Namba and leads by members of the Miami City Ballet. *Blaisdell Concert Hall*, 777 Ward Ave.: Fri 12/20, 8 p.m.; Sat 12/21, 7:30 p.m.; Sun 12/22, 2 p.m. \$25 - \$55; \$10 discounts for students, seniors and military. 792-2900, 526-4400

Forever Tango Tom Moffatt presents this Argentine dance spectacular, which returns to Honolulu with new costumes, new choreography and a 35-member cast. *Hawai'i Theatre Center*, 1130 Bethel St.: Thu 12/26 & Fri 12/27, 7:30 p.m.; Sat 12/28 & Sun 12/29, 2 & 7:30 p.m. \$22.50 - \$55. www.forevertango.com, 528-0506

Gallagher Splashy comedian Gallagher brings his Sledge-O-Matic to the staid and elegant Blaisdell Concert Hall. *Blaisdell Concert Hall*, 777 Ward Ave.: Wed 12/11, 7:30 p.m. \$20 - \$35. 591-2211, 526-4400

Hatebreed Grr!!! All ages. Tickets on sale at Tower Records, Cheapo's, Foodland, 808 Skate-Kailua, UH Campus Center and all military ticket outlets. *Pipeline Cafe*, 805 Pohukaina St.: Sat 12/21, 6 p.m. (doors); 7 p.m. (show). \$15. 526-4400, 589-1999

Hawai'i State Ballet's Nutcracker John Landovsky directs this Christmas classic. *Mamiya Theater*, St. Louis High School campus, 3142 Wai'alaie Ave.: Fri 12/13, 7 p.m.; Sat 12/14, 2:30 & 7 p.m.; Sun 12/15, 2:30 & 6 p.m.; Fri 12/20, 7 p.m.; Sat 12/21, 2:30 & 7 p.m.; Sun 12/22, 2:30 p.m. \$16 - \$22; \$2 discount for senior citizens and children ages 12 and under. 947-2755

Ho'okena: Home for the Holidays Hula soloist Nani Dudoit and various hula hālau perform with Ho'okena at this holiday concert. *Mamiya Theater*, St. Louis High School campus, 3142 Wai'alaie Ave.: Sat 12/7, 6 p.m. www.hookena.com, 524-4845

Luma: Theatre of Light Both kids and adults alike will enjoy this holiday show. *Hawai'i Theatre Center*, 1130 Bethel St.: Thu 12/19 - Sat 12/21, 7:30 p.m.; Sun 12/22, 4 p.m. \$18 - \$46. 528-0506

Pink Tickets on sale at the Blaisdell box office and all TicketPlus locations, including Foodland and Sack-N-Save. *Blaisdell Arena*, 777 Ward Ave.: Wed 12/18, 7:30 p.m. \$37.50 & \$45.50. www.ticketplushawaii.com, 591-2211, 526-4400

Punk on a Rock 3 Mainland bands Bouncing Souls, Anti-Flag, One Man Army and Drowning Adam join local bands The 86 List and Extra Stout at this all ages show. *Pipeline Cafe*, 805 Pohukaina St.: Wed 11/27 - Sat 12/14, 4:30 - 9:30 p.m. \$15. www.hwn-exp.com, 589-1999

The Sound of Music Greg Zane guest directs and choreographs this popular musical about Nazis and nuns. *Diamond Head Theatre*, 520 Makapu'u Dr.: Fri 12/6 - Sun 12/22, 2 - 4 p.m. (adults and children). 733-0274

Wayne Brady Emmy-nominated comedian and talk show host Wayne Brady (*Whose Line Is It Anyway?*, *The Wayne Brady Show*) returns to the Islands for a night of fun. *Hawai'i Ballroom*, Sheraton-Waikiki, 2255 Kalākaua Ave.: Sun 12/29, 7 p.m. \$35. www.ticketplushawaii.com, 526-4400

WWE The return of World Wrestling Entertainment (the former WWF) brings to Honolulu such ring luminaries as Chris Jericho, Triple H, RVD, Trish Stratus and the Nature Boy, Ric Flair. *Blaisdell Arena*, 777 Ward Ave.: Thu 1/2, 9 p.m. \$25 - \$90. www.ticketplushawaii.com, 526-4400

Theater & Dance

Animal's Perspective Kingdom: Confessions in a Straightjacket Kumu Kahua Theatre's Dark Night Series presents the world premiere of this one-man show by Jason Christopher Bishop about the lives of people in a psychiatric hospital. *Kumu Kahua Theatre*, 46 Merchant St.: Sun 12/1 & Mon 12/2, 7:30 p.m. \$5. 536-4441

Christmas Talk Story 2002 Honolulu Theatre for Youth presents their annual holiday showcase of short stories written by local playwrights. *Tenney Theatre*, St. Andrew's

Cathedral, Queen Emma Sq.: Fri 12/6, 12/13 & 12/20 & Sat 11/30, 12/7, 12/14 & 12/21, 8 p.m. \$6 - \$12. 839-9885

The Conversion of Ka'ahumanu Kelly Williams directs Kumu Kahua's production of Victoria Kneubuhl's historical drama. *Kumu Kahua Theatre*, 46 Merchant St.: Through 12/8 \$5 - \$16. 536-4441

Death of a Salesman Joyce Maltby directs this HPU production of the Arthur Miller classic. *Hawai'i Pacific University Theater*, 45-045 Kamehameha Hwy., Kane'ohe: Runs through 12/8, Thu - Sun. 375-1282

Fiddler on the Roof Ron Bright directs this musical about a Jewish father struggling to maintain a sense of tradition in a changing world. *Palikū Theatre*, Windward Community College, 45-720 Kea'ahala Rd., Kane'ohe: through 12/15: Thu - Sat, 7:30 p.m.; Sun, 4 p.m. \$20 - \$25. www.paliku.org, 235-7330, 235-7433, 526-4400

Honk! Brits George Stiles and Anthony Drewe adapted Hans Christian Andersen's tale of the ugly duckling into a kid-friendly musical for theatergoers of all ages. Directed by Karen Bumatai. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd: Through Sun 12/1, Wed & Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$25 - \$30. 988-6131

Sister Mary Ignatius Explains It All for You/ The Actor's Nightmare The Actors' Group presents these two, one-act dark comedies, directed by David C. Farmer. Call for ticket reservations. *Yellow Brick Studio*, 625 Keawe St.: Runs through 12/8: Thu - Sat, 7:30 p.m. & Sun, 4 p.m. \$10. 591-7999

Smokey Joe's Cafe This musical by Jerry Leiber and Mike Stoller is made of classic oldies, such as "Kansas City," "Poison Ivy" and "Stand by Me." *Richardson Theatre*, Ft. Shafer: Fri 11/29 & Sat 11/30, 8 p.m. \$12 - \$15. 438-5230

Auditions

Kumu Kahua Theatre/UHM Theatre Department Playwriting Contest Prizes are awarded in three separate categories. Plays for the Hawai'i Prize (\$500) must be set in Hawai'i or deal with some aspect of "the Hawai'i experience." For the Pacific/Rim Prize (\$400), plays must be set in or deal with the Pacific Islands, Pacific Rim or Pacific/Asian-American experience. The Resident Prize (\$200) is open to plays on any topic written by anyone who is a Hawai'i resident at the time of submission. Call Kumu Kahua's office for the complete rules. *Kumu Kahua Theatre*, 46 Merchant St.: Entries must be postmarked no later than Thu 1/2/02 to qualify. 536-4222

Nā Leo Lani Chorus The Hawai'i chapter of Sweet Adelines International welcomes guests to their rehearsals for the upcoming Christmas season. Every Tue, 6:30 p.m. Free. 944-3373

Museums

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

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

Genetics! This exhibit from the Pacific Science Center explores the science and ethics of this growing field. Through 1/5.

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

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

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

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

Recent Work by David Kuraoka Pit-fired ceramics by Kuraoka. Through 2/4.

Continued on Page 17

Concerts

PHOTO: COURTESY

Social Distortion plays World Cafe.

Old-school punk

JAMIE WINPENNY

"I'm bringing my family with me, so we're flying in a week early to stay on Kaua'i. I learned to surf this year, so I'm gonna surf the nice 3-footers in Hanalei."

Over the phone, Social Distortion founder/lead singer/guitarist Mike Ness is soft-spoken, perhaps naive about winter surf size at Hanalei and seemingly not at all like the impulsive, self-destructive subjects of his iconic band and solo-project songs. He talks thoughtfully about his music and the direction that American punk is headed.

Social Distortion, playing World Cafe this Friday, is in the pantheon of American punk-rock gods whose artistic legitimacy and cultural significance paved the way for so-called "alternative music." Along with bands like Black Flag and Youth Brigade, Social Distortion characterized the proletarian revolution in American music that continues to affect the way independent music is written and recorded.

The 1983 release of Social Distortion's *Mommy's Little Monster* LP marked a pivotal moment in punk rock — Ness' brutally honest songwriting gave credence to a genre that had been marginalized by the mainstream music industry and its corollary media.

Since then, it's been a difficult journey for Ness, one fraught with perils that have destroyed bands made of lesser stuff.

Despite drug problems, lineup changes and the death of close friend and bandmate Dennis Danell, Ness has managed to keep it together and to continue to write and record music that speaks candidly about self-destruction and alienation. Ness does so with an honest self-examination that recollects the clarity American legends like Johnny Cash and Willie Nelson have demonstrated consistently for decades.

It may seem an unusual parallel, but Ness himself explains the connection.

"I think it's artists like that who taught me how to, you know, tell stories," he says, "guys like Woody Guthrie who were very good at painting a picture with their words. Most of the time their words aren't very profound, they're just heartfelt and honest and simple."

Ness' honesty shines through when he talks about the commercialization of punk rock. Punk purists may lament the fact that it has broken into the mainstream, garnering as much MTV and radio

attention as rap and R&B, but Ness takes the position of a frank pragmatist.

"It's a double-edged sword. We set out to change things 25 years ago, and we did," he says, with a wry chuckle. "We wanted people to hear it. And now that it's popular, you can't bitch about it."

What has made punk rock popular is the kind of truth that came from the self-consciousness of progenitors like Ness. Even today, the anthem-style punk songs that dominate airplay are typified by cheeky, self-effacing musings on what it means to be young in America. But those with a grasp on the history of punk understand that those songs don't have the profound immediacy of songs like "Ball and Chain" or the Ness solo number "I Was Wrong."

"We were part of a rebellion, a revolution. Now it's just a cool style," says Ness, explaining the other side of his take on the new punk. "Half of these motherfuckers are so confused they don't know what they are."

Ness certainly knows who he is, as evidenced by the certain truthfulness with which millions of record buyers have identified for over 20 years. From songs like "Mommy's

Little Monster" to "White Light, White Heat, White Trash," he has consistently captured the swagger and the stagger of an unapologetic suburban refugee.

In the past, Ness has been quoted as saying, "I have to live life — the rights, the wrongs, the ups and downs — pain has always been a good motivator for me. I'm still convinced that it's hard to write a good album when everything is going great."

It is an apt quote, one that Cash or Nelson might themselves utter. In the tradition of the great American songwriter, Ness has turned bitter self-defeat into the catalyst of an understated and brilliant career.

The crowd at World Cafe will likely represent the cross-generational appeal that the band holds. Young people will be there because Mike Ness and his band are undeniably "cool," and old-school fans will be there out of a sense of duty to a man who has been the voice of those who fail, despite trying hard to be responsible and adult. ■

Social Distortion — World Café, 1130 N. Nimitz Hwy.: Fri 11/29, 7 p.m. start. \$22.50 advance. 526-4400.



Still cool: Social D is (from left) John Maurer (bass), Jonny Wickersham (guitar), leader Mike Ness and Charlie Quintana (drums).

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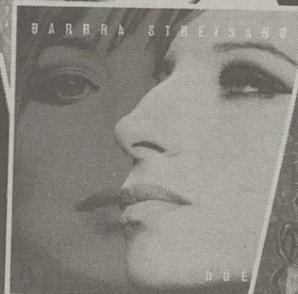
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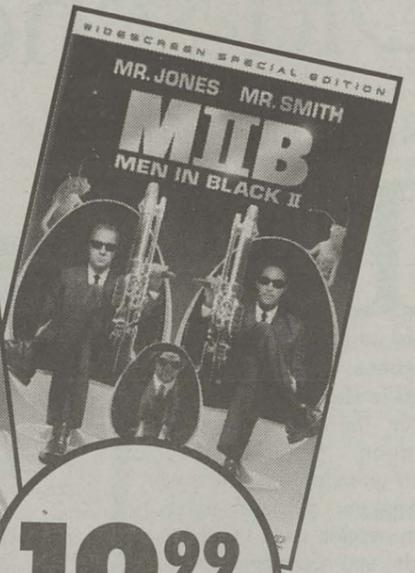
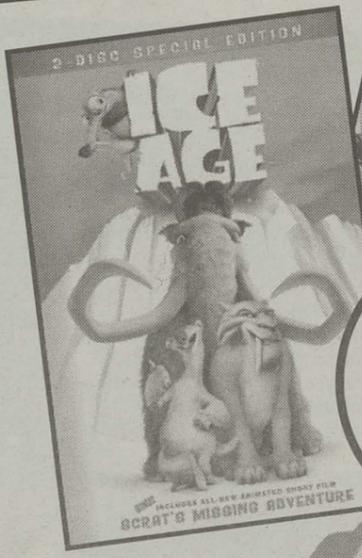


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From Page 14

Recent Work by Mary Mitsuda Landscape images by the local artist. Through 2/4. **Hawai'i Plantation Village** This outdoor museum's 30 structures (preserved in their original condition) are devoted to plantation life and the eight ethnic-minority groups who tended the plantations from the mid-19th century through World War II. 94-695 Waipahu St.: Mon - Fri, 9 a.m. - 3 p.m.; Sat, 10 a.m. - 3 p.m. \$7 adults, \$5 kama'aina and military, \$4 seniors, \$3 children 5 - 12, free to children under 5 years. 677-0110

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

Enriched by Diversity: The Art of Hawai'i This comprehensive exhibit features 360 pieces of art by 284 artists.

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

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

The Art of Mu Xin: Landscape Paintings and Prison Notes Thirty-three works by the Chinese artist and writer, created while under house arrest in China in the aftermath of the Cultural Revolution. Through 12/1.

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

Gasho: Works by Reverend Ikenaga and Hideo Okino Ceramics and calligraphy. Through 2/2.

The Hawaiian Calabash: The Ayna Rice Cook Collection. Through 2/2.

Mission Houses Museum Step back in time to experience the social history of early 19th-century Hawai'i and the cultural encounters of Hawaiians, missionaries and others. Includes the oldest frame structure in the Islands, as well as a printing press, mission depository, living history and other exhibits. 533 S. King St.: Tue - Sat, 10 a.m. - 4 p.m. \$10 adults, \$9 kama'aina, military, \$8 seniors, \$6 students, free to children 5 years and under. Tours are half-price to kama'aina on the last Saturday of each month. 531-0481

Galleries

Opening

A Christmas Fantasy Original art and crafts by Windward Community College Students to celebrate the holiday season. Items include prints, ceramics, photography, handmade note cards and more. Opens Sat 11/30, runs through 12/14. **Gallery 'Iolani**, Palanakila Humanities Bldg., Windward Community College, 45-720 Kea'ahala Rd.: Tue - Sat, 1 - 5 p.m. Free. 235-7346

Existence within the spiritual and earthly world Paintings on canvas by Dennis McGeary. Opens Wed 12/4, runs through 1/3. **Gallery on the Pali**, 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

Madame Horowitz's Estate Sale Unusual mixed-media items by Anne Irons. Opens Sun 12/1, runs through 1/24. **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

Mānoa Rainbow Holiday specials and miniature originals by Island artists. Opens Sun 12/1, runs through 12/31. **Ko'olau Gallery**, Mānoa Marketplace: Tue - Sat, 10 a.m. - 6 p.m.; Sun, 10 a.m. - 4 p.m. Free. 988-4147

Nude Sockets Bizarre and touching acrylics by local artist Ryan Higa. Opens Sun 12/1, runs through 1/24. **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

Wyland In-Person Showing Wyland unveils his latest artwork and paints in the gallery at this one-day appearance, at which a free art wok will be given away. Opens Sun 12/1, runs through 12/1. **Wyland Galleries**, 66-150 Kamehameha Hwy., Hale'iwa: 1 - 6 p.m. Free. 637-7498

Continuing

A Slew of Our Favorite Things! This annual holiday show and sale offers art work and crafts by over 70 gallery artists, in such varied media as ceramics, jewelry, glass, paint, textiles, wood, print, cards and furniture. Through 12/24. **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

American Themes: Highlights from the Tiffany & Co. Archives This jewelry and silver masterworks exhibit spans the acclaimed jeweler's archives. Through 1/7. **Tiffany & Co.**, 2100 Kalākaua Ave.: 10 a.m. - 10 p.m. Free. 926-2600

Catherine Cranford Presented by Cedar Street Galleries. Through 12/7. **Top of Waikiki**, Waikiki Business Plaza, 2270 Kalākaua Ave., 18th Fl.: 5 - 10 p.m. Free. 922-3536

Commonality Works by Scott Fuller. Through 11/30. **BYU-Hawai'i Auditorium Lobby**, 55-225 Kalanui St., Lā'ie: Free. 293-0722

End of 2002 Sale Paintings by Susie Anderson, Cindy Conklin, Chuck Davis, Helen Iaea, Jinja Kim, Mark Norseth, Jeanne Robertson, Roger Whitlock and George Woollard; ceramics by Steve Martin and Jackie Thompson; art glass by Bud Spindt; koa vessels by Michael Lee and jewelry by Barbara Edelstein, Joel Park, Charlene Tashima and Cynthia Wiig. Through 1/3. **The Gallery at Ward Centre**, 1200 Ala Moana Blvd.: Wed 11/20 - Thu 1/3: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034

Hawaiian Antiquities Gallery Some old stuffs, here. Through 12/31. **Hawaiian Antiquities Gallery**, 1174 Waimanu St.: Mon - Fri, 8:30 a.m. - 4:30 p.m.; Sat, 8:30 a.m. - 1 p.m. Free. 591-2929

Inspirations of Brasil Mixed-media paintings by Rick Makoul. Through 1/15. **Bogart's Cafe**, 3045 Monsarrat Ave.: 6 a.m. - 8:30 p.m. Free. 739-0999

Kapa and Ipu Works by Kawaikaula'au Aona-Ueoka and "Uncle" Val Ching. Through 12/27. **Aupuni ArtWall and Gallery**, Native Books Kapālama, 1244 N. School St.: Free. 845-8949

Magique Honolulu artists (self-described as "intuitionists") have a dual showing simultaneously at two venues, the other at Coffee Factory, 1372 S. King St., Mon - Sat, 6 a.m. - 10 p.m. Through 12/30. **the mystery cat**, 1273 S. King St. (next to Mediterranean): Mon - Sat, 11 a.m. - 9 p.m. Free. 591-1055

MMM - V Over 120 artists participate in this mixed-media holiday art show. Through 12/17. **Koa Gallery**, Kapi'olani Community College, 4303 Diamond Head Rd.: Mon - Fri, 10 a.m. - 4 p.m.; Sat, 10 a.m. - 2 p.m. Free. 734-9375

The Night Before Workspace This holiday art sale features the new work of such Honolulu artists as Bradley Capello, James Connor, Duncan Dempster, Ryan Higa, Kris Higa, Jon Ikegami, Geoff Lee, Masako Nitz, Koi Ozu, Cade Roster, Wailea Roster, Jason Teraoka and Sara Veron. Reception on Fri 11/29, 6 - 8 p.m. Through 12/22. **workspace**, 3624 Wai'ālae Ave., Ste. 201: Thu 11/29 - Sun 12/22: Wed & Thu, 11 a.m. - 5 p.m.; Fri & Sat, 11 a.m. - 7 p.m. 732-2300

Ramayana in the Arts of Asia Art from India, Indonesia, Thailand and Myanmar depict scenes from the Hindu epic. Through 1/3. **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

Simone Berlin Colorful acrylics, presented by Cedar Street Galleries. Through 1/7. **Angles Bar & Grill**, 407 Seaside Ave.: Mon - Fri, 5 - 10 p.m.; Sun, 10:30 a.m. - 2 p.m. 922-3536

Statewide Student Art This multimedia showcase features the work of students of community colleges statewide. Through 12/14. **Gallery 'Iolani**, Palanakila Humanities Bldg., Windward Community College, 45-720 Kea'ahala Rd.: Tue - Sat, 1 - 5 p.m. Free. 235-7346

Call To Artists

Arts for All, All for Arts Two-dimensional art is being accepted without fee for this juried exhibit in February by emerging and professional disabled artists of all ages. www.vstarts.hawaii.edu, 956-3975

Blue vs. Blue: Surfing in Art All media are sought to be a part of this Hawaiian and West Coast cross-pollination of contemporary artworks. Show is scheduled to open 1/28. **The**

ARTS at Marks Garage, 1159 Nu'uuanu Ave.: bvbsprague@earthlink.net, 739-6268

Words

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

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

James M. Vaughan Poetry Award One current Hawai'i resident will be recognized for an outstanding poem or body of poems with a \$500 cash award and publication in the Hawai'i Pacific Review. Send three poems (100 line limit each) with a cover page that lists your name, address, phone number and e-mail as well as the poems' titles. Include a five-line biography, and mail to: James M. Vaughan Award for Poetry, 1060 Bishop St., Ste 402, Honolulu HI, 96813. Manuscripts will not be returned. Entries must be post-marked no later than Sat 11/30 pwilson@hpu.edu, 544-1108

Open Mike Music, poetry and prose. **Corner Cafe**, Hawai'i Kai Towne Center, 333 Keāhole St.: Sun 12/1, 7 - 9 p.m. Free. 396-9393

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

Learning

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

Appearance and Reality in the 21st Century The venerable Khenpo Tsultrim Gyamso Rinpoche gives this free public talk. **Art Auditorium**, UH-Mānoa campus: Mon 12/2, 7 p.m. Free. 347-1909

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 Pūmehana St.: every Tue, 7:30 - 9 p.m. 372-0036

Beginner Dance Lessons Got two left feet? Discover the rhythm you never knew you had. Private lessons by appointment. 259-6326

The Companion Species Manifesto: Dogs, People and Significant Otherness Noted feminist theorist Donna Haraway speaks as part of the UH Distinguished Lecture Series. **Campus Center Ballroom**, UH-Mānoa campus: Mon 12/2, 7:30 p.m. Free. grass@hawaii.edu, 956-2501

Drum Joy Learn the basics of hand-drumming African rhythms, including singing and movement. Bring a stool, and call ahead to borrow a drum. **Atherton YMCA**, 1820 University Ave.: every Mon, 3 - 5 p.m.; 1007 Waimanu Ave.: every Tue, 7:30 - 9:00 p.m.; **Gecko Books**, 1247G Kailua Rd.: every Fri, 10 - 11:30 a.m. \$10 per session. 377-DRUM

Energy Tools Workshop Author Gayle Kimball teaches how to develop intuitive and healing abilities and to use the mind to achieve goals. E-mail for more information. **Kāne'ohē**: Fri 11/29, 7 - 10 p.m.; **Hale'iwa**: Sat 11/30, 9 a.m. - 1 p.m. \$25. gkimball@csycho.edu

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

The Goddess Dance Workout Amber celebrates grace and sensuality by combining yoga, belly dance, jazz and salsa in this workout class. **Mō'ili'ili Community Center**, 2535 S. King St.: every Thu, 5:30 - 6:45 p.m. \$10 per class; \$45 for 5. www.InnerFire-Hawaii.com, 550-0533, 955-1555

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Big Island Retreat

Wood Valley Temple & Retreat Center, a sanctuary in secluded Ka'u close to Kilauea Volcano, is non-sectarian and available for group workshops and individuals. Classic century-old Buddhist Temple, surrounded by beautiful gardens and forest. For information see www.nechung.org or call (808) 928-8539.

Maui B&B

Blue Horizons offers suites with ocean views and numerous amenities at affordable rates. 1800-669-1948

Maui Getaway

Penny's Place Inn Paradise B & B, 4 guest rooms with private baths; ocean view. Mention this ad for 5% discount.

Thanksgiving near Volcano

Enjoy the holiday weekend at Pahala Plantation Cottages, near Volcanoes National Park, Wood Valley and black sand turtle beach. Two, 3, 4 and 7 bedroom homes. www.pahala-hawaii.com (808) 928-9811

Volcano - Kilauea Lodge

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Introduction to Hawaiian Words Volunteers from The Program to Preserve Hawaiian Place Names give a 90-minute lecture on basic word structure, spelling and pronunciation of standard Hawaiian place names and terms. *Liliha Library*, 1515 Liliha St.: Wed 12/4, 7 - 8:30 p.m. Free. 948-3299

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

Salsa Lessons No partner is necessary for these classes (with spins and dips) by Georgia Garcia. *Honolulu Club*, 932 Ward Ave., 7th Fl.: every Wed, 7:30 p.m. (beginning); 8:30 p.m. (advanced). \$8 per class. 721-2123

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

Salsa/Samba Classes Adela Chu teaches salsa and samba steps. No partner necessary. Call for location and registration info. Every Tue, 7:45 - 8:45 p.m. \$10 per hour, \$32 per month. 737-8852

Scrapbook Basics Learn how to preserve and enhance memories. Bring 10 photos relating to a single theme. *1649 Kalakaua Ave. #202*. Mon, Wed & Fri, 5 - 9 p.m.; Sat & Sun, 10 a.m. - 8 p.m. \$10. 955-0333

Silent Dance Center's Yoga Classes Over 60 Iyengar yoga classes per week for kids, adults and seniors. Three locations: Mō'i'ili'i, Kaimuki and Kailua. Call for costs. www.iYogaHi.com, 526-YOGA

Vipassana Meditation Develop greater levels of awareness and inner peace through Vipassana, or insight meditation. Call for times. *Mu Ryang Sa Temple*, 2420 Halela'au Pl.: Every Sat through 11/30 Free. 395-7749

Women's Argentine Tango Technique Workshop Learn from George Garcia and K'ai Roberts. All levels; no partner required.

Honolulu Club, 932 Ward Ave., 7th Fl.: Sat 11/30, 3 - 6:30 p.m. \$45 (women may bring a male partner at no charge). islatango@hotmail.com, 721-2123, 226-5794

Zimbabwean Marimba and Drum Workshops Sheree Seretse of Anzanga leads these workshops. *The ARTS at Marks Garage*, 1159 Nu'uauu Ave.: Sat 11/30, 10 a.m. - 1 a.m. & Sun 12/1, 1 - 3 p.m. \$12 - \$15. fatunaka@hawaii.rr.com, 422-4681

Upcoming Classes

Free Introduction to Reiki Learn about this hands-on healing practice. Sat 12/7, 3 - 4 p.m. Free. www.rainbowhealingarts.com, 262-3700

Micro Enterprise Training Learn from the Honolulu Community Action Program what you need to know to start a business in Hawai'i. Call for more information. *Honolulu Community Action Program Main Office*, 1109 Maunakea St., 2nd Fl.: Tue 12/10 - Thu 12/12, 9 a.m. - noon. Free to low-income persons. 521-4531

Narcissus Chinese New Year Class Learn how to grow narcissus from local architect Gilman Hu, known locally to some as Mr. Narcissus. *Academy Art Center*, 1111 Victoria St.: Every Saturday, 1/4 - 2/1, 8:30 - 11 a.m. (beginners); 1 - 3:30 p.m. (intermediate). \$25 - \$35. 532-8742

Stargazing! See Orion the hunter, Taurus the Bull and other winter constellations at this educational star show. *Imaginarium*, Windward Community College: Wed 12/11, 7 p.m. \$2. 235-7321

Keiki

Dragon Tales Live Fun, and family-friendly. *Blaisdell Arena*, 777 Ward Ave.: Fri 11/29 - Sun 12/1 & Thu 12/5 - Sun 12/8 \$11 - \$15. www.dragontaleslive.com, 526-4400, 591-2211

Family Fishing Days The folks at Ho'omaluhia host a free day of "catch-and-release" tilapia fishing at their very own fishin' hole.

Show up with poles, small, barbless hooks, bait and buckets. It's about a 20-minute walk to the fish, so wear walking gear as well. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kāne'ohe: Sat & Sun, 10 a.m. - 2 p.m. Free. 233-7323

The Fantasy Magic of Fall Live magic, up close. Reservations required. *Monty's Magic Theater*, 1270 Queen Emma St., Suite 612: Fri 11/29 & Sat 11/30, 2 p.m. \$18; \$12 kids. 524-1791

Hikes & Excursions

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

Cultural Accesses into Mākua Valley Notification to the Army must be made at least 48 hours prior to each access — call Mālama Mākua and Hui Mālama 'O Mākua at least three days beforehand. Bring water, snacks and sun protection, and be ready to hike for up to four miles. Sat 12/7 & Sun 12/15, 7 a.m. 696-4677, 696-9921, 696-2823

Diamond Head Lighthouse Walk An informative two-mile, three-hour walking tour led by The Clean Air Team that ends at the lighthouse. *Honolulu Zoo Entrance*, 151 Kapahu Ave. (meet at the Gandhi statue): every Sun, 9 a.m. - noon. \$5. 948-3299

Exploring the Reef by Night Explore the shoreline, reef and tide pools with the aquarium's education staff. Marine history, safety and conservation are covered. *Waikiki Aquarium*, 2777 Kalakaua Ave.: Sat 11/30, 6 - 8:30 p.m. \$12; \$10 kids. 923-9741

Lanipō Seven miles of ridge trails in Kaimuki will yield great views of the Windward Side. *Hawaiian Trail & Mountain Club*, Meet at 'Iolani Palace grounds, mauka side: Sun 12/1, 8 a.m. \$2. 595-6363

Food & Drink

Sergio's Wine Dinner Veuve Clicquot and Ceretto are featured at the first of an ongoing series of wine dinners to be held at this favorite Italian restaurant. *Sergio's*, Hilton Hawaiian Village: Wed 12/4, 6:30 - 9:30 p.m. \$65. 951-6900

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

Whatevahs

30th Annual Holiday Craft Fair at Mission House Museum Live entertainment, food and ... crafts. *Mission Houses Museum*, 553 S. King St.: Sat 11/30 & Sun 12/1, 9 a.m. - 4 p.m. Free admission. 531-0481

Code Blue Pre-Thanksgiving Party The national marketing co-ed fraternity Pi Sigma Epsilon hosts this party, with plenty of free food and drink specials. *Ocean Club*, Restaurant Row: Through Wed 11/27, 9:30 p.m. - 2:30 a.m. \$3 - \$5. akiaki_29@yahoo.com, 956-4423

Devotional Chanting with Bhagavan Das The internationally acclaimed recording artist and chanter leads this evening of devotional singing. *Bikram Yoga College in Kailua*, 690 Kailua Rd. #205: Thu 12/12, 7:30 - 10 p.m. \$15. 262-6886

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

Hawai'i United Okinawa Association 2002 Winter Craft Fair See more than 200 vendors and crafters selling clothing, jewelry, woodwork, food items and more. *Hawai'i Okinawa Center*, Waipi'o Business Park, 94-587 'Ūke'e St.: Sat 11/30, 9 a.m. - 3 p.m. & Sun 12/1, 9 a.m. - 2 p.m. 676-5400

Holiday Kick-Off Dance Parents Without Partners hosts a night of light pūpū, dancing, and door prizes. *Fleet Reserve Association*, 891 Valkenburg Dr.: Sat 11/30, 7 - 11 p.m. \$12; \$10 members. 262-7441 (days only)

Honolulu Printmakers' Impressions Print Sale The Printmakers present their annual benefit print sale of etchings, lithographs, screenprints, woodcuts and monotypes by Hawai'i artists at reasonable prices. Carl Pao is this year's featured artist. *Academy Art Center*, 1111 Victoria St.: Sat 11/30 & Sun 12/1, 1 - 4 p.m. 536-5507

Islandwide Handcrafters Christmas Downtown General Store and other crafters of note exhibit their wares in time for the holidays. *Blaisdell Exhibition Hall*, 777 Ward Ave.: Fri 11/29, 5 - 11 p.m.; Sat 11/30, 10 a.m. - 10 p.m.; Sun 12/1, 10 a.m. - 5 p.m. dgstore@hawaii.rr.com, 486-8874, 591-2211

Karaoke at the Wailana Cocktail Lounge Ken Dahl: Raised on Monsanto. Mon - Thu, 9 p.m. - midnight; Fri - Sat, 9 p.m. - 1 a.m. 955-1764

KCAA Thrift Shop End of the Year Clearance Sale Sales of holiday decorations, clothes, greeting cards and more benefit the KCAA youth education programs. *KCAA Pre-Schools of Hawai'i Thrift Shop*, 2707 S. King St, Mō'i'ili'i: Through 11/30: every Wed, 10 a.m. - 2 p.m. & Sat, 9 a.m. - noon. 941-9989

Mistletoe Magic Private homes on Dowsett Avenue open up for a boutique-style sale of holiday ornaments, crafts and wreaths. Sun 12/1, 10 a.m. - 3 p.m. \$20 admission, includes refreshments and shuttle service. 395-7216

Monthly Backgammon Tournament The nonprofit Aloha State Backgammon Club continues their monthly tournaments, with free lessons starting at 5:30 p.m. (Entire entry fee goes to the tournament winners.) *Elks Club*, 2933 Kalakaua Ave.: Fri 12/6, 6:30 p.m. \$20 entry fee. 294-7475, 922-2674

Paper Doll Revue Gregory and her gorgeous gals'll give y'all a li'l bit o' heaven. *Fusions Waikiki*, 2260 Kūhiō Ave.: every Sat, 9:30 p.m. 924-2422

St. Andrew's Day Celebration Sponsored by the nonprofit Caledonian Society of Hawai'i. *2500 Pali Hwy.*: Sat 11/30, 6 p.m. 946-7132



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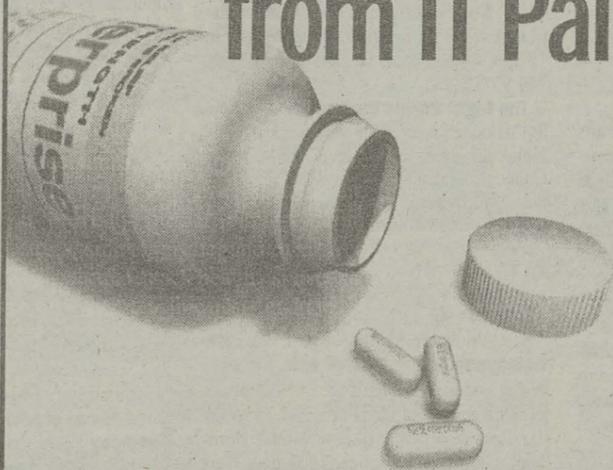
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THE SCENE

Star Trek Event Former Gene Roddenberry assistant and *Star Trek* consultant Richard Arnold presents a slide show and question-and-answer session. *Mac Made Easy*, 1613 Nu'uuanu Ave, Unit B: Tue 12/3, 5 - 8 p.m. Free. 73502.226@compuserve.com

Swing Dance Practice/Potluck The Lindy Hop will never stop 'round here. This swing thing goes down rain or shine. Bring friends, family and/or CDs. (Free beginner swing lessons at 7:30 p.m.) *Kapi'olani Park Bandstand*, Waikiki: Wed 11/27, 6:45 - 9 p.m. \$4. 236-4082

Turkey Swing Dance The public is welcome to dance to all styles of swing with the Swing Dance Club of Hawai'i. Free dance lesson; potluck dishes are welcome. *Ala Wai Golf Course Clubhouse*, 404 Kapahulu Ave.: Fri 11/29, 6 - 9:30 p.m. \$5; \$3 members. 926-9974

Vans Triple Crown of Surfing Surf events take place all across the island at the premier surf competition in the world. Dates at each location vary according to the changing surf conditions. Through Fri 12/20 oceanpromotion@earthlink.net, 638-7700

Volunteer

Bishop Museum Volunteers are needed Monday through Friday, at least one four-hour shift per week. Call for more information. *Bishop Museum*, 1525 Bernice St.: Through Tue 12/31 judim@bishopmuseum.org, 848-4180

Hospice Hawai'i Hospice Hawai'i seeks caring people of all backgrounds to become volunteers and comfort and support for terminally ill people and their families. The next training program runs three sessions. *Hospice Hawai'i*, 860 Iwilei Rd.: Sat 11/30, 6 - 10 p.m., 8 a.m. - 5 p.m. 924-9255

Mediation Center Persons who wish to be trained as community volunteer mediators need no prior experience or specific educational background. There is an interview, selection process and a fee for yearlong training. *Mediation Center of the Pacific*. Fri 12/13 www.MediateHawaii.org, 521-6767

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

Suicide and Crisis Center Volunteers 18 years and older will be provided with individualized training, and should be able to give three hours of time per week. 440-3839

Neighbors

Calima in Concert This guitar and flute ensemble will come from San Diego to lay out their blend of flamenco, jazz and Brazilian tunes. *Kalani Ocean Side Resort*, Puna: Fri 11/29, 7 p.m.; *S. Kohala/Kawaihae*: Sat 11/30, 9 p.m.; *S. Kona/Hānaunau*: Sun 12/1, 6 p.m. \$10 - \$12. (808) 982-9548

Gallagher Splashy comedian Gallagher brings his Sledge-O-Matic. *Maui Arts & Cultural Center*, One Cameron Way, Kahului: Fri 12/13, 7:30 p.m. \$20 - \$35. 242-SHOW

Ice Carving Contest Chefs and ice enthusiasts, both novice and professional, face off in this annual competition. *Lahaina Cannery Mall*, Honoapi'ilani Hwy., Lahaina, Maui: Sat 11/30 & Sun 12/1, 11:30 a.m.

Wayne Brady Emmy-nominated comedian and talk show host Wayne Brady (*Whose Line Is It Anyway?*) returns to the Islands. *Maui Arts & Cultural Center*, One Cameron Way, Kahului: Mon 12/30, 7 p.m. \$35. 242-7469

Gay

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

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

Honolulu Gay Support Group All are welcome to this weekly discussion who support freedom, equality and justice of gay people. This week's topic is an open discussion. *Waikiki Community Center*, 310 Paoakalani Ave., Rm. 202A: every Tue, 7:30 - 9 p.m. Free. 923-1802, 537-2000

Mixed Media

Call To Artists

PIC 2003 Short Film Initiative Pacific islanders in Communications (PIC) seeks short, personal narrative, digital-video works to relate a Pacific islander experience in eight minutes or less; most genres are welcome. PIC will fund up to \$10,000 per project; up to five awards will be made. All work must be budgeted at no more than \$10,000 and completed for broadcast by 6/15. Deadline is Fri 1/3 www.pbs.org/insidepbs/redbook/index.html

Grassroots

Advances in Drug Policy with Special Guest Kevin Zeese The founder and president of Common Sense for Drug Policy in Washington, D.C., discusses the status of drug policy reform and assists in the development of local solutions to these complex issues. *Central Union Church*, 1660 S. Beretania: Wed 11/27 - Wed 12/4, 4 - 6 p.m. Free. dhein@hawaii.rr.com, 384-7794

Board of Land and Natural Resources Twice-Monthly Meeting Call to confirm date and location of the next meeting. *Kalanimoku Bldg., Conference Room*, 1151 Punchbowl St.: Through Tue 12/31, 9 a.m. 587-0400

Critical Mass This bicycling advocacy ride is a declaration of solidarity. Man-powered vehiclists of all skill levels, persuasions and political parties are welcome to join in this chill and chummy group tour through town. Pedal up and be counted! Bring lights, noise-makers, signs and a healthy dose of bike pride. *State Capitol Building*, Beretania St. & Richards St.: Fri 11/29, 5 p.m. Free.

The Silent Invasion: Pests in Paradise Christy Martin of the Coordinating Group on Alien Pest Species (CGAPS) and the Invasive Species Committees (ISCs) gives an eye-opening presentation on the inadequacies in Hawai'i's efforts to keep such pests as snakes, fire ants, miconia, coqui frogs and other harmful invaders out of the local ecosystem. *Hanauma Bay Education Center*. Wed 11/27 - Thu 12/5, 6:30 p.m. Free. hanauma@hawaii.edu, 397-5840

Thanksgiving at Padovani's Padovani's puts a Hawaiian spin on Thanksgiving with a three-course dinner with Taro Macadamia Nut Stuffing and Moloka'i Sweet Potato. *Padovani's Bistro & Wine Bar*, Doubletree Alana Hotel, 1956 Ala Moana Blvd.: Thu 11/28, 5 - 9 p.m. \$50. 946-3456

World Art Bazaar (See Holiday Stuff Pick on Page 11.) The 21st Annual World Arts Bazaar offers something worldly amidst the holidays of homogenization, with possible handcrafted gifts from around the globe. *Academy Art Center*, 1111 Victoria St.: 11/30 - 12/15: Tue - Sat, 10 a.m. - 4:30 p.m.; Sun, noon - 5 p.m. Free admission. 532-8741

Submissions

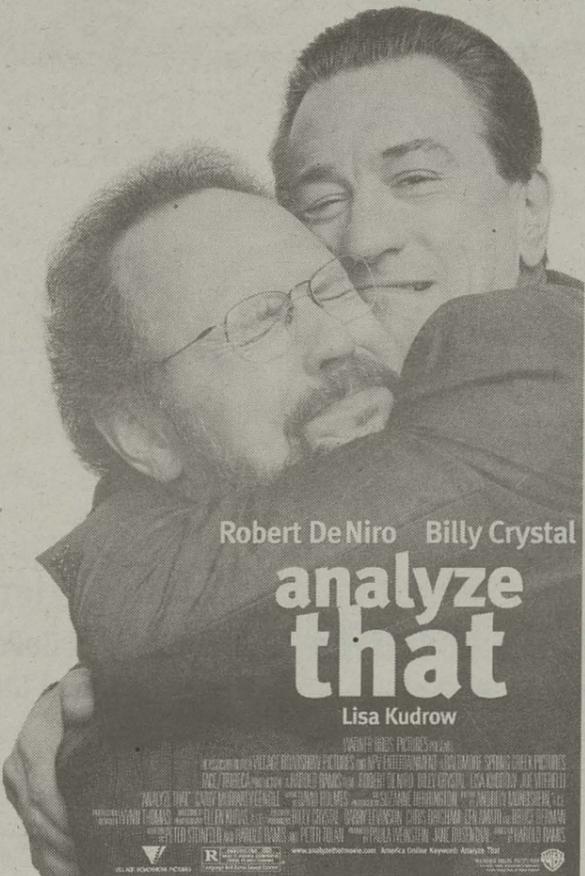
"The Scene" provides groups and individuals with free listings of community events, activities and entertainment. Submissions must include the following:

- 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.

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Robert De Niro Billy Crystal
analyze that
Lisa Kudrow

For your chance to win a complimentary pass, good for two, to the screening of ANALYZE THAT, please send a self-addressed, stamped envelope to: ANALYZE THAT, 1200 College Walk, Ste. 214, Honolulu HI, 96817, by Friday, November 29, 2 PM. One entry per household, please. Winning entries will be selected in a random drawing and notified by mail. No phone calls, please. Screening is 7 p.m., Tuesday, December 3rd at Signature Dole Cannery Theaters, 735 B Iwilei Rd.

ANALYZE THAT Opens Nationwide December 06, 2002

Limit one pass per person/per household, while supplies last. No purchase necessary. Employees and their agencies are not eligible. No phone calls, please.

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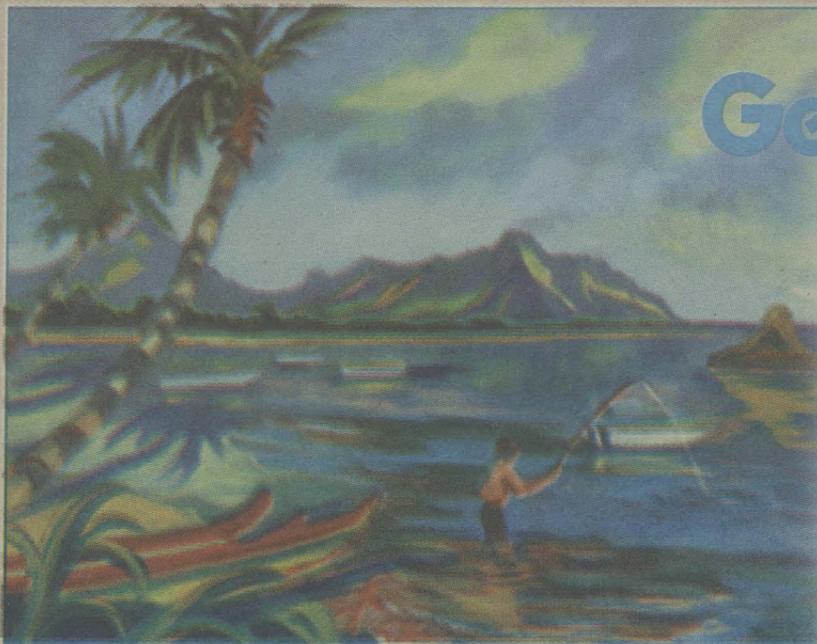
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Antique & Gallery Guide

Cinema

Paradise 2002



**CINEMA 2002
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INDEPENDENT MEDIA THAT MATTERS

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8pm LIFE IS SHORT

Wednesday, December 11th
6pm COMMUNICATION BREAKDOWN
8pm A CHRONICLE OF CORPSES

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INTERESTED SPONSOR OF THE FIRST ANNUAL CINEMA PARADISE FILM FESTIVAL

A little over three months ago Cinema Paradise was nothing more than a concept sparked by a phone call from The Honolulu Underground Film Festival founder Chris Kahunahana in San Francisco. The fact that we were able to pull together this program in a little less than three months is indicative of the incredible "film energy" going around town: a new generation of talented local filmmakers, the creation of a world class film school at UH, and an unprecedented number of screens dedicated to independent film were the impetus of CINEMA PARADISE. Film is a window into the world's cultures and arguably the most powerful contemporary art form, often challenging our perceptions or misconceptions.

We are committed to creating an international forum for independent film, giving voice to the many untold stories, which today more than ever need to be heard. Listen with your eyes and hear with your heart. To all those who believed because we believed - Mahalo!

Aloha!

Sergio Goes.



CINEMA PARADISE 2002
INDEPENDENT MEDIA THAT MATTERS

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RESTAURANT ROW
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[MM] MOVIE MUSEUM

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\$ 20 ALL DAY PASSES

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[STAFF] [12 :: 06-12 :: 02]

[STAFF] [12 :: 06-12 :: 02]

DEC 6-12 2002

FESTIVAL STAFF

SERGIO GOES DIRECTOR
CHRIS KAHUNAHANA CO DIRECTOR
KATHY XIAN 1 ST ASSISTANT DIRECTOR
VIOLET MURAKAMI 2 ND ASSISTANT DIRECTOR
DON BROWN FILM CONSULTANT
SIDNEY LOUIE VOLUNTEER COORDINATOR
BRET STIDHAM PROMOTION COORDINATOR
GAYE CHAN PHOTOGRAPHY
ANDREA TORRES, YURAINA KUNAWA BOX OFFICE COORDINATOR
PUNCH PRESENTS PROGRAM DESIGN
 WEB DESIGN
 FESTIVAL TRAILER

[VOLUNTEERS] [12 :: 06-12 :: 02]

CRAIG AUYONG
MOON-YUN CHOI
THERESA DREW
SAT KHALSA FREEDMAN
DAVE GONZALES
MARY ALICE KORDOFF
LOUISA KOV
BRENDA KWON
MINETTE LEW
DEBIMILLER
LANI MIYAHARA
DAVID NAMIKI
KAREN SANDHOFF
MARY WATERMAN
ALVIN YOSHIDA

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CHARLOTTE SOMETIMES

DIRECTOR :: ERIC BYLER
 US:: 88 mins
 Cast: Michael Idemoto, Jacqueline Kim, Eugenia Yuan, Matt Westmore

Michael is a Japanese American auto mechanic torn between a restrictive traditional upbringing and his own potent dreams and desires. Secretly in love with the girlishly sexy, Chinese American Lori, Michael represses his longing (and growing resentment) to maintain their cherished friendship.

When he encounters the mysterious Darcy at the local nightclub, Michael is forced to choose between a daring tryst with an alluring stranger, and the habitual comfort of his bittersweet obsession.

[A]

CLOSING NIGHT FILM
 FILMMAKERS AND CREW IN ATTENDANCE



LA TROPICAL

DIRECTOR::DAVID TURNLEY
 US::2002::96 min::Documentary
 La Tropical is an exuberant hotspot for Cuban music, dance and passion that continues to thrive on the periphery of Havana after some sixty years. Pulitzer-Prize winning photojournalist, David Turnley, seized the opportunity to document the ambience of this sensual club and delve into the lives of the striking array of characters who surround it. He spent eight weeks during the summer months of 2000 capturing the concerts, cabarets and, in essence, the sights and sounds of the Cuban music scene. Turnley chose to shoot this stunning documentary in black and white in order to visually encapsulate the feeling of timelessness and passion that Cuba exudes. The result is indeed a visual feast, that, coupled with an outstanding soundtrack of contemporary and traditional Cuban music, creates a revealing examination of the ways in which music, race, class and socialism have shaped the lives of

[A]



CINEMANIA

DIRECTOR::ANGELA CHRISTLIEB, STEPHEN KIJAK
 US::2002::80 min::Documentary
 WINNER BEST DOCUMENTARY, HAMPTONS INTERNATIONAL FILM FESTIVAL If an art lover is able to buy and collect paintings and other such works, a film lover can only collect the residue of film images in his or her memory, accumulate them and make them part of his own private "collection". Cinemania is a documentary about several of the most addicted and eccentric film-watchers in New York, obsessives who watch films daily not merely for pleasure, but also as a psychological necessity. They often cannot hold jobs and are on the verge of poverty, but absolutely must watch films day and night, no matter the cost. These film fanatics have seen 4000, 5000, 6000 movies and written them all down on lists that attempt to collect, categorize and ultimately possess an abstract and fleeting procession of aesthetic experiences.

[A]

FILMMAKER IN ATTENDANCE

FRI 06
 ::LAUNCH PARTY::
 PRESENTED IN ASSOCIATION WITH
 KOMO LOW AND THE W HOTEL

DJ J-BOOGIE
 (OM RECORDS, SAN FRANCISCO)
 AT THE W HOTEL DIAMOND HEAD

TUE 10
 ::FREESTYLE::
 PREMIERE POST PARTY: PRESENTED BY
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 W/ A SPECIAL PERFORMANCE BY
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 (SAN FRANCISCO)
 FREESTYLE CIPHER HOSTED BY
 KILLA-WATTZ MONGOOSE
 AT THE WAVE WAIKIKI

THUR 12
 ::VIP CLOSING PARTY::
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OF THE STONE GROOVE FAMILY
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[: : New Directions : :]



THE ANARCHIST COOKBOOK

DIRECTOR: JORDAN SUSMAN FILMMAKER IN ATTENDANCE
US: 2002: 101 min: Narrative

An engaging mélange of seemingly incompatible genres—the no-holds-barred political satire and the coming-of-age romantic comedy—"The Anarchist Cookbook" manages to stick it to at all manner of American extremists. A bright, appealingly snide college dropout joins a radical commune, chiefly as an alternative to terminal boredom in Dallas, Texas. Sit-ins, protests, and a lot of sex and drugging ensue, till our hero finds himself torn between a charismatic mini-Führer and a gorgeous Young Republican blonde.

[A]



HELL HOUSE

DIRECTOR: GEORGÉ RATLIFF
US: 2001: 90 min: Documentary

At first glance a souped-up Halloween haunted house, Hell Houses are modern-day fire-and-brimstone sermons replete with hundreds of actors, truck loads of lights and full audio-visual tech crews. In each room, visitors view depictions of school massacres, AIDS deaths, fatal drunk driving crashes, and botched abortions while demons goad the gullible sinners into doing their bidding and then cart their souls off to hell. With full access to the behind-the-scenes action, Hell House follows the process from the first script meeting until the last of the 13,000 visitors passes through the Hell House doors. The movie gives a vérité window into the whole outrageous process of creating this over-the-top sermon, while showing an intimate portrait of the people who haunt this peculiar culture.

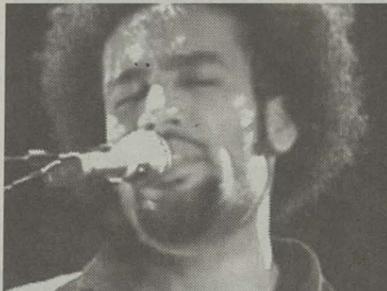
[A]

FORBIDDEN WEDDING

DIRECTOR: FLAVIA FONTES
Brasil: 2002: 56 min: Documentary

Forbidden Wedding is the story of a man who is forbidden to get married by the Catholic Church in Brazil because he is sexually impotent. Hedir Antonio de Brito, a paraplegic from the age of 15, wants simply to marry Mara. They were preparing for the wedding; invitations had been mailed, and their marriage certificate applied for from the Roman Catholic Church. Then the shocking letter arrived from the local bishop denying their application. According to the Vatican's Canon Law 1084, a man must be able to copulate in order to get married!!

[A] [12:06:2pm]



PLEASURE AND PAIN

DIRECTOR: DANNY CLINCH
US: 2001: 92 min: Documentary

"Pleasure & Pain" is an intriguing and in-depth look at the life that is lived by contemporary roots rock icon Ben Harper. This documentary offers a rare glimpse into Ben's travels, performances, songwriting, religion and life in general. Along with a rare behind-the-scenes perspective of the lives that these enigmatic musicians live, it incorporates concert footage, backstage clips and what goes into producing Ben Harper's performances. Not just another self-indulgent music documentary, "Pleasure & Pain" lives up to its name by showing the imperfect yet true humanity behind the performer on a pedestal. "Music is the last true voice of the human spirit. It can go beyond language, beyond age, beyond color...straight to the heart and mind of all people." - Ben Harper

[A]



CINE MAMBEMBE

CINEMA DISCOVERS BRAZIL

DIRECTOR: LAIS BODANSKI, LUIZ BOLOGNESI
Brazil: 56 min: Documentary

Portuguese with English Subtitles. In this award winning documentary, a couple of filmmakers travel to the interior of Brazil, screening short films to different audiences in public squares. From the south of Bahia to the distant edges of the Amazon, they discover a country that goes to the movies and see themselves in a big screen for the very first time at the dawn of the 21st century.

[A]

A CHRONICLE OF CORPSES

DIRECTOR: ANDREW REPASKY MCELHINNEY'S
US: 83 mins

Andrew Repasky McElhinney's second feature film A Chronicle of Corpses is a lushly detailed early nineteenth century period piece concerning the last days of a family of once wealthy aristocrats. The film is an elegiac thriller -- a totally unforgettable, sinister and darkly comic cryptogram.

[A]



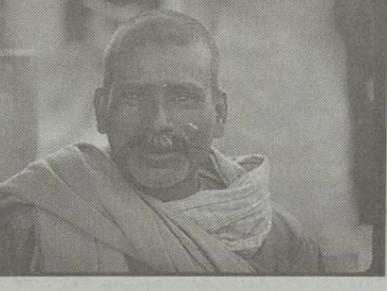
KUMBH MELA

SHORT CUT TO NIRVANA

DIRECTOR: MAURIZIO BENAZZO AND NICK DAY,
US: 2002: 86 mins

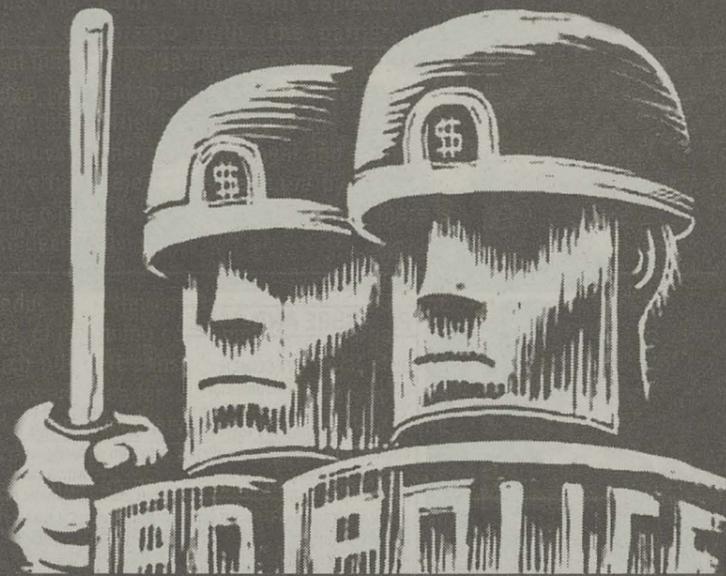
The Kumbh Mela is the biggest gathering of people in the history of humanity- although few in the West have ever heard of it. More than 70 million pilgrims participate in this extraordinary spiritual festival, which has been held every 12 years near Allahabad, India, for over two millennia. The film goes on a voyage of discovery into this vivid and vibrant world, accompanied by an irrepressible young Hindu monk and several westerners, each on their own spiritual quest.

[A]



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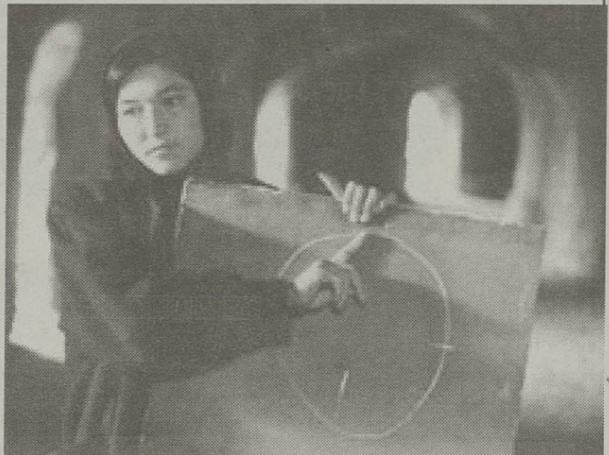
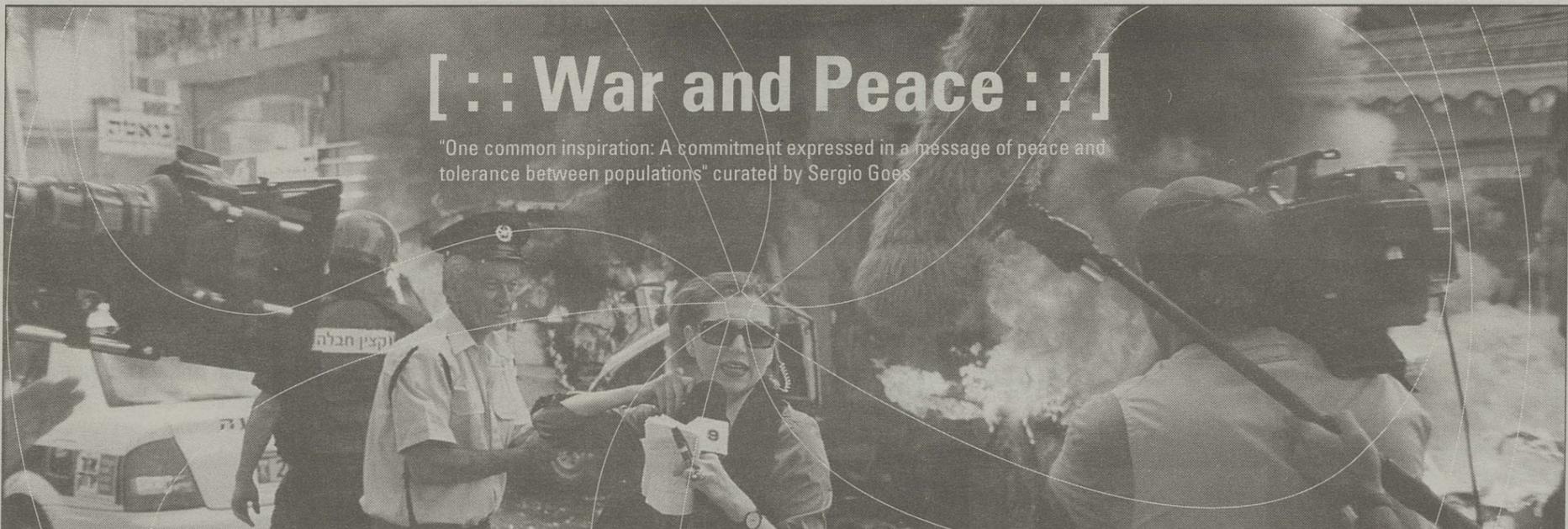
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[:: War and Peace ::]

"One common inspiration: A commitment expressed in a message of peace and tolerance between populations" curated by Sergio Goes



7 DAYS IN SEPTEMBER

DIRECTOR::STEVEN ROSENBAUM

US::2002::94min::Documentary

7 Days In September is a raw, rare, human look at the events of 9/11 and the week that follows. It's the attack and the aftermath in a way not seen before - the personal drama of the city's trauma seen through the eyes, and the cameras, of 27 New Yorkers. New York's filmmakers, professional and amateur alike, hit the streets at the first sight of disaster. As a result of some never-before-seen footage at "ground zero," the film is able to convey the sights and sounds of the terrorist attacks in the most intimate way possible. Adding strength and perspective to the images are first person accounts of the filmmakers' poignant, sometimes traumatic, experiences.

[A]

AFGHAN STORIES

DIRECTOR::TARAN DAVIES

USA::2002::59 minutes::Documentary

Afghanistan has been at war for 24 years. The West's battle against the Taliban is only the latest of a series of conflicts the Afghans have suffered. Filmmaker Taran Davies and Walied Osman, an Afghan-American, set out to gain an understanding of how a generation of war has affected the Afghan people. From Queens, New York to the frontline in Afghanistan, Taran and Walied spend time with several Afghan families. They meet a member of the royal family who was tortured by the Taliban, a doctor and journalist stuck in a one room apartment with their four children, a relief worker trying to rebuild his country one road at a time, an Islamic elder who dedicated his life to peace and his warrior son who fought alongside the Soviets. A unique and intimate film, Afghan Stories documents the torment, resolve and dreams of a people whose lives have been torn apart by war.

[A]

US PREMIERE PRESENTED BY THE U.H. POLITICAL SCIENCE DEPARTMENT

11'09'01

DIRECTORS::SAMIRA MAKHMALBAF, CLAUDE LEOUCH, YOUSSEF CHAHINE, DANIS TANOVIC, DRISSA OUEDRAOGO, KEN LOACH, ALEJANDRO GONZÁLEZ IÑÁRRITU, AMOS GITAI, MIRA NAIR, SEAN PENN, SHOHEI IMAMURA

FRANCE::2002::122min::Narrative

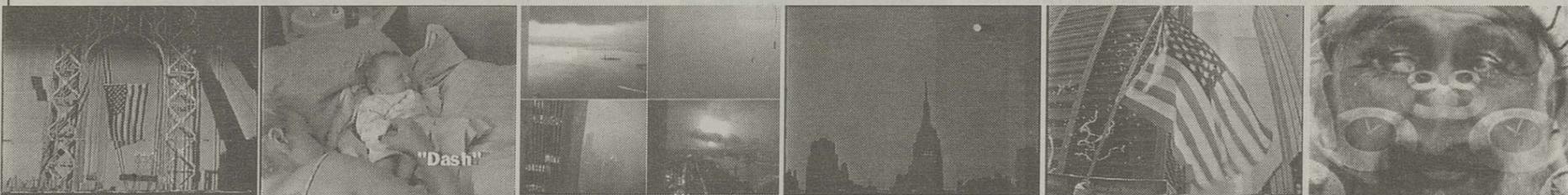
11' 9' 01" is an unusual title for an unusual tragedy -- and these are unusual responses by 11 internationally renowned filmmakers. The moniker is the European way of writing the date of the World Trade Center disaster, as well as the precise length of the segments created with complete autonomy by each of the filmmakers (11 minutes, nine seconds, one frame). All are very well made, and almost all are exceptionally provocative in an American context.

Sean Penn and Mira Nair are the only two directors involved in this French-produced omnibus film who reside in the U.S.

[A]

DEC 7 - US Premiere of 11'09'01

DEC 10 - An Exclusive screening of "Reports from the Global Village" at the Movie Museum.



CURRENT

DIRECTOR::BRIAN DOYLE

2001::6 min::Documentary

As devices of technology hovering in enclaves between the skyscrapers seem to monitor or perhaps even cause the storm, the city is consumed, erased by a blanket of information.

[A]

FIRST PERSON 911

DIRECTOR::LUKE JOERGER AND RAY MENDEZ

2001::25 min::Documentary

A series of vignettes shot by several filmmakers during the 911 attacks and its immediate aftermath.

[A]

TWINS

DIRECTOR::KARIN SCHNEIDER, NICOLAS GUAGNANI, JEFF PREISS

2001::10 min::Documentary

Two abstract studies in architecture, absence, and the search for meaning between sound and image, shot in the days following the tragic events.

[A]

SEPTEMBER 10, 2001

UNO NUNCA MUERE LA VIESPERA

DIRECTOR::MONIKA BRAVO

USA::2001::5 min::Documentary

A time-lapse video recorded on September 10th. These images of the World Trade Center were originally intended to be part of an interactive video installation. The seven hours of condensed time capture an unusual thunderstorm, eerily foreshadowing the tragic events to come.

[A]

WHITE BALANCE

(TO THINK IS TO FORGET THE DIFFERENCES)

DIRECTOR::FRANCOIS BUCHER

2002::30 min::Documentary

White Balance is an effort to uncover the geographies of power, the frontiers of privilege. It revisits this problem from different angles, creating short circuits of meaning which are hosted by improbable audiovisual matches. Media and internet footage is intermixed with images shot in downtown Manhattan before and after the September 11th attacks. The video was originally shown as an installation at Location One, a new not-for-profit gallery in SoHo.

[A]

LITTLE FLAGS

DIRECTOR::JEM COHEN

2002::7min::Documentary

Filmed on the streets of lower Manhattan during a patriotic 'victory' parade. Everyone loves a parade, except for the dead. Features a soundtrack by Fugazi.

[A]

911: STATE OF EMERGENCE

DIRECTORS BILLY BLAZE AND PHENOM

US::2001

We live in a world under siege, day in day out we are bombarded by media missives. Brands, logos, and guerrilla marketing campaigns fight for our attention from every direction. We are dangerously close to reaching the point of overload. The Saturation Engine is there to speed up the process. The goal is to reach that saturation point, the point where new forms begin to crystallize out of the mixture that holds our culture. Images blend into new compositions, new meanings are constructed on top of the ruins of the media's strafing. 911:State of Emergence is the first piece created with the Saturation Engine software. Featuring music by DJ Spooky, it was born as director's Billy Blaze and Phenom's reaction to media overload that followed September 11.

[A]

[: : Hip-Hop Film Fest : :]

MORNING BREATH

DIRECTOR: BRIN HILL
USA: 2002 : 17MIN

On the surface, Devon is a typical character running the streets of Brooklyn. Faced with the daily prospect of working class numb, he spends his time hustling with friends to make ends meet. But a charismatic insightfulness sets him apart from his peers, and attracts Tawney, a girl Devon has known his whole life.

[A]

BLACK PICKET FENCE

DIRECTOR: SERGIO GOES
US: 2002: 90 min: Documentary

Culled from two years of footage, Black Picket Fence takes us beyond rap world stereotypes with lyric moments of grim beauty and powerful vérité vignettes. At the age of 25, Tislam Milliner, a struggling rapper who's ambitious to make it out of the "hood" is considered a survivor. Brooklyn's East New York is a dangerous neighborhood where most of Tiz's close-knit crew have grown up on intimate terms with drugs, robbery and killings. Tiz's pregnant girlfriend, his overzealous manager, and Kool G Rap, Tiz's legendary mentor, are among those who understand their huge stake in Tiz's bid for success. Gradually, Tiz does too. Escaping from his own destiny may be a goal beyond possibility.

[A]

NOBODY KNOWS MY NAME

DIRECTOR RACHEL RAIMIST
US: 2000 : : 60min

The ultimate triumph of a group of fascinating women living the hip-hop life. A beautifully rendered portrait of complex, wise, sometimes vulnerable, yet truly triumphant young women boldly living the Hip-Hop lifestyle. Among those profiled are Medusa, and DJ Symphony, the only female in The World Famous Beat Junkies crew.

<http://www.thaconnect.com>

[A]

DICE RAW:

THIN LINE (BETWEEN RAW AND JIGGY)

DIRECTOR: ONE INFINITY
US: 2000

Dice Raw, Black Thought and Malik B of the legendary Roots crew hip hop band battle the evil forces of jiggy in the subways of Philadelphia and the surface of the moon. Anime meets graffiti in this animated adventure. Dice headed henchmen, ninja squads, bling blinging music executives and giant space robots all join the battle. Always on the beat of course.

[A]

THE FRESHEST KIDS

DIRECTOR: ISRAEL
US: 2002 : : 90min

"Hip Hop finally decided to make a film about itself." KRSONe "The Freshest Kids is to hip hop what Dogtown is to skateboarding" - Steve Nemeth, Rhino Films
Breaking...born at Kool DJ Herc's South Bronx House parties in the early 70's, catapulted to a worldwide phenomenon in the 80's, to it's latest gravity-defying incarnation as a thriving underground movement. THE FRESHEST KIDS brings to you the illest b-boying this planet has ever witnessed in over 2 hours of hardcore breaking, giving you an all access pass to the underground world of b-boys spanning the last 25 years. These are THE FRESHEST KIDS and this is their story...

[A]

BREATH CONTROL

:: THE HISTORY OF THE HUMAN BEAT BOX

DIRECTOR: JOEY GARFIELD

US: 2001: 73min: Documentary

Breath Control is a documentary about making music via the human beat box, easily one of the key elements in the development of Hip-Hop culture, alongside Dj-ing, Graffiti, Breakdancing, and MC-ing. Unfortunately, its contribution has been largely overlooked, as has the fun, expressive, human, and spontaneous dimension of Hip-Hop that it represents. Breath Control: The History of the Human Beat Box uses interviews, live performances, archival footage, and animation to bring to light this important and neglected ingredient of Hip Hop's identity. Beat Box pioneers and luminaries such as Doug E. Fresh, Biz Markie, The Fat Boys, The Roots, and Zap Mama trace this art form from its basic beat to the present day.

[A]

PROPAGATE

Propagate is a new media short film collaboration between Shepard Fairey of Obey Giant and Phenom of 47. This film represents an animated Situationist dérive into urban propaganda, mixing up video, 2D, and 3D animation, featuring 47's Saturation Engine software.

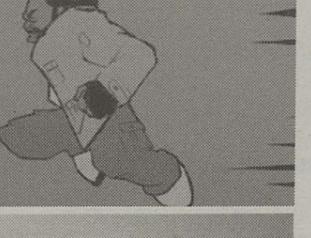
[A]

CUBAMOR

DIRECTOR JOSHUA BEE ALAFIA
US: 2001

Cross class, cross-culture Havana love story. An engaging mystical love story direct from the Cuban Hip Hop Underground that transcends culture, economic embargo, and class. A visual and spiritual celebration of Afro-Cuban culture including Havana freestylers, spiritual rituals and much more.

[A]



SCRATCH

DIRECTOR: DOUG PRAY
US: 200: 90min: Documentary

This film is an amazing and comprehensive look at the art of turntablism featuring cameos from a who's who in the history of Hip Hop. Scratch gives perspective on the Hip Hop DJ culture, and features performances, appearances and/or interviews with Afrika Bambaataa, GrandWizzard Theodore, the Original Jazzy Jay, GrandMixer DXT, Qbert, Mix Master Mike, Premier, Swamp, Cut Chemist, NuMark, Steve Dee, Steinski, DJ Shadow, Babu, Rob Swift, Roc Raida, Z-Trip, Doze, Cue, Quest, Eddie Def, Marz, Faust, Shortee, DJ Krush, Mysterio, Shortkut, Red Alert, Dilated Peoples, Billy Jam, Jurassic 5, Christie Z-Pabon, Snayk Eyez, Mark Herihy, DJ Flare, John Carluccio, Streak and many more!

[A]

STRAIGHT OUTTA HUNTERS POINT FILMMAKER IN ATTENDANCE

DIRECTOR: KEVIN EPPS
US: 2002: 74min: Documentary

In this flick, Director Kevin Epps explores conditions in the San Francisco black ghetto neighborhood where he grew up and still lives. Examine a litany of urban woes from alleged gang related "Rap Wars" to economic redlining, meanwhile a vital underground hip-hop scene provides the essence of hope for the youth. A raw gripping film that depicts a neighborhood transformed from a once thriving area into a toxic dumping ground and Super Fund site. The result is a gripping insider portrait of a community in crisis persevering despite the odds. Features Bay Area artists like RBL Posse, Herm, Baby Finsta, Seff Tha Gaffla, and JT The Bigga Figga.

[A]

FILMMAKER IN ATTENDANCE

FREESTYLE :: ART OF RYHME

DIRECTOR KEVIN FITZGERALD
US: 2002: 57min

An award winning film that explosively documents the world of improvisational Rap. Shot over a period of almost a decade by a co-operative of students, filmmakers, DJ's, b-boys, and MC's, FREESTYLE takes viewers on a journey through previously unexamined dimensions of hip-hop. Improvised poetry challenges conventional linguistics, language is re-appropriated as a tool for empowerment as the film provides an authentic look into the life, music and culture of hip-hop in America today.

Freestyle is packed with rare and archival footage of some of the most amazing hip-hop MC's ever to bless the mic, including Supernatural, Mos Def, Last Poets, Biggie Smalls, Black Thought of The Roots, Freestyle Fellowship, Lord Finesse, Tupac Shakur, MC Juice, DJ's Cut Chemist & Numark of Jurassic-5, and DJ Kool Herc.

[A]

Tuesday Dec. 10 – Following the screening "FREESTYLE" PREMIERE POST PARTY,

featuring a special performance by

PSYCHOKINETICS from San Francisco, and a Freestyle Cipher hosted by

KILLA-WATTZ MONGOOSE

At The Pussycat lounge, Wave Waikiki, 10pm-4am, 18+

STREET LEGENDS

DIRECTOR TODD HICKEY & COREY JOHNSON
US: 2002 : : 70min

From getting busted at the border with Weed after leaving the town of Weed, to drunken brawls out side clubs, to sold out shows with mad heads of suburban backpack aficionados, the Living Legends Crew is revealed as one of the most interesting & complex success stories of entrepreneurial, by any means necessary spirit in hip-hop today. Expertly shot on a combination of 16mm film & Digital video by cinematographer/filmmaker Todd Hickey (Freestyle) we see why from Los Angeles, to Iceland, the Legends are well known. Featuring Mystic Journeymen, Grouch, Asop, Kirby Dominant, Moka Only, and a cast of underground celebs. <http://www.LLcrew.com>

[A]

TOOGRIWZ
HIP HOP NON STOP

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HIP HOP
FILMS

[:: Hip-Hop Film Fest ::]

"The Hip Hop Film Fest is organized by a collective of artists, poets, writers, musicians, dancers, filmmakers and volunteers who have formed The Center for Hip-Hop Education dedicated to youth development and cultural and economic revitalization."

[:: THE REAL ::] BY TOPH ONE

In hip-hop's 30-plus year history, the movement has gone from outlaw regional phenomenon to a world-wide, multi-billion dollar industry permeating every aspect of popular culture and media- from advertising and fashion, to politics and the arts and beyond. And who can pinpoint exactly when it all began, anyway? Was it the first rap record, "King Tim III" by Fatback in 1979? Or the first time Cornbread spraypainted his name on a NYC tenement wall back in the late 60's? What is known for sure is today there are jazz DJs in Japan and Aborigine beatboxing groups in Australia and Senegalese MCs and Russian breakdancers and aerosal artists in Brazil and pirate radio stations in Cuba and a white kid from Detroit at the top of the charts- all of who owe a large part of their culture and style to what some ghetto kids from the South Bronx built from scratch throughout the 1970's and early 80's.

Today hip-hop is used to sell everything from fast food tacos to \$40,000 SUV's, but that's a far cry from it's beginnings. Back in 1971, a Greek kid from Harlem, Taki 183, began writing his pen-name in Magic Marker in doorways and on ice-cream trucks around his neighborhood. Around the same time, Bronx gangsters like Afrika Bambaataa of the Black Spades and Jamaican immigrant Kool DJ Herc were collecting records and playing at block parties- power being supplied by jacking extension cords into the base of streetlights. Dancers started freaking out when the funkier parts of the records were played back and forth- the "breaks", and "B-boys" or "break-boys" and b-boying (and b-girling) was formed. MCing- now the most prominent of all aspects of hip-hop culture, came about simply as a diversion to the DJing and dancing- someone would grab a microphone and introduce the DJ or talk about the kids in attendance at whatever party or dance. When there was no soundsystem, beat-boxers would reproduce the drums and cymbals with only their mouths and throats. The outlaw graffiti artists, the first and original aspect of hip-hop, began showing their works on canvas in uptown Manhattan galleries, and diversified into graphic design for album cover art, t-shirts, logos and large scale murals around the globe. Futura 2000 toured with the Clash. Fab 5 Freddie popped up in Blondie's seminal "Rapture" video along with Lee, and later hosted "Yo! MTV Raps!". The "fad" was becoming a hit, and along the way winning an audience of every color and nationality on Earth.

In Los Angeles and Oakland, a whole different generation of kids were formulating their own brand of ghetto music. Bass heavy funk tracks and self produced keyboard rhythms laid the foundation for Black and Chicano rappers and producers to tell their tales of gang warfare, drug culture, and the West Coast life. London, Houston, and the rest of the world were not far behind. As per the Zulu Nation's stated purpose- hip-hop has become a means of spreading peace and unity among all people- regardless of race, nationality, sex, or class.

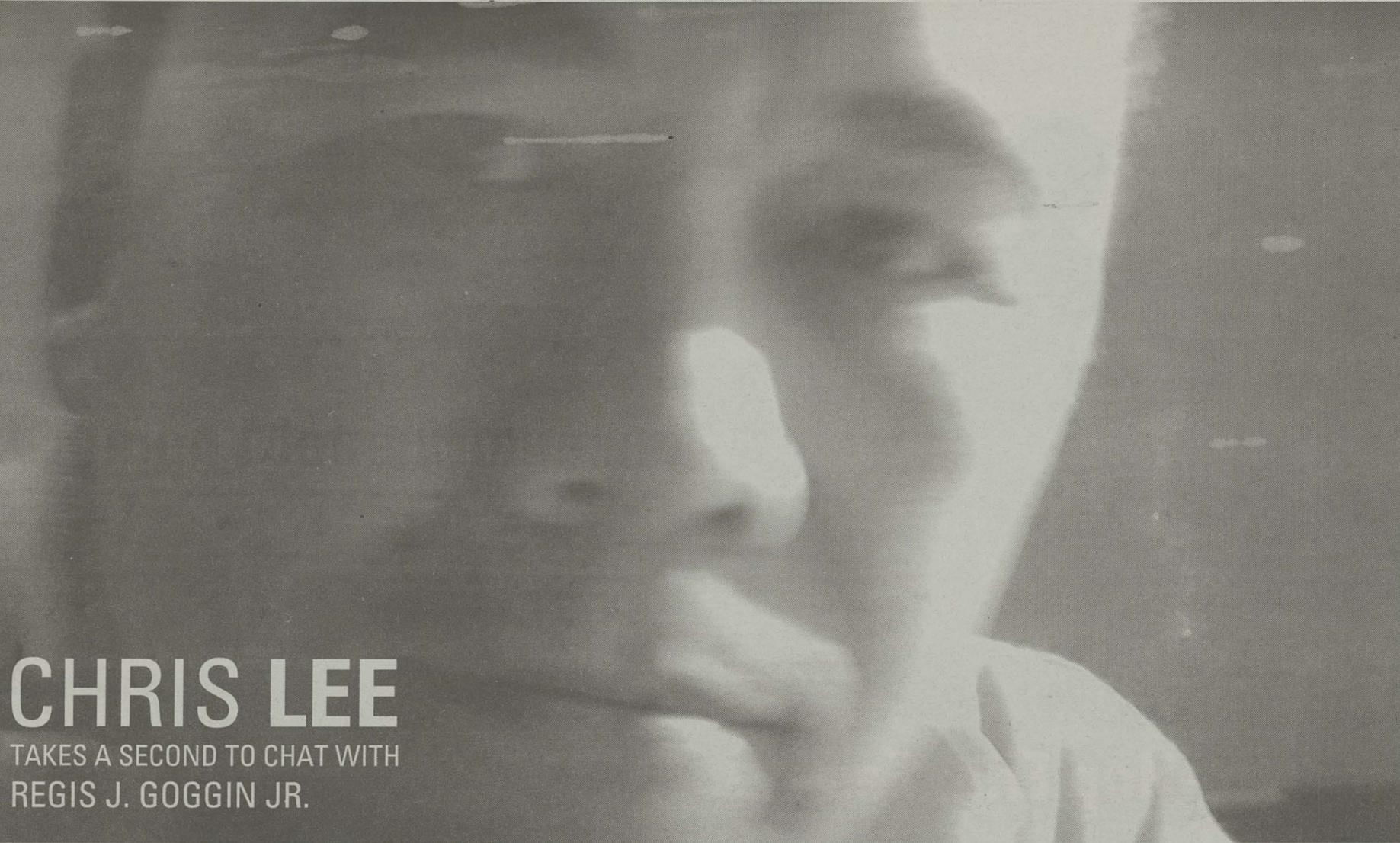
Hip-hop is big money these days. Will "The Fresh Prince" Smith, Ice Cube, and now Eminem are all huge box office draws, raking in millions on each picture. Hip-hop will be under nearly every Christmas tree and Hanukka bush this year, regardless of color or upbringing, or whether the parents know what the artists are even talking about. Anyone notice that Tupac's been gone 7 years and how many records has he released since his death? Hip-hop will be played at every college basketball game, every halftime ceremony, and at every monster truck rally across America. Yet hip-hop is still rebel music. For every Puff Daddy and E-40, there are 10 Jurassic 5's and Mos Def's. And for all the Mos Def's and J5's there are 100 Topr's and DJ Jester's and a thousand bedroom producers and MCs and an estimated 100,000 graffiti writers worldwide. Gay, lesbian and trans-generated rappers like Oakland's Deep Dickollective and Brooklyn-born Hanifah Walidah (formerly known as Sha-Key from the Brooklyn Funk Essentials) are finally making their mark. Early pioneers like Bambaataa and Bill Laswell, a black guy and a white guy, paved the way for hip-hop's true rainbow of contributors- from Daly City's Filipino DJ crew, the Invisibl Skratch Piklz to Native American reservation rappers to Hawaii's own DJ Solution.

So what message does hip-hop send to the world? Judging from the array of artists practicing the arts of breakdancing, graffiti, rapping, fashion, DJing and beatboxing- the answer would be as diverse as the people themselves. Hip-hop can be gun-toting, car-thieving and misogynistic- for that, unfortunately, is a reality in today's world. But listen to the highly personal music of Roots Manuva or Freestyle Fellowship's incredible "Inner City Boundaries"; watch Style Wars or the beautiful and fabled Stations of the Elevated with it's soundtrack by Charles Mingus. Hip-hop can be as dirty and nasty as 2 Live Crew or NWA and as uplifting and empowering as Arrested Development or Divine Styler. Or as abstract as DJ Shadow, Ming & FS, or a masterpiece by Ramellzee.

Hip-hop can be a fantasy world or a glimpse into unknown territory, but most of all it is a mirror held up to society, and the 9 films featured at Cinema Paradise attest to the pain, devotion, and love hip-hop's practitioners have for the lives they lead.

TophOne
RedWine- SF, XLR8R Magazine
THK, AS, TBC, GO, EMB, Sukebe

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CHRIS LEE

TAKES A SECOND TO CHAT WITH
REGIS J. GOGGIN JR.

From: <sergio@chaoscentral.com>
Date: Thu, 21 Nov 2002 12:50:34
To: <regis@whathappenedtofri.com>
Subject: Chris Lee Today!!!

Chris is available at 4:00 PM today at his office. Sorry for the last minute, but that's the nature of the biz! -S

Ten after three by the time I get this news, tracked down at a favorite café. A short while later, I find myself recalling a scene from the 1989 film, *GLORY*: Denzel delivering his own eulogy, testifying by campfire light on the eve of the climatic battle scene to take Fort Wagner. An amazingly delicate performance by Denzel, with Morgan Freeman flanking him. It's an unassuming character moment, slugged deep in the third act, but it lingers. "That scene is what the film is remembered for, and in some ways, it's the most authentic part of the movie," muses Chris Lee, former head of production at TriStar Pictures and Columbia Pictures. After a 20 year absence, Chris finds himself back home in the islands, Co-Directing the University of Hawaii's Cinematic and Digital Arts program, referred to as The Film School. His stellar list of feature film credits include, *JERRY MAGUIRE*, *THE PATRIOT*, *LEGENDS OF THE FALL*, and *MY BEST FRIEND'S WEDDING*, to name a few. *GLORY* was produced at TriStar while Chris was there. We're actually en route to *PHILADELPHIA* – the film, not the place – which paired Denzel Washington with Tom Hanks four years later; introduced Antonio Banderas; garnered five Academy Award® nominations for TriStar Pictures; and gave rising star, Tom Hanks his first Oscar® for Best Actor.

R: What kind of budget did you have to make *PHILADELPHIA*?

C: We made *PHILADELPHIA* for about...25 million dollars.

R: How much of that was below the line?

C: Most of it.

R: ...Really?

C: Tom Hanks, at the time, was getting about six million dollars a picture. A *LEAGUE OF THEIR OWN* hadn't even come out yet, which was an interesting, smaller role, but a pivotal role in his career. Tom really wanted to do *PHILADELPHIA*, so he cut his salary, to like, a million dollars. Denzel wanted to do the picture too, and since the studio already had a great relationship with him because of *GLORY*, he cut his salary way down as well.

R: *PHILADELPHIA* strikes me as having obstacles similar to what an independent film might encounter.

C: It did, it did. And what happens is you end up, on a relative basis, scrimping to make the movie. It was called the "problem movie" because of the touchy subject matter. I remember writing memos to the chairman about why we were ten years into this pandemic, and everybody had been touched by someone with AIDS, and that it was time, and that audiences were going to embrace this movie.

R: It was the first studio film to address the AIDS issue.

C: Hollywood is like The Law, in that, it doesn't like to make precedent – it builds itself on precedent. But the best law, is the law that makes precedent, and the movies that do the best, are the ones that go first. A lot of the pictures I've worked on were tough to get made, and sometimes people didn't know what to make of them at first.

R: What was your first job in the film industry?

C: My first job was with Wayne Wang on his second movie, *DIM SUM*. I was the Assistant Director and Assistant Editor on that picture.

R: Sounds like you got some good schooling with Wayne.

C: You know, it was like going to school, because there was no money, and it took us three years to make that movie. He just kept remaking it. Wayne was like a Woody Allen experiment. When I started with him, it was a murder mystery, and two weeks later it was, an Ozu film. And it kept becoming more and more of an Ozu film as he went through it. But in a lot of ways, it was a precursor for *JOY LUCK CLUB*. We went through several editors. Our crew kept getting smaller. We went from like a decent size grip truck, to like a gardening truck. Eventually I was carrying lights and blocking traffic. It was good. It was great. And it was like going to film school. But it served me well later on when I would be on sets, or I'd be with a director, and I could talk with the crew and at least be conversant in what film was. Of course, so much of the technology has changed. I mean, there were no AVIDs, much less Final Cut Pro.

R: So, how do you see The Film School facilitating independent filmmaking in Hawaii?

C: Well, with the proliferation of digital technology, between DV cameras and desktop editing, my goal is to get enough cameras into people's hands so they can start making films as soon as possible. I

think we'll probably take a team approach, where, I've got a class of 20 students, and we'll break them into four teams, assign jobs and have them tell a three minute story initially. But the core discipline I'll be stressing is how to tell a story. I often feel that if you just taught *CITIZEN KANE* and *SEVEN SAMURAI*, you could learn everything about story, characters, setups, payoffs and film techniques – except for color cinematography – that a film student could ever want to know.

R: I always thought David Lean's *DOCTOR ZHIVAGO* would be good too – it even contains two silent film sequences.

C: Yeah, I think you're absolutely right, because with pure film, there is no dialogue.

R: What about the difference between writing an indie project and writing for the studios?

C: When very individualistic writers do something in the independent world, and then Hollywood picks up on them, they want them to come in and try to figure out how to take something very mainstream, and give it a fresh, individualistic appeal. This process is frustrating for both sides. Kinda reminds me when Hollywood would bring out the "great authors", you know, like Faulkner or Fitzgerald. He really came out, you know...

R: Of course, they would retire to the bungalows and drink heavily.

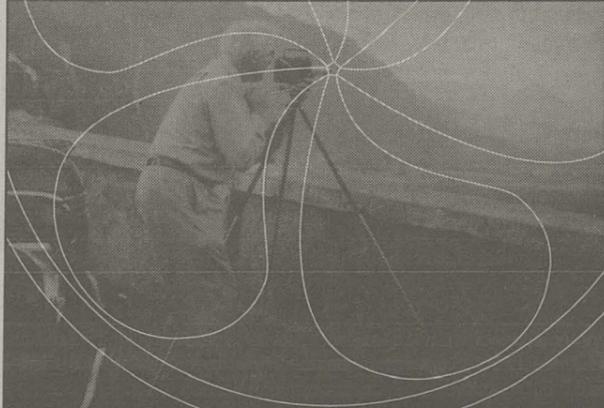
C: :-) Exactly. And a lot of the times the results were not pretty.

R: So, any advice for the indies?

C: There's nothing rational about this. It's a completely visceral, emotional choice to go into filmmaking. And it's true that people should go to LA, just because you're going to meet more people in the industry. But that doesn't mean you can't make an interesting calling card here in Hawaii. And between the net and festivals like Cinema Paradise, there are a lot of venues to get noticed. I mean, I was one of those kids with a Super 8 Canon, runnin' around the neighborhood, blowin' things up with firecrackers and saltpeter, getting friends to dress up like Dracula...

R: :-)

C: ...and it's this dream that you have inside of you...and you don't give up on it.



DEC 8 – FREE [:: Youth Media Workshop::]

This workshop is free to the public, thanks to support and a grant from The Hawaii Film Office. CINEMAPARADISE video artists will lead a workshop in which participants ages 12 to 18 will direct, film, and edit a 5 minute video documentary that will be screened before the feature film that evening. To sign up for the workshop or to request more information, e-mail us at info@cinemaparadise.org, or call

[808.551.5866]

[:: Island Visions ::]

CURATED BY VIOLET MURAKAMI

"Returning to Hawaii after five years in NY, it was a nice surprise to meet a brand new generation of local filmmakers. The experimental films from the New Media Arts students at KCC are just as well executed and developed as anything you would see in a big filmmaking capital like NY." Sergio Goes

BLOOD OF THE SAMURAI

DIRECTOR: AARON YAMASATO

2002: 75 min: Narrative

"The demented lovechild of old comics books and Shogun Assassin. A fun ode to late-night Blackbelt Theater and B-action flicks yore.

www.bloodofthesamurai.com"

[A] [12:06:2pm]

SPECIAL

DIRECTOR: BRENT ANBE

2002: 7 min: Documentary

An inside look into the lives of two young transgendered individuals.

[A] [12:06:2pm]

DA BEGINNING

DIRECTOR: NATALIE CROSS

6:32 min: Documentary

Profile of Jozuf Hadley, aka "bradajo", a local Pidgin storyteller.

He describes his background, his influences, and shares one of his stories "da beginning."

[A] [12:06:2pm]

HOW NOT TO MAKE A SHORT FILM

DIRECTOR: ROBERT BATES

2002: 5:18 min. Narrative

While imagining a myth that amplifies his own boyhood experience, a veteran director types what he should not do if he makes a short film.

[A] [12:06:2pm]

PROJECT REJECTS

DIRECTOR: MATTHEW GRIMM

3:40 Min: Experimental/Comedy

[A] [12:06:2pm]

PROCRASTINATORS

DIRECTOR: SHAWN HIATT

8 min: Narrative

A biker movie trailer parody.

[A] [12:06:2pm]

ANTI-SMOKING

DIRECTOR: Aran H. Higa

3:25 min. Action/Comedy

The effects of smoking in a fight.

[A] [12:06:2pm]

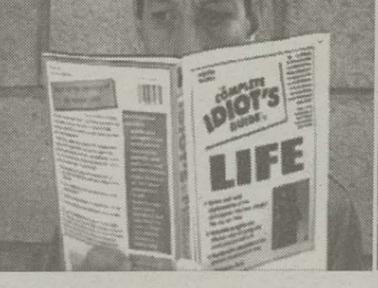
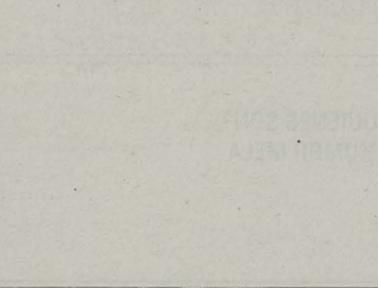
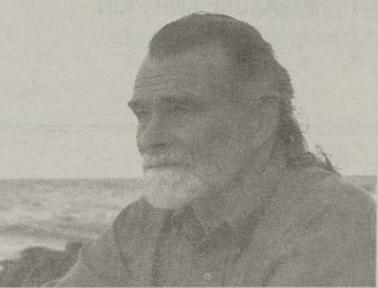
FISTS OF STEELE

DIRECTOR: AITOFELE STEELE

15 MINS

The bastard son of Dolemite returns to wreck comedic revenge on his girlfriend

[A]



SELECTED WORKS

from Kapi'olani Community College's New Media Arts program.

2002: 20-25 min

UNTITLED

Michelle Kogure

BUT A PASSING GLANCE

Ronson Akina

MOMENT

Kaori Saga

SELF PORTRAIT

Robert Notley

BANISHED

Michelle Poppler

THE LYRICAL MUSIC OF CLOCKS

Diana Jeon

ACT IV

Raymond Lee

BEGINNING WITH THE END

Elena Nakashima

PROJECT 1

Mike Orbito

MUSHROOM SAMBA

CHRIS GALZA

CHAOS THOUGHT MACHINE 2

CHRIS WON

[A]

DEC 6 FRIDAY

7 SATURDAY

8 SUNDAY

9 MONDAY

10 TUESDAY

11 WEDNESDAY

12 THURSDAY

2pm

THE GOOD SON
FORBIDDEN WEDDING

AMAZONIA
FILMING DESIRE

WHITE BALANCE
AFGHAN STORIES

CONFESSION
SISTERS IN RESISTANCE

MORNING BREATH
BREATH CONTROL

A GREAT DEAL
FORBIDDEN WEDDING

NEW MEDIA STUDENTS WORK
COMMUNICATION BREAKDOWN

3

MORNING BREATH
STREET LEGENDS

REPORTS FROM THE GLOBAL VILLAGE

YOUTH MEDIA WORKSHOP

TWINS
7 DAYS IN SEPTEMBER

OREGON
KUMBH MELA

AMAZONIA
CHILDREN OF THE CROCODILE

LIFE IS SHORT
REPORTS FROM THE GLOBAL VILLAGE

4:15

SPECIAL REPORT
AFGHAN STORIES

A GREAT DEAL
NOBODY KNOWS MY NAME

STRAIGHT OUT OF HUNTER'S POINT

SOPHIE
SEÑORITA EXTRAVIADA

DARK JAILED RHINOCEROS
UNDERSKATEMENT PROGRAM

DELUSIONS IN MODERN PRIMITIVISM
STREET LEGENDS

PROPAGATE
FREESTYLE

5:15

ISLAND VISIONS

CURRENT
7 DAYS IN SEPTEMBER

YOUTH MEDIA WORKSHOP

CUBAMOR
LA TROPICAL

QUIENES SON?
CINE MAMBEMBE

FILMING DESIRE

DROWNING ROOM
CINEMANIA

6:30

A GREAT DEAL
MAI'S AMERICA

VOLCOM FOOTBAL SHMOOTBALL
PLEASURE AND PAIN

CUBAMOR
LA TROPICAL

INVISIBLE CITIES
KUMBH MELA

PROPAGATE
FREESTYLE

SECRET FEST!
6PM [MM] COMMUNICATION BREAKDOWN

DICE RAW
SCRATCH

6PM [MM] REPORTS FROM THE GLOBAL VILLAGE

7:30

OPENING NIGHT
PROGRAM

SEPTEMBER 10, 2001
11'09"01

YOUTH MEDIA WORKSHOP SCREENING
ISLAND VISIONS PROGRAM

DELUSIONS IN MODERN PRIMITIVISM
THE ANARCHIST COOKBOOK

8PM [MM] LIFE IS SHORT

8PM [MM] A CHRONICLE OF CORPSES

HOBART
CINEMANIA

CONFESSION
SEÑORITA EXTRAVIADA

SOPHIE
CLOSING FILM
CHARLOTTE SOMETIMES

9

QUIENES SON?
KUMBH MELA

DICE RAW
SCRATCH

WHOA
BLACK PICKET FENCE

THE GOOD SON
MAI'S AMERICA

WHOA
THE FRESHEST KIDS

DRINK ME
HELL HOUSE

10

FISTS OF STEELE
BLOOD OF THE SAMURAI

OREGON
ANARCHIST COOKBOOK

QUIENES SON?
CINE MAMBEMBE

THE DROWNING ROOM
A CHRONICLE OF CORPSES

THE DROWNING ROOM
HELL HOUSE

MORNING BREATH
PLEASURE AND PAIN

FRIDAY 6
::LAUNCH PARTY::
PRESENTED IN ASSOCIATION WITH
KOMO LOW AND THE W HOTEL
DJ J-BOOGIE
(IOM RECORDS, SAN FRANCISCO)
AT THE W HOTEL DIAMOND HEAD

TUESDAY 10
::FREESTYLE::
PREMIERE POST PARTY: PRESENTED BY
THE PUSSYCAT LOUNGE AND THE WAVE
W/ A SPECIAL PERFORMANCE BY
PSYCHOKINETICS
(SAN FRANCISCO)
FREESTYLE CIPHER HOSTED BY
KILLA-WATTZ MONGOOSE
AT THE WAVE WAIKIKI

THURSDAY 12
::VIP CLOSING PARTY::
-FEATURING THE SMOOTHED OUT SOUNDS
OF THE STONE GROOVE FAMILY
DJ G-DOG
LIVE PERFORMANCE BY
QUADRAPHONICS
AT THE W HOTEL DIAMOND HEAD

AQUARIA

SALON

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Saturday 9a-4p
Sunday by appointment only
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[: Women Make Movies :]

Women Make Movies was established in 1972 to address the under representation and misrepresentation of women in the media industry.
* Programmed by Kathryn Xian

PRESENTED BY
AQUARIA



SENORITA EXTRAVIADA

DIRECTOR:
2001::74 min::Documentary
Senorita Extraviada tells the haunting story of the over 200 kidnapped, raped and murdered young women of Juarez, Mexico. Acclaimed filmmaker Lourdes Portillo poetically investigates the circumstances of the murders and the horror, fear and courage of the families whose children have been taken.

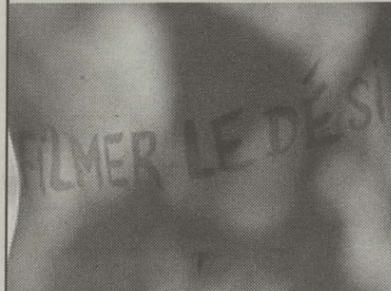
[A]



MAI'S AMERICA

DIRECTOR : MARLO PORAS
US : : 2002 : : 72 min : : Subtitled
A spunky Vietnamese teenager named Mai gets the chance of a lifetime — to study in the United States. Expecting Hollywood, she instead lands in rural Mississippi, a crazy quilt of self-proclaimed rednecks, cliquish teenagers, South Vietnamese exiles and transvestite soulmates. From cosmopolitan Hanoi to the heart of the Deep South, Mai's unforgettable journey offers an outsider's glimpse inside America, a system which has long been there.

[A]



FILMING DESIRE

DIRECTOR: MARIE MANDY
2002::60 min::Documentary
In this bold documentary Marie Mandy asks the question: how do women directors film love, desire, and, especially, sexuality? In rare interviews with many of the leading women directors working in the world today, Filming Desire directly engages the sexual politics of cinematographic choice.

[A]



SISTERS IN RESISTANCE

DIRECTOR: MAIA WECHSLER
2002::60 min::Documentary
Inspiring and compelling, this moving documentary by Maia Wechsler shares the story of four French women of uncommon courage who, in their teens and twenties, risked their lives to fight the Nazi occupation of their country. Today they continue as social activists and intellectual leaders in their fields.

[A]

THE SELLING OF INNOCENTS

DIRECTOR: RUCHIRA GUPTA
1997::57 min::Documentary
The Selling of Innocents is a documentary exposing the trafficking in young women and children from the villages of Nepal to the brothels of Mumbai. The camera pans the hovels in the red-light area where these women service clients to earn money to support their families in Nepal. It is a sordid tale, told with rare feeling and sensitivity. Selling of Innocents wastes no time on gimmicks. It goes straight to the heart of the matter by showing the pain and the horror of the innocent victims of a system which has long been there. Winner of the 1997 Emmy in News and Journalism.

[A]

AMAZONIA

DIRECTOR: NANDINI SIKAND
2001::8 min::Experimental
This beautifully rendered experimental short by acclaimed south asian filmmaker, Nandini Sikand, poetically incorporates the myth of the Amazonian women to explore the metaphorical scars of breast cancer survival experienced by the filmmaker's sister.

[A]

CONFESSION

DIRECTOR: MARINA PETROVSKAIA
2001::19 min
Winner of the Philadelphia Festival of World Cinema / Next Frame Best Editing award and the NY Exposition of Short Film and Video Jury Award, Confession daringly blurs artistic and personal boundaries, as Marina Petrovskaia disturbingly provokes her ailing aunt to expose her participation with the Nazis during World War II.

[A]

CHILDREN OF THE CROCODILE

DIRECTOR: MARSHA EMERMAN
2001::52 min::Documentary
This timely documentary tells the story of Elizabeth Exposto and Cidalia Pires, two young Timorese-Australian activists born just before Indonesia invaded and occupied their country in 1975. While exploring issues of cultural identity, resistance and survival, this moving piece presents an evocative journey into the complex history and social conflicts that now define contemporary East Timor.

[A]



"The Selling of Innocents" - This Special Event screening and panel is open to the public at no charge and will take place on December 6th at 2pm at the Architecture Auditorium at the University of Hawaii (2410 Campus Road, Room 205). Light refreshments will be served. On-campus parking is \$3. Sponsored by Zang Pictures, Aquaria Salon, the University of Hawaii Women's Studies Program and the Center for South Asian Studies. For more information call 945-0996.



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[:: Life is... Short ::]

"It is common knowledge that the next generation of cinema's elite directors are among the talented short filmmakers of today"



INVISIBLE CITIES

DIRECTOR::JULIO SOTO
2002::6 min::Experimental

"Best Experimental Film -5th Brooklyn International Film Festival" Imagine a post- apocalyptic generic urban center. Imagine interiors covered with vines, water, vegetation, and flies swarming around. Imagine an omnipotent camera, ubiquitous, panning and dollyng through urban landscapes of surreal imagery. Abandoned buildings, ruined urban centers, deserted cities, nature taking over every space around...

[A]



DELUSIONS IN MODERN PRIMITIVISM

DIRECTOR: DANIEL LOFLIN
US::2001::17 min

"Short Film Competition Honorable Mention - Sundance Film Festival" In this verite style "comedy-noir" you will meet Jerome; tortured soul. Bored with his extensive collection of tattoos and peircings we follow Jerome on his trek across Dallas for the next, newest form of body modification as he seeks meaning, identity and acceptance from this harsh world in the form of a new scar.

[A]



A GREAT DEAL!

DIRECTOR::DEBBIE LUM
2001::18 min

The film tells the story of an agoraphobic woman and her dominating Chinese mother, played by Lauren Chew ("Chan is Missing," "Dim Sum"). Lonely and overly manipulated by her mother, she gets an opportunity to try something new from a strange source—a wily telemarketer with a seductive charm. Lum uses lush visuals and dark comedy to explore Chinese American cultural questions and the competing demands of manipulation, obedience and desire.

[A]



THE GOOD SOON

DIRECTOR::MICHAEL SANDOVAL
US::9 min::Documentary

Pummeling a bag, a young Filipino American fighter forges a space for himself in a home in Queens, New York City—a house dominated by the sermons of his minister-father. Young Jimmy Soriano Jr. practices an ancient Filipino martial art with the intensity of a tiger. In the same living room space, Reverend Jaime Sr., an evangelical minister, speaks fire and brimstone sermons to a congregation of immigrants: about redemption, turning the other cheek- and ironically, about filial piety...

[A]

WHOA

DIRECTOR::MAURICE DWYER
US::2001::6 min

An urban opera about a man who happens to be in the wrong place at the wrong time.

[A]



GLASS COFFIN

DIRECTOR::JENNY MCCORMACK
2001:: 5min

A montage strung together by jump-cuts of beautiful yet confining images portraying time, pop-art, literal expression, beauty and solitude.

[A]

DEC 10 -8PM

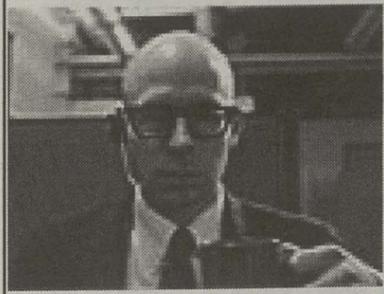
EXCLUSIVE SCREENING OF THE
LIFE IS SHORT PROGRAM AT THE
MOVIE MUSEUM

OREGON

DIRECTOR :: RAFAEL FERNANDEZ
2001 :: 12 MINS

The whole world is a non-smoking section, so beware all those who would inhale. A game of cat and mouse goes high-tech, as Johnny Law's been reconfigured to be half-man, half-machine.

[A]



QUIENES SON?

DIRECTOR::ALEX STIKICH
US:: 8 min

"Official Selection Sundance Film Festival" An experimental short film that combines elements of documentary with fantasy to portray a surreal vision of Cuba. Quienes Son? uses an "extraterrestrial" metaphor to look at the lighter side of a possible Cuban invasion.

[A]

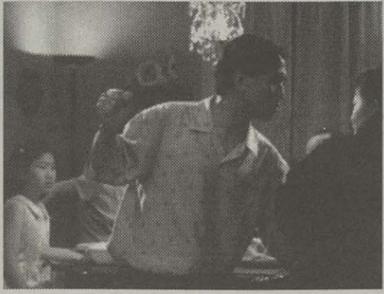


SOPHIE

DIRECTOR :: HELEN LEE
2002 :: 30 mins

A young girl plans an escape from her abusive father. : Sophie" is an intimate portrayal of family, violence and a young girl's search for love.

[A]



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[:: FLAGRANTE DELICTO ::]

THE POLITICS OF REFUSAL PHOTOS :: GAYE CHAN WORDS :: NANDITA SHARMA

Writer Derrick Jensen observes that 'for us to maintain our way of living, we must...tell lies to each other, and especially to ourselves...The lies act as barriers to truth. The barriers...are necessary because without them many deplorable acts would become impossibilities'. We live in a world of many 'deplorable acts' among the constant rattle of untruths. The lies conceal the reality of unprecedented levels of impoverishment, displacement and ecological devastation. The most powerful of the lies is captured by ex-British Prime Minister Margaret Thatcher's old campaign slogan that 'there is no alternative' to capitalist 'development'.

Many of us have been seduced by the lie that there exists only One way of living on this planet, of imagining community and of organizing our relationships with each other. It constitutes the official story of how life is. We need all-powerful leaders to ensure democracy. We need the capitalist Market for prosperity and progress. We need unending growth to ensure environmental sustainability. We need our 'civilization' imposed on all other forms of social organizations. We need to destroy their self-sufficiency to ensure their agreement. We need war to make peace.

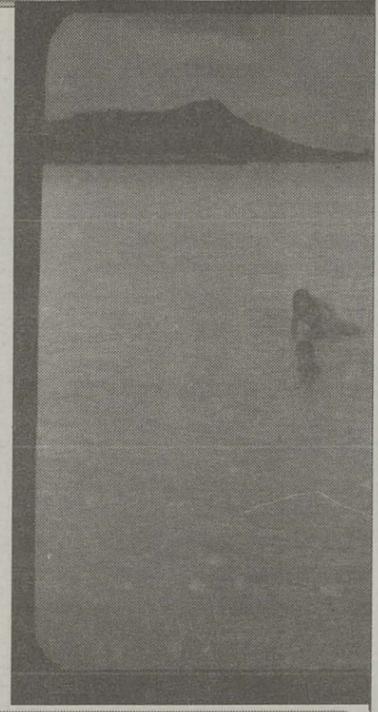
Acceptance of this One account of 'what is' is necessary for the ongoing destruction of the Many, actually-existing and radically diverse ways that people organize their lives. Ways of organizing societies that value interconnectivity rather than lines drawn in the sand, organic subsistence rather than capitalist expansion, and complex arrangements over either/or ultimatums are not seen for what they are but through a lens that reproduces the power of One over the Many. Acquiescence to this singular story of destruction represents the colonization of our imaginations. The idea that 'there is no alternative' to what we've been bequeathed is, in the end, what maintains the ongoing theft of people's land and self-determination.

Gaye Chan's photo exhibition, entitled *Flagrante Delicto*, partially reproduced in this program, demonstrates the power of the politics of refusal: the refusal to maintain the lies that keep us enthralled to our oppression. Chan's images based on found negatives from the 1940s to 1970s unsettle our imaginations by revealing the terrible menace of the everyday operation of power. Seemingly banal events caught in



family photos expose how we continuously made deals with this highly effective period of US imperialism. Chan's work reveals how fragile our sensibility of 'what really happened' is and opens a space to question the continued acceptance of authoritative acts of thefts. Chan's photos re-place the official story of 'making' Hawai'i and asks us to decolonize our imaginations. By reconnecting the false separation between the colonization of landscapes and mindscapes, she alerts us to the urgency of changing both our everyday lived realities and how we imagine these to be. Her work is not that of an outsider that searches for an inside view. Rather, it recognizes that there is no longer a place that is outside of the banal operation of power; no place left where the Many cannot-resist the power of the One.

"Flagrante Delicto: Photographs by Gaye Chan" is currently on view at The Contemporary Museum at First Hawaiian Center 999 Bishop Street
Monday - Thursday 8:30am to 4 pm
Friday 8:30 am - 6 pm
Closed on weekends and banking holidays
Visit our website: www.tcmhi.org



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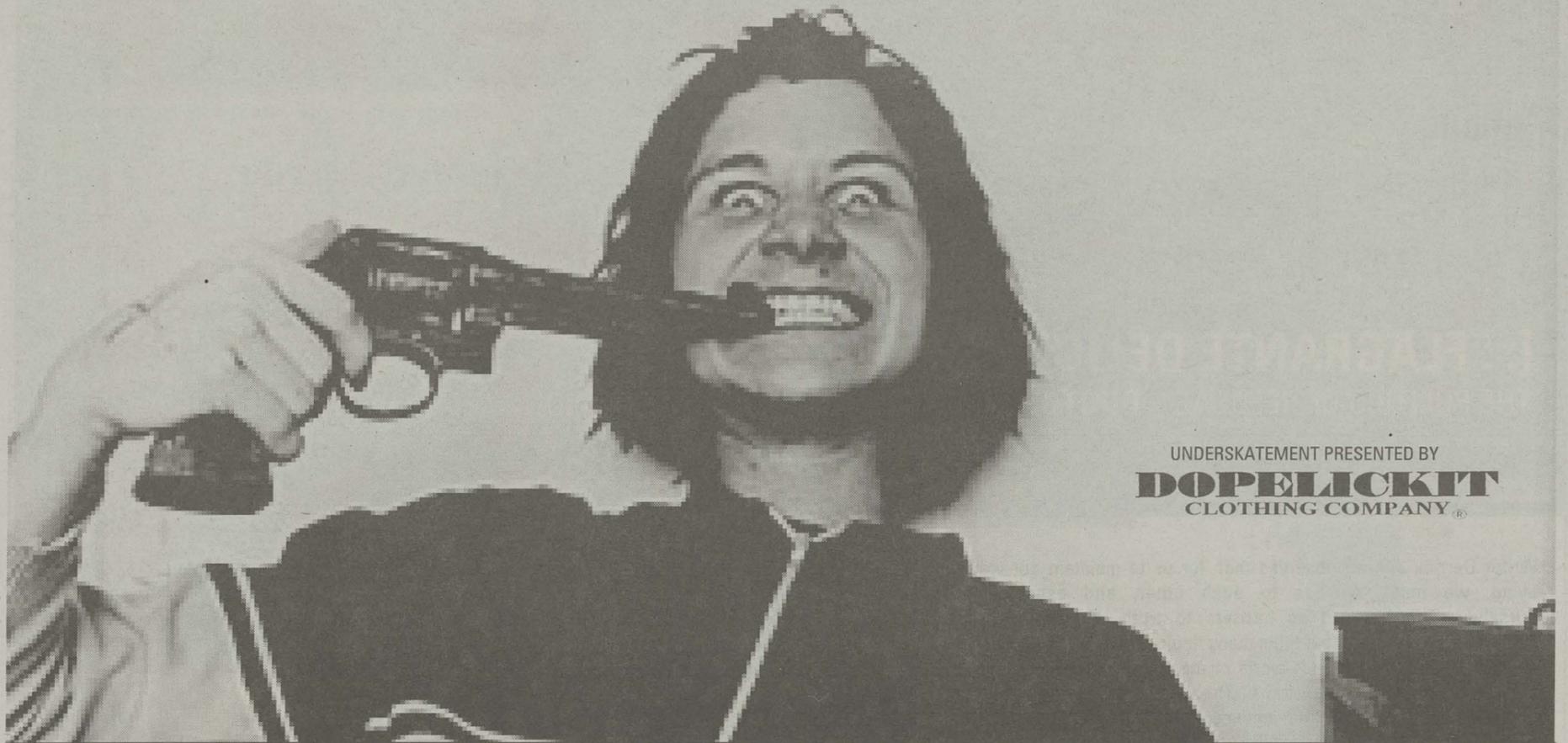
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[: : Underskatement : :]



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The underSkatement film festival is the first nationally touring forum to exclusively showcase the undeniable creativity of skateboarder-artists both on and off their boards. These short films and videos encompass a broad spectrum of subjects that may or may not include skateboarding, although its influence is evident. If your conception of skateboarders is limited to the X-Games, or possibly the kids pushing hurriedly past you in the street, this film festival might shed new light on a group of people who are much more than just the next target demographic of advertising companies.

ALL DAVE FRANKLIN'S PHOTOS STOLEN FROM FECALFACE.COM



REQUIEM FOR THE 110

WARD HOWARTH.
A tribute to New York City firefighters after Sept. 11th.

COLD WATER

DAN VELUCCI AND MARK GONZALES.
Skateboard-legend Mark Gonzales showcases some of his artwork while rolling through the streets of San Francisco.

WILLIAM VERNON LEMON III

WILL LEMON AND SATVA LEUNG.
An interesting young manis fragile comic take on our crazy workaday world.

UNTITLED

TRAVIS FOSTER KOPACH AND KEAN ADAM LEVRAULT.
A hypnotic mosaic of moving images.

UNTITLED NORTHWEST FILM TRAILER

COAN BUDDY NICHOLS AND RICK CHARNOSKI.
A preview of an upcoming full-length super8 film about the amazing new skateparks shot in the Pacific Northwest.

OF WOLF AND LIMB

ALEX CRAIG AND COREY ADAMS.
Schlock horror and wicked stunts combine in an edgy psychological thriller.

THE JESUS SAVES

JON EHINGER.
An eerie montage of film-images highlighting the presence of The Jesus in hundreds of modern films.

CONTINUUM

MIKE FOX.
Super8 skateboarding set to music.

BUGS

STEVE SALISIAN.
An in-depth look at the mating rituals and habits of very large insects.

THE LEGEND OF BIGFOOT

REID VAN RENESSE.
Documentary about the secretive graffiti artist and designer.

ICE SKATER

ANTONIUS TOAD DINTCHO, JR.
Professional skateboarder Justin Strubing skates a giant block of ice. Whoa!

SKATING THROUGH THE ASHES

BEN GALLAND AND BILLY HANLEY
A documentary about the tragic Oakland Hills fires of the early 90s and how pool skaters were then able find new terrain.

FAST PASS

ROBERT HECKTHORNE.
Animated public transportation hijinks.

[A]

PINK COLLARED CAPERS

ALEX GOLDBERG.
How Silly Pink Bunnies Godfather Jeremy Fish spends his days.

A MINOR FILM

JON MINER.
Beautiful Super8 landscapes and stop-motion animation set to music.

S.O.S.

PAUL SCHIEK AND CHRIS DUNCAN.
A billboard re-appropriated by artists not advertisers.

THERAPEUTIC FRENZY

BRENDAN CHISHOLM AND SCOTT REYNOLDS.
A beautifully shot and edited piece about an escaped mental patient.

BLACKOUT

SATVA LEUNG.
Excellent edited trailer for a skateboarding video.

A DAY LIKE TODAY

JEYCOB CARLSEN.
A moving tribute to the things and people we remember after they are gone.

WILLIAM LEMON III PART 2

WILL LEMON AND SATVA LEUNG. More substance-fueled character comedy.

DOWNHILL CHONG

JASON THRASHER AND KENNY KILFARA.
The true story of an incredible young man facing life's dilemmas bravely.

A BRIEF LOOK AT PAUL URICH

JOHN TRIPPE.
A look at San Francisco artist and skateboarder Paul Urich.

CONCUSSION

DAVE AMELL AND DAVOUD KERMANNINEJAD.
Skateboarding that will never make it onto ESPN, and a look at the art and music that drives it. Concussion Magazine covers it all.

PROZAC

TRAVIS FOSTER KOPACH AND KEAN ADAM LEVRAULT.
Re-edited stock footage and original video make a compelling statement about our favorite prescription lobotomy.

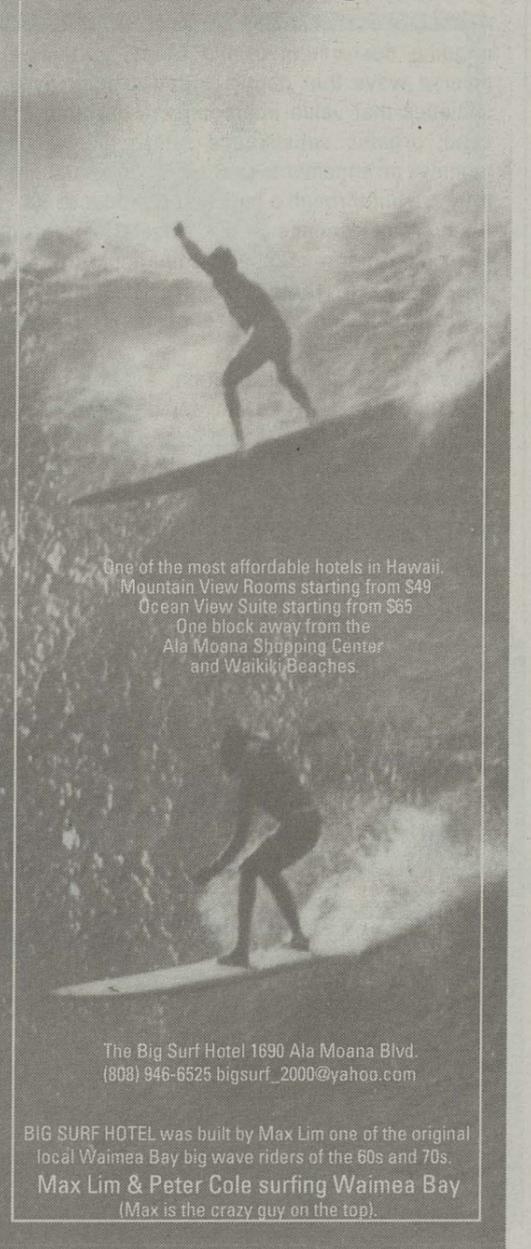
[A] [12:06:2pm]

FOOTBALL SMOOTBALL

TROY ECKERT
What does it take to survive the Volcom House? A testosterone driven documentary about the North Shore Winter season. Featuring the Volcom surf team and random misfits

[A]

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Max Lim & Peter Cole surfing Waimea Bay
(Max is the crazy guy on the top).

[:: Communication Breakdown ::]

"Since 1996, Ocularis has presented a weekly film series at Galapagos, an old mayonnaise factory converted into an Art & Performance Space in Williamsburg, Brooklyn."

DEC 11 - Exclusive screening of the entire program at the Movie Museum

SPECIAL REPORT

DIRECTOR::BRYAN BOYCE
US::1999, 4 min, video

America's favorite news anchors possessed by the spirit of old-time exploitation cinema.

[A]

WHITE BAIT RUN ON

DIRECTOR::STACKABLE THUMB
US::1997::8min::Experimental

A healthy serving of video dada from Stackable Thumb (Naval Cassidy a.k.a. Jonathan Giles & Valued Customer a.k.a. Benton-C Bainbridge) one of New York's most dynamic live video mixing teams. Join us in the new tower of Babel for a feast of sonic fragments and cultural detritus set free in a whirlwind of low-fi manipulation.

[A]

DARK, JAILED RHINOCEROS

DIRECTOR::JUAN CARLOS CREMATA
Cuba::1990::18min

Made by a graduate of the first generation of students from the film school at San Antonio de los Banos, Cuba, this hilarious black and white parody of bureaucracy in Cuba features a cleaning woman who discovers her boss is making obscene phone calls, fragmented radio transmissions, and a lot of misbehaving.

[A]

DRINK ME

DIRECTOR LISA BARNSTONE
US::1998::4 min::Experimental

An animated film describing places one misses while driving in and around NYC. Aural distortion by the Butthole Surfers.

[A]

HOBART

DIRECTOR::CASPAR STRACKE
US:: 1998-99::13 min::Experimental

Based on a surrealist novel by Boris Vian, a woman suffers from the ailment of a lotus flower growing in her lung. This near silent, near narrative section from Stracke's feature Circle's Short Circuit appears shredded, offering suggestions of gesture, intimations of emotions, and lost articulations. Fragments of a story dispersed in a timeless ether. Shot in Williamsburg Brooklyn, even in the Mayonnaise tanks of Galapagos Art Space.

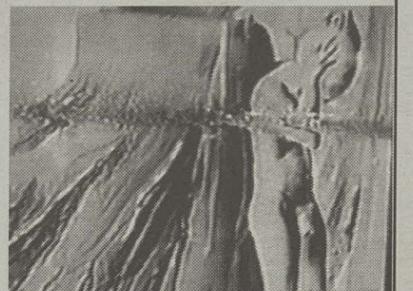
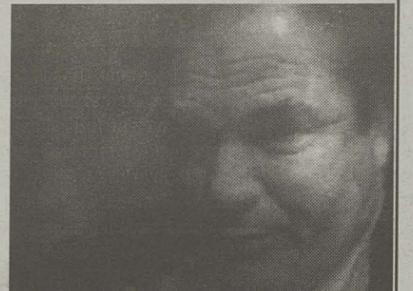
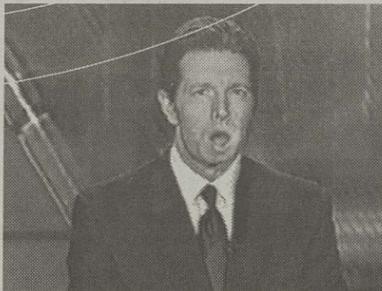
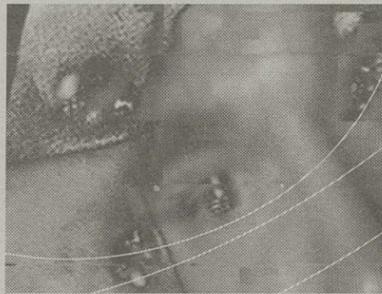
[A]

THE DROWNING ROOM

DIRECTOR REYNOLD REYNOLDS, PATRICK JOLLEY
US::1999::10 min::Experimental

"A sequence of domestic vignettes from the sunken suburbs. In the house, the stagnant atmosphere has slowly thickened to liquid. The inhabitants try to carry on as normal but beyond the borders of asphyxiation, communication is limited and expression difficult. Filmed entirely underwater in a submerged house to create an atmosphere unlike any other film." - Reynold Reynolds and Patrick Jolley. Shot in East Williamsburg, Brooklyn

[A]



COMMUNICORP: REVISITED

DIRECTOR TORSTEN ZENAS BURNS
1999::3 min::Experimental

Two movement specialists have been called in to set up an interior gesture lab. Everyday objects and surroundings become transformed as we witness a struggle for communication between animate entities and their architectural counterparts.

[A]



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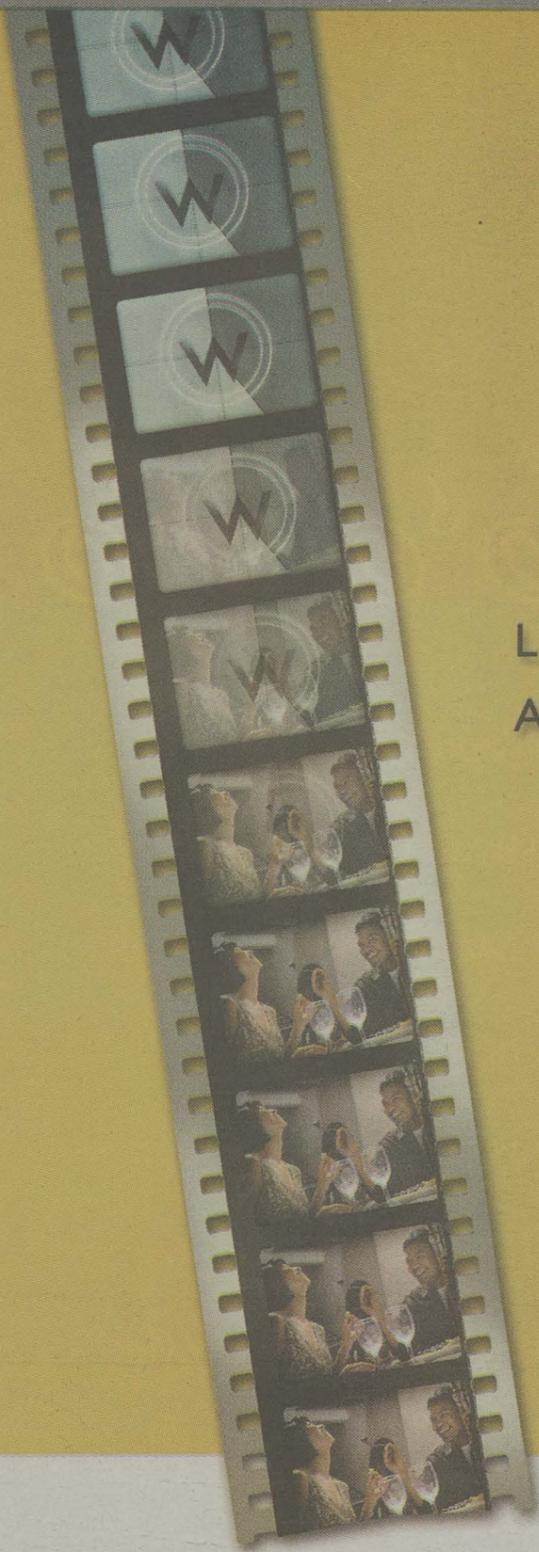
E Ha'i Mo'olelo

The Hawai'i Film Office is proud to sponsor Hawai'i's newest film festival, Cinema Paradise: Independent Media That Matters, for its efforts to give voice to storytellers here in Hawai'i and around the globe. We wish them much success in the years to come and are grateful to have them as partners in our efforts to grow Hawai'i's film industry.

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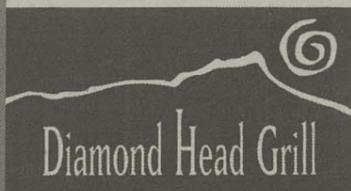


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Doing the body good

Part I of the *Weekly's* survey of body, mind and spirit gift-giving.

Catharine lo

They've pulled Santa Claus together so he can make his annual appearance, beaming mischievously above Ala Moana Center, throwing the shaka and signaling the hordes to start shopping. And so it is time for the *Weekly's* Holiday Gift Guides, our suggestions for a creative and heartfelt present-buying experience. This year's theme has a holistic ring — treating the body, mind and spirit. We begin with this week's focus: "Doing the Body Good."

Kahlil Gibran wrote, "Hallow the body as a temple to comeliness and sanctify the heart as a sacrifice to love; love recompenses the adorners." The body is the physical manifestation of who we are as individuals. It is the medium through which our minds and spirits express themselves. It is a complex machine that functions ceaselessly, and as such, it requires regular maintenance.

Yet, most of us don't attend to our bodies properly, and we fall quite short of revering them as temples. We treat them more like neighborhood convenience stores, reliable resources that meet the basic necessities of our hurried and unglamorous lives.

Tired advice to the young from the old: floss. Wear sunscreen. Take care of your body — it's the only one you've got.

Still, we persist in beating ourselves up. We consume too much caffeine, too much nicotine, too much alcohol. We don't get enough sleep, enough exercise, enough nutrition. For the amount of abuse we inflict upon our poor bodies, the least we could do is throw them a bone once in a while.

For people with a limited dispos-

able income, a spa visit or massage may seem gratuitously self-indulgent, particularly with all the other material and social needs we have to satisfy — a fancy dinner, a new outfit, the latest power tool. Sometimes the best presents to give to others are the ones they won't give themselves.

It can turn into a lifestyle

Spas are like nurseries for adults. Instead of mobiles with little animals, there is designer monorail track lighting. One spa advisor says her customers have told her, "I come in just to smell the place." At many spas, the experience begins when you walk through the doors, as lovely scents entice your nostrils. Trickling fountain sculptures whisper feng shui around every corner. An attendant brings you a soft robe and slippers. There are juices, water, fruit and healthy snacks, and a steam room to absolve you of your toxic practices. It is a temple!

Such ambience provides an important part of the relaxation formula that private practitioners simply can't replicate. The staff members at professional spas are fully licensed professionals who ensure your privacy and comfort. Another major advantage of a spa service is the quality of the products spas use. Whereas many skin care products contain chemicals and petroleum byproducts, high-quality products will contain pure essential oils distilled from plants, flowers and trees. It is important when buying skin-care products to check the ingredients. After all, this is what you're introducing to your body.

"We use products whose ingredients are indigenous to the islands,

and products that come from the sea. They've been proven to detoxify, metabolize, and re-energize the skin," says Shana Ominsky, director of **The Spa at Turtle Bay Resort** (the hotel where I am gainfully employed, it should be noted), 57-091 Kamehameha Hwy.; 447-6868.

A visit to the spa is quickly becoming a mainstream activity as the trend to be more health conscious continues to grow. "There's been a shift in the industry itself," observes a knowledgeable spa enthusiast, of the proliferation of day spas on the island. "The perception of the spa is no longer just luxury, but an important part of health maintenance. It is a combination of physical and psychological relaxation. A massage will physically release the toxins that build up in the muscles, expelling waste and increasing circulation. Endorphins kick in, and it helps a person feel relaxed and re-energized, reducing stress and lowering heart rates."

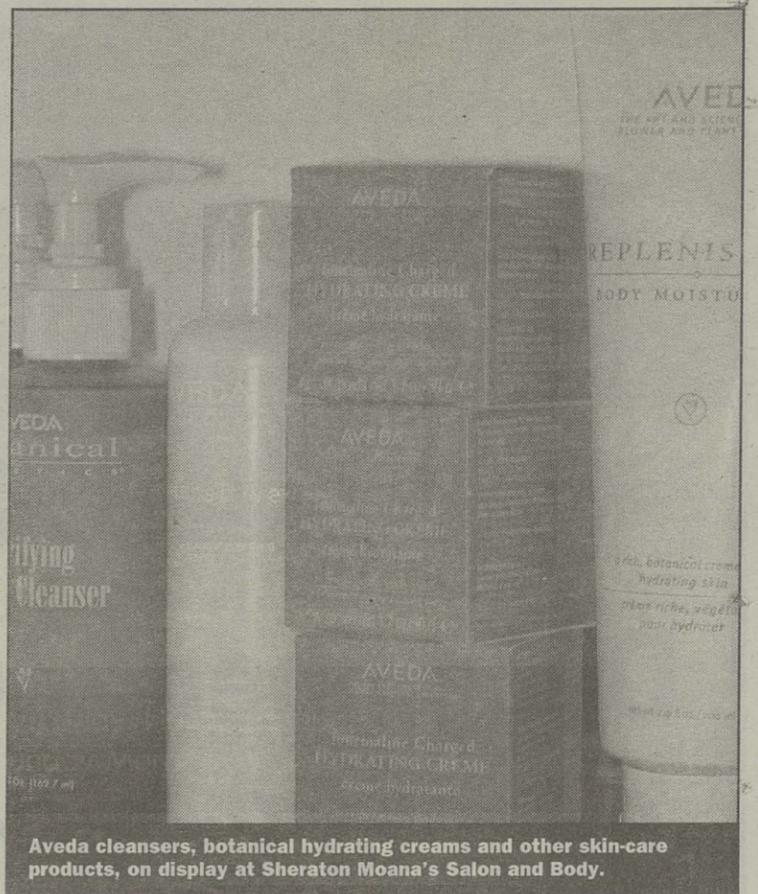
Heaven on Earth Salon & Day Spa has recently expanded and is conveniently located downtown for 9-to-5-ers in need of relief (1050 Alakea St.; 599-5501). The massages are designed, say spa members, to save you both time and money. Try their 911 Body Massage (15 minutes for only \$20), or a half-session massage (25 minutes for \$35). There's longer treatments, too, of course, such as the Lomilomi (one hour and 25 minutes, \$85) and Island Stone Therapy (55 minutes, \$65).

Ask about Heaven on Earth's series credits for gift certificates, to be used with either the Maintenance Series (four 25-minute sessions for \$125) or the Essential Series (six 55-minute sessions for \$300). Like most spas and salons, Heaven on Earth also has an array of other services, including hand and foot care, eye care, wax depilatory and cosmetics.

Most spas also include full-service salons for complete hair and nail care. Massages, particularly, are becoming a regular part of comprehensive health regimens. "Everyone, whether they're sitting behind a computer all day or lifting weight, has tension in their back," says Melissa Nelson, assistant Turtle Bay spa director.

Newly opened, the classy, 40-foot-from-the-ocean facility offers five massages, including a combination sports and deep-tissue Pipeline Sports Massage (\$115 for 50 minutes, \$230 for 100 minutes) that targets your choice of muscle groups to prepare your body for peak performance.

Massages vary dramatically in function and format. At **The ESPA Spa Suites at the Kāhala Mandarin Oriental** (5000 Kāhala Ave.; 739-8938), expectant mothers can try the Pre-Natal for New Beginnings, a hāpai body treatment



Aveda cleansers, botanical hydrating creams and other skin-care products, on display at Sheraton Moana's Salon and Body.

(\$190 for 90 minutes). Specifically designed for pregnant and nursing mothers, calendula-infused oil and nourishing muds are used to aid in relaxation and tonicity of the skin during this special time. Every massage at the Mandarin takes place in one of the spa suites, each boasting a luxurious infinity edge bath and a private garden.

Mud on your face

An advertisement for a London spa reads: "You've never experienced a facial like this! Layers of minty, blue frosting will be smoothed over your entire face and neck like icing on a cake! Truly an uplifting experience." Fortunately, local spas refrain from describing masks like frosting, lest hungry clients get the wrong idea. Still, facials can be considered a refreshing thirst quencher for nutrient-deficient skin cells that have been battered by grime, sun, smoke, and other alien invaders.

For people who spend a lot of time in the sun, the **Abhasa Waikiki Spa at the Royal Hawaiian Hotel** (2259 Kalākaua Ave.; 922-8200) offers its After Sun Treatment. Applying the healing forces of lavender and aloe, the treatment is designed to deeply hydrate and calm irritated skin cells.

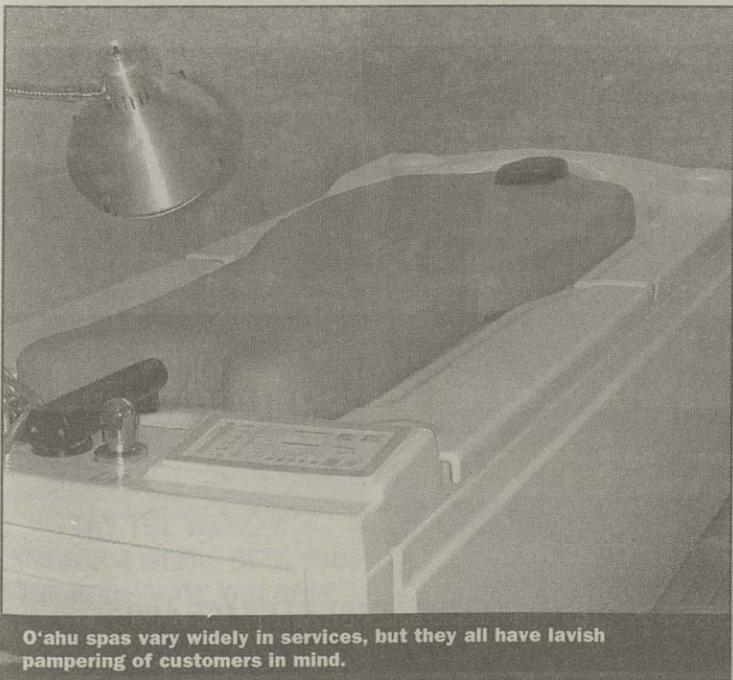
The folks at **Na Ho'ola Spa at the Hyatt** (2424 Kalākaua Ave.; 921-6097) offer an Anti-Aging Facial (\$140, 75 minutes) using a mask that will soften lines and wrinkles. Besides killing the bacteria that

might be living in your face using high-frequency electrodes, they will also soothe you with a neck, shoulder, and hand massage while you de-age.

Spas also offer full body treatments, usually scrubs or wraps, to purify and rejuvenate the skin on your entire body. At the **Spa at the JW Marriott Iihlani Resort at Ko'olina** (92-1001 Olani; 679-3321) you can get a Deluxe Botanical Body Brush (\$85 for 50 minutes). Hawaiian sea salt is the magical ingredient used to scrub off rough, dead skin cells. Then a six-headed vichy shower sprays your body clean, and a pineapple gel is applied before you are again rinsed off to take away any leftover dead skin. Finally, a layer of aloe or floral lotions of your choice will heal and moisturize your skin, leaving your body feeling silky smooth.

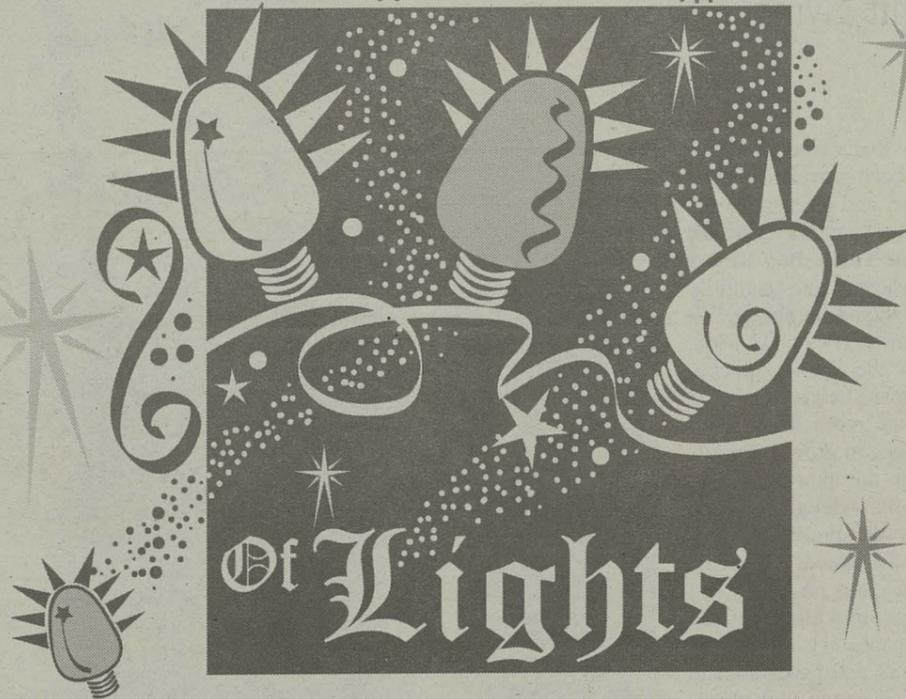
The **Sheraton Moana's Salon and Body** (2365 Kalākaua Ave.; 924-2511) features a Dead Sea Full Body Mask (\$145 per hour) using mud from the Dead Sea to exfoliate the entire body. While you detoxify, you get a relaxing scalp and foot massage.

Other fine spas on the island include Aramis' **Mandara Spa at Hilton Hawaiian Village** (2005 Kālia Rd.; 947-9750) and **Kelea Surf Spa** (headquartered in California, 949-492-7263), a destination spa offered on the North Shore each spring. You can also check with your favorite resorts to see if they offer spa services. Be sure to ask about kama'āina discounts!



O'ahu spas vary widely in services, but they all have lavish pampering of customers in mind.

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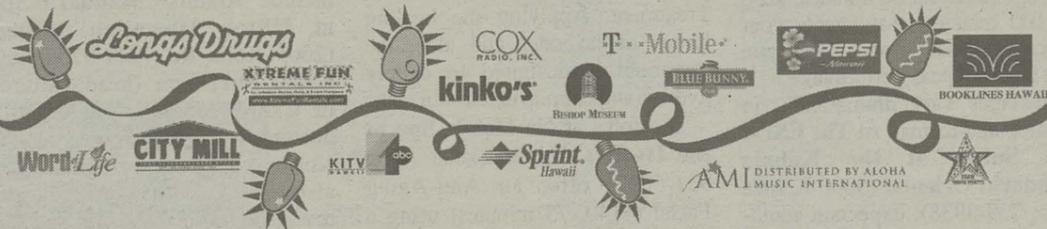
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RUMI: POET OF THE HEART

Dir: Haydn Reiss, U.S., 1998, 58m

Transcending boundaries of culture, religion, and language, Rumi's poetry, with its emphasis on the mysteries of love, is reaching deeper into the western psyche. Narration by Debra Winger. **Nov. 27 at 1:00 & 7:30 p.m.**

Also screening:

TOLERANCE DEDICATED TO MAWALANA JALAL-AL-DIN-RUMI

Dir: Febmi Gerceker, Turkey, 1995, 30m. In English

Today's most widely read poet; Mawlana-Jalal-al-din-Rumi's teachings focus on the idea of acceptance, urging human beings to respect each other's faiths, orientations, and religious ideals. Vanessa Redgrave narrates. **Nov. 27 at 1:00 & 7:30 p.m.**

101 REYKJAVIK

Dir: Baltasar Kormakur, Iceland/Denmark/Norway/France, 2000, 100m. In Icelandic and English
L.A. Times: "...the first and certainly most successful Icelandic slacker comedy..."

Beautifully photographed, with an exceptional soundtrack, this wild sex comedy centers on a twentysomething antihero whose mother brings home her vibrant flamenco teacher, Lola. **Nov. 29 & 30 at 7:30 p.m.; Dec. 1 at 4:00 p.m.**

FIDEL

Dir: Estela Bravo, U.S., 2001, 91m. In Spanish and English

With rare interviews of Castro and exclusive footage from the Cuban State archives, Fidel covers 40 years of the Cuban Revolution and the seldom seen, unguarded side of this controversial figure. **Dec. 2 & 3 at 7:30 p.m.; Dec. 4 at 1:00 & 7:30 p.m.**

HOW I KILLED MY FATHER (Comment J'ai Tue Mon Pere)

Dir: Anne Fontaine, France/Spain, 2001, 100m. In French with English subtitles

Winner of a French Cesar. *L.A. Times: "...a compelling exploration of the unfinished business between fathers and sons...the greatest and most provocative mystery of all is the human soul."* **Dec. 5 at 1:00 & 7:30 p.m.; Dec. 6, 7, 9 at 7:30 p.m.; Dec. 8 at 4:00 p.m.**

CONCERT: GUITARIST CARLOS BARBOSA-LIMA

Widely recognized as one of the world's leading guitarists, he will perform a variety of styles including classical, Brazilian, popular, and jazz. **Dec. 8 at 7:30 p.m. \$18 gen/\$15 members, seniors, students**

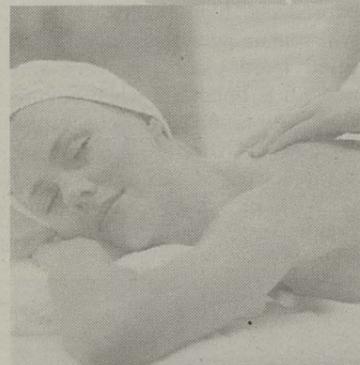
AYURVEDA: THE ART OF BEING

Dir: Pan Nalin, Germany/Switzerland, 2001, 102m. In Hindi with English subtitles

Film follows practitioners of the world's oldest healthcare system which originated in India and spread to Egypt, Greece, Rome, Tibet, China, Russian and Japan. **Dec. 10 at 7:30 p.m.; Dec. 11 at 1:00 & 7:30 p.m.**

Heaven
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Salon & Day Spa



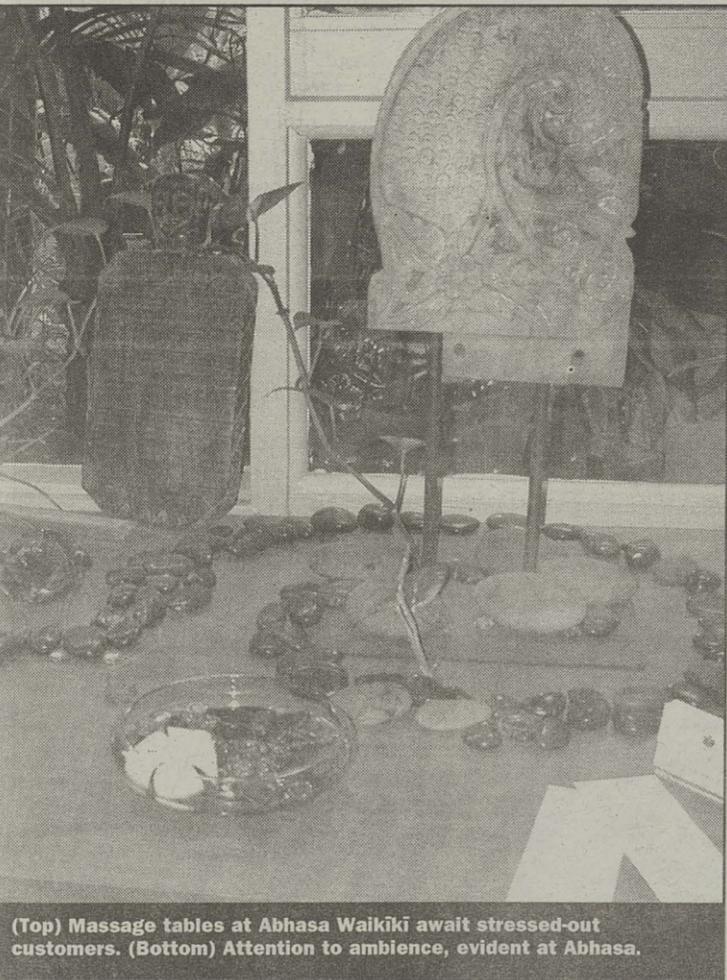
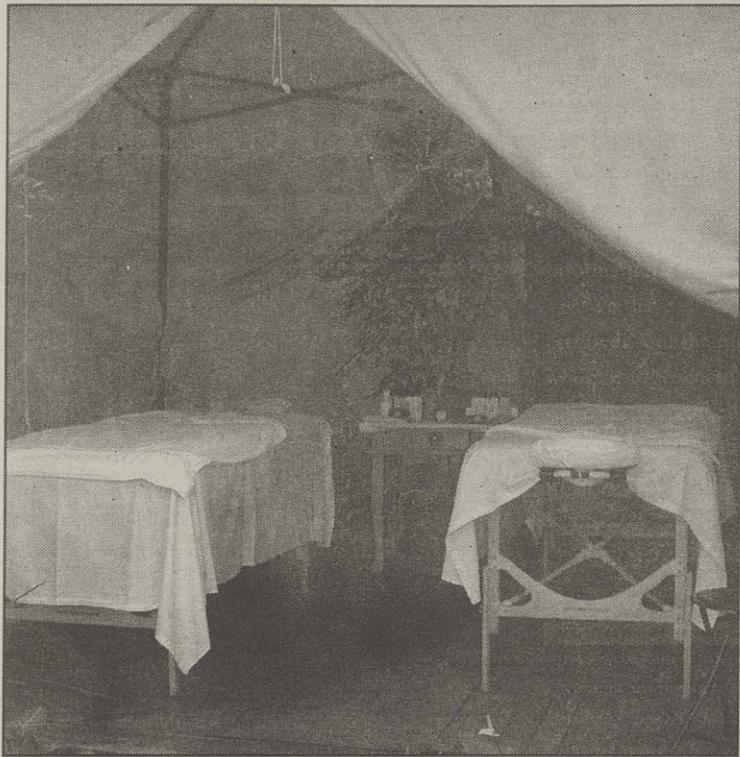
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The finer things in life

Little bottles of quality, body-care products make for great stocking stuffers. If you dislike being accosted by generic, fragrance-drenched clerks who prowl the dizzy mazes of fluorescent-lit department-store cosmetics counters, head to specialty body care shops like **McQuaid's Fine Living** (Ward Warehouse; 589-1900).

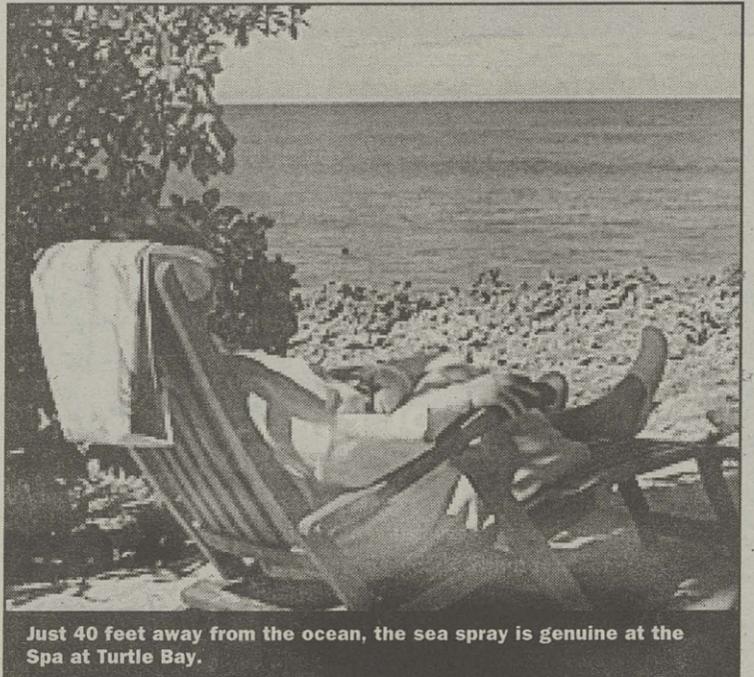
"In Europe, people visit spas for long periods of time — several weeks or a month, to heal and rejuvenate," explains store manager Marie Shilcher.

Destination spas in Europe are popular holiday options for the wealthy, and European body products reflect a high standard of excellence. Recently opened in October, McQuaid's brings the sophistication and quality of time-tested Italian and French body care products to Honolulu. Here you can find the exceptional and difficult-to-find L'Occitane, Santa Maria Novella and Diptyque product lines.

The ingredients — essences, pomades, spirits, balms, waters and liqueurs — found in the Santa Maria Novella products are made in the pharmacy at the Santa Maria Novella cathedral in Florence, Italy. The L'Occitane en Provence products come from the "scents and sun-drenched hills of the southern French region once known as Occitania." Their 2002 Verbena Harvest line is derived from the bluish-purple flowers of the verbena shrub that grows in the dry Mediterranean countryside. The verbena extract has softening and soothing benefits for the skin.

L'Occitane also packages products for men (L'Occitane *pour homme*). These include a traditional shaving brush (\$30) used to lather the shaving soap (\$10 per bar), an elegant silver shaving bowl including the soap (\$28), and a twin pack "crème a raser" (shaving cream) and "baume après rasage" (after shave balm) for \$42. An Alum Stick (\$8) made of aluminum sulfate "soothes the smarting sensation of the razor."

(Top) Massage tables at Abhasa Waikiki await stressed-out customers. (Bottom) Attention to ambience, evident at Abhasa.



Just 40 feet away from the ocean, the sea spray is genuine at the Spa at Turtle Bay.

Serenity is on its way

At **Origins** (Ala Moana Center, 947-2414), the philosophy is "health, harmony, and happiness, inside and out."

Now who wouldn't want that for Christmas? The products at Origins are not about glitter and glam. (That's over at the MAC store.) Rather, Origins products feature a lot of mint, ginger and other herbs that naturally awaken the senses. Origins uses recyclable packaging, and their environmentally friendly interests are reflected in their products, which combine, they say, "the best of science and the best of nature."

One of the more interesting products is called "A Perfect World White Tea Skin Guardian" (\$30 per 1 fluid ounce). Fabled white tea, used by Chinese emperors to relieve fatigue and, it's said, to insure immortality, has been found to be three times higher in anti-oxidants than green tea. As an aging deterrent, it prevents further damage from stress, smoke, grime, and other free radicals that attack healthy skin cells. The white tea line also includes a hydrating body lotion (\$25 for 6.7 fluid ounces), a body cleanser (\$25 per 6.7 fluid ounce), and a body

cream (\$30 per 7 fluid ounces).

Origins also sells pet products! Try the Silky Coat Dog Shampoo (\$10 for an 8.5 fluid ounce bottle), a Comb Improvement Detangler (\$10) to "take the barking out of combing," and a Guard Dog Spray (\$10) to "keep uninvited guests away."

You'll also find the "Peace of Mind" gumballs (\$13.50 per jar of 100) sitting on one of the simply decorated shelves. As the copy says, "peace makers — including peppermint, basil, and eucalyptus, release bursts of calming coolness. Within minutes, tense jaw muscles relax and unclench, gnashing teeth grind to a halt and the band of tightness around your head lets loose as pressure, tension, the weight of the world melts blissfully away."

Besides body scrubs, lotions, moisturizers, bath and hair care products, Origins also sells pastel blue and yellow moisture socks and gloves (\$10 a pair) that help soften and smooth rough skin. You can even purchase a "Meditative Moments" CD, which features instrumental music selected to clear your mind and gather your thoughts. The jacket reads, "Just sit back. Relax. And close your eyes. Serenity is on its way."

Next week: "Gifts That Please the Mind." ■

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Looking for a real find

Try the path less traveled: local craft fairs

Lei Ana E. Green

The air is crisp in the delicate glow of dawn, the sun tardy with the new day. Around the island the tradewinds dance with a winter chill, the sun sets too early ... and the sound of cash registers ring in our heads. Yes, the signs are all too clear. It is time for our annual mad rush to the malls.

Unlike lemmings, we know exactly what drives us to the edge — the quest for the perfect gift, the task of matching a person's character and tastes with a charming little something. It is the

search for a handmade, not mass-produced, present, the type rarely found in most stores or malls.

Where does one go to purchase a *real find* — the most endearing, exquisite, artful, thoughtful, playful, perfect gift? Go to your nearest craft fair. On the Internet, one can access listings and bulletins galore. *Island Craft Bulletin (ICB)*, at www.icb-hawaii.com, provides a darn good list of craft events in Honolulu and some on the Neighbor Islands.

What follows is a selective, simple list of craft fairs, to get craft-minded shoppers started, happening now through Dec. 24. Though we can't mention every fair out there, highlighted are some of those I have attended and left with a smile (and a

unique gift under my arm).

For the mightiest craft fair in the state, you must get yourself to the massive **16th Annual Island-wide Christmas Crafts Expo** at the Blaisdell Exhibition Hall (call 623-4050). This is one of the largest events in Hawai'i with approximately 400 booths and crafters from all over the state. In addition to crafts, the Expo offers food gifts wrapped, packed and ready to go.

There'll be a \$10,000 drawing and other prizes, in case you're still trying to make up your mind. The plethora of vendors and products is worth the \$3 admission fee, if only to be wowed by the sight of it all. *Fri 11/29, 5 - 11 p.m.; Sat*

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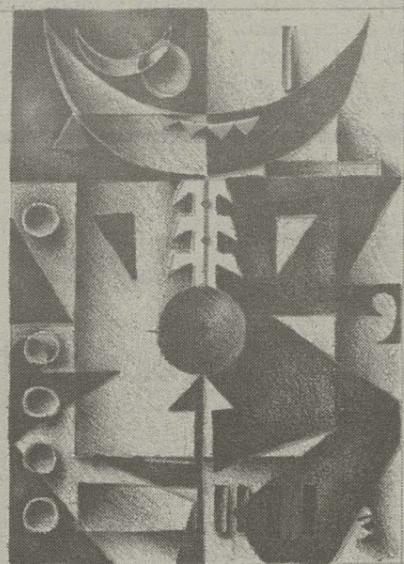
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Impressions

This year's featured artist in David Smith's popular *Mai Ka Pohaku* (From the Stone) series is Carl Pao, a well known local artist.



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Holiday Gift Guide 2002

PHOTOS: (TOP) MISSION HOUSES MUSEUM; (BOTTOM) JAN PETER PREIS



Lauhala weaves at Mission Houses Museum.

11/30, 10 a.m. - 10 p.m.; Sun 12/1, 10 a.m. - 5 p.m.

I also recommend attending the 29th Annual Mission Houses Museum's Holiday Fair (533 S. King St., across from Honolulu Hale; 531-0481). The museum will be closed for the festivities, but the gift shop will be open. With an emphasis on top-quality Hawaiian products, this event promises the extraordinary. You'll find block prints by award-winning artist Kanoa Nelson, artwork by Diana Hansen Young, as well as of the wares of up-and-coming artisans. In addition to pottery, koa clocks and other handcrafted pieces, you'll find food gifts from Down by the River, wrapped and ready to give. *Sat 11/30 & Sun 12/1, 9 a.m. - 4 p.m.*

The Hawai'i United Okinawan Association's Winter Craft Fair 2002 happens at the Hawai'i Okinawa Center (94-587 'Ūke'e St., Waipi'o Gentry; 676-5400). With over 190 vendors at both inside and outside venues, the HUAOA fair promises an awesome assortment of clothing, jewelry, woodwork and handicrafts. Admission is free, but a \$5 donation will get you into the hall 30 minutes before it opens to the masses. There is ample parking and a shuttle service.

HUAOA will be accepting donations for Lokahi and the Food Bank of Hawai'i. If you're there on Sunday, make sure you stop by the

Bloodmobile and support the Blood Bank of Hawai'i. *Sat 11/30, 9 a.m. - 3 p.m.; Sun 12/1, 9 a.m. - 2 p.m.*

I love a craft fair within walking distance from my office. If you're in the downtown area, head on to The Downtown Christmas Faire at the Topa Center (formerly known as the Amfac Center; call 521-8941) and on Fort Street Mall. The Faire packs a punch, with 45 vendors indoors, 20 outside. There are very strict rules for the vendors who participate, and only handcrafted items may be sold — everything is unique.

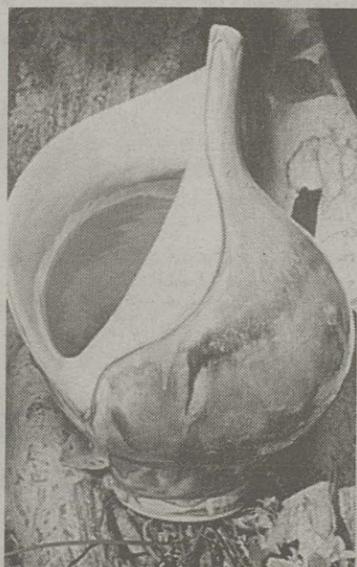
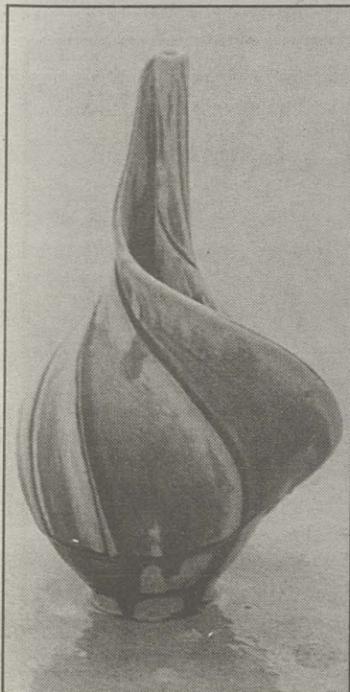
This is not a gift fair, mind you; this is a craft fair through and through. Handmade jams, jellies and other great food items will also be available, wrapped and ready to give. Handmade items make the gifts that much sweeter, don't you think? *Wed 12/4 & Thu 12/5, 9 a.m. - 3 p.m.*

Since I live on the Windward side, I will most likely check out the Windward Potters Christmas Sale at the Kailua Elementary School Cafeteria (call 239-5045). They'll be featuring some of the Island's best artists and one-of-a-kind gifts. Pottery styles on sale will include raku forms, sculptural artworks and functional pieces. With the variety at hand, it'll be difficult to pick a present. *Sat 12/7, 8:30 a.m. - 2:30 p.m.*

If you're in Wahiawā, do not fret the fact you're so far from the hustle and bustle of Honolulu. Make your way to the Wahiawā Ryusenji Soto Mission Fujinkai Craft Fair (164 California Ave.; call 622-1429). There you'll find a bundle of handmade crafts, holiday items, baked goods, and many other items. I've not yet attended this gig, but I didn't want you folks who live out there to feel left out. Stop by, check it out and enjoy. *Sat 12/7, 9 a.m. - 2 p.m.*

Looking for art and fine crafts? Don't miss the granddaddy of craft fairs, Pacific Handcrafters Guild's Winter Festival of Art & Fine Crafts at Thomas Square (across from the Blaisdell; call 254-6788). According to their Web page — and by tradition — the festival will have the highest quality art and fine crafts available in the Hawaiian Islands. Look for demonstrations, Hawaiian entertainment, activities for the keiki, local food and more. *Sat 12/7 & Sun 12/8, 9 a.m. - 4 p.m.*

HUAOA, mentioned above, has a second Winter Craft Fair. It's a milder show for the relaxed craft shopper. This one's called An Evening In Waipi'o and it will also be held in the banquet hall at the



Sculptural shell vases from Windward Potters at Kailua Elementary.

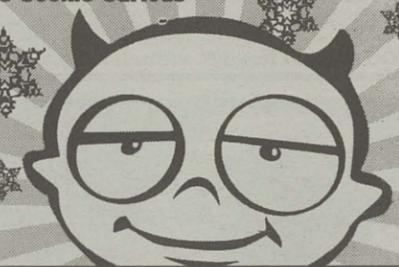
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Holiday Gift Guide 2002

PHOTOS: (TOP) HAWAII HERITAGE CENTER; (BOTTOM) HAWAII UNITED OKINAWAN ASSOCIATION



Handmade dolls at the Downtown Christmas Faire, in the Topa Center.

Lovely pots at the Hawai'i United Okinawa Association's Craft fair, in Waipi'o Gentry.

Hawai'i Okinawa Center at 94-587 'uke'e St. (Waipi'o Gentry; call 676-5400). There will be over 60 vendors at this event with much to offer, but it won't be as hectic as the first fair. The evening offers clothing, jewelry, woodwork and handicrafts, plus a silent auction. Wed 12/11, 5:30 - 9 p.m.

Treat the kids and yourself to the Kailua High School Breakfast with Santa & Craft Fair held at Kailua High School (call 266-7900). It's not just because it offers the best breakfast with Santa, and it's not just because it's at my alma mater. It's definitely not just because my dad's the man with the white beard and bright red suit. Mainly I go because of the enthusiasm of the crafters — great folks all. Also, I almost always leave with something (other than Santa). Sat 12/14, 7 a.m. - 11 a.m.

If you're near Ala Moana Center, drop by the bold and bodacious Handcrafters and Artisans Alliance Artfest at Ala Moana Park across from Macy's (call 637-5337). It's a superb family outing and some-



thing special for yourself. For your crafting pleasure, check out the assortment of clothing, jewelry, quilts, pillows, woodwork, ceramics and the whole lot of handmade products of Hawai'i. Sat 12/14 & Sun 12/15, 9 a.m. - 4 p.m.

Are you going to wait 'til the last minute? Hawai'i's "Bigger &

Better" Gifts and Craft Fair is slated just a few days before Christmas, to be held at Mililani Uka & Kuahelani Park in Mililani (676-7775). I've not yet been to one of their fairs, so I'm curious as to what they have to offer. If you attend, let me know if you get a "real find." Sat 12/21, 9 a.m. - 3 p.m.

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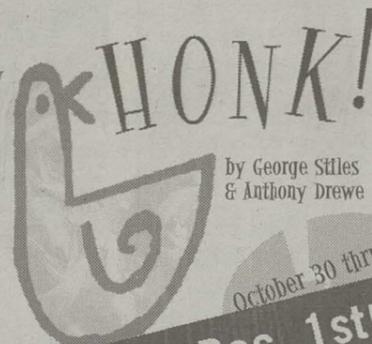
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Mind and Body

PHOTO: COURTESY

A new form of the Brazilian mixed-martial art capoeira grabs the attention of fitness fiends.

The dance aspect

JEELA ONGLEY

Muscular bodies fly through the air with a momentum both graceful and threateningly precise. Two players with locked gazes lunge and surge toward and away from each other in a symbiotic exchange of energy that rides the rhythm of a drumbeat as surely as the tides flow with the moon.

Anyone who has seen the ritual-dance-fight-game of capoeira can attest to the beauty and hypnotic spell of the acrobatic art form. Essentially an African martial art that evolved in Brazil for a couple hundred years, capoeira is an intense combination of gymnastics, dance and martial arts. The form is mentally as well as physically demanding, requiring adherents to study and practice movement, several musical instruments, Brazilian culture and history, plus Portuguese language, before they can advance.

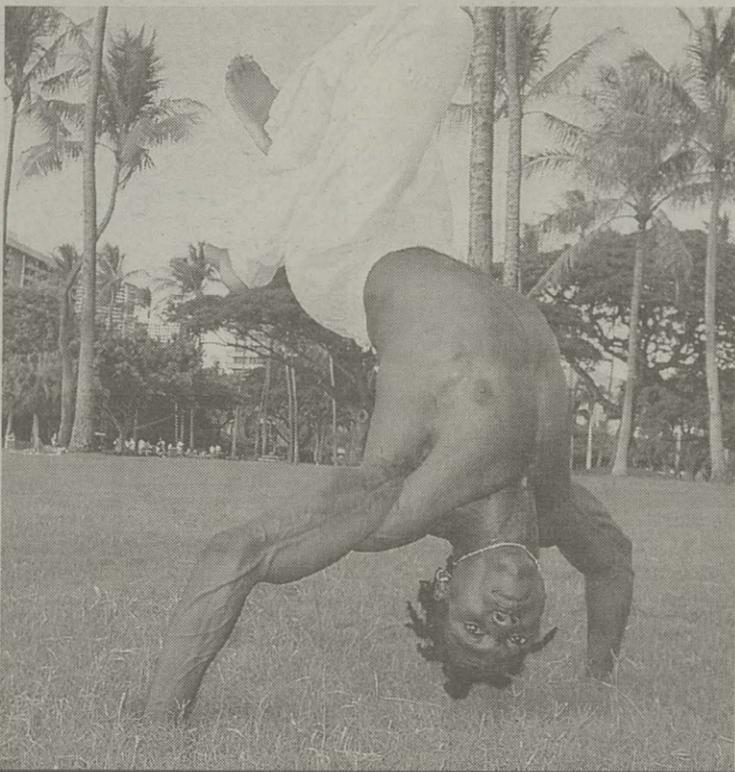
"Don't come here to learn how to dance," is how one turned-off capoeira student recalled her former teacher's attitude, admitting that the dance aspect is what initially drew her to the practice. She is a likely candidate for Capoeira, a new dance-workout developed to make capoeira movements more accessible.

"I developed Capoeira out of a need to share the beauty, the essence of capoeira, which is the dance aspect of it," explains Pierre-Richard Olivier, an upbeat Haitian fitness trainer who looks like he's chiseled from ebony. His contribution to the evolution of the multifaceted art is branded "Capoeira," basically capoeira without the tradition, instruments or the need to learn Portuguese.

Music is still an important and integral aspect of Capoeira, and plays throughout the workout, but Olivier includes types of world music that are not strictly a part of the capoeira tradition. As in capoeira, Capoeira players use music and call-and-response chants to set the pace of the game, and as a tool to tap in to their root energy.

Music is also used to distract the mind from the pain this workout inflicts on the individual. Olivier says, "Music is one way for us to forget that pain. Bob Marley said: 'One good thing about music, when it hits you feel no pain,' and that's exactly why the music was used in capoeira, is still used in capoeira, and that's why I use it in Capoeira as well."

Some say the music provided enslaved African practitioners in Brazil a disguise for a deadly martial art. Others dismiss that idea as urban legend mutated into "fact." The dispute speaks to both the conflicting histories and rival traditions that capoeira has engendered.



Next big thing: Pierre-Richard Olivier demonstrating his moves in Kapi'olani Park.

Some dedicated capoeira enthusiasts do not like what they perceive as the watered-down flavor of Capoeira. One of those people is Olayinka Fadahunsi, a 29-year-old New York journalist who has studied and practiced capoeira for the last six years.

"I'm still learning myself, but playing *berimbau*, *atabaque*, *agogo* etc. is fundamental to being a capoeira player. It's cool to take it if you just want the fitness benefits, but I think it defeats the purpose if you strip away all its cultural background and make it an exotic aerobic workout. I can't imagine people not getting into the music and the full tradition, but to each their own," says Fadahunsi.

Compared to the Western embrace of yoga and similar practices, Capoeira can be seen as a precursor to a trend offering undeniable benefits to all students, as well as the opportunity, or impetus, to learn about other facets of the practice. Olivier himself studies capoeira under Mestranda Marcia Cigarra and the Capoeira Abada school based in San Francisco, citing Cigarra as the influence for bringing the essence of the capoeira workout to a wider audience through Capoeira.

Dance-fitness trends such as bellydance, NIA, Zumba ("It's Not A Workout, It's A Party!"), as well as modified martial arts like Tae Bo are quite popular with people looking to get more from their usual session at the gym. And the creators of these trends are certainly hoping their practice will be the next big thing. Olivier is working on an instructional video series for Capoeira, and dreams of launching related products like clothing and media.

Capoeira caught the imagination of

Honolulu Club group fitness director Kiwi Heilman. "Dance formats have been en vogue for awhile. On the mainland you have Zumba, strip aerobics, street dance, etc. ... I like programming that is unique and mindful. Both Capoeira and the NIA Technique move us along in that direction," she explained via e-mail.

Heilman goes on to applaud Olivier's "unbridled energy and vision" and the "light, playful" atmosphere in his class, that helps distract from the intense workout. She describes the movements of Capoeira as "both challenging and beautiful. Body weight is your resistance, so, much like yoga and pilates, you simultaneously lengthen and strengthen muscles. Ultimately, Pierre will be the main attraction. It's so cool to watch him do Capoeira ... you're inspired to join in."

In an informal Capoeira session one Sunday, Olivier encourages the laggards with an infectious zest that seems to stir new energy, as the music cools the rivers of sweat glistening on the participants' bodies. Beginners and the less-than-fit can expect to feel their newly activated muscles, immediately and for the next couple of days. Expect the rhythms and movements to linger too, as the body taps into humanity's predisposition to dance and enjoy life.

Members of the Honolulu Club and drop-ins can take Olivier's class at the club starting this Friday. Call Kiwi Heilman at 543-3970. Private sessions and group lessons (\$15 per two-hour group session) at Olivier's studio — or in public parks, say — can be arranged by calling 561-3616.

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City Survival

PHOTO: KATE PAINE

A practical guide to bike commuting in Honolulu.

One less car

LI WANG

It's 8:05 a.m. Diamond Head glows after the morning rain, the Ko'olau ridge is hiding, and I'm making a sharp right onto Campbell Avenue, heading towards Date Street, working my way to the *Weekly* offices on the far side of Chinatown.

As I turn left onto Date, I spin the pedals on my tangerine-orange Lemond road bike, accelerating on the still damp pavement. Birds chirp, delivery trucks unload — it's a good start to the day.

I arrive at work 35 minutes later. Commuting to work is the most important thing you can do with a bicycle, especially if you live in town and work in town. It's efficient, cheap, revs up your metabolism, saves gas money, gives the car a break and makes you feel alive.

Not all bike commuters are tree-hugging, bike geeks like me. Anybody who wants a more pleasant commute is welcome to join the club. If you're not in great shape, take it slow. If you're not sure you can make the distance, try riding to work on a weekend day to test out a route. Take your time. It's not a race.

Honolulu has the advantage of generally good weather for bicycle commuting, and much of urban Honolulu is flat. For Honolulu's light rains, a lot of riders use front and rear fenders. There are models that clip onto the frame easily, and you don't need to spend a lot to get a good set.

Make sure your bike is in good working condition (lubed chain, tire pumped to the right pressure, shifting adjusted), and that you are getting the most out of your brakes. It's worth it to get a tune-up by a bike shop mechanic if you haven't kept up with your bike in awhile.

There's no correct type of bicycle for commuting. It's good to have a bike that can withstand some abuse and appear unattractive



Honolulu commuter: Cyclist Wendy Minor on her way home from the airport to Kalama valley.

to thieves. Bottom line: Use a bike that feels comfortable.

Commuting by bike can seem scary, with all the spaced-out and/or aggressive drivers, and with the city's poorly designed roads and sketchy system of bike lanes. A few suggestions to help you feel safer:

Find the right route: Look at a map and find less-busy streets like Young Street or the Pearl Harbor bike path. Only take large, multi-lane roads if you must. Often there are alternate routes that may lengthen a commute, but make for a more peaceful ride. (Note: It's illegal to bike on sidewalks, although you can walk your bike on them.)

Don't ride in the gutter: Ride with some room to spare between you and the curb — or parked cars. Beware of car doors opening. Cyclists have the same rights to the road as cars. Be assertive. Drivers will be able to find a safe opportunity to pass. There's enough road for everyone.

Be deliberate: Ride in a straight line, learn to look back without swerving and use hand signals when turning. Assume every car will make the wrong move. Anticipate and make eye contact with drivers. Use lights, reflectors, whatever it takes to be seen.

Find a shower and a locker: If you work downtown, you can join the Richards Street YWCA for a little more than \$30 a month. Or

ask your employer to install a shower in the office. The gym may be costly, but all the money saved on gas and parking makes it worth it. Some bike commuters stash a week's worth of clothes in their offices.

Accessories and equipment: A portable pump and a spare inner tube are mandatory. Learn how to fix a flat from a shop mechanic (another reason to support local bike shops). It's easy and can save you from a ruined day. That said, avoid broken glass. Using tires with puncture-proof lining goes a long way. I've had one flat in the last year.

Garment bags, fenders, cyclometers, lights, bell, rearview mirror are extras that are handy. I really recommend a helmet. You might look dorky, but helmets have saved my life three times. A sturdy U-lock is also recommended.

At first, biking to work can seem daunting, and riding comfortably in traffic takes time. Relax, and think of all the stress relief. Bike commuters don't get stuck in traffic, they get a lot of fresh air, parking is a snap and they don't have to workout indoors on machines like treadmills.

Set reasonable goals. If you don't want to ride in the rain, don't force yourself. Over time you'll simply develop a natural craving for riding to work. Your body will thank you. ■

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Signs of life

BOB GREEN

One can be flooded with admiration for the indie films of writer-director Todd Haynes (*Safe*, *Velvet Goldmine*). Almost fetishistic about people trapped by, and in, the conventions of their times, Haynes' work tightropes conceptual integrity over the chasm of camp and parody. In *Far From Heaven*, a \$15 million indie that looks like a fifty-million-dollar, old-time studio soap opera, he manages, almost miraculously, to pay homage to the studio-film artifice of the 1950s while subverting it for his own deeply felt purposes.

Using perfectly the dramatic devices, visual conceits and diction of an earlier era of "women's movies" (by Douglas Sirk and Max Ophuls, among others),

Todd Haynes' *Far From Heaven* works brilliantly.

Haynes approaches parody without succumbing to it, using studio artifice/censorship as metaphor for the era's repression, showing us, nonetheless, the true feeling behind the cliché, the truth behind the color-coordinated suffering.

If, in *Far From Heaven*, the autumnal colors are a little too luridly rich and the Connecticut house set a little too phony (wherein dwell picture-perfect middle-class '50s types); if the kitschy diction is a little too faithful, well, that is part of the method, a critical embrace. If people's behavior is a little too decorous, if Elmer Bernstein's '50s

score swells up and makes its dramatic stingers a little obvious, if Haynes must finally subvert the movies he knows by heart, that's because *Heaven* is really like no other movie ever made — a true original subverting the past.

In 1957's Hartford, a "happy homemaker" (a superb Julianne Moore in the best female performance of the year) roused from her naivete discovers an awareness of realities beneath the lacquered surface of her prescribed life.

But this '50s soap opera, often provoking laughter before it catalyzes genuine feeling, centralizes what the '50s would not: her husband (Dennis Quaid, impressive) acting upon his buried homosexuality, her own sexual attraction for a "Negro" man (Dennis Haysbert, equally impressive). When "abnormality" surfaces, Haynes lights the scenes



Picture perfect: Julianne Moore, Dennis Haysbert and Jordan Puryear in *Far From Heaven*.

grotesquely as indeed this film's '50s precursors did — again toying with parody but keeping its balance.

The deconstruction here is amazing, as if anthropologists had

discovered a genuine city buried beneath an artificial city. You've been seeing this movie all your life, but you've never really seen it before like this. It's one of the best movies of the year.

PHOTO: FOCUS FEATURES

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◆ **Wed 11/27: My Big Fat Greek Wedding** (Wed 6:15, 8:30, 6:15); **The Ring (2002)** (8:15); **The Santa Clause 2** (6, 8:15); ● **Wed 11/27: 21-27-2002 Quark MovieClock** (Wed 6, 8:15);

ENCHANTED LAKE CINEMAS: 1060 Keolu Dr. 263-4171

◆ **8 Mile** (Wed-Tue 4:30, 7:15, 9:55, Sat & Sun also 1:30); **Die Another Day** (Wed-Tue 4, 7, 9:45, Sat & Sun also 1 p.m.); ● **Wed 11/27: Adam Sandler's Eight Crazy Night** (Wed-Tue 4:15, 7:15, 9:30, Sat & Sun also 1:15);

KAILUA CINEMAS: 345 Hahani St. 263-4171

● **Wed 11/27: Friday After Next** (Wed-Tue 2, 4:15, 7:15, 9:30, midnight t 4:15, 7:15); **Wes Craven Presents: They** (Wed-Tue 2:15, 4:30, 7, 9:15, midnight t 4:30, 7);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-4171

◆ **Harry Potter and the Chamber of Secrets** (Wed-Tue 3:30, 4:30, 7, 8, Thu-Sun also noon, 1); ● **Wed 11/27: Solaris** (Wed-Tue 4:15, 7:15, 9:45, Thu-Sun also 1:15 p.m.); **Treasure Planet** (Wed-Tue 5, 7:30, 10, Thu-Sun also 12:15, 2:30);

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

◆ **Wed 11/27: 8 Mile** (Wed 1:05, 3:20, 5:40, 8, 10:15; Wed 3:20, 7:55; Thu-Sun 11:05, 3:30, 8, Mon & Tue 3:20, 7:55); **Adam Sandler's Eight Crazy Nights** (Wed 12:40, 2:20, 4:05,

5:45, 7:25, 9:25; Thu-Sun 11:05, 1:05, 3:05, 5:05, 7:10, 9:15; Mon & Tue 12:40, 2:20, 4:05, 5:45, 7:25, 9:25); **Die Another Day** (Wed 1, 4, 7:20, 10:05; Thu-Sun 11:15, 2, 4:45, 7:30, 10:20; Mon & Tue 1, 4, 7:20, 10:05); **The Emperor's Club** (Wed 1:40, 4:05, 7, 9:45; Wed 1:10, 3:30, 5:45, 8, 10:15; Thu-Sun 11:20, 1:40, 4:05, 7, 9:45; Mon & Tue 1:10, 3:30, 5:45, 8, 10:15); **Extreme Ops** (Wed 12:50, 2:45, 4:45, 7:10, 9:30; Thu-Sun 11:45, 1:45, 3:40, 5:40, 7:40, 9:50; Mon & Tue 12:50, 2:45, 4:45, 7:10, 9:30); **The Friday After Next** (Wed 1, 3, 5, 7:05, 9:25; Wed 1:05, 3, 5, 7:05, 9:25; Thu-Sun 11:10, 1, 3, 5, 7:05, 9:25; Mon & Tue 1:05, 3, 5, 7:05, 9:25); **Half Past Dead** (Wed 1:55, 4:10, 6:10, 8:10, 10:15; Wed 1:15, 5:45, 10:15; Thu-Sun 1:25, 5:50, 10:20; Mon & Tue 1:15, 5:45, 10:15); **Harry Potter and the Chamber of Secrets** (Wed 12:30, 1:30, 3:45, 4:45, 7:15, 8:15, 10:30, 12:30, 3:45, 7:15, 10:30); **Solaris** (Wed 12:45, 3, 5:15, 7:30, 9:45; Thu-Sun 11:15, 1:20, 3:25, 5:30, 7:50, 10:10; Mon & Tue 12:45, 3, 5:15, 7:30, 9:45); **Treasure Planet** (Wed 12:35, 2:45, 4:50, 7, 9:20; Thu-Sun 11, 1:15, 3:15, 5:20, 7:20, 9:30; Mon & Tue 12:35, 2:45, 4:50, 7, 9:20); **Wes Craven Presents: They** (Wed 1:20, 3:15, 5:15, 7:40, 10; Thu-Sun noon, 2:05, 4:05, 5:55, 7:45, 10; Mon & Tue 1:20, 3:15, 5:15, 7:40, 10); ● **Wed 11/27: I Spy** (Wed 1:45, 3:45, 5:50, 7:50, 10); **The Ring (2002)** (Wed 1:20, 3:40, 5:55, 8:15, 10:30); **The Santa Clause 2** (Wed 12:35, 2:45, 5, 7:10, 9:20);

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

◆ **8 Mile** (Wed-Tue 11:55, 5:05, 10); **Die Another Day** (Wed-Tue 11:45, 3, 7:05, 7:35, 9:50, 10:20); **Friday After Next** (Wed-Tue 11:30, 1:35, 3:40, 5:45, 7:50, 9:45); **Harry Potter and the Chamber of Secrets** (Wed-Tue 11:15, noon, 2:45, 3:30, 7); **The Ring (2002)** (Wed-Tue 2:35, 7:25); **The Santa Clause 2** (Wed-Tue 11:35, 1:55, 4:15, 7:20, 9:35); ● **Wed 11/27: Adam Sandler's Eight Crazy Night** (Wed-Tue 12:05, 2:05, 4:05, 6:05, 8:05, 9:55); **Solaris** (Wed-Tue 12:10, 2:25, 4:50, 7:30, 10); **Treasure Planet** (Wed-Tue 11:40, 2, 4:20, 6:40, 8:55); **Wes Craven Presents: They** (Wed-Tue 11:50, 1:50, 3:50, 5:50, 7:55, 10:05);

◆ **Wed 11/27: 8 Mile** (Wed 2, 4:25, 7:15, 9:35; Wed-Sun 8, 10:25; Mon & Tue 9); **Die Another Day** (Wed 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45; Wed-Sun 12:15, 1:50, 3, 4:30, 5:45, 7:20, 8:30, 10:20; Mon & Tue 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45); **Far from Heaven** (Wed-Sun 12:50, 3:05, 5:20, 7:30, 9:45; Mon & Tue 2:30, 4:55, 7:15, 9:25); **The Friday After Next** (Wed 1:45, 4:25, 7:05, 9:05; Wed-Sun 3:40, 5:40, 7:45, 10; Mon & Tue 1:45, 4:25, 7:05, 9:05); **Harry Potter and the Chamber of Secrets** (Wed 1:30, 2:30, 3, 4:45, 5:55, 6:15, 8, 9:30; Wed-Sun 12:30, 1:30, 3:45, 4:45, 7:05, 10:20; Mon & Tue 1:30, 2:20, 4:45, 5:35, 8); **Solaris** (Wed-Sun 12:50, 3:05, 5:30, 7:50, 10:05; Mon & Tue 2, 4:35, 7:10, 9:35); **Treasure Planet** (Wed-Sun 12:40, 2:50, 5:10, 7:20, 9:30; Mon & Tue 2:50, 5, 7:20, 9:30); ● **Wed 11/27: I Spy** (Wed 9:10); **The Santa Clause 2** (Wed 2:40, 4:55, 7:20, 9:25);

◆ **Wed 11/27: 8 Mile** (Wed 2, 4:25, 7:15, 9:35; Wed-Sun 8, 10:25; Mon & Tue 9); **Die Another Day** (Wed 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45; Wed-Sun 12:15, 1:50, 3, 4:30, 5:45, 7:20, 8:30, 10:20; Mon & Tue 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45); **Far from Heaven** (Wed-Sun 12:50, 3:05, 5:20, 7:30, 9:45; Mon & Tue 2:30, 4:55, 7:15, 9:25); **The Friday After Next** (Wed 1:45, 4:25, 7:05, 9:05; Wed-Sun 3:40, 5:40, 7:45, 10; Mon & Tue 1:45, 4:25, 7:05, 9:05); **Harry Potter and the Chamber of Secrets** (Wed 1:30, 2:30, 3, 4:45, 5:55, 6:15, 8, 9:30; Wed-Sun 12:30, 1:30, 3:45, 4:45, 7:05, 10:20; Mon & Tue 1:30, 2:20, 4:45, 5:35, 8); **Solaris** (Wed-Sun 12:50, 3:05, 5:30, 7:50, 10:05; Mon & Tue 2, 4:35, 7:10, 9:35); **Treasure Planet** (Wed-Sun 12:40, 2:50, 5:10, 7:20, 9:30; Mon & Tue 2:50, 5, 7:20, 9:30); ● **Wed 11/27: I Spy** (Wed 9:10); **The Santa Clause 2** (Wed 2:40, 4:55, 7:20, 9:25);

◆ **Wed 11/27: 8 Mile** (Wed 2, 4:25, 7:15, 9:35; Wed-Sun 8, 10:25; Mon & Tue 9); **Die Another Day** (Wed 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45; Wed-Sun 12:15, 1:50, 3, 4:30, 5:45, 7:20, 8:30, 10:20; Mon & Tue 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45); **Far from Heaven** (Wed-Sun 12:50, 3:05, 5:20, 7:30, 9:45; Mon & Tue 2:30, 4:55, 7:15, 9:25); **The Friday After Next** (Wed 1:45, 4:25, 7:05, 9:05; Wed-Sun 3:40, 5:40, 7:45, 10; Mon & Tue 1:45, 4:25, 7:05, 9:05); **Harry Potter and the Chamber of Secrets** (Wed 1:30, 2:30, 3, 4:45, 5:55, 6:15, 8, 9:30; Wed-Sun 12:30, 1:30, 3:45, 4:45, 7:05, 10:20; Mon & Tue 1:30, 2:20, 4:45, 5:35, 8); **Solaris** (Wed-Sun 12:50, 3:05, 5:30, 7:50, 10:05; Mon & Tue 2, 4:35, 7:10, 9:35); **Treasure Planet** (Wed-Sun 12:40, 2:50, 5:10, 7:20, 9:30; Mon & Tue 2:50, 5, 7:20, 9:30); ● **Wed 11/27: I Spy** (Wed 9:10); **The Santa Clause 2** (Wed 2:40, 4:55, 7:20, 9:25);

◆ **Wed 11/27: 8 Mile** (Wed 2, 4:25, 7:15, 9:35; Wed-Sun 8, 10:25; Mon & Tue 9); **Die Another Day** (Wed 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45; Wed-Sun 12:15, 1:50, 3, 4:30, 5:45, 7:20, 8:30, 10:20; Mon & Tue 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45); **Far from Heaven** (Wed-Sun 12:50, 3:05, 5:20, 7:30, 9:45; Mon & Tue 2:30, 4:55, 7:15, 9:25); **The Friday After Next** (Wed 1:45, 4:25, 7:05, 9:05; Wed-Sun 3:40, 5:40, 7:45, 10; Mon & Tue 1:45, 4:25, 7:05, 9:05); **Harry Potter and the Chamber of Secrets** (Wed 1:30, 2:30, 3, 4:45, 5:55, 6:15, 8, 9:30; Wed-Sun 12:30, 1:30, 3:45, 4:45, 7:05, 10:20; Mon & Tue 1:30, 2:20, 4:45, 5:35, 8); **Solaris** (Wed-Sun 12:50, 3:05, 5:30, 7:50, 10:05; Mon & Tue 2, 4:35, 7:10, 9:35); **Treasure Planet** (Wed-Sun 12:40, 2:50, 5:10, 7:20, 9:30; Mon & Tue 2:50, 5, 7:20, 9:30); ● **Wed 11/27: I Spy** (Wed 9:10); **The Santa Clause 2** (Wed 2:40, 4:55, 7:20, 9:25);

◆ **Wed 11/27: 8 Mile** (Wed 2, 4:25, 7:15, 9:35; Wed-Sun 8, 10:25; Mon & Tue 9); **Die Another Day** (Wed 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45; Wed-Sun 12:15, 1:50, 3, 4:30, 5:45, 7:20, 8:30, 10:20; Mon & Tue 1:30, 3, 4:15, 5:45, 7, 8:30, 9:45); **Far from Heaven** (Wed-Sun 12:50, 3:05, 5:20, 7:30, 9:45; Mon & Tue 2:30, 4:55, 7:15, 9:25); **The Friday After Next** (Wed 1:45, 4:25, 7:05, 9:05; Wed-Sun 3:40, 5:40, 7:45, 10; Mon & Tue 1:45, 4:25, 7:05, 9:05); **Harry Potter and the Chamber of Secrets** (Wed 1:30, 2:30, 3, 4:45, 5:55, 6:15, 8, 9:30; Wed-Sun 12:30, 1:30, 3:45, 4:45, 7:05, 10:20; Mon & Tue 1:30, 2:20, 4:45, 5:35, 8); **Solaris** (Wed-Sun 12:50, 3:05, 5:30, 7:50, 10:05; Mon & Tue 2, 4:35, 7:10, 9:35); **Treasure Planet** (Wed-Sun 12:40, 2:50, 5:10, 7:20, 9:30; Mon & Tue 2:50, 5, 7:20, 9:30); ● **Wed 11/27: I Spy** (Wed 9:10); **The Santa Clause 2** (Wed 2:40, 4:55, 7:20, 9:25);

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◆ **Wed 11/27: 8 Mile** (Wed 2, 4:25, 7:15, 9:35; Wed-Sun 8, 10:25; Mon & Tue 9); <

Cold as Ice

ROBB BONNELL

If a picture is worth a thousand words, then a motion picture speaks volumes. Such is the case with rapper Ice Cube's latest unflinching film about life in the ghetto. *Friday After Next* confronts a sheltered America with a side of itself it either cannot or will not see. O'Shea Jackson returns to the screen, identified by his more familiar, more notorious moniker. "Ice Cube" first emerged in 1989 as part of the hard-core hip-hop band N.W.A. (Niggaz with Attitude). It was Ice Cube, not Jackson, who summoned the voice of the inner city with such violent, curse-laden diatribes as "Fuck the Police" and "Gangsta Gangsta." By retaining the name Ice Cube here, Jackson continues that same voice and maintains his somber role as grim spokesman for the disenfranchised.

Friday After Next is the third in-

Ice Cube chills in Friday After Next.

stallment in a sobering trilogy with *Friday*. Throughout the series, Ice Cube plays Craig, an honest man beset by circumstances beyond his control. Years pass between movies, yet Craig remains trapped in a cycle of poverty from which he cannot escape. There will be no exit for Craig from the ghetto. Instead, he turns to the easy pleasures of sex and drugs, unable to fix the larger problems in his life. Countless are the scenes in which Craig produces a hand-rolled marijuana cigarette when vexed.

Even Craig's cousin and roommate seems irretrievably lost. When Day-Day mutters peacefully during his yuletide slumber that all he wants for Christmas is "two fat bitches and a bag of weed," one can

sense the abject longing of a man who has known only deprivation.

This time, Craig and Day-Day have been robbed, perversely, early Christmas morning by a thief dressed as Santa Claus. Along with all of their presents, this man took the rent money. Now Craig and Day-Day face imminent eviction by their slumlord if they cannot produce — legally — the required sum by nightfall. What follows is a harrowing series of encounters with ex-convicts, flesh-peddlers and street thugs as Craig struggles merely to keep a roof over his head.

The Honolulu audience chuckled throughout a recent screening of *Friday*. Perhaps it was nervousness that evoked such hearty laughs as scene after scene flashed before us. While I did not share in their outward facade of mirth, I know deep down inside that together we bore grim witness to Craig's struggle and will be forever changed by it. ■

O'ahu Films

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

Opening

Adam Sandler's Eight Crazy Nights Hanukkah animation about you know what from you know who. Oy.

Beauty and the Beast Jean Cocteau's "visionary" masterwork, a counter to the ugliness of occupied France, and a very deliberate "art" film. It stills hold up. *Restaurant Row*

Extreme Ops New adventure thriller with lots of CGI derring-do.

Ivan XTC Bernard Rose (*Immortal Beloved*) directs this version of Tolstoy's *The Death of*

Ivan Ilyich (well, part of it anyway), updated to ruminate upon modelling agencies, Hollywood, and, yes, a form of time travel. *Restaurant Row*

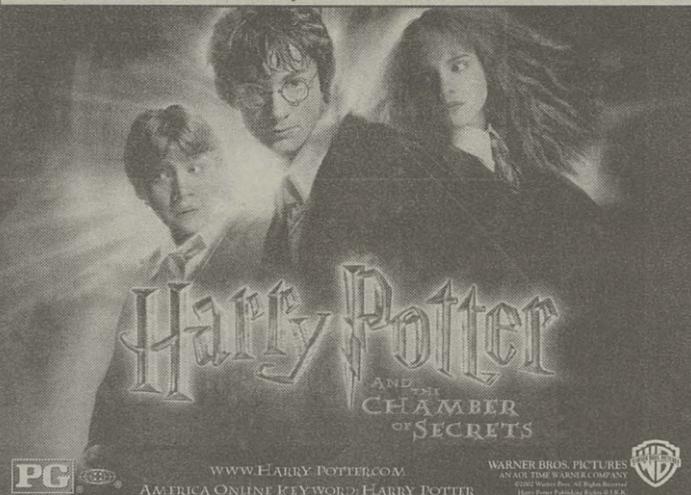
Maid in Manhattan J. Lo cements her big screen stardom in this Cinderella story, directed by Wayne Wang, produced and written by John Hughes.

The Man from Elysian Fields An unsuccessful writer (Andy Garcia) takes up Jigolism, pimped by Mick Jagger, and plunges into a marriage of surprising dimensions as a dying man hires him to service his beautiful wife. *Restaurant Row*

Roger Dodger A womanizing ad exec learns new respect for females after a night on the town with his teenaged nephew. *Restaurant Row*

"EVEN BETTER THAN THE FIRST."

-Jess Cagle, TIME MAGAZINE



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CONSOLIDATED KOKO MARINA STADIUM 8 Dolby Digital	CONSOLIDATED KAPOLEI 16 Dolby Digital	CONSOLIDATED PEARL HIGHLANDS 12 Dolby Digital	CONSOLIDATED MILANI STADIUM 14 Dolby Digital
WALLACE LAIE CINEMAS DTS Digital	WALLACE KEOLU CENTER DTS Digital	CONSOLIDATED WINDWARD STADIUM 10 Dolby Digital	CONSOLIDATED KO'OLAU STADIUM 10 Dolby Digital

FOR MORE INFORMATION ABOUT THIS MOVIE
America Online Keyword: Harry Potter www.harrypotter.com MovieFone.com

"A Terrific movie. Smart as a whip"

John Anderson, Newsday

"an Edgy, moving, coming of age, battle of the sexes film"

Liz Smith, New York Post

"Fascinating. Shockingly Funny"

Peter Rainer, New York Magazine

"Two thumbs up"

Jennifer Beals and Elizabeth Berkley are terrific"

Ebert & Roeper

"Acutely witty. One of the juiciest male characters to pop up in independent film this year"

Stephen Holden, The New York Times

"Wickedly funny. A dazzlingly biting performance by Campbell Scott"

Marshall Fine, Journal News

"A Smart and exceptionally entertaining study of the war between the sexes"

Andrew Johnston, US Weekly

"Campbell Scott is sensationally good"

Peter Travers, Rolling Stone

"A deft, cutting edge comedy"

Rex Reed, New York Observer

ROGER DODGER

Jennifer Beals • Elizabeth Berkley • Jesse Eisenberg • Isabella Rossellini • Campbell Scott

ARTISAN ENTERTAINMENT and HOLEDIGGER FILMS present "ROGER DODGER" MINA BADIE Casting by LAYLEE ULFAT and MARCIA TURNER Costume Designer AMY WESTCOTT
Carpenter CRAIG WEDREN Music Supervisor JONATHAN MCHUGH Production Designer STEPHAN BEATRICE Editor ANDY KER Director of Photography JUDOUIN BAZA-ARVY (a.k.a. PIER MELITA)
Executive Producers MARTIN GARVEY DAVID NEWMAN CAMPBELL SCOTT Producers ANNE CHAISSON DYLAN KIDD GEORGE VAN BUSKIRK Written & Directed by DYLAN KIDD

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NO PASSES OR DISCOUNT TICKETS ACCEPTED FOR THIS ENGAGEMENT

North Shore

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

◆ **Harry Potter and the Chamber of Secrets** (Wed-Tue 3, 6:30, 10, Thu and Sun also 11:30 p.m.); ● Wed 11/27: **Treasure Planet** (Wed-Tue 3:30, 7, 9:45, Thu & Sun also noon);

Leeward

KAPOLEI MEGAPLEX: 890 Kamakamokila Blvd. 674-8032

◆ Wed 11/27: **8 Mile** (Wed 1:45, 4:30, 7:45, 10:15; 7:40, 10:10); **Adam Sandler's Eight Crazy Nights** (Wed & Thu 2:15, 4:15, 6:15, 8:15, 10:15; Fri-Sun 12:15, 2:15, 4:15, 6:15, 8:15, 10:15; Mon & Tue 2:15, 4:15, 6:15, 8:15, 10:15); **Die Another Day** (Wed 1, 2:45, 3:45, 5:30, 7:20, 8:20, 10:10; Wed & Thu 1:15, 2:35, 4:15, 5:25, 7:15, 8:20, 10:10; Fri-Sun 11:45, 1:15, 2:35, 4:15, 5:25, 7:15, 8:20, 10:10; Mon & Tue 1:15, 2:35, 4:15, 5:25, 7:15, 8:20, 10:10); **The Emperor's Club** (Wed 2:40, 5:05, 7:30, 9:55; Wed-Sun 12:30, 2:55, 5:20, 7:45, 10:10; Mon & Tue 1, 3:20, 5:35, 7:55, 10:15); **Extreme Ops** (Wed-Sun 12:30, 2:45, 5, 7:15, 9:30; Mon & Tue 1:15, 3:20, 5:25, 7:30, 9:35); **The Friday After Next** (Wed 12:45, 1:45, 2:55, 3:55, 5:05, 6:05, 7:15, 8:15, 9:25; Wed-Sun 12:45, 1:30, 2:55, 5:05, 5:55, 7:15, 9:25, 10:15); **Half Past Dead** (Wed 1, 3:20, 5:35, 7:55, 10:15; 3:35, 7:55); **Harry Potter and the Chamber of Secrets** (Wed 1, 1:45, 2:55, 3:35, 4:25, 5:10, 6:20, 6:55, 7:50, 8:35, 9:45, 10:15; Wed & Thu 12:30, 1, 3:05, 3:55, 4:20, 6:25, 7:30, 9:45; Fri-Sun 11:45, 12:30, 1, 3:05, 3:55, 4:20, 6:25, 7:30, 9:45; Mon & Tue 1, 3:05, 3:55, 4:20, 6:25, 7:30, 9:45); **Jackass: The Movie** (Wed 1:30, 3:40, 5:50, 8:10, 10:15; 9:20); **The Ring (2002)** (1:30, 4:15, 7:20, 9:55); **The Santa Clause 2** (Wed 1:45, 2:55, 4:15, 5:20, 6:40, 9:05; Wed & Thu 2:15, 4:40, 7, 9:15; Fri-Sun 11:45, 2:15, 4:40, 7, 9:15; Mon & Tue 2:15, 4:40, 7, 9:15); **Solaris** (Wed-Sat 12:30, 3, 5:30, 8, 10:30; Sun 12:30, 3, 5:30, 7:55, 10:15; Mon & Tue 1, 3:20, 5:35, 7:55, 10:15); **Treasure Planet** (Wed & Thu 12:30, 2:05, 2:50, 4:25, 5:10, 7, 7:30, 9:45; Fri-Sun 11:45, 12:30, 2:05, 2:50, 4:25, 5:10, 7, 7:30, 9:45); **Wes Craven Presents: They** (Wed-Sat 1:30, 3:45, 6, 8:15, 10:30; Sun-Tue 1:30, 3:45, 5:55, 8:05, 10:15); ● Wed 11/27: **Ghost Ship** (Wed 7:50, 10); **I Spy** (Wed 2:50, 5:10, 7:30, 9:50);

Art House

THE ART HOUSE AT RESTAURANT ROW: 526-4171

◆ **Far From Heaven** (Fri-Tue 1:20, 4:20, 7:15, 9:40); **Lan Yu** (Wed & Thu 1:10, 4:10, 7:10, 9:25, Fri-Tue 4:10, 9:45); **My Big Fat Greek Wedding** (Wed-Tue 1:10, 4:10, 7:05, 9:20); **Skins** (Wed & Thu 1:30, 4:35, 7:40, 9:45, Fri-Tue 1:30, 7:40); ● Thu 11/28: **2001: A Space Odyssey** (Wed & Thu 1:05, 4, 7, 9:50); **ABCD** (Wed & Thu 4:15, 9:40); **Bloody Sunday** (Fri-Tue Wed & Thu 1:15, 7:10); **Producers** (Wed & Thu 1, 7:20); **Surf Film Festival** (call theater for schedule); **Wasabi** (Wed & Thu 4:05, 9:30); **Welcome Collinwood** (Wed & Thu 1:45, 4:45, 7:45, 9:50); ● Fri 11/29: **An Untold triumph** (Wed-Tue 1, 4, 7, 9); **Beauty and the Beast** (Fri-Tue 1:40, 4:35, 7:20, 9:50); **Ivan's XTC** (Fri-Tue 1:45, 4:40, 7:25, 9:50); **The Man From Elysian Fields** (Fri-Tue 1:30, 4:20, 7:20, 9:45); **Rodger Dodger** (Wed-Tue 1, 4, 7, 9:20); **Wilco: I Am Trying To Break Your Heart** (Fri-Tue 1:05, 4:30, 7:30, 9:40); **DORIS DUKE AT THE ACADEMY: Honolulu Academy of Arts, 900 S. Beretania St. \$5 general, \$3 members. 532-8768**

◆ **101 Reykjavik** (Iceland/Denmark/Norway/France, 2000) Fri 11/29 & Sat 11/30 (7:30), Sun 12/1 (4); **RUMI: Poet of the Heart** (1998) Wed 11/27 (1, 7:30); **Tolerance Dedicated to Mawalana Jalal-al-din-Rumi** (Turkey, 1995) 11/27 (1, 7:30); **MOVIE MUSEUM: 3566 Harding Ave. \$5 general, \$4 members. 735-8771**

◆ **Casablanca** (1942) Sun 12/1 (3, 5, 7); **One True Thing** (1998) 3, 5:30, 8); **There's Something About Mary** (1998), Fri 11/29 & Sat 11/30 (3, 5:30, 7); **VARSITY TWINS: 1106 University Ave. 973-5833**

◆ Wed 11/27: **Bowling for Columbine** (Wed-Sat 2:15, 5, 8, 10:30; Sun-Tue 2:15, 5, 8); **Frida** (Wed-Sat 2, 4:45, 7:30, 10:15; Sun-Tue 2, 4:45, 7:30).

O'ahu Films

Solaris Steven Soderbergh directs George Clooney in an Americanized version of the classic Russian sci-fi novel and movie.

Treasure Planet Disney does its Christmas animation annual.

An Untold Triumph Stephanie Castillo's doc on the advanced troops that went into the Philippines to set up for General MacArthur, the HIFF Audience Award-winner. *Restaurant Row*

Wilco: I Am Trying to Break your Heart Gimme Shelter-style doc on the alternative-country band's struggle at artistic integrity in the face of corporate takeover of their record company.

Wes Craven Presents: They The *Scream* director presents but does not direct this new horror flick.

Continuing

Die Another Day Agent 007 returns with Halle Barry and a surf scene from Jaws.

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

8 Mile "You better lose yourself in the music, the moment, you own it, you better never let it go." With his unerring feel for character and locale, director Curtis Hanson plunges into the urban underclass milieu of 1995 Detroit. Certainly the most surprising American movie of the year, what could've been an exploitation film turns out to be something else, a slice of life rarely seen so relentlessly and close-up. (Reviewed 11/20) — Bob Green

The Emperor's Club Kevin Kline as a wonderful teacher, based on the autobiographical story by Ethan Cain.

Far From Heaven See Review on Page 30.

Friday After Next See Review on Page 31.

Femme Fatale This ludicrous, soft-core hoot by Brian De Palma is David Lynch for Dummies. More like Mel Cabang in *Camelot*. (Reviewed 11/13) —B.G.

Half Past Dead Not a bad title for a new

Steven Segal movie with Ja Rule.

Harry Potter and the Chamber of Secrets

Harry gets taller and the story becomes darker.

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

I Spy Eddie Murphy and Owen Wilson get together for a top-secret espionage mission.

Jackass: The Movie More documentation of the disintegration of Western Culture.

The Living Sea An IMAX around the world on ... you guessed it. *IMAX Polynesian*

My Big Fat Greek Wedding Will the foreign, vegetarian fiancé meet the big Greek family's approval?

Real Women Have Curves A promising young Mexican-American writer wants to escape life in a sewing factory.

The Ring (2002) Word of mouth is that this movie is scary. Some believe it. Others are just trying to frighten you. But if anyone dares you to watch *The Ring*, don't do it.

(Reviewed 10/23) —Robb Bonnell

The Santa Clause 2 Tim Allen movie with a climactic battle scene pitting Santa, Charlie, the new Mrs. Claus and the elves against Santa II and his army of tin soldiers. You might watch this if you're on an airplane. Maybe not.

Star Wars Episode II: The IMAX Experience The clones come alive. *IMAX Waikiki*

Art House

ABCD ABCD forces everything. It's tedious, cliché-ridden and full of bad acting. This film is another poor take on the Indian-American experience, with office politics and an arranged marriage (of course) complicating things. (Reviewed 11/13) —R.B. *Restaurant Row*

Bloody Sunday Two main stories focus on a Protestant and a Catholic on the day thousands of British troops arrived in Northern

Ireland prior to the infamous 1972 massacre. *Restaurant Row*

Bowling for Columbine Michael Moore's doc on guns in America. *Varsity Theater*

"Catch a Wave" film series Triple Crown time means surf films galore with *This Way Up*, on the up-and-coming grommets; *Fanning the Fire*, which focuses on Aussie Mick Fanning; *Strapped: The Origins of Big Wave Surfing*, the evolution; *Laird*, a spotlight on "the man" in Tahiti; *Year of the Drag-In*, remember Mavericks in 1999; *Whipped!*, more big-wave action; *10X*, 10 top surfers in 10 exotic locales; *100 Foot Wednesday*, the perfect storm at Mavericks; *Thicker Than Water*, aw, yeah, Jack Johnson; *September Sessions*, Mentawa sessions; *Surfing for Life*, doc on guys like Fred Van Dyke; *Momentum: Under the Influence*, another focus on the young shredders; and *Shelter*, all the big names like Slater, Machado and Dorian. Call 526-4171 for a complete schedule. *Restaurant Row*

Casablanca (1942) Sam plays it again at the Movie Museum as everyone's favorite American kitsch love story/drama returns for yet another go around. With Bogart and Bergman, of course. *Movie Museum*

Frida This story of Frida Kahlo's life will no doubt be more accessible than her unflinching and often disturbing work. Salma Hayek brings Kahlo's character to life in a way that almost matches the brilliant colors of the artist's paintings. We're also treated to some filmic interpretations of Kahlo's paintings, taking the audience on a surreal jaunt through her tragic and sometimes humorous mind's eye. (Reviewed 11/20) —Aarin Correa *Dole Cannery, Varsity Theater*

Igby Goes Down Igby Slouem (Kieran Culkin) is a 17-year-old misfit who goes AWOL from military school and hustles and extended vacation on the streets and lofts of Manhattan. The film is wonderfully written with moments of fantastic humor. (Reviewed 10/23) —Aarin Correa

Lan Yu Stanley Kwan directs this angst-ridden story of a successful middle-aged Hong Kong man who has an affair with a young man fresh from the provinces. The boy wants a secure relationship; the older man does not. *Restaurant Row*

One True Thing (1998) Carl Franklin directed this family drama starring William Hurt, Renée Zellweger and Lauren Graham. *Movie Museum*

101 Reykjavik (Iceland/Denmark/Norway/France, 2000) An Iceland slacker comedy. No, really. Winner of the Toronto Film Fest's Discovery Award. *Doris Duke at the Academy*

The Producers (1967) Classic insanity with Zero Mostel as Broadway producer/con man who produces a sure flop. *Restaurant Row*

Rumi: Poet of the Heart (1980) Debra Winger narrates this docu-look of the poet. Participants in the celebration include Robert Bly, Deepak Chopra, Jai Uttal and Huston Smith. *Doris Duke at the Academy*

Skins Chris Eyre directs this mystery-and-revenge-on-the-rez tale which encompasses the plight of the contemporary AmerIndian, a legacy of bitterness, and the promise of liberation. *Restaurant Row*

There's Something About Mary (1998) Cameron Diaz sunnies up the scatology in this Farrelly Bros. "bad taste" comedy. *Movie Museum*

Tolerance Dedicated to Mawalana Jalal-al-din-Rumi is the co-feature here, a half-hour film about the poet. Narrated by Vanessa Redgrave. *Doris Duke at the Academy*

2001: A Space Odyssey Stanley Kubrick's masterwork, with its Odyssean structure, looks better than ever, with an ending that presages our own time. What Kubrick got wrong is also telling, but the thematic content is as valid, maybe more so, than ever. A group of programmed space-explorers (among them, the wooden-faced Keir Dullea) encounter the solution to the discovery of monoliths in deep space, a computer that does not want to be shut down, and the birth of a star-child heralding an age of deity-like human powers. The film is long, hypnotic (or dull, according to your sensibility) and gorgeous. An essential movie. *Restaurant Row*

Wasabi A French rogue cop suddenly gets a call from a lawyer who informs him the the love of his life, Miko from Japan, has died under mysterious circumstances. Things get complicated from there. Written and produced by Luc Besson (*The Professional, The Transporter*). *Restaurant Row*



Art House
RESTAURANT ROW 9

SHOW SCHEDULE
Nov. 29 - Dec 5, 2002
RESTAURANT ROW 9 THEATRE

Lan Yu (NR)
Daily: 4:10 9:45

My Big Fat Greek Wedding (PG)
Daily: 1:10 4:10 7:05 9:20

An Untold Triumph (NR)
Daily: 1:00 4:00 7:00 9:00

Far From Heaven (PG13)
Daily: 1:20 4:20 7:15 9:40

Wilco: I Am Trying to Break Your Heart
Daily: 1:05 4:40 7:25 9:40

Ivan's XTC
Daily: 1:45 4:00 7:00 9:50

The Man From Elysian Fields (R)
Daily: 1:30 4:20 7:20 9:45

Skins (R)
Daily: 1:30 7:40

Roger Dodger
Daily: 1:00 4:00 7:00 9:20

Jean Cocteau's Beauty and the Beast
Daily: 1:40 4:35 7:20 9:50

Films and showtimes vary daily. Please call theater for schedule.

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www.movienewsletters.com/newsletters/wallace/restaurantrow9.htm

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Restaurant Review

PHOTO: JOHN LUTFEY

Meritage shows promise in overcoming the curse of Restaurant Row.

Meritorious service

JOANNE FUJITA

There have been plucky firemen and courageous policemen, and many brave souls who have risked all for what they believe in: These people are written about every day. But once in a while you see an example of sheer chutzpah that goes unnoticed by most people, which must take a will of monumental power to accomplish.

In an economy that still causes most working stiffs to keep a death grip on their pocketbooks, in a location that has seen at least five fancy eateries fail, there is a restaurant brave enough to defy all odds. And it just might be smart, stylish and tasty enough to succeed.

It's probably tempting for most restaurants to try to be as neutral and inoffensive and likeable as they can be, never taking detours from the middle of the road. This, of course, is the road to a bland and uninteresting place. Though on the outside it doesn't look like much has changed, I'm glad to report that the new Meritage at Restaurant Row is different on the inside, following a more promising route than its predecessors.

Even with a mousy-sounding dish like Fire-Roasted Tomato Basil Capellini (\$12), a dab of goat cheese contributes an earthy jolt of barnyard funkiness that lifts it out of the ordinary. There's a bold culinary mind at work here — the mild bitterness of arugula and the sweet crunch of asparagus contrast with tart tomato to make a vegetarian dish with merit of its own.

Brisk, clear flavors are also noteworthy in the Grilled Fish of the Day (in this case, mahimahi at \$20). A pungent combination of cilantro, pesto and chili mayonnaise is drizzled sparingly on the fish to create a bracing contrast of briny and herbal flavors. A mound of crusty diced potatoes is the perfect accompaniment. The wonderfully garlicky Wild Mushroom Gratinée (\$5) gets an unexpected lift from the licorice tones of Thai basil, another example of deft kitchen alchemy.

If only the salads were as good ... or perhaps they're good enough, just not described properly on the menu. If I see a salad called Hawaiian Hearts of Palm and Tomatoes (\$7), I expect the palm hearts to be a major component of the dish, not strewn stingily on top of a standard Insalata Caprese (tomato and mozzarella salad). It's fine for what it is, but it should have been called something else. The Warm Spinach Salad (\$7) had a delicious combination of fresh figs and pistachios in the vinaigrette, but was crisp and cool, and not warm at all.

The figs also make an appearance with the excellent Grilled Long Island Duck Confit (\$17),



New at the Row: Meritage Chef and owner Mariano Lalica.

which is so tender you can probably eat it with a spoon. The velvety rich meat is sweet and savory at the same time — a mellow treat that proves the kitchen can play *piano* as well as *forte*. Too bad the winy potatoes that came with it were underdone.

Despite the fact that the dining room is divided into two stories, service is surprisingly smooth, as there is usually a member of the staff upstairs checking on things. This hasn't been the case in the restaurant's previous incarnations, and I'm hoping this is a sign that this time it will last.

However, a bit of wine training wouldn't hurt, so that wine glasses will be filled to their correct height (not overfilled), and details like presenting the wine bottle's label will be mastered. Otherwise, service is friendly and considerate, and tries to honor special requests.

There was one tiny slip-up, though. During dinner, a meal was ordered to take home, and this item was not ready when it was time to pay the check. However, the staff graciously offered free hot beverages

to drink while we waited for the take-out, which were much appreciated.

It would have been very difficult to be cross anyway. My friend and I had indulged in an ethereal vanilla soufflé that was so delicate, perfumed and lovely that we probably would have forgiven much worse. The menu says "Meritage Soufflé of the Day" (\$7), and no doubt they make a variety of wonderful soufflés, but I don't know if I'll be able to bear not having the vanilla one. The gold-crust cloud of vanilla fluff is further gilded with a *crème anglaise* (vanilla custard sauce) so the effect is intoxicating.

If everyone else who visits Meritage is looking forward to a return visit like I am, then perhaps this restaurant will show that it's not just chutzpah, it's talent and staying power. I, for one, am hoping this will be the case.

May the Meritage soufflé never fall. ■

Meritage, Restaurant Row: Lunch 11 a.m. - 2 p.m.; dinner 5:30 p.m. - 10 p.m. 529-8686.

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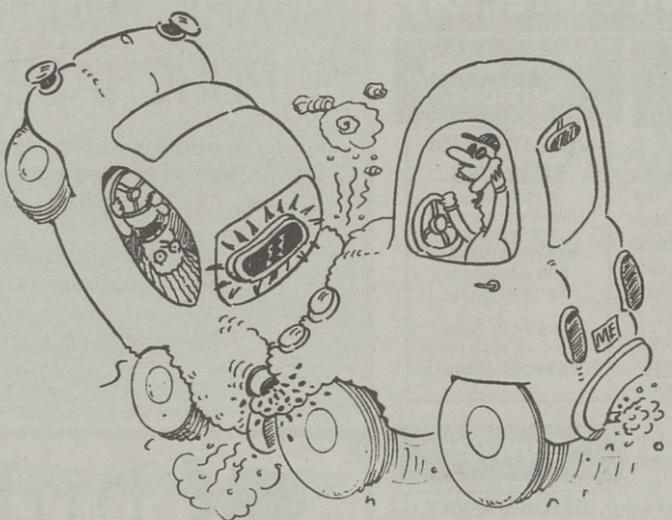


ILLUSTRATION: SLUG SIGNORINO

It has been over 10 years since the U.S. government mandated that all cars be equipped with a "center high-mounted stop lamp" or "CHMSL," as it is referred to in my vehicle's shop manual. The CHMSL, of course, is the little red brake light that is mounted in the rear window of a car to catch the attention of drivers who might not notice your side-mounted brake lights. Has this invention reduced the incidence of rear-end collisions?

—Tom Meyer, Trenton, NJ

Highway Traffic Safety Administration) to periodically review the effectiveness of their regulations (such as those requiring CHMSLs, commonly pronounced CHIM-sulls), with a view to getting rid of those that are useless or counterproductive. Too bad this rule doesn't apply to people, too.

A 1998 NHTSA review shows the limits of what regulation can do. CHMSLs have been required in autos since the 1986 model year and in light trucks since 1994, after pilot tests involving taxicab and corporate fleets found that the lights reduced rear-end collisions by 35 percent. Tests immediately after CHMSLs became mandatory showed lower but still substantial reductions — 15 percent in one study, 11 percent in another. (The difference was partly accounted for by the fact that fleet-test data was reported directly by drivers, whereas postregulation data was derived from police reports.)

As time went on, though, the utility of CHMSLs continued to decline, reaching a "long-term effectiveness level" of 4.3 percent in 1989. NHTSA's rueful conclusion:

Once the novelty wore off, most people stopped noticing CHMSLs and went back to their old habits. The lights are still considered cost-effective, though — the total annual cost of CHMSLs is about \$206 million, and even at 4.3 percent they save an estimated \$655 million in medical costs and property damage each year. Moral: Changing the rules is easy; changing human nature isn't. See www.nhtsa.dot.gov/cars/problems/equipment/CHMSL.html for the NHTSA's report.

As a child I used to get excruciating growing pains in my legs — I would literally wake up crying. I always wondered what caused these pains and why they were only in my legs. Was it actually my leg bones growing that I felt? Curiously, during the biggest growth spurt of my life, nearly four inches in about a year from 17 to 18, I don't remember my legs hurting a lick. I gather the experts don't really know. One doctor

said the pains were the result of injuries during the day that children at play overlook, but at night when they're relaxed the pain returns. That sounded like hokey to me. Please tell me you know something the experts don't.

—J., Tampa, FL

Wish I could oblige, but research into growing pains has been minimal, a common state of affairs when a health complaint goes away on its own and doesn't seem to produce any long-term consequences. Here's what we know:

1) Growing pains probably have little to do with growth. The pains are most common in children ages 4 to 12, whose growth rate is lower than that of both infants and adolescents; most growth occurs near the knees, but the pain is not centered there; children who have growing pains grow at the same rate as those without.

2) Hypothesized causes of growing pains include (a) rheumatic

fever (discredited); (b) anatomical problems such as discrepancy in leg length (discredited); (c) fatigue or minor injuries during the day (unconfirmed, although one study claims that muscle stretching significantly reduces the incidence of growing pains); and (d) emotional problems (controversial — some investigators say that children with growing pains are moodier and more prone to report other types of pain, suggesting GPs are psychosomatic, but critics have faulted these conclusions on various grounds).

3) Research on growing pains has been hindered by the lack of adherence to a consistent definition for the condition. The most widely accepted criteria: (a) occurs late in the day or at night; (b) not joint related; (c) persists at least three months; (d) intermittent, with pain-free intervals lasting days to months; (e) pain severe enough to interfere with sleep; (f) no other clinical signs (what's called a "diagnosis of exclusion"). In practice this boils down to: If you can't figure out what else it might be, call it growing pains. Treatment: massage, stretching, analgesics, rest, heat. Sorry, but that's the best I can do.

—Cecil Adams

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

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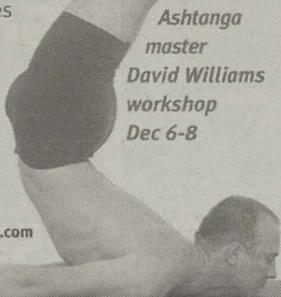
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Free Will Astrology

by Rob Breznsky

Aries

(March 21 - April 19):

Lately, Aries, you remind me of an oak that's growing sideways out of a hill. You're healthy and strong, yet at odds with the more vertical route the other oaks are taking. Personally, I see nothing wrong with this. But then I've made a career out of going against the grain. If you do want to continue evolving in your current direction, you should probably thicken your bark... I mean, skin. The Guardians of the Way Things Have Always Been Done will be coming around soon to ask you loaded questions.

Taurus

(April 20 - May 20):

"Use your enemy's hand to catch a snake," advises a Persian proverb. Store that bit of wisdom in the back of your mind, Taurus. It may come in handy between now and the solstice, which should constitute one of the most interesting adversarial seasons in years. Here's another counsel to guide you during this serpentine time: "Love your enemies. It'll drive them crazy." Perhaps the most useful epigram comes from Havelock Ellis: "Our friends may be the undoing of us; in the end it is our enemies who save us."

Gemini

(May 21 - June 20):

Why it's always double great to be a Gemini, but especially now. 1) You get to enjoy both the odd pleasure of being your own evil twin and the difficult pleasure of forgiving your evil twin. 2) You're endowed with the ability to have two opinions at the same time, sometimes completely contradictory, thereby imitating God's expansive perspective. 3) You can put yourself into and out of everybody's shoes with such slippery ease that you not only never get bored with yourself, but also have a knack for avoiding other people's hells. (Thanks to Dominique in Toronto for the inspiration.)

Cancer

(June 21 - July 22):

The Sun is cruising through your astrological House of the Blues, while the planet Venus is slinking through your astrological House of Song. As a result, you have a knack for singing the blues with special poignancy. It's a great time to act as if the whole world were the shower stall where you do your most soulful wailing. You'll be amazed at how healing it is to swim to the bottom of every last feeling, all the while making beautiful groaning noises.

Leo

(July 23 - Aug. 22):

Unusual fantasies may soon tempt you, Leo, like taking a ride in a 100-foot-long limousine with a king-size waterbed, or making your way to Bangkok's Hard Rock Cafe and dancing on table tops in skimpy clothes. You may imagine it would be fun to stick your head inside a lion's jaws while reciting poetry, or wonder what it's like to become a romantic pen pal with a prisoner on death row. But while I approve of you feeding the adventurous, risk-taking spirit that's rising up in you, I'd prefer to see you express it in more constructive ways. How about daring yourself to love wilder and wiser than you ever have before?

Virgo

(Aug. 23 - Sept. 22):

Tropical rain forests produce one-fifth of the Earth's oxygen, contain half of all plant and animal species, and provide ingredients for one-fourth of our pharmaceuticals. So what's behind the shortsighted destruction of this treasure? Here's one cause: Indigenous tribes often believe they can make a better living by chopping down the forests and using the land for farming. Why should they care about the global perspective, they argue, when they're struggling to survive? Only recently, though, evidence has emerged that proves the locals can actually make more money from wild-harvesting sustainable resources like medicinal plants, fruits, nuts and oils than they can from growing subsistence crops. Now let's take this vignette and apply it as a metaphor to your current life situation, Virgo: By clinging to a source of meager value, you're depriving yourself (and the world) of a richer alternative.

Libra

(Sept. 23 - Oct. 22):

Being good can become sterile, Libra, if you're never good and rowdy. Acting relentlessly sincere can damage your credibility unless you indulge in playful unpredictability now and then. I'm not suggesting that you sneak hot sauce into your room-

mate's fruit juice or tack up an alleged photocopy of your boss's butt on the bulletin board at work. More like this: Casually tell a friend you dreamed about getting a sex change, or say you had a psychic vision of her winning a free vacation to the village of a remote Amazon tribe; make a favorable comment about a politician you despise, or crack a mocking joke about your hero. In the midst of a serious moment, break into a raucous limerick or describe a fantasy of getting yourself cloned.

Scorpio

(Oct. 23 - Nov. 21):

You're a gorgeous mystery teeming with noble aspirations. But like all of us, you also carry around an unripe mess of delusions and bad programming. Psychologist Carl Jung called this mess the *shadow*, but I prefer astrologer Steven Forrest's name for it: *stuff*. "Work on your stuff," he says, "or your stuff will work on you." In other words, it'll sabotage you if you're not proactive about transforming it. According to Forrest, your tribe has more stuff than the other signs, but you also have more tools to deal with it. According to me, you're now in a grace period when you could get away with not having to work as hard as usual on your stuff. On the other hand, why not see if you can use this time to build up a surplus of karmic credit?

Sagittarius

(Nov. 22 - Dec. 21):

Philosopher William James proposed that if our culture ever hoped to shed the deeply ingrained habit of going to war, we'd have to create a moral equivalent. It's not enough to preach the value of peace, he said. We have to find other ways to channel our aggressive instincts in order to accomplish what war does, like stimulate political unity and civic virtue. Astrology provides a complementary perspective. Each of us has the warrior energy of the planet Mars in our psychological make-up. We can't afford to simply repress it, but must find a positive way to express it. I bring this up, Sagittarius, because it's prime time for you to find your own moral equivalent of war.

Capricorn

(Dec. 22 - Jan. 19):

The party's over. Spilled wine is drying on the rug. The cheese dip is rancid. You'd go to bed but the pleasurable hum in your head turned into a nasty buzz a while back. But wait. What's this? As you grab your toothpaste from the medicine cabinet, you see a piece of folded paper. Opening it up, you find a mysterious invitation. Did someone at the party leave it here? "I didn't have a chance to get you alone at the party," it reads, "but I have important questions to ask you about mutually beneficial matters. Call me soon." A phone number follows. The scenario I've described may not literally occur this week, Capricorn, but it's an apt metaphor.

Aquarius

(Jan. 20 - Feb. 18):

Most modern intellectuals laugh at the subject of angels, dismissing them as superstitious hallucinations or New Age goofiness. But not all deep thinkers have shared their scorn. Towering authors of old like Milton and Blake regarded angels as worthy of their explorations. Celestial beings have also received serious treatment by authors like Saul Bellow, E.M. Forster, Gabriel Garcia Marquez, Isaac Bashevis Singer and Leo Tolstoy. Of course just because smart people have considered the possibility that angels can have real effects on the material world doesn't mean you should. But if you're willing to open your mind, the coming weeks will present you with fascinating evidence.

Pisces

(Feb. 19 - March 20):

Your homework is simple: Track down five fresh experiences that delight and amaze you. I'm not talking about well-worn standbys you always turn to when you're feeling blah. I don't mean trivial distractions that help numb you to the daily pain. Your mandate is to be inexhaustibly resourceful as you search high and low for revolutionary sources of pleasure. It's a quixotic quest, I admit. You'll have to fight off knee-jerk skepticism, evade habits of mind that attract swampy feelings, and remain undaunted when cynics make fun of you. But if you can pull it off, Pisces, it'll give you a tough new advantage over the uncontrollable moods that sometimes knock you all over the place.

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THEATER of THE mind NPR comes to Honolulu

"A-l-o-o-o-HA."
"A-l-o-o-o-HA,"
we responded. Curled in the balcony cheap seats with the rest of the riff raff (which, for the NPR gentry, means artists, grad students and other white-collar poverty cases), we peered down at the staid assemblage below. Peter Sagal stood center stage in the Hawai'i Theatre last Thursday night as host of the National Public Radio comic program *Wait Wait ... Don't Tell Me!* Clad in aloha wear, Sagal and company were in town from wintry Chicago for a local taping of their popular current-events quiz show. Some of the contestants are callers from around the country. From California to Wisconsin, Sagal made sure to ask in callous fashion about the weather there.

One contestant unfazed by the warm-weather patter was acclaimed author and Island resident Paul Theroux. A languorous Theroux played "Not My Job," attempting to sift truth from fiction in a series of questions. Earlier, when Sagal asked about some of the unfavorable portrayals of Hawai'i life and people in his novel, *Hotel Honolulu*, Theroux responded that the book's more bizarre items are true. This blurring of fact and fiction in life left Theroux unable to discern the game's fraudulent stories from the real.

On this night, the crowd finally matched face to radio voice, as if meeting these people for the first time. This was also true for some of the panelists, accustomed to the isolation of taping in separate studios. Added contestant Paula Poundstone exclaimed with pointed finger to the almost nebbish Sagal, "You are not a large black man!"

When radio goes live, some illusions die hard.
—Robb Bonnell

The Wave's 22nd

A guitar façade for a birthday

Zipping in and out of Waikiki over the past few weeks, some may have wondered whether a new night club (or music store) had sprung up across from Waikiki Landmark. Nope. It was just Wave Waikiki, sprucing up its face to celebrate its 22nd anniversary.

Erected shortly before Halloween, the five-string gitbox welcomed 300 B-day guests last Saturday, Nov. 23, who noshed on sushi and grooved to alternative cover band Missing Dave and DJ KSM. The masses were let in after 10 p.m.

"We usually do an elaborate

door decoration for the holidays, when we have our biggest parties of the year," explains Wave promotions and marketing director Flash. The Halloween theme this year was "Rock Star," hence the faux ax, lit up at night. Last year the theme was mummies, so the Wave built a pyramid.

"Glo-Ball" is the Wave's New Year's theme, but Flash says they haven't decided yet on what to do with the door. Something apropos, no doubt. A few year's back, when the Dec. 31 theme was "Come In To the New Year," club-goers

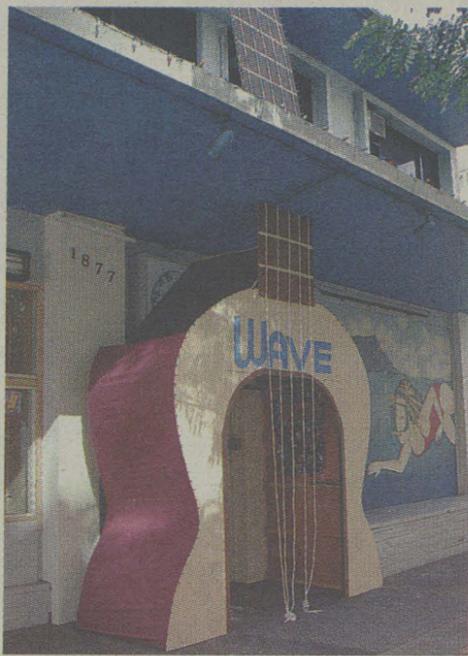


PHOTO: NINA ZUBAL

walked through a giant woman's crotch.

—Chad Blair

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PHOTO: ANDREW SHIMABUKU

Looking back at Dancing Voices

For one weekend, voices spoke loud and clear within the intimate Earle Ernst Lab Theatre of UH-Mānoa. *Footholds: Dancing Voices* fused expression, substance, whimsy and tradition in this year's annual student dance concert.

Unhindered by trends or commercial obligations, M.F.A.

candidates Melissa Teodoro and Ana Paula Hofling choreographed seven thoughtful and creative works. Using a black-box theater, pedestrian costumes, classical music and movement, Teodoro and Hofling added nuance and surprise to their treatment of contemporary dance. Facial expressions and the staging of single dancers apart from the group suggested themes of difference,

Rising & Falling

of inclusion and exclusion.

Another piece used yoga balls playfully as inventive props for grace and athleticism. "No Mas!" was rich and multi-layered. Blindfolds, frenetic movements, a word-infused soundtrack and an ending stripped bare — all reflected a feeling of loss and discovery, innocence and invasion.

Teodoro and Hofling are a needed addition to Hawai'i's medley of dancing voices.

—Stephanie Chang

TIKI twist

Hotel with a buzz

Creating a Hawaiian sense of place" for tourists often means piling on traditional Hawaiian visual motifs — petroglyph patterns and the like. In an effort to distinguish its plain, concrete, base-and-tower hotel from everyone else's, the Aston Waikiki Beach recently unveiled a slightly quirky, new/old renovation of the building, constructed in 1969 for the Holiday Inn chain.

A band of colored enamel panels with flame-shaped cutouts and a lineup of gawky, three-story tiki torches sets off the building's base.

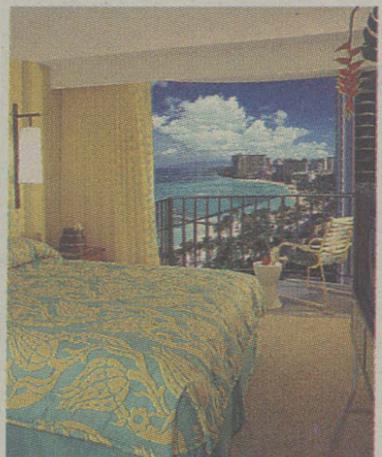


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In the brightly lit lobby, a wall of lime-green surfboards spells out the hotel's name, flanked by two lamps topped with grass hula-skirt shades. A screen of tall canted bamboo stalks dresses up the back wall of the escalator well. The rooms (pictured) are done up in sizzling colors, with beaded curtains instead of doors.

On the second floor is the hotel's thematic centerpiece, Tiki's Grill and Bar. Here are suggestions of a '50s tiki joint, set out on a big, Waikiki lanai.

Overall, the hotels' new clothes are fun if not spectacular, and they may just do the trick — making at least one part of our tourist machine a little less ho-hum. Credit project architect Matt Gilbertson and interior designer Jonathan Staub.

—DeSoto Brown

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Aliens at Hanauma Bay!

"The Silent Invasion: Pests In Paradise"
Christy Martin's presentation about snakes, miconia, and much more. Thursday Dec. 5 at 6:30pm in the Hanauma Bay Education Center. Free! Call 397-5840 for info

GLBT choir forming

Dignity Catholic group seeks volunteers for its Sunday services and special events. No exp. nec. Dignity_Honolulu@catholic.org or 536-5536

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Searching...

The Christian ideal has not been tried and found wanting. It has been found difficult and left untried. - G.K. Chesterton
The City Church of Honolulu, 946-4720

ATTENTION Musicians!

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THIS MODERN WORLD

by TOM TOMORROW

THIS WEEK: A RAINY DAY
"WAR ON TERROR"
FUN GAME!
CAN YOU TELL WHICH OF THE FOLLOWING PANELS DESCRIBE ACTUAL EVENTS--AND WHICH ARE SIMPLY OUTLANDISH SATIRE?

WHY--THIS COULD PROVIDE LITERALLY MINUTES OF AMUSEMENT!
LET'S GET STARTED!

2) DID THE U.S. ARMY REALLY EXPEL SIX HIGHLY-TRAINED ARABIC TRANSLATORS...AFTER FINDING OUT THAT THEY ARE GAY?

ADMITTEDLY, WE'VE GOT A DRASTIC SHORTAGE OF ARABIC SPEAKERS RIGHT NOW--

--BUT HEY--WE'VE STILL GOT TO KEEP OUR PRIORITIES STRAIGHT!
SO TO SPEAK.



1) DID REPUBLICANS REALLY INSERT A LAST-MINUTE PROVISION IN THE HOMELAND SECURITY BILL DESIGNED TO PROTECT ELI LILLY FROM LAWSUITS OVER A VACCINE PRESERVATIVE ANECDOTALLY LINKED TO AUTISM?

PERHAPS THEY WERE AFRAID THAT THE PARENTS OF AUTISTIC CHILDREN MIGHT DONATE ANY MONEY THEY WERE AWARDED TO AL QAEDA!
YOU CAN'T BE TOO CAREFUL THESE DAYS!



3) AND DID THE ADMINISTRATION REALLY PROPOSE THE CREATION OF AN "INFORMATION AWARENESS OFFICE," TO MONITOR EVERY CITIZEN'S EMAIL, CREDIT CARD TRANSACTIONS, TRAVEL, AND MORE--TO BE OVERSEEN BY IRAN--CONTRA CONSPIRATOR JOHN POINDEXTER?

SURE, HE ILLEGALLY FUNDED A SECRET WAR IN NICARAGUA WITH ARMS SALES TO IRAN--AND THEN LIED TO CONGRESS ABOUT IT--

--BUT I'M SURE WE CAN TRUST HIM NOW!
NICE LOGO.



ANSWER: THEY'RE ALL TRUE. FEEL ANY SAFER?

Pleasant Island Holidays

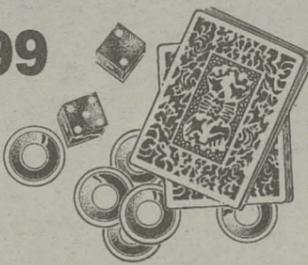


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