



California boys 9

New Year's Guide 16



Worm hole 31



H O N O L U L U

Weekly

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2002:

Could next year be worse?





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Bad fish!

Out for my daily run, I saw the headlines on the newsstand, "Good Fish, Bad Fish." I thought, "Oh, good, somebody's wised up and will finally start telling people the truth: that fish are good (in the ocean) and bad to kill and eat." But I could hardly believe my eyes when I saw the so-called "health benefits" of eating fish!

There is the same amount of cholesterol in both red meat and fish. The best way to lower your cholesterol is to go to a 100 percent plant-based diet. People usually see immediate and amazing results, and their risk of heart disease decreases.

Fish do not produce omega-3 fatty acids; they get them from algae and seaweed. It's much healthier for us to get it from the original source. Leafy greens also supply omega-3s as well as flax seed and walnuts. You also avoid a heavy dose of mercury, lead, cadmium, pesticides, PCBs, etc., because there is no ocean left on this planet where one can find fish without these contaminants.

Rheumatoid arthritis is an autoimmune disease caused by animal proteins, which get into the blood stream and joint capsules. The best treatment is, again, a vegan diet.

What was *not* mentioned in the article, is that fish, with its high load of animal protein, can cause osteoporosis. High protein diets also cause kidney disease and kidney

stones. And fish has zero fiber, a very necessary carbohydrate that helps lower our risk of colon cancer, diverticulosis, hemorrhoids and constipation.

The marine environment has been severely damaged by overfishing. By decimating the biodiversity of the oceans, we are putting the whole planet in jeopardy.

There are many more arguments to be made, and chapters have been written about each of the above subjects. I just want people to, as you said in the article's title, think twice about fish.

Ruth E. Heidrich

Resilient Wai'anae

Mahalo for publishing Anne Keala Kelly's "Maika'i ... sort of," about the December *National Geographic* feature on Hawai'i (Rear Window," *HW*, 12/18). Her words well capture our own frustrations with the article.

We were disappointed in the inaccuracies and errors that appeared in the section on Wai'anae, especially since we had been given the opportunity to review the article before publication and had provided *National Geographic* with the corrections to our section. For example, Paul Theroux wrote that "there had been [koa] trees this size all over Wai'anae, but they were all cut down by sugar planters who cleared the land for cane fields."

In fact, large koa trees were never abundant in Wai'anae. What I said was that on all the islands, the coming of foreigners was followed by the devastation of native forests. In Wai'anae, the forests were cut and bulldozed to make room for ranching and sugar plantations, and life on the coast was altered forever.

What is remarkable to us about the Wai'anae community is not the homeless people, substandard housing and reputation for xenophobia, drugs and crime that Theroux mentions. What is remarkable about Wai'anae is the perseverance and resilience of this community in the face of daunting challenges. Wai'anae is blessed with a large Native Hawaiian population, more than double the percentage in the state as a whole. The presence of this population is extremely important, providing the cultural values and practices that guide our work at Ka'ala Farm.

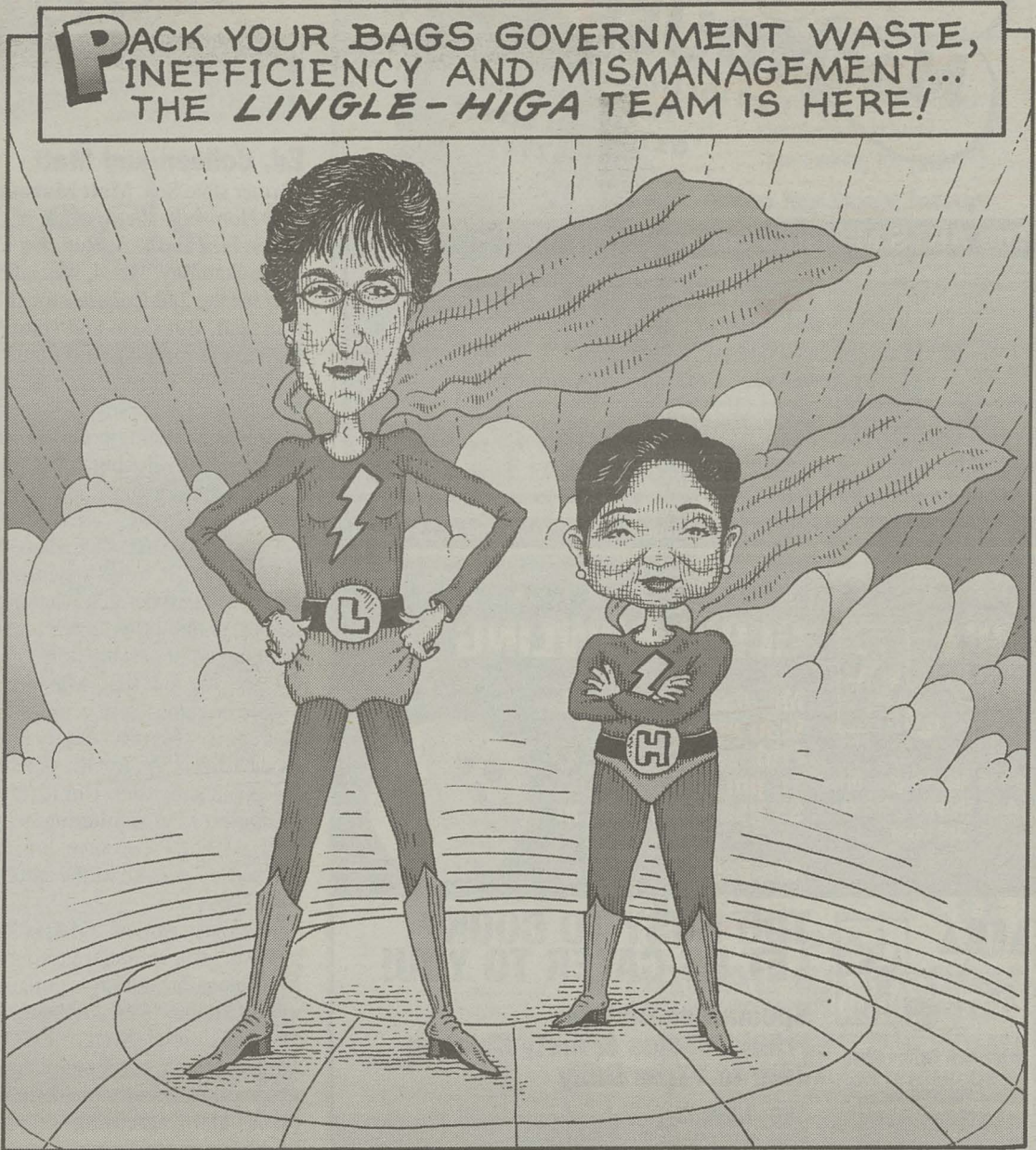
In the spirit of this, we welcomed Theroux and photographer Lynn Johnson, whose careful work was much appreciated. We will continue to welcome them and others like them to our community. We believe it is only by working together that we come to new understandings and may discover common paths.

Eric Enos
Program Director,
Ka'ala farms

Wal-Mart welcome

I have followed recent articles on reducing dependence on the use of private automobiles and stopping the development of the Ke'eaumoku superblock with interest and bemusement.

Although I am a walkable-communities advocate and a participant in both city planning and visioning processes, I regularly get in my car and drive from town to Royal Kunia and shop my way back — stopping at Wal-Mart, Lowe's, Kmart, Sam's Club and even Kilgo's and City Mill — to pick up things I need or that are not available at the in-town shopping centers.



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In contrast to Curt Sanburn's assessment that a big-box store is inconsistent with proposed development plans for the PUC, the plan on the city's Web site actually shows a proposed big-box design for the Ke'eaumoku site (Honolulu Diary, "Wal-Mart maneuvers," *HW*, 12/18; News, "Down to the wire," 12/4).

The more important issue is: How do we influence the development to assure that, as proposed in the plan, it is friendly to the pedestrian community, with "numerous small stores" along the principle street and "multiple entrances to the big-box store within"? Compare the pedestrian environment of the new theater and parking at Ward, with shops and restaurants along the streets and the big-boxes (theaters and parking) in back, to the new Costco in Iwilei, which has no curb appeal for pedestrians (I know, I have walked there).

The new Wal-Mart/Sam's Club development is an opportunity to move toward creating a better living environment for those Honolulu residents who live in the urban center. Let's not squander the opportunity to put our vision into action and help assure that, as the city's plan states, "residents of these areas (in-town housing) enjoy excellent access to all of the opportunities of the city, without having to rely exclusively on costly automobile transportation."

Betty Wood

Tomato assassin

Kersey Craves Jr. states "if you think a tomato isn't a living being, just stick some electrodes into it" ("Thanks, Monsanto!" Letters, *HW*, 12/11). Tomatoes, or at least the plants from which they come, do indeed exhibit the characteristics of

life: growth, metabolism, movement reproduction and response to stimuli. However, as the assassin of at least 5,000 tomatoes, I have diligently looked for the additional two characteristics that accompany animal life: a nervous system and consciousness. Each time I "cut its body into pieces," "cook it alive" and "wolf it down" in my furtive tomato "massacre," these attributes escape me. Hence I must assume the tomato experiences neither pain nor itself, unlike animals, which experience both.

Over a 50 year period I have asked, without avail, numerous botanists and plant physiologists for evidence that plants have primary perception or self-awareness. Since I don't regard the issue as "side-splittingly hilarious" For those further interested in the matter of screaming tomatoes see my article at: www.vegsource.com/harris/flake.htm or skepdic.com/plants.html.

William Harris

Hālawā plea

In this holiday season the despair and despondency amongst inmates increases. I ask Gov. Lingle and Lt. Gov. Aiona on behalf of many men and women in our state's criminal justice system to please unclog the drains that prevent us from flowing through the system of rehabilitation.

We are in a great cannery where we are simply canned and placed on a shelf. I see mentally ill inmates in torn uniforms and half slippers daily. Everything we are issued here must accompany a written request, but many of these men cannot read or write. Our case managers are almost never present and our counselors are overloaded and absent.

I am an addict, and some of the things I have seen here are ap-

alling. It is no wonder that recidivism occurs. With three in a cell, and fights, robberies and drugs throughout the prison, the concept of rehabilitation is a joke.

The mentally ill are often simply shoplifters. I listen to them as they speak to imaginary friend and foe. The addicts cut drug deals with prison drug dealers. It is all amazing to observe. No one seems to care.

The saddest thing of all are the senior citizens in wheel chairs and the youthful offenders with their pride-in-gang tattoos. La Familia, Mafi Uso and Uso Family are the three main recruiters.

Please help us to help ourselves. Place addicts in treatment, the mentally ill in hospitals and the aged in care facilities. Boot camp the balance in rehabilitative programs.

Michael Spiker
Inmate, Hālawā
Correctional Facility

Dept. of Corrections

• Forty-eight out of 69 black and gray water samples taken from cruise ships visiting Alaska exceeded federal fecal coliform standards. State standards had not yet been passed at the time of sampling ("They're heeere!" Environment, *HW*, 12/11).

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

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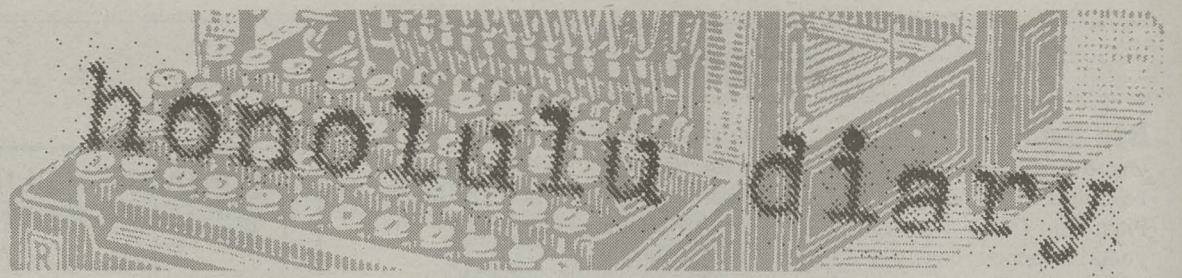
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pictured: handwritten in The Pane Gallery by Diane Nushida-Tokuno, **Paradise Lost**

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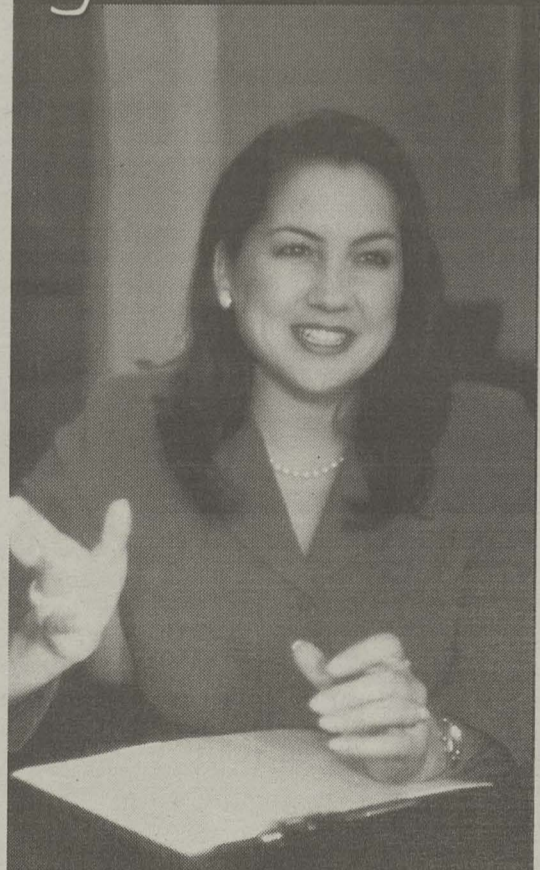
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Ed, Colleen and Matt

Former state Sen. **Matt Matsunaga** told *Honolulu Weekly* that it's between him and U.S. Rep. **Ed Case** in the Saturday, Jan. 4, special election for the 2nd Congressional District seat. But Case and state Sen. **Colleen Hanabusa** said that it's at least a three-person race and that Matsunaga is slipping.

"We are running polls that show our campaign closing," Matsunaga said. "Ed has a slight lead, but the race is between us."

Countered Case: "I am sure Matt would want it to be a two-person race, but I suspect that what is happening is that other candidates are catching up or passing him."

Case argued that Matsunaga's numbers came from a union poll. "Of course, Matt is heavily backed by the leadership. But the three polls I've seen show that I'm leading at this point. Matt is faltering because voters rightly perceive him as a dressed-up version of the same old, tired status quo."

Hanabusa agreed. "Matt is losing ground," she said, explaining why Matsunaga ran a nasty campaign ad in last Sunday's *Maui News* titled, "Who will it be, Matt or Ed?" The ad stated that Case supported same-sex marriage, decriminalizing marijuana and increasing employee health insurance costs.

"It seems that Matt is a little bit desperate, and that this is a last-ditch effort to bring himself in the forefront," Hanabusa said. "I believe the race is between the three of us, but you can't count the Republicans out."

Calls to **Bob McDermott** were not returned, but Republican candidate and state Rep. **Barbara Marumoto** said that she had not seen any polling numbers.

One Honolulu pollster told the *Weekly* that he doubted that local television or newspapers would conduct statewide polls prior to the election: "It's very difficult to reach people at home over the holiday, and when you do they don't want to talk about elections."

—Chad Blair

Ed and Colleen

Last Saturday's televised debate between **Ed Case** and **Colleen Hanabusa** was one of the few opportunities for 2nd District (rural O'ahu and the Neighbor Islands) voters to hear from two candidates before the election. But another candidate didn't show, and the remaining 41 weren't invited.

"Ed and I were both under the impression Matt was participating as of Wednesday night," Hanabusa told the *Weekly*. "He never mentioned a prior commitment."

Matt Matsunaga told the *Weekly* that he chose to campaign on Kaua'i when he learned there was no debate moderator. TV reporter Tina Shelton ended up moderating at the last minute.

Those who tuned in to 'Olelo Channel 54 were treated to a spirited exchange of views. It repeats this Sunday at 5 p.m. Sparks flew over what to do about Iraq (Case is hawkish, Hanabusa multilateralist); homeland security (both worry

about civil liberties); federal recognition of Native Hawaiians (Hanabusa attacked Case for having a "lack of understanding" about Hawaiian issues); and education (Case favors seven public school districts, Hanabusa wants more flexibility with the current system).

Case argued that he knows the sprawling 2nd Congressional district better, while Hanabusa stressed that her Nānākuli-Wai'anae-Māka-ha state Senate district is a microcosm of rural O'ahu and the Neighbor Islands.

The debate was a boost for Hanabusa. (Apparently by design: Program organizer and former *Weekly* contributor **Bob Rees** openly supports Hanabusa, though he supported Case for governor; Hanabusa's PR team did the media outreach.)

Matsunaga told the *Weekly* that he was disappointed that more debates weren't scheduled. "They said it's not possible because there are too many people running," he said. League of Women Voters spokesperson Jean Aoki reluctantly agreed that this was so.

Five debates between the top three Dems were previously held on the Neighbor Islands (Case and Hanabusa each missed one), but Republicans have had no debate. The special election is open and voters may vote for whom they please.

—Chad Blair

Catch bigger fish

When shown the list of new minimum-size limits that the state recently set for a number of common nearshore fish species, three pole-and-liners, crouched at the edge of the He'eia pier, weren't sure if the rules applied to them. "If there are new rules, no one knows about 'em," one said.

He'eia pier's shopkeeper **Ernie Choy**, on the other hand, is well aware of the Department of Land and Natural Resources' rules that went into effect Dec. 19. Having been around Kāne'ohe bay's trawlers, netters and hook-and-line fishermen for more than 20 years, he has noticed that the pole fishers are having a hard time of it. Fish supplies are dwindling, he said, and the rule changes the state has adopted were "a long time coming."

The new rules increase the minimum sizes of several nearshore fish species — **'ama'ama** (striped mullet), **moi**, **'ō'io**, **uhu**, **ulua**, **kūmū**, **kala** and **'ōpelu kala** — to ensure they are old enough to breed before they're killed. It's a measure that "should help to rebuild their populations," Division of Aquatic Resources administrator **Bill Devick** said in a press release.

Previously, these fish could be taken if they were 7 or 9 inches long, depending on the species; in the case of uhu and ulua, a caught fish had to be at least 1 pound. Now, minimum sizes range from 10 inches for kūmū to 16 inches for 'ōpelu kala. The new rules also change the way fish are measured. Instead of snout to tail, measurements are from snout to where the tail forks. In addition, the closed season for 'ama'ama has been extended a

month, so no catching them from December through March.

He'eia pier regular **Kalani Makainai** fishes mostly for uhu. He had not heard about the rules changes. But in perusing the new minimum sizes, he nodded and muttered, "Sounds right ... sounds reasonable ... sounds good."

Although he lets the small ones go, Makainai said he sees a lot of guys catching uhu too small. "I can't speak for everybody," he said but noted that allowing the fish to reach sexual maturity was "common sense, actually."

While Choy didn't participate in the public hearings the DAR held on the rules, he wholeheartedly supports the state's effort to sustain local fish populations, noting that "a lot of people take advantage" of the small sizes that were allowed in the old rules and "take all they can."

Choy said it will take a while before word gets around about the new rules. More literature needs to be passed around, and a few warnings or citations by state enforcement officers will help get the message across as well. "Some choose to ignore laws," Choy said, but added that once fishermen know what the rules are, most will comply.

—Teresa Dawson

Securing Ka'ala Farm

Wai'anae's cultural education center, **Ka'ala Farm**, is fundraising for its future. Together with the land-conservation group **Trust for Public Land (TPL)**, the farm is in the middle of a campaign to raise \$250,000 to buy 7.5 acres of wooded Wai'anae valley land that it currently rents. The farm's option to purchase the land expires March 31.

The parcel provides the only access to the farm's 97 acres of leased Hawaiian Home Land, on which the farm has built Hale Na'auao, with its ancient, working kalo lo'i and wauke and ti gardens. The non-profit farm and its natural resources function as a hands-on, outdoor classroom for the Core Program of Hawaiian cultural education for fourth graders throughout the island, set up with the state Department of Education in 1985.

Founded in 1978 by West Side stalwart **Eric Enos**, who now serves as program manager, Ka'ala Farm also hosts a legion of other students, university classes, cultural groups and various treatment programs. About 3,500 students and adults visit the farm each year, according to executive director **Lilette Subedi**.

Subedi explained that the farm wanted to secure title to the 7-acre parcel so that no matter what happens to the state-leased 97 acres, Ka'ala Farm will have a secure land base.

To date, TPL and Ka'ala Farm have raised \$68,000, according to Subedi. "Small contributions add up," she said, noting that the farm has applied to large foundations as well. A fundraiser event is planned at the farm in the spring.

For more information, contact Program Manager **Teresa McHugh** at TPL, 524-8561.

—Curt Sanburn

Environment

PHOTO: HEATHER DEWAR

A scrap of native forest holds on near Hilo, and, can voluntary weed assessment work?

Woods and weeds

A little forest outside Hilo

Wedged between the Hilo airport, a military shooting range and a gravel quarry is a 108-acre scrap of forest. Aggressive alien plants have invaded from top to bottom, towering over the tallest 'ōhi'a trees and crowding out native seedlings on the forest floor.

For those who want to restore the remnant Hawaiian forests, this rare lowland wet forest on the Hawai'i Army National Guard's base at Keaukaha is either cause for despair or for determined optimism.

Stout 'ōhi'a survivors are scattered throughout the landscape, growing and even reproducing despite being robbed of light, space and nourishment. Still, says Flint Hughes, an ecologist with the U.S. Forest Service in Hilo, they are probably incapable of sustaining themselves much longer without help.

"From the outside it looks totally trashed," says Rebecca Ostertag, an assistant professor of biology at the University of Hawai'i-Hilo. Ostertag is heading up a joint National Guard-UH experimental restoration project on the site that started this fall. But she describes the "little pockets" of native forest that remain as "just enough to give us hope that restoration is worthwhile."

At the Keaukaha forest, success may lie simply in learning more about the ecosystem. Lowland wet forests like the one on the 509-acre KMR base are the Rodney Dangerfields of Hawaiian forests — not respected and therefore not studied.

"People just gave up on them," says the Forest Service's Hughes, who studies lowland wet forests. "They thought that everything was trashed and wasn't worth saving — there were no birds left in the forest, there were very few viable remnants left. And so most of the conservation work has been focused at 2,000 feet and above."

Roughly four-fifths of the tract have been invaded by members of the aggressive melastome family, from tree-sized specimens to creeping ground cover. The remainder is dominated by strawberry guava, one of Hawai'i's most ubiquitous, intractable invaders. "There are alien overstory trees, understory trees, shrubs and herbs," says Hughes. "In terms of restoration, you've got to deal with every one of those, which makes it a challenge."

Towering over all the invaders are large, old 'ōhi'a trees, spaced several yards apart. These give an edge to restoration efforts at Keaukaha over other lowland forest sites where fast-growing alien trees have outgrown 'ōhi'a. "Anywhere the 'ōhi'a gets overtopped," he says, the chance of restoration "is gone."

What will the restored forest look like?

"The truth is we don't know for sure," Ostertag says. "We just have guesses. We have a few examples [but] we don't know the degree of diversity or homogeneity or even all the species."

However it ends up, it needs to be



Fences make good neighbors: A pig-proof fence surrounds a patch of lowland forest along the Old Puna Trail at Keaukaha Military Reserve.

self-sustaining, with only occasional weeding and other help from its caretakers, the scientists agree.

"What you want is the natives functioning," Hughes says. "Otherwise what you have is a botanical garden, and that's not what we're after."

"We don't have the manpower to keep on tending it constantly," Ostertag adds. "We just can't do that. No one in Hawai'i can."

—Heather Dewar

What's a weed?

Last year, a trio of state and federal agencies introduced to Hawai'i's nursery industry a new system intended to gauge the risk of a plant brought here for agricultural or ornamental purposes becoming a weed. The so-called Weed Risk Assessment, or WRA, is largely the work of University of Hawai'i botany professor Curt Daehler, who developed the system from procedures used by New Zealand and Australia.

At present, the state has no plans to make the system mandatory for new plant imports, a fact which makes many nursery owners view the WRA as less of a threat.

Leland Nishek, owner of Kaua'i Nursery and Landscaping in Līhu'e, generally supports the idea of the voluntary WRA. He said he and others who attended last year's meeting realize "that there's a problem and we need a way to solve it fairly for everyone concerned and to do it through cooperation and not excessive regulations."

But a differing view was offered by Leland Miyano, a landscape designer on O'ahu. "I wonder ... exactly what the WRA can accomplish so long as it relies exclusively on voluntary cooperation," Miyano said. "I know a lot of people in this business, and they like things that grow fast for fast turnover. I know a lot of people who won't cooperate."

Despite the overwhelming problem

of invasive species in Hawai'i, a presumption of innocence exists when it comes to importing new plants. So long as a plant doesn't appear on the Department of Agriculture's Noxious Weed List, it can be legally imported. Results are sometimes disastrous. Plants with desirable qualities like the infamous miconia, with its dramatic and colorful leaves, can turn from pretty to pest in the blink of an eye.

Seeing past those qualities that make a plant attractive to those that may make it invasive is perhaps the greatest challenge in the fight against plant pests. Making it all the more difficult is the fact that the invasive nature of these weeds isn't apparent overnight, according to DOA plant pest control manager, Larry Nakahara.

"When people refer to recent weeds, they're actually referring to plants that were introduced four or five years ago and just recently got out of control," said Nakahara. "If something had been done about this potential weed when it was first trying to escape, perhaps it wouldn't be a weed today, but we have a tendency as humans to watch things; to say, 'I think that's going to be a weed,' and 10 years later, say, 'By golly, that's a weed!'"

At this point, Daehler and his students are continuing to screen more plant species in the Hawaiian and Western Pacific trade. They will use the information gathered at meetings with the regulated industry last October to design ways to make results of the screening process readily available to the public.

—Miranda Watson

These articles are taken from the December issue of Environment Hawai'i, an independent, subscriber-supported newsletter. For a sample copy, call (877) 934-0130 or visit www.environment-hawaii.org.

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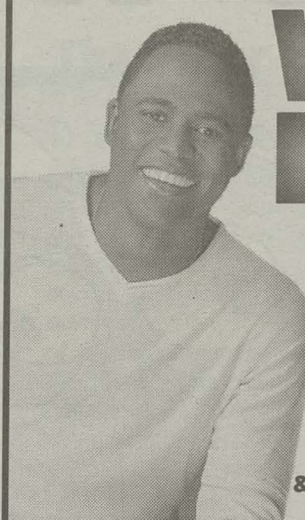
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The Dark Side

1) The conservatives' 50-year march to victory

The conservatives are in the middle of a successful half-century plan to transform the nation. Many credit arch-conservative Grover Norquist for bringing together fellow right-wingers with big-buck funders to create think tanks and sell the plan. Their modus operandi has been consistent and deadly: discredit the service side of government, deregulate industry, undermine trade unions, erode liberties and democratic values and trash long-standing principles of foreign policy. As UC Berkeley cognitive scientist George Lakoff points out, the sum of their plan is far greater than the parts: "This isn't just about taxes, or social programs, or prescription drugs, or the Iraq war. It is an attempt to take over the American mind."

2) The politics of fear

A majority of Americans disagree with conservative Republicans on most issues. Yet the climate of fear promoted by the Bush administration has a wide effect. Without a clear alternative message from the Democrats, the GOP won big in the midterm elections. The constant use of scare tactics and the demonizing of Saddam Hussein dominates the public discourse at the expense of many other important issues. As Herb Chao Gunther, head of the Public Media Center notes, anxious people "have a tendency to look for the 'tough cop on the beat' to take care of them." In a recent political address to fellow Dems, Bill Clinton echoed Gunther's analysis: "When people feel uncertain, they'd rather have somebody who's strong and wrong than somebody who's weak and right."

3) Let's call it the conservative corporate media

Whack Them Lefties, once the occasional pastime of bitter conservatives, became a televised national sport in 2002 with the help of Rupert Murdoch and his Fox "news" channel. Bill O'Reilly, the Mike Tyson of liberal-bashing, used pro-

gressive ideas and commentators as handy straw men, pounding them into a bloody pulp in rigged debates that bore an uncanny resemblance to WWF programming. This cult-like phenomenon unfortunately gained journalistic legitimacy thanks to the mainstream media, which mindlessly echoed every frivolous right-wing theory or allegation under the guise of news reporting. The U.S. news media today resembles a funhouse hall of mirrors, reflecting a distorted reality that serves corporate rather than public interests.

4) The return of the living dead

Who said there are no second acts in American politics? We naively believed that congressional hearings drove a stake through the heart of the Reagan-era Iran/Contragate scandal. But 15 years later, a zombie-like gallery of rogues have arisen from the dead to haunt our political landscape. Elliot Abrams, John Poindexter, John Negroponte and Otto Reich, all key Contragate players, occupy high positions in the Bush White House. Fortunately, the resignation of Henry Kissinger as head of the 9/11 investigation committee signals the return of at least one zombie to the crypt. True to form, Kissinger departed not because of his shoddy track record of human rights violations, abuse of power or clandestine warfare, but because the highly paid consultant was unwilling to reveal his client list.

5) Big Brother on steroids

You'd think people would have figured it out by now: huge government bureaucracy simply doesn't work, no matter what the ideology behind it. But the current occupants of the White House are determined to repeat grievous errors of the past. During this year, they have created gargantuan institutions whose size and powers are unprecedented in U.S. history. The Homeland Security Act consolidates 22 wildly divergent agencies, 170,000 civil servants and \$37 billion worth of goods and services, making it the largest nonmilitary department in the government.

As years go, they don't get much worse than 2002. The year's main saving grace — that we haven't yet invaded Iraq — suggests that, believe it or not, 2003 could be even worse.

A year that came on the heels of 9/11 was probably doomed from the start. Yet President George W. Bush's ongoing "War on Terrorism" that most characterizes our times has cast a muddy shadow on public life that hints of the paranoia and knee-jerk nationalism of the 1950s.

Although we have experienced no acts of domestic terrorism in the 15 months since the Sept. 11 attacks, our country is becoming increasingly unrecognizable — constricted by

fear, hysteria, xenophobic intolerance and a whole new set of laws and government intrusions that most of us could not have imagined in the relatively rosy days pre-9/11.

One of the year's biggest blows was the loss of Senator Paul Wellstone, killed with his wife and daughter in a plane crash on Oct. 25. Wellstone was a role model whose integrity and conscience showed us what American politics could really be like.

Looking back, it is impossible to list the myriad events, scares and arrests that dominated the constant media flow in '02. And our immediate future teems with unknowns: Will we invade or will we wait? How draconian is the Patriot Act and the new Homeland Security De-

partment? How intrusive will Total Information Awareness be? We are faced with a new, strikingly conservative reality, and let's face it: Life in the USA is a whole lot less fun than it used to be.

While it's a stretch to try to find the silver lining in these dark clouds, all is not yet lost. Union workers, writers, politicians, artists, activists and countless others are using all their available means to speak up — be it through the Internet, a newspaper column, the judicial system or just good old-fashioned grassroots organizing.

Listed below are 10 threatening themes we have identified from the right-wing quagmire, followed by 10 genuine reasons for hope and celebration. Weak as the rays of hope may seem in contrast to the darkness, they are the brightest spots we've got.

Don Hazen

From the USA Patriot Act, to the Homeland Security Act and Total Information Awareness (complete with the official logo of an unblinking eye casting its gaze on half the globe, like the sun), security has never seemed so scary, or to use the "F" word, fascist.

6) Bush's reign of eco-terror

From day one of his administration, it was clear the environment was high on the president's "Things to Destroy" list. His appointments for Energy Secretary, Secretary of the Interior, heads of the EPA and the USDA, not to mention the man himself and his titular second-in-command, are all buried deep in the muck of the oil, logging, mining and chemical industries. Bush has repeatedly refuted global warming, but when his own EPA released a report saying that it was most definitely a real threat, he admitted its existence but dismissed the report as a work of bureaucracy and urged Americans to adapt to changes rather than give up their SUVs. Bush has gutted the Clean Air Act, loosened restrictions on drilling, mining or logging on public lands and pushed to open many of our National Parks to his friends in private industry. Now he plans to offer 9.6 million acres of pristine Alaskan coastline for drilling in 2004.

7) The corporate reform that wasn't

Corporate accountability crashed and burned in 2002, sending an already flailing economy spiraling downward. The Enrons, WorldComs and Tycoos of the world destroyed \$175 billion in retirement savings. But the march to war in Iraq has pushed plans for corporate reform into virtual obscurity, though it remains high on most Americans' list of priorities. In response, Democrats have made economic recovery a party priority; but, post-Nov. 5, the Dems are outnumbered (and perhaps outwitted) by the Republicans. As *L.A. Times* columnist Robert Scheer warns: "We ought to wake up to the reality that business greed is subverting the American way of life — and hurting the image of American capitalism and democracy — more effectively than the ploys of any foreign enemy."

8) The body politic

2002 may well be remembered as the year when medical science was turned on its ear. Over the last 12 months, many of our long-held health and dietary views were refuted or reversed. Hormone replacement therapy was convincingly proven to harm as much as it helped; arthroscopic knee surgeries, which generate over a billion dollars per year in medical revenue, were shown to be less effective in curing knee problems than are placebo operations; and the low-fat diet that is the darling of the medical establishment was

targeted as a primary cause of the obesity epidemic. E. coli, salmonella and listeria outbreaks around the country were traced back to poor conditions at meat-packing plants and factory farms, causing many to question the safety of American agriculture.

9) Racism goes mainstream

One of the big winners this year was racism with a capital R. Along with other social scourges like Kissinger et al., racial profiling made a stellar comeback in the name of national security. Scarves, turbans and beards lost favor, but mocking, abusing, or sometimes physically attacking anyone with the wrong name or skin color gained in popularity. Xenophobia became a respectable middle-class virtue this year — with cheery blonde-haired soccer moms talking freely about the need to keep America safe from "those people." No wonder Trent Lott wished segregationist Strom Thurmond had become president, and no wonder Bush dropped him like a hot potato for fear the focus on Lott's race-baiting habits might expose a key Republican subtext.

10) Foreign policy goes back to the future

If the Homeland Security agency sparked fears of an Orwellian future, U.S. foreign policy turned retro — returning to long-

discarded policies of the past. The Bush administration's "war on terror" heralded the return of Cold War chic. In 2002, assassinating "enemies" (a list that includes American citizens), nuclear warfare, Star Wars programs, staggering defense budgets and cozying up to a new crop of bloodthirsty tyrants became cool again. But this is just the beginning of an unprecedented new paradigm in post-WWII U.S. foreign policy which is driven by dangerous visions of imperial power. Cheney, Rumsfeld and their various protégés plan to take us back a lot further in history — all the way back to the golden age of the British Empire. Hail to the king!

The Silver Lining

1) The rapid-response peace movement

One of the most encouraging signs of the year was the lightning-quick organization of a deep-rooted, nation-wide peace movement. On Oct. 26, hundreds of thousands congregated in San Francisco, Washington and other cities to protest Bush's proposed war for oil. And most heartening, the fledgling movement is made up of a coalition of unlikely allies. Teachers, Teamsters, healthcare unions and countless other labor organizations are working together. Veterans were among the first

to speak out: From current enlisted soldiers in all of the Armed Forces to those who witnessed the realities of the first war on Iraq, military voices eloquently reminded the nation of the horrors of war. The movement also includes African-American and Latino organizations, hundreds of campus antiwar groups, religious groups, celebrities (including Sean Penn, who traveled to Baghdad) and scores of Just Plain Folks who never attended a protest in their lives.

2) Michael Moore: the people's filmmaker

Radical filmmaker Michael Moore's star soared to new heights this year with *Bowling For Columbine*, a funny, courageous, bittersweet documentary on gun violence in America. The film, currently in the widest-ever national release of a documentary, is enjoying both critical acclaim and popular success. Moore is arguably the only artist in America asking the big question: Why is America so violent? Moore's book *Stupid White Men* is in its ninth month on the *NYT* bestseller list and was 2002's biggest selling nonfiction book. Eric Demby writes in the *Village Voice* that Moore's popularity "has extended beyond the liberal fringe and represents the fruits of a grassroots movement that corporate America and potentially the government can no longer ignore."

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3) The power of the Web

When the Web bubble burst, dotcom businesses went belly-up, but the Internet didn't go away. It's still here, and just as useful as ever. In 2002, activists took to the Web to mobilize in the largest numbers ever. Web sites like UnitedforPeace.org, VeteransforCommonSense.org and AntiWar.com all became resources and organizing centers for the peace movement, while WorkingForChange.com and TrueMajority.org helped connect people with their elected representatives. It took MoveOn.org mere days to collect more than 175,000 signatures and over \$300,000 in donations to buy antiwar advertisements in national media outlets. MoveOn's success shows how much power is created when we connect like-minded people online — a power we've just begun to tap.

4) Writing truth to power

No journalist puts a bee in Dubya's bonnet quite like Paul Krugman, the Princeton economics professor who writes a twice-weekly column in *The New York Times*. Of all our major pundits, Krugman most forcefully illuminates what Nicholas Confessore in the *Washington Monthly* called "the seamless melding of corporate, class, and political party interests at which the Bush administration excels." Krugman is a fearless and brilliant critic who has per-

sistently pointed out the administration's deceptive economic policies, most memorably the Bush tax cut. Krugman and other left-leaning political columnists like William Greider, Ear Ofari Hutchinson, Molly Ivins, Jim Hightower, Farai Chideya and Arianna Huffington have become the truth-tellers of progressive America. They are all, in Confessore's words, "essential reading for the Age of Bush."

5) Leading the charge

Luckily, there is no shortage of inspirational leaders fighting the good fight. Anthony Romero, executive director of the ACLU, is helping to raise the visibility of rights abuses across the land and educating Americans on what the Patriot Act and the new Homeland Security department could do to our basic constitutional rights. Fifty thousand Americans joined the ACLU after 9/11, bringing the organization's membership to a whopping 330,000. Other leaders aggressively and effectively bucking the conservative trend include Greenpeace head John Passacantando; Van Jones of the Books Not Bars campaign; Martha Honey, who runs the highly influential Foreign Policy in Focus; Billy Wimsatt, who organizes "young rich kids" for social change; Service Employees International Union (SEIU) organizer Jane McAlevey, leading union organizing across the country for quality public health care; and far too many others to

list. Those who stand out include philanthropist Rob McKay, who invested millions in a major campaign to expand voter participation with Prop. 52, Election Day Voter Registration in California; and Paul Hawken, whose anti-corporate speech at the Bioneers conference this fall rocked the 3,000-strong audience with power and passion.

6) Conscious hip-hop comes home

From The Coup to Dead Prez, from Mos Def to Talib Kweli, Sarah Jones and Danny Hoch, 2002 was a powerful year for progressive hip-hop. Black August, the independent hip-hop benefit for political prisoners, grabs larger crowds each year. The Hip-Hop Theater All Stars — a socially conscious crew including Danny Hoch, Suheir Hammad and Sarah Jones — made its way from sold-out shows on both coasts to MTV. While there have long been radical and revolutionary individual hip-hop artists, 2002 saw the emergence of a conscious hip-hop community keeping it real while keeping the beat.

7) Elected officials we can respect

Elections often disappoint us, but electoral politics is essential to change. Though so many of our leaders failed us on the crucial Bush/Iraq war vote, there were many who didn't. Let's support our best and help bolster the courage of their convic-

tions: Nancy Pelosi, the first woman minority leader in the House; Dennis Kucinich, the brilliant working-class hero from Cleveland; Senators Barbara Boxer and Carl Levin; stalwarts Russ Feingold, Ted Kennedy, Jon Corzine and Illinois Democrat Dick Durbin; and virtually the entire black and Hispanic caucuses. Other progressive pols who deserve props are Barbara Lee of Berkeley; Bernie Sanders in Vermont; Jerry Nadler on the Westside of Manhattan; Jan Shakowsky in Chicago; and John Conyers of Detroit.

8) Carter's Nobel

If you interpreted the awarding of the Nobel Peace Prize to humanitarian Jimmy Carter as a direct challenge to Bush's warmongering ways, you weren't far off the mark. Bestowing the honor upon the former pres, Nobel committee chairman Gunnar Berge pulled no punches. He declared the award "should be interpreted as a criticism of the line that the current administration has taken. It's a kick in the leg to all that follow the same line as the United States." Carter has been an articulate and persistent critic of Bush's foreign policies, and with the prestige of the Nobel behind him, we hope his diplomatic efforts will bear even more fruit in the future.

9) Noam and Naomi

It's good to know who you can count on. In 2002, both Noam

Chomsky and Naomi Klein published smart books (*Manufacturing Consent* and *Fences and Windows*, respectively) and continued their habit of speaking truth to power — both eloquently and often. Whether analyzing the roots of corporate excess, deconstructing the motivations for U.S. military action or speaking as firm supporters of global justice protests, they are sometimes bellicose and bombastic, but always passionate and clear on who holds power and how it is being used. Noam Chomsky wins our Lifetime Achievement Award.

10) Leading the union movement

Among trade unions, the SEIU stands out as a union investing serious resources in organizing, and with the willingness to develop a broad-based ambitious campaign for national health insurance. The 1.5 million-member union is working on solutions that will ensure quality care, reduce the costs of prescription drugs and enable families to take back control from the HMOs. Given the more than 40 million Americans who are uninsured, no issue is more important to the public today. ■

Lakshmi Chaudhry, Tai Moses, Rachel Neumann, Omar J. Pahati, Derek Powazek and Matt Wheeland contributed to this article. Source: Alternet.

MIA & TAI WOULD LIKE TO WISH EVERYONE A
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HONOLULU
Weekly

"Sports"

Grappling hooked

Many a hormone-fueled adolescent filled his Saturday afternoons by watching "Nature Boy" Ric Flair. A legendary figure in pro wrestling since the '80s, the often livid Flair would lose it during interviews, his reddening face a contrast to the platinum blonde hair that framed it. Flair taunted his opponents by looking into the camera and daring them to "walk that aisle" down to the ring. Then, from behind his championship belt, he would punctuate these provocative outbursts with his tag line, a reminder to us all of the one truism that every wrestling fan understood: "To be the man, you gotta beat the man — WOO!!!"

Another generation of wrestlers followed, among them Chris Jericho (pictured, standing). Jericho is a strong man, although, like Flair before him, he lacks the unearthly, gargantuan stature of his peers. And, like Flair, Jericho emerged from the pack with a gigantic swagger that stole the show from many a larger opponent. Love them or hate them, performers such as Flair and Jericho know how to set a crowd roaring.

Professional wrestling is a pageant like none other. Like country music, wrestling as entertainment is absolutely awful when it isn't good — there's no middle ground. How fortunate, then, for Honolulu that the best in the business are coming to town. Flair, Jericho and a horde of other "heels" and "faces" from the WWE collide in Ruthless Aggression, a post-New Year's bash at the Blaisdell. In 2003, ticketholders will walk that aisle and be part of a spectacle as memorable as any Saturday from their youth.

—Robb Bonnell

Blaisdell Arena, 777 Ward Ave.: Thu 1/2 & Fri 1/3, 7:30 p.m. \$25 - \$90. 591-2211, 526-4400.

New Year's Wouldn't it be nice?

Idies fans might be confused to learn that the Beach Boys are playing the Hilton Hawaiian Village on New Year's Eve. Didn't Brian Wilson just play the Shell two weeks ago?

The answer to that is a *Behind the Music* story: Wilson, the genius songwriter and producer, lost his marbles in the late '60s trying to keep up with the Beatles and spent much of the '70s in a psychiatric sandbox. Reportedly, he's better now. Brother Dennis, who once wrote songs with Charles Manson, was briefly jailed during the whole Sharon Tate murder business, drowned — a Beach Boy drowned! — in 1983.

Brother Carl died of cancer only four years ago. Wilson cousin Al Jardine was angry over what Brian had to say in his autobiography.

Gigs **10** Concerts/On Sale/Theater & Dance **12**
 Museums/Galleries/Learning **15** New Year's **16**
 Keiki/Hikes & Excursions/Whatevahs/Volunteers/
 Mixed Media/Holiday Stuffs **19** Film **22**

PHOTOS: A LITTLE BIT LIKE YOU BY BRAD GODA; THE BEACH BOYS FROM WWW.HOLLYWOODANDVINE.COM; WWE BY WWW.CHRISJERICO.COM

Hot PICKS

"Sports": World Wrestling Entertainment



Wilson school chum Mike Love, long at odds with Brian over the group's direction, is the only original member still in the band.

The Boys still put on a good show, though, primarily due to Love's casual showmanship. Love is totally in love with only himself (read: he can be a jerk), say those who have met him. That's him with the beard, pictured circa the Psychedelic Era.

With tickets beginning at \$85, the admission is steep. Might be worth it anyway, though, because audiences ac-

tually know every great Beach Boy song by heart and can't help but sing along. And the backing musicians are always excellent. Longtime replacement Bruce Johnston (pictured second from left, in leather, bay-bee) is in the lineup with the mighty Love, who'll likely be sporting his usual aloha shirt and ball cap Tuesday night. (John Cowstill will provide backing harmony.)

—Chad Blair

Hilton Hawaiian Village Coral Ballroom, 2005 Kālia Rd.: Tue 12/31,



New Year's: The Beach Boys

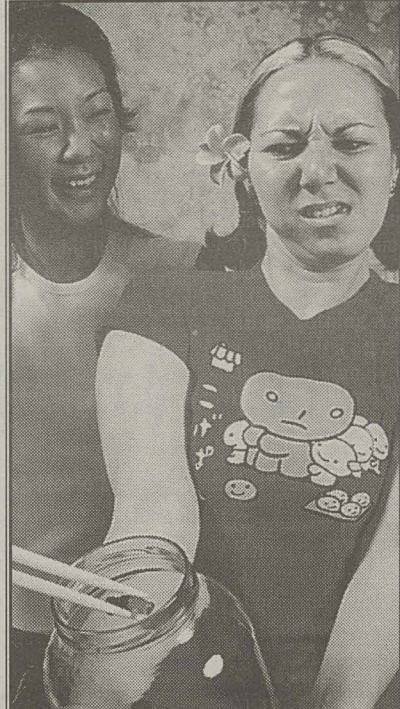
doors open 9 p.m., band plays until 12:15 a.m. \$85 - \$130 (includes special drink, souvenir glass, party favors, nonvalidated parking, service charge and tax). 947-7877.

Theater Obake sightings

As 2003 begins, the last thing you want to do is shop, drink or sit through long, Oscar-begging films ... like *Antwone Fisher*. So, begin the new year by sitting in on the classic local play *A Little Bit Like You*.

Originally commissioned by the Honolulu Theatre for Youth, Darrell H.Y. Lum's lighthearted comic ghost story premiered at the Kumu Kahua Theatre in 1991 and now returns for another run.

The tale revolves around a local, four generations-spanning Japanese-Chinese family and the issues of having mixed blood in Hawai'i. There is also the matter of the lingering spirit of the family's great-grandmother, which can only be seen and heard by Keiko "Kay" Chang (Lisa T.K.O. Lum, pictured at left). When her grandfather suffers a stroke and ends up in a coma, she becomes the only one to see and hear him speak, too.



Theater: A Little Bit Like You

Then her best friend Bunny (Kathy Hunter, at right) comes for a visit. Can Bunny see and hear him also?

Lum's specialty is dealing with serious themes in his trademark cheerful and positive writing style, and this play is a prime example. He has also authored *Pass On, No Pass Back!* as well as 1980's *Sun: Short Stories and Drama*, which has the distinction of being the first fiction and drama collection penned by a local Chinese writer.

—Ryan Senaga

Kumu Kahua Theatre, 46 Merchant St.: Opens 1/8, runs through 2/9. Thu - Sat, 8 p.m.; Sun, 2 p.m. \$5 - \$16. 536-4441.

On Sale HOT tickets

Once regarded as a bastion for old fogies and high society, opera's popularity has spread like wildfire to the under-30 crowd. With engaging stories, spectacular costumes, magnificent voices and stunning stage sets, the only reason that might inhibit someone from a night at the opera is the dress code or foreign language.

Well, there ain't no dress code anymore, and, thanks to the innovation of "supertitles" floating unobtrusively above the action, those of us linguistically challenged folk can follow the libretto almost word for word.

Hawai'i Opera Theatre kicks off the 2003 season Jan. 31 with three performances of *Eugene Onegin*, a coming-of-age tragedy by Tchaikovsky. *Eugene Onegin* is about an arrogant young aristocrat who first rejects the love of a simple country girl but then exiles himself after slaying his best friend in a duel held out of sheer boredom. Upon his return, he encounters the girl he spurned and realizes his love for her. However, it is too late, for she has married and become a socially prominent princess, and can now only regard him as a friend.

HOT's other two productions are *The Magic Flute*, opening as a Valentine's gift Feb. 14, and *La Bohème*, opening Feb. 28.

—John Lutfey

Hawai'i Opera Theatre, 985 Waimanu St.: Open Mon - Fri, 10 a.m. - 5 p.m. \$27 - \$95. 596-7858.

Community

PHOTOS: BARBARA OHELO

Boys became men, and the girls who loved them became women, on a little patch of sand at Waikīkī.

Still on the beach

RIC VALDEZ

Rabbit, Horse, Ox, Blackout, Chick, Nose, Bunny, Steamboat, Chico, Jama, Musu, Mud, Yapa, Red Crab, Dolly, Purple, Menehune — the cool handles resonate still. Old-timers joke that the coded monikers were used to avoid the authorities. But really, to get one, they had to be conferred by your colleagues, the other beachboys. It was an honor to have one.

It was my honor to attend the 24th annual Kūhiō beachboy reunion, held at the Elks Club, upstairs, the last Saturday in November, when there was no football on TV.

The convocation represents the original hui, whose godfather was Duke Kahanamoku. For one evening every year, multigenerations of this unique extended 'ohana reunite to eat and have a few, to reminisce — and to conjure fun at the beach. Most important, they come to honor their comrades who no longer grace the surf and sand.

The men, women, wives and husbands call themselves the Kūhiō beach old-timers, because, in their youth (and some, still today) they hung out at Kūhiō beach, adjacent to the old long-gone volleyball court; next to the infamous, long-gone Waikīkī Tavern. The patch of sand (about where the HPD building is now) was the landing for the Hui Nalu and Waikīkī Surf canoe clubs, as well as Earl Akana's surf concession, Hale Au Au. The Kūhiō crowd continues to distinguish itself from the Royal Hawaiian crowd (just men, working) and the Gray's Beach crowd (by the Halekūlani).

Gabby Makalena still works beach services. Although his relationship with the Kūhiō beach boys began in 1936, he wasn't accepted immediately. In fact, he still considers himself a newcomer and still exudes the joy he must have felt the day he finally became one of the boys.

"This is magic to me. We grew up on clean fun. Unbelievable. We took care of each other. The older guys taught us to do that. It was a helluva lifestyle."

Average age at the reunion is seventy. Most of these still-tanned, gray-haired septuagenarian-water men — and women — can't exactly walk the nose any more. But here and now, they're transported back to their youth.

Albert "Rabbit" Kekai, 82, is a spry elder veteran who can still



Bulls of the beach:
(Top) Bobby Krewson teaches Lou Costello to surf in 1955. (At left) Brothers Jama and Rabbit Kekai at the Elks Club on Nov. 30.

hang.

"We still have sand between our toes," he says. Kekai is a beachboy legend and inductee in the Surfing Hall of Fame. When he's not doing commercials or surfing around the globe, Rabbit gives an occasional surf lesson. He can't keep track of how many people he's taught to surf over the past 70 years, but he hasn't forgotten the dirty jokes that kept them laughing as they wiped out.

Kahanamoku took Kekai under his wing when he was 14 and helped him to hone his waterman skills. Kekai became one of the most sought-after beachboys on Kūhiō beach. Rabbit explained how Kahanamoku's lessons reached beyond ocean skills:

"He always gave aloha with a smile. Everyone was on an equal basis. That's the Duke, and that's what I was taught."

At the reunion, the Aloha Spirit award is presented to JoJo Keanu, the longtime organizer of the reunions. A canoe paddler, she first came to the beach in 1948. She married James "Jama" Kekai, her first husband and Rabbit's brother, who was the bull of the beach in '53. She tells how the late Jessica Lima and Little John pulled the first reunion together in 1978, at Sea Life Park.

"A lot of our guys are not here anymore," Keanu says. She points to a plaque-laden surfboard set up near the podium. "All those plates represent our distinguished passings [legendary beach boys like Blue Makua and Francis Warren] ... this party's in memory of them."

Keanu says she remembers a time when the older beachboys did more than give surf lessons to tourists. They provided leadership and served as important role models to Waikīkī's youth, back when the mauka streets were thick with bungalows and families.

Retired Brigadier General Irwin K. Cockett Jr. says he tries to make

the reunion every year. He credits his personal success to his experience with the Kūhiō beachboys.

"It's always good to be back with my mentors from my Kūhiō beach days. They protected and taught me. Not only about the ocean, but about how to survive," the general says.

One of his mentors was the late Samson Kekai (no nickname; "Samson" was good enough), whom Cockett credits with helping a young mischievous boy gain the confidence to become one of the first locals to become a Green Beret. Cockett told me he actually lived at the beach. In the evenings, he would dig a hole in the sand and use newspapers as a blanket.

"In the mornings we'd fish out there, catch turtles. It was basic survival, but it was nice. I'd surf all day and play volleyball. I treasure those early days I spent on the beach."

"I'm happy in the water," Zane Aikau says. At 30, Aikau is probably the youngest beachboy at the party and one of the youngest certified boat captains on Waikīkī beach. "I ride the canoe and surf every day, because that's what I love to do." He explained how, in the earlier days of his uncle Clyde's generation, becoming a beach boy was similar to pursuing a skilled trade. First, you had to be accepted; next you began learning the ins and outs of the trade as an apprentice, doing the grunt work until you earned your journeyman status.

Now, according to Zane, there's a new breed of "microwave beachboys" on the beach: "You know how you warm up something in the microwave? It's done in one minute. It's the same thing. Some guys come here and, in one or two weeks, get their license and work. I've paid my dues since I was 12 years old. Never did surf lessons, all I did was set up umbrellas, carry lounge chairs for people. That's how I learned to work with the people. Nowadays it's 'kay; pay your money, 'kay, boom ... POW, thank you, bye." ■

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Dir: Dani Kouyate, Burkina Faso/France, 2001, 96m.

In Bambara with English subtitles

Costume drama based on a seventh century legend. Kombi is a poverty-stricken city dominated by a tyrant king. To bring back prosperity, priests advise a ritual sacrifice of Sia, the most beautiful young woman of the village. Her fiancé rebels against the decision and the village becomes divided.

Dec. 26 at 1:00 and 7:30 p.m.; Dec. 27 and 28 at 7:30 p.m.; Dec. 29 at 4:00 p.m.



Special Kwanzaa Festival Screening:

RABI

Dir: Gaston Kabore, 1992, 60m. In More with English subtitles

Beautiful modern day fable using traditional African story-telling techniques about a young boy in Burkina Faso who acquires a pet tortoise. The boy's fascination with nature manifests itself in turning his pet on its back and watching it struggle. The boy is heart-broken when the tortoise is taken away from him, but his grandfather helps him find his own tortoise, which speaks to him so eloquently about his abuse, that the boy eventually sets it free.

Dec. 27 and 28 at 2:00 p.m.



METROPOLIS

Dir: Fritz Lang, Germany, 1927, 120m.

Silent with orchestral score

Lang fuses the frenetic storytelling of twenties pulp fiction with breathtaking visuals in this science fiction blockbuster. With state-of-the-art restoration of all known footage, and original orchestral score, this new edition is the ultimate experience of the masterpiece since 1927.

Jan. 2 at 1:00 p.m. and 7:30 p.m.; Jan. 3 and Jan. 4 at 7:30 p.m.; Jan. 5 at 4:00 p.m.

THE PINOCHET CASE

Dir: Patricio Guzmán, France/Chile/Belgium/Spain, 2001, 109m.

In English and Spanish with subtitles

Gripping as a thriller, this story of the landmark legal case against General Augusto Pinochet of Chile—before and after his arrest in 1998—explores how a small group laid the groundwork for an incredible feat: catching the dictator 25 years after his rise to power.

Jan. 6 and 7 at 7:30 p.m.; Jan. 8 at 1:00 p.m.

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Bring it on!

What to do on New Year's Eve?

New Year's resolutions are super-commendable and all, but before you totally clean up your act, the *Weekly* offers up this selective list of New Year's Eve events from which to choose 2002's last-ditch venue for sheer, guiltless merrymaking. (Listed events happen on the 31st, unless otherwise noted.)

For example, check out the free punk show on the Windward Side or head to town for a \$300 buffet dinner. If we've left out your New Year's Eve hot spot, give a ring and light up 2003 with them.

At press time, the only confirmed fireworks display is at the Aloha Tower Marketplace, but there may be others at the usual places (Ala Moana, the military bases... Papakōlea).

Let's pray that 2003 is way better than '02.
—Dorian Nakamichi



Fireworks

The family tradition continues. Check out what's new, pyrotechnically, this year. *Aloha Tower Marketplace*: midnight. 566-2337.

Concerts

The Beach Boys surf into town

Celebrate the New Year with the Beach Boys and some fun, fun, fun. (See New Year's Pick on Page 9.) *Coral Ballroom, Hilton Hawaiian Village Beach Resort & Spa, 2005 Kālia Rd.*: 9 p.m. - 12:15 a.m. \$160 - \$85. Includes New Year's Eve drink, commemorative glass, party favors, tax and service charge. 947-7877.

Concert craze

Mosh into the new year at the 2003 Punkfest featuring Geronimo, Middleton and National Product. Not only do you get champagne at midnight, but a free breakfast too! *Enlisted Club, Kane'ōhe Marine Corps Base*: 6 p.m. - 3 a.m. Free. 254-7660.

At the Hotels

Historical Hawai'i

Ring in 2003 at "The Pink Palace of the Pacific" with Lei Nā Hōkū, "Lei of Stars." Hawai'i's elite musicians will serenade you against the backdrop of Waikiki beach. *Monarch Room, Royal Hawaiian Hotel, 2259 Kalākaua Ave.*: 7 p.m. \$95 adults, \$60 children. Includes a split of champagne and party favor. Dinner packages, valet and validated parking available. 923-7311.

Jump 'n' Jive or Rock 'n' Roll?

Swing into the spirit with Kit Samson's Sound Advice, featuring Alfredo Romero. Eat, drink and dance all night long to your favorite swing

and rock 'n' roll classics. *Hibiscus Ballroom, Ala Moana Hotel, 410 Atkinson Dr.*: 7 p.m. - 1:30 a.m. \$55 adults, \$35 children 12 and under. 955-4811.

Hawaiian-style celebration

Experience a selection of traditional and contemporary Hawaiian music by some of Hawai'i's best artists at Ho'omaka Hou 2003, The New Beginning. Top the night off with a Chinese lion dance for good luck. *Sheraton Waikiki Hotel, 2255 Kalākaua Ave.*: 6:30 p.m. \$85 adults, \$55 children 12 and under. Dinner packages, valet and validated parking available. 922-4422.

Mardi Gras hits the Islands

Here's a six-hour marathon of nonstop music from the 1940s to the '90s featuring Rockin' 'n' Rollin' with Big Daddy, Starsational, Ilona Irvine, Alison Maldonado and Amber Ricci and the Willie Barton Band. *Pikake Terrace Restaurant and Lounge, Sheraton Princess Ka'iulani Hotel, 120 Ka'iulani Ave.*: 6 p.m. - 12:30 a.m. \$10. Buffet dinner packages available. 922-5811.

America's best come alive

Jan Brenner and her All-Stars pay tribute to musicians in a five-hour hit parade. *Banyan Court, Sheraton Moana Surftrider, 2365 Kalākaua Ave.*: 7:15 p.m. \$25 per person. Dinner packages available. 922-3111.

Polynesian adventure

This presentation of cultural and contemporary dance will electrify you with its captivating music, special effects, pyrotechnics and illusions. *Sheraton Princess Ka'iulani Hotel, 120 Ka'iulani Ave.*: 9 p.m. \$150 per person. Includes buffet, lei, two drinks, party favors, champagne toast and souvenir glass. 931-4660.

A taste of the good life

Romance the night away in the privacy of your own room with a three-course dinner from room service, two splits of champagne and that special someone. *Doubletree Alana Waikiki Hotel, 1956 Ala Moana Blvd.*: \$299 per couple. (Tax and gratuity not included.) 941-7275.

At the Clubs

GLO-ing FX

Tired of the fireworks? Try the black lights at GLO-Ball 2002 as it closes the year out for the Wave. DJs Ksm, RacerX and Jrama spin you into the new year. First 200 people get free GLO stuff. *Wave Waikiki, 1877 Kalākaua Ave.*: 9 p.m. \$10 advance for 21 and over. 941-0424, ext. 12.

Ho, ho, ho-house

Not exactly what Santa was expecting when he got home from delivering presents, but he en-

joyed himself, and you will too. DJs, cash-filled balloon drop and the Paper Doll Revue. *Fusions Waikiki, 2260 Kūhiō Ave. 2nd Floor*: 8 p.m. - 4 a.m. \$15, \$10 advance. 924-2422.

Island music

Kick back and enjoy the music of Henry Kapono, Inoa Ole and Jook Joint. *Kapono's Bar and Grill, Aloha Tower Marketplace*: 6 - 10 p.m. 536-2161.

'80s Electroclash

Featuring body art, makeovers, massage stations and special DJs. \$20 (does not include dinner or parking). *Glitter at the W Hotel, 2885 Kalākaua Ave.*: dinner 6 - 9 p.m., party to follow. 922-3734.

Piranha party

Forget oldies, come inside and ignite a fire of your own. Glam it up for the special holiday edition of Piranha Night with dance music all night and you may catch the eye of host Russell Tanoue. *Ocean Club, Restaurant Row, 500 Ala Moana Blvd.*: 5 p.m. \$10 after 8 p.m. for 23 and over. 531-8444.

It's not a rumor anymore

Music from 1983, 1993 and 2003. Don't lie, you know all the lyrics — so don't be ashamed to flash back a few years and dust off the dance moves. *Rumours Nightclub, Ala Moana Ho-*

tel, 410 Atkinson Dr.: 9 p.m. - 3 a.m. \$25 - \$20, \$15 - \$10 advance. 955-4811.

Sparkle into 2003

Good music, a night of surprises and the Go-Go Boys. What more could you ask for on a New Year's Eve? *Hula's Bar and Lei Stand*, 134 Kapahulu Ave.: 9 p.m. - 3 a.m. 941-0424, ext. 10.

Lost at Sea

Rockin' on the water

Calling all rock stars and groupies ... for the costume contest, that is. Enter the contest and rock the night away with *The Big Kahuna*, 105.9 FM, aboard the *Ali'i Kai* at this end-of-the-year concert at sea. *Pier 5, Aloha Tower Marketplace*: 9 p.m. - 1 a.m. \$10.59 for 21 and older. 539-9400.

All aboard

Dine aboard the *Star of Honolulu* and enjoy live jazz entertainment as you take in the fireworks and Waikiki coastline. *Pier 8, Aloha Tower Marketplace*: 10:30 p.m. - 12:30 a.m. \$130.50 per person. Includes two cocktails, champagne toast and party favor. 983-STAR.

Good Food

Exotic delight

You can always count on *Chai* to deliver an exquisite menu of delectables from baked quail

to lobster tail. *Chai's Island Bistro, Aloha Tower Marketplace*: \$80 per person, additional \$45 per person for course-by-course wine pairing. 585-0011.

Holiday Eurasian

Indulge in Eurasian flavors made especially for the holiday season. It's enough to discourage anyone from their New Year's resolution, even before the new year begins. *Indigo Restaurant*, 1121 Nu'uuanu Ave.: 5:30 - 9 p.m. \$50 per person. Valet parking available. 521-2900.

Sparks fly

Heat up the night with a Fireworks Dinner package including a four-course meal and bottle of champagne as you start a little fireworks of your own. *Big Island Steak House, Aloha Tower Marketplace*: 10 p.m. \$75 per person. 537-4446.

Hawai'i Kai high

Everything imaginable: Seared sea scallops to wood roasted rack of lamb, duck breast roulade to hamachi and cucumber maki. *Roy's Restaurant*, 6600 Kalaniana'ole Hwy.: 396-ROY'S.

A toast for two

Savor a special New Year's Eve dinner for two with mayonnaise prawns with honey walnuts, orange-peel beef and more. *Hong Kong Harbour View Seafood Restaurant, Aloha Tower Marketplace*: \$25 per person. 566-9989.

Whatevahs

Happy new beers

Start the night off with a bang of brewery delights. From tropical champagne to hand-crafted beers, nothing will get wasted, except maybe you. *Gordon Biersch Brewery Restaurant, Aloha Tower Marketplace*: 7 p.m. - 1:30 a.m. \$10 for 21 and over. VIP packages available. \$3 valet or \$2 validated parking. 537-3291.

Exclusive entry only

Party with Mass Appeal Productions at the Tower on the 2nd floor facing Diamond Head. Live music, pūpū and cocktails — need we say more? *Penthouse @ 285, Aloha Tower Marketplace*. 566-0644.

Whodunit dinner

Everyone's a suspect at the Mystery Dinner Theatre show. Are you the super sleuth who can solve the case? Enjoy hors d'oeuvres, a four-course meal, a complimentary Power card for *Dave & Buster's*, dancing, party favors and a champagne toast as you try to uncover whodunit. *Dave & Buster's*, 1030 Auahi St.: 7:30 p.m. - midnight. \$130 per couple, \$65 for singles. (Tax and gratuity not included.) 589-2215.

Rock around the clock

Relive years gone by with nonstop dancing and live performances. Celebrate the golden days of music and feast on the all-you-can-eat buffet or snack bar. *Mānoa Grand*

Ballroom, Japanese Cultural Center, 2454 S. Beretania St.: 8:30 p.m.; \$65 buffet, \$35 snack bar. Both include one beverage and champagne toast. All ages welcome. \$2 parking available. 922-1886.

Get the party started

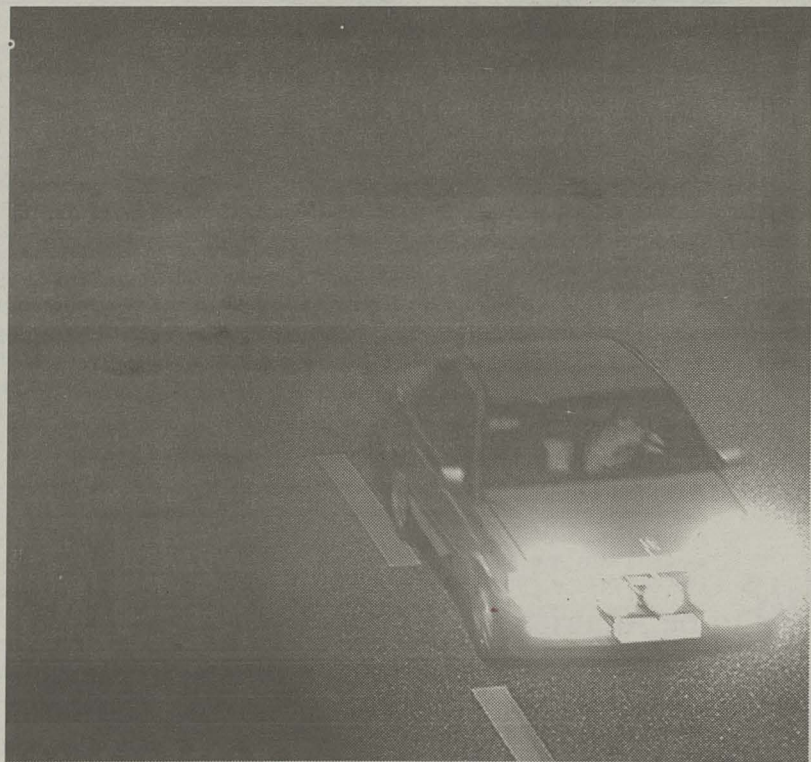
Get your groove on a little early and salsa the night away to the Latin sounds of *Son Caribe*, Conjunto Tropical and many more. This fundraiser for The Hispanic Center of Hawai'i includes door prizes and a silent auction. *United Puerto Rican Association of Hawai'i-Social Hall*, 1249 N. School St.: Sat 12/28, 6 p.m. - 1 a.m. \$20, \$15 advance, children under 12 free. 847-2751.

Whips and chains

Hook up with someone tonight and whip them into the New Year. *Dungeon*, 1739 Kalākaua Ave.: 10 p.m. - 4 a.m. 18 and over.

Cultural Awakening

If you plan to avoid the crowds this year, catch the New York Philharmonic performance of an All-Gershwin Concert live from the Lincoln Center. Or take a special look at *Oshogatsu*, Japanese New Year. *Hawai'i Public Television, KHET*: Gershwin, Tue 12/31, 8 p.m.; *Oshogatsu*, Wed 1/1, 7:30 p.m. 973-1000.




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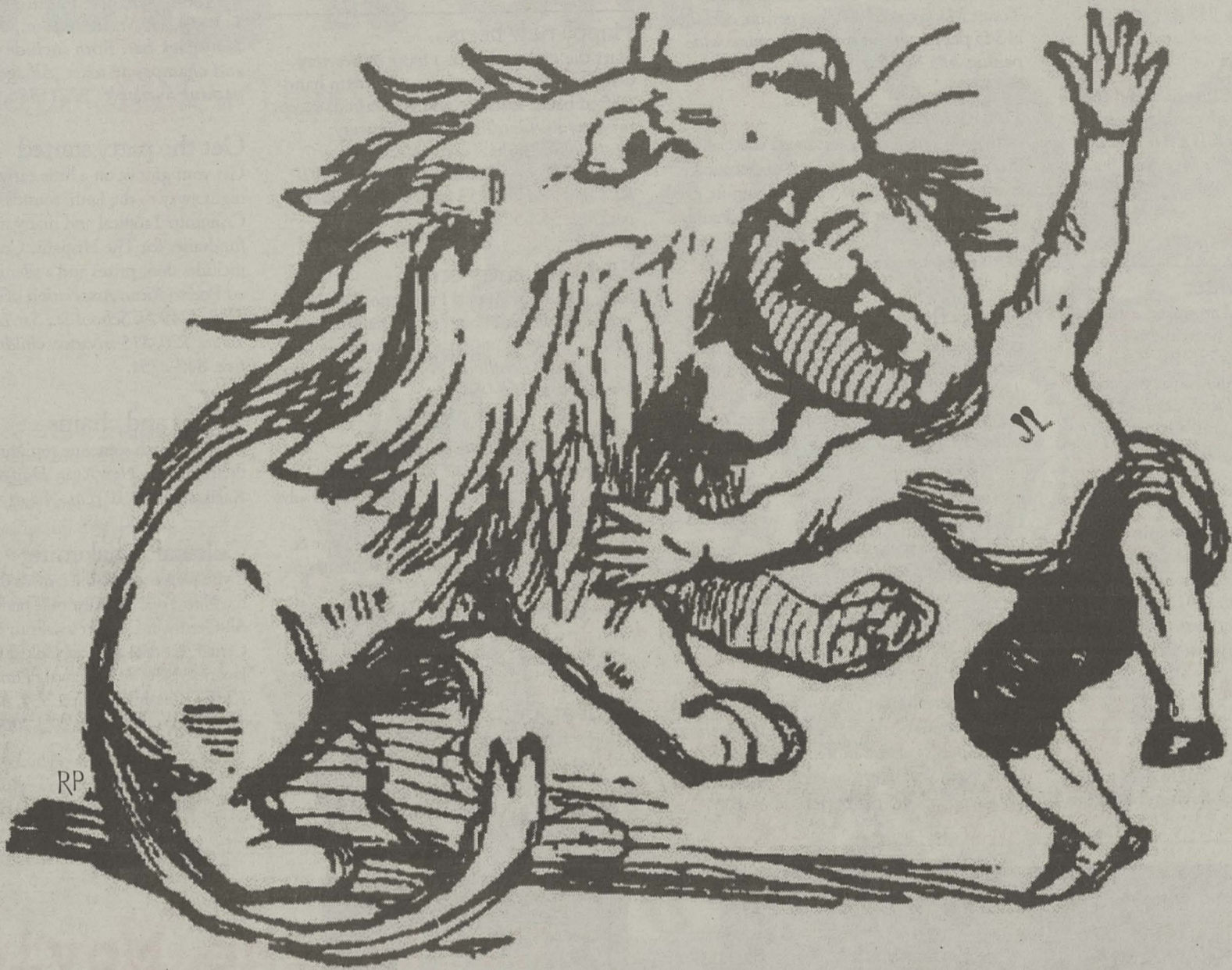
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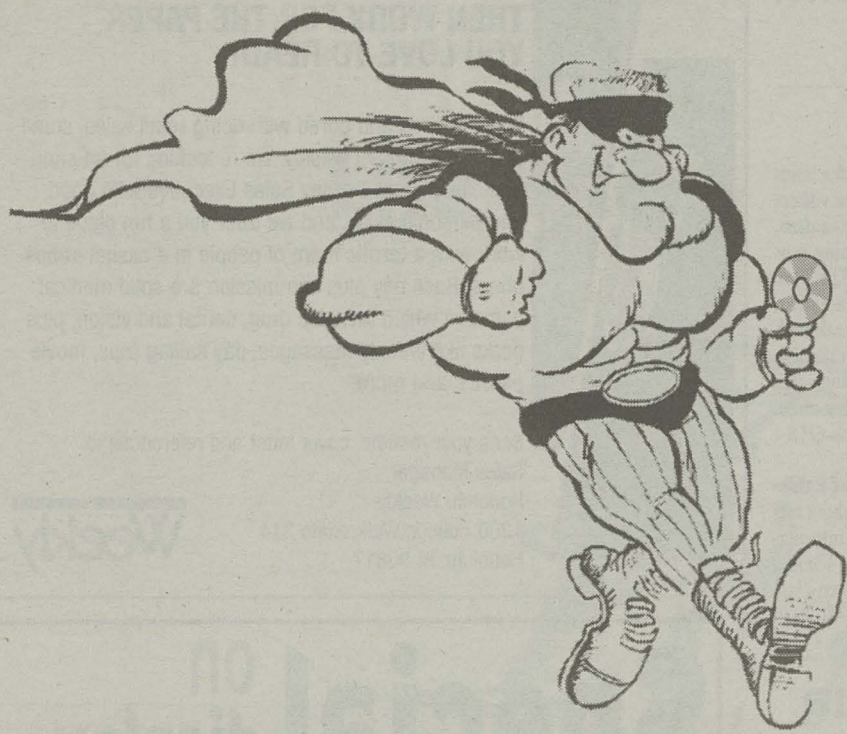
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Credit Card # _____ Expiration Date _____

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Lesley Dill at The Contemporary

Alchemy of language

MARCIA MORSE

Lesley Dill remembers a childhood moment, looking out the window at a pattern of dark leaves silhouetted against a late-day sky. What seemed at first the random stirrings of nature coalesced into a revelation of an ordered sense of the world.

The qualities of that moment — black-and-white sparseness, an enveloping cocoon of solitude, sensation and emotion intensely felt — have become defining aspects of Dill's work as she continues to explore the ways in which we establish connections with the world, through embodied experience, through powers of the mind, through transcendental affinities.

Dill, born and raised in New England and now residing in New York City, is a multifaceted artist who works across the boundaries of painting, printmaking, sculpture, photography and performance. Her work in the 1980s often engaged clothing as a surrogate presence, as a way of mediating between the body and the world. Her work of the last decade, presented in this survey exhibition at The Contemporary Museum, questions the very process of mediation as it seeks to get beyond the displacement, the sense of being removed, with which we often negotiate interactions with experience.

In 1990, Dill received a volume of poetry by Emily Dickinson for her 40th birthday. It was a revelation. Since then, Dill has made particular use of Dickinson's work as a kind of psychic compass. The connection between Dill and Dickinson is telling, particularly when it comes to understanding the tensions present in the work of each between the tough and the fragile, the sensual and the spiritual, the visceral and the intellectual, the reclusive and the embracing.

We live as embodied beings, and it is through our sensory capacities that we become tethered to our environment. The body, in part or in whole, in the flesh or through the fabric with which it might be clothed, figures strongly in Dill's work. Several works (including "Poem Dress of Circulation" and "Poem Hair Dress") invoke a garment much like that which Dickinson wore: modest and constraining bodice above a voluminous skirt, creating a silhouette more that of a girl than a woman. In other works, the inscribed skin of the body itself (as Dill paints words on her subject

prior to taking a photograph, in "A Thought Went Up My Mind Today," or "Hunger and Desire") becomes the terrain of discourse. (A significant corollary of these works is Dill's engagement in performance. Three videos are also on view in the current exhibition, providing another perspective on Dill's orchestration of ritual garments, with voiced variations on key text fragments from Dickinson — "The soul has bandaged moments" — and response from Dill: "Sometimes I feel skinless.")

Though extremely spare in palette, Dill's work excites a sense of tactility — tea-stained fabrics that whisper to be gathered up, surfaces of photographs that carry the traces

mediating and regulating device.

Yet it is the mind that gives us language, another means of connecting to the world beyond the body, and also a means of embodying our thought, of ordering our inner life. Language is the strongest thread in Dill's work, but it is important to understand the ways in which Dill uses language. Her use of poem fragments by Dickinson (and, more recently, Kafka, Espriu and Rilke) is substantially more nuanced than depiction or visual representation. Image is not illustration; text is not caption. Rather, it is as if Dill has breathed in their words, and breathed them out again, giving them new voice in her own correla-

tive and concrete visions; language is anything but abstract, disembodied. As Dill observed about that birthday gift of poetry, "... when I was given a book of Dickinson's works, the language released me. My response was not tied to her content, but to the immediate sense of feeling 'lined up' with the experience of her words. I'm interested in the 'alchemy' of language, the uncertainty of meaning and the resonance within our bodies when a metaphor clicks."

In a move much like Dickinson's inspired weddings of things through metaphor, Dill creates affinities through the physical materials of her work. Thus does fabric become skin, and skin become paper on which language is visible. Thus does wire become the fluid filament of clothing or coaxed into the cursive flow of words; thus do stitches in a garment become sutures that mend and heal.

Dill moves us from the physical to the metaphysical, from the limits of mortality to the liberation of the spirit. Beyond the rich physicality of Dill's work, and her embrace of the visceral body and literal language, Dill also explores a dimension that spills beyond, that transcends both. "The words that meet air," she muses, "are few in comparison to the unspoken, untongued words inside." There is more, in other words, both in that inner world that eyes, turned inward, might glimpse and in a universe the full reach of which eludes the grasp of language and experience. ■

Lesley Dill: A 10 Year Survey — The Contemporary Museum, 2411 Makiki Heights Rd.: Tue - Sat, 10 a.m. - 4 p.m.; Sun, noon - 4 p.m. Through 1/12. \$5 adults; \$3 seniors. 526-1322.



"Poem Eyes," oil, thread, wire, cloth on tea-stained muslin, 1995

of aggressive abrasion and drawing, expanses of paper laced with intricate horsehair stitching of text. Hands in works such as "Copper Poem Hands" become emblematic of the power of touch: a line from Dickinson ("I felt my life with both my hands to see if it was there") serves to link two pairs of hands. Dill also explores another key sensory apparatus, the eyes, in several works including "Vision Catcher," "Poem Eyes" and "Ghost Eyes," in which the eyes, unexpectedly, are closed and veiled.

The desire, as Dill expresses it, to "remove the remove," to embrace a more direct and unmediated experience of the world and the sensations to which it gives rise, celebrates the body. Dill (like Dickinson) is acutely aware of the tension that exists between the body and the mind — that potent

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SIGNATURE WINDWARD STADIUM 10	SPECIAL ENGAGEMENT - NO PASSES OR DISCOUNT TICKETS ACCEPTED			SEE DIRECTORY FOR SHOWTIMES

Film

Standing tall

BOB GREEN

If you can resist the seductions of wonderful imagery, and if you are a Tolkien purist, you are not likely to embrace *The Two Towers* installment of the *Lord of the Rings* film trilogy. However, if you are neither of those two creatures, the newest (and better) entry might strike you as the best movie of its kind you've ever seen.

Here, New Zealand director Peter Jackson (*Heavenly Creatures*) does what George Lucas tries to do and cannot: create a blend of epic fantasy with valid emotion, employing gorgeous imagery without being totalitarian. "Towers" is a full-bodied, action-filled emotive story, not a Lucasian pageant celebrating technology. And, with the beautifully realized self-divided creature named Gollum, the story has resonance for the modern (and postmodern) mind.

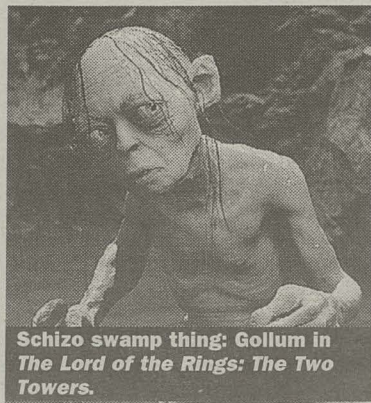
Three distinct story-strands make up the film, which never once loses its way or stops to show us a mere

The Two Towers is spectacularly successful.

parade. Its swooping, epic camera moves encompass a seamless blend of New Zealand landscape and computer-generated wizardry.

In the key story-strand, Frodo (Elijah Wood) and Sam (Sean Astin) continue their quest to destroy the Ring. It is here, when they are joined by Gollum, a tortured Hobbit-like creature with a mind corrupted by his once having possessed the Ring, that the story discovers its center. The Gollum is in a schizophrenic duel with himself, "good" and "evil" vying for supremacy.

Meanwhile back in Middle Earth, the heroic Aragorn (Viggo Mortensen, front and center) and the dwarf Gimli come to the aid of King Theoden of Rohan, who's terrorized by a Sarumanian army of Orcs and



Schizo swamp thing: Gollum in *The Lord of the Rings: The Two Towers*.

Uruk-hai. All of this culminates in one of the best battle sequences in all post-silent film.

In the Fanghorn forest, two hobbits meet up with an Ent, an ancient giant, walking and talking tree, who rescues them. After much reluctance, the Ent and his kind are talked into joining the humans in their battle against the evil nonhumans. The film becomes increasingly, and convincingly, surreal in its final hour.

All of this takes three hours, too long for some audience members, but every minute seems to count. Peter Jackson and his talented crew and cast have created a masterpiece that does not disappoint in the way of other "epics" of late. The people who made this film know what they're doing — and the results are genuinely spectacular. ■

PHOTO: WWW.COMINGSOON.NET

O'ahu Films

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

Opening

Catch Me If You Can Steven Spielberg directs Leonardo DiCaprio and Tom Hanks in a feel-good comedy.

The Lion King Disney's big hit is back, reborn in IMAX, because the Mouse needs the dough. Hakuna matata! *Imax Waikiki Pinocchio* Nope, not Disney. Roberto Benigni wrote, directed and stars in the classic tale told again but still rated G.

Continuing

Analyze That Robert De Niro and Billy Crystal together again for the second time in this sequel to *Analyze This*. Go figgah.

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 Drumline* A talented but cocky drum major heads to college. Maybe the best new movie you won't see, but should. (Reviewed 12/18) —Robb Bonnell

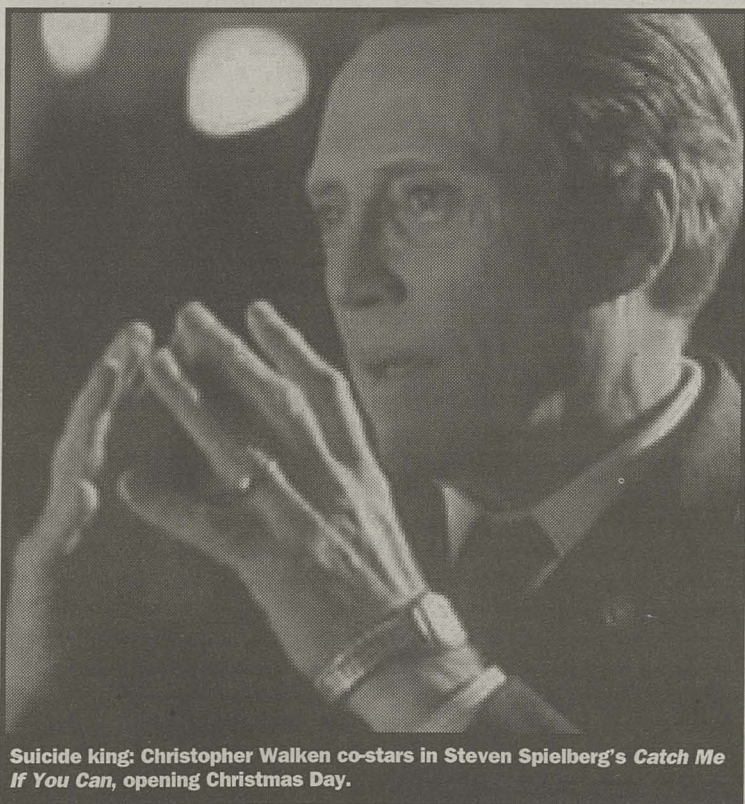
8 Mile Certainly the most surprising American movie of the year, what could've been an exploitation film turns out to be something else, a slice of life rarely seen so relentlessly and close up. (Reviewed 11/20) —Bob Green

The Emperor's Club Kevin Kline as a wonderful teacher, based on the autobiographical story by Ethan Cain.

Empire Gangster drama with John Leguizamo (or whatever the hell his name is.)

Extreme Ops New adventure thriller with lots of CGI dering-do.

PHOTO: MOVIES.GO.COM



Suicide king: Christopher Walken co-stars in Steven Spielberg's *Catch Me If You Can*, opening Christmas Day.

Notice (Wed-Tue 11:20, 1:40, 3:55, 7:55, 10:10); **The Wild Thornberrys Movie** (Wed & Thu 10:55, 1, 4:20, 6:55, 9:30, Fri-Tue 10:55, 1, 4:20, 6:50);

● Thu 12/26: **Analyze That** (Wed & Thu 10:25 p.m.); **Drumline** (Wed & Thu 11:25, 2:05, 4:40, 7:25, 10:05);

● Wed 12/25: **Catch Me if You Can** (Wed-Tue 10:45, 1:35, 4:30, 7:30, 10, 10:30);

North Shore

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

● Fri 12/27: **The Lord of the Rings: The Two Towers** (Fri-Tue 12:15, 4, 7:45);

● **Two Weeks Notice** (Fri-Tue 1, 4:30, 7, 9:15);

Leeward

KAPOLEI MEGAPLEX: 890 Kamakamokila Blvd. 593-3000

◆ Wed 12/25: **Analyze That** (9:15); **Catch Me if You Can** (Wed-Sat 12:15, 1:15, 3:20, 4:20, 6:45, 7:30, 9:45, 10:30; Sun-Tue 12:15, 1:15, 3:20, 4:20, 6:45, 7:20, 9:45, 10:15); **Die Another Day** (Wed-Sat 5, 7:40, 10:30; Sun-Tue 5, 7:40, 10:15); **Drumline** (noon, 2:35, 5:10, 7:40, 10:15); **Gangs of New York** (Wed-Sat noon, 1, 3:30, 4:30, 7, 8, 10:20; Sun-Tue noon, 1, 3:30, 4:30, 7, 8, 10:15); **Harry Potter and the Chamber of Secrets** (1, 4:25, 7:50); **The Hot Chick** (5:45, 8, 10:15); **The Lord of the Rings: The Two Towers** (Wed-Sat noon, 1, 3:15, 4:10, 5:10, 7, 8, 9, 10:30; Sun-Tue noon, 1, 3:15, 4:10, 5:10, 7, 8, 9); **Maid in Manhattan** (noon, 2:35, 5:10, 7:40, 10:15); **Pinocchio** (12:30, 2:50, 5:10, 7:30, 9:50); **Star Trek: Nemesis** (1:45, 4:30, 7:15, 9:55); **Treasure Planet** (1, 3:30); **Two Weeks Notice**

(12:30, 2:50, 5:20, 7:45, 10:10); **The Wild Thornberrys Movie** (noon, 1, 2:10, 3, 4:20, 7);

Art House

THE ART HOUSE AT RESTAURANT ROW: 500 Ala Moana Blvd. 526-4171

◆ **8 Women** (Wed & Thu 1, 4, 7:05, 9:30, Fri-Tue 1, 4, 7:05); **Beyond the Beach Film Festival** (call venue for showings and times); **Bowling for Columbine** (Fri-Tue 1, 4:25, 7:50); **Far From Heaven** (Wed-Tue :20, 4:20, 7:15, 9:40); **Heaven** (Fri-Tue 1:45, 4:30, 7:15, 9:35); **The Man From Elysian Fields** (1:30, 4:20, 7:20, 9:45); **My Big Fat Greek Wedding** (Wed-Tue 1:35, 4:10, 7:05, 9:35);

● Thu 12/26: **Last Kiss** (Wed & Thu 1:05, 4:15, 7, 9:30); **Safe Conduct** (Wed & Thu 1, 4:25, 7:50);

● Fri 12/27: **All or Nothing** (Fri-Tue 1:05, 4:15, 7, 9:30); **Frida** (Fri-Tue 1:35, 4:25, 7:25, 9:55); **Standing in the Shadows of Motown** (Fri-Tue 9:30 p.m.); **The Way Home** (Fri-Tue 1:15, 4:45, 7:10, 9:40);

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

◆ **Rabi** (Burkina Faso/France, 1992) Fri 12/28 & Sat 12/28 (2); **Sia, the Myth of the Python** (Sia, *Le Rêve du Python*) (Burkina Faso/France, 2001) Thu 12/26 (1, 7), Fri 12/27 & Sat 12/28 (7:30) Sun 12/29 (4);

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

◆ **My Father's Glory** (France, 1990) Thu 12/26 & Sat 12/28 (3, 5:30, 8), Mon 12/20 (5:30); **My Mother's Castle** (France, 1990) Fri 12/27 (3, 5:30, 8), Sun 12/29 (3, 5, 7), Mon 12/30 (8);

VARSITY TWINS: 1106 University Ave. 593-3000

◆ Wed 12/25: **My Big Fat Greek Wedding** (1:30, 3:45, 6:45, 9); **Pinocchio** (1:15, 3:30, 7, 9:15);

● Wed 12/25: **Standing in the Shadows of Motown** (Wed & Thu 2:15, 4:45, 8); **The Way Home** (Wed & Thu 2:30, 4:30, 7:30).

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sandra hugh BULLOCK GRANT

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America Online Keyword: Two Weeks Notice

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SIGNATURE DOLE CANNERY 18	CONSOLIDATED KAHALA 8	SIGNATURE WINDWARD STADIUM 10	WALLACE LAIE CINEMAS
CONSOLIDATED PEARLWEST 16	CONSOLIDATED KOKO MARINA STADIUM 8	CONSOLIDATED KO'OLAU STADIUM 10	WALLACE KEOLU CENTER

CHECK THEATRE DIRECTORIES OR CALL FOR SHOWTIMES / NO PASSES

FOR MORE INFORMATION ABOUT THIS MOVIE
America Online Keyword: Two Weeks Notice www.twoweeksnoticemovie.com Moviefone.com

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O'ahu Films

Friday After Next 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. The Honolulu audience chuckled throughout a recent screening. (Reviewed 11/27) —R.B.

Gangs of New York See Review on Page 22.

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*

The Hot Chick Yikes, another Rob Schneider comedy. This time a popular high school girl is transformed into a man

(Schneider).

The Living Sea An IMAX around the world on ... you guessed it. *IMAX Polynesian*

The Lord of the Rings: The Two Towers See Review on Page 23.

Maid in Manhattan J. Lo cements her big screen stardom in this Cinderella story, directed by Wayne Wang.

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 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.

Solaris This supernatural remake of the 1972 Russian sci-fier might intrigue you or it might bore you. It is an honorable film, but not nearly as important as it thinks it is. George Clooney gives his best screen performance to date. Directed by Steven Soderbergh. (Reviewed 12/4) —B.G.

Star Trek: Nemesis Cool battle scene, sorta, but little else in this latest release in the tired sci-fi series. (Reviewed 12/18) —Chad Blair

Treasure Planet Disney does its Christ-

mas animation annual.

Two Weeks Notice Sandra Bullock is a neurotic attorney servicing the needs of her fabulously charming, but irresponsible client played by, you guessed it, Hugh Grant.

Wes Craven Presents: They The *Scream* director presents but does not direct this new horror flick.

The Wild Thornberrys Movie More of the same, except here it's on the big, big screen.

Art House

8 Women A film only for tolerant audiences willing to go for a special ride, this

Gallic murder-mystery delight stars eight of the 10 most famous French actresses through the years. (Reviewed 12/18) —B.G. *Restaurant Row*

All or Nothing A taxi driver (Timothy Spall) leads a depressing life as part of a depressing family until a sudden crisis brings the family members a chance at salvation. *Restaurant Row*

Beyond the Beach Film Festival Including *Kibō'Alu Keola Beamer, Mount Kailish: Return to Tibet, Gemhunter in Afghanistan, Paniolo o Hawai'i, Waikiki: In the Wake of Dreams, Biography Hawai'i: Auntie Maiki* and more. Call 526-4171 for more details. Through 12/27. *Restaurant Row*

Bowling for Columbine Michael Moore's doc on guns in America. *Restaurant Row*

Far From Heaven Director Todd Haynes' work tightrope-walks conceptual integrity over the chasm of camp and parody. The deconstruction of life in Hartford in the 1950s 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. *Restaurant Row* (Reviewed 11/27) —B.G.

My Father's Glory (France, 1990) Based on Pagnol's memoirs, this classic film beautifully tells the story of a boy growing up in rural France at the turn of the 20th century. *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 *Restaurant Row*

Heaven Krzysztof Kieslowski wrote this film about a woman goes off on a mission against Turin, Italy's biggest drug dealer. *Restaurant Row*

The Last Kiss (L'ultimo bacio) A couple expecting a child confronts the imminent possibility of becoming adults. *Restaurant Row*

The Man From Elysian Fields This'll be a good movie for home viewing as it tap dances between overly contrived TV soap opera and moody peeks into the monied milieu of Pasadena. (Reviewed 12/11) —B.G. *Restaurant Row*

My Mother's Castle (France, 1990) Taking up where "My Father's Glory" leaves off, director Yves Robert continues the story of a youngster's life in a France that has all but disappeared. *Movie Museum*

Rabi (Burkina Faso, 1992) This hour-long family film is a fable using traditional African story-telling techniques. It's the story of a boy and his pet, in this case a tortoise, in Burkina Faso. A good Kwanza tale. *Doris Duke at the Museum*

Safe Conduct (France) Bertrand Tavernier directs this WWII occupation drama set in the film industry milieu. *Restaurant Row*

Sia, the Myth of the Python (Burkina Faso/France, 2001) This feature, great for Kwanzaa, is based on a 7th-century legend about a corrupt king, poor villagers, and the upcoming ritual sacrifice of the beautiful young title character in this unusual co-production.

Standing in the Shadows of Motown A documentary on the Funk Brothers, backbeat and soul for such legendary performers as Diana Ross and the Supremes, Marvin Gaye, Stevie Wonder and Smokey Robinson and the Miracles. *Varsity Theater*

The Way Home (South Korea) A spoiled boy grows up visiting his mute grandmother over the summer. *Varsity Theater, Restaurant Row*



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- Bowling for Columbine (R)**
Daily: 1:00 4:25 7:50
- My Big Fat Greek Wedding (PG)**
Daily: 1:35 4:10 7:05 9:35
- Far From Heaven (PG-13)**
Daily: 1:20 4:20 7:15 9:40
- 8 Women (R)**
Daily: 1:00 4:00 7:05
- Standing Shadows of Motown (PG)**
Daily: 9:30
- All Or Nothing (R)**
Daily: 1:05 4:15 7:00 9:30
- The Man From Elysian Fields (R)**
Daily: 1:30 4:20 7:20 9:45
- Frida (R)**
Daily: 1:35 4:25 7:25 9:55
- The Way Home (PG)**
Daily: 1:15 4:45 7:10 9:40
- Heaven (R)**
Daily: 1:45 4:30 7:15 9:35

Last chance to see **SAFE CONDUCT & THE LAST KISS** leaving Thursday.

www.movienewsletters.com/newsletters/wallace/restaurantrow9.htm

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all or nothing

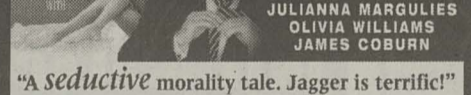
"EXHILARATING! EASILY THE YEAR'S FINEST FOREIGN FILM!"
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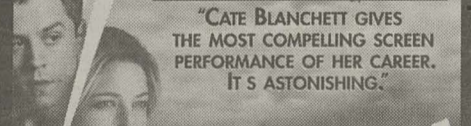
THE WAY HOME

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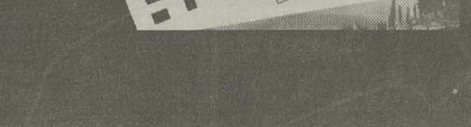
THE MAN FROM ELYSIAN FIELDS

"A seductive morality tale. Jagger is terrific!"
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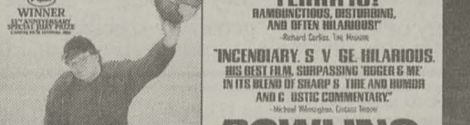
FAR FROM HEAVEN

"CATE BLANCHETT GIVES THE MOST COMPELLING SCREEN PERFORMANCE OF HER CAREER. IT'S ASTONISHING."
 —THE NEW YORK TIMES



MY BIG FAT GREEK WEDDING

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BOWLING FOR COLUMBINE

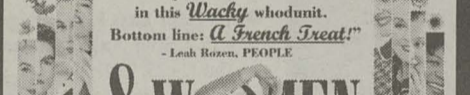
"A BRILLIANT SPECTACLE!"
 —THE NEW YORK TIMES

"ONE OF THE YEAR'S BEST FILMS!"
 —THE NEW YORK TIMES



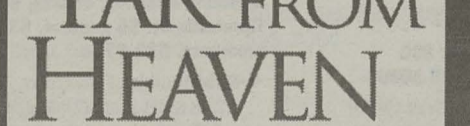
Frida

"THIS FALLS GIDDIIEST CINEMATIC TREAT!"
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8 WOMEN

"A pure joy!"
 All eight actresses enchant in this *Wacky* whodunit.
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 —Leah Rothen, PEOPLE



FAR FROM HEAVEN

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Restaurant Review

PHOTO: JOHN LUTFEY

OnJin Cafe is a great refuge in the middle of Ward's bustle.

Calm corner

JOANNE FUJITA

Not long ago, Kamakee Street was a quiet, little-used side street. Now it's crammed with new businesses like Pier 1, Nordstrom's Rack and the parking lot for the Ward 16 Theatres and has joined in the frantic beat of the Ward entertainment complex. All through the building boom, OnJin's Cafe, at 401 Kamakee across from Office

ponzu, a citrusy soy sauce. The execution is deft and light-handed: the moi I had was fried in clean oil at the right temperature, so no greasy taste or texture interfered with the flavor of the fish.

Seafood is treated with knowledge and respect here. The Charred 'Ahi starter (\$8.50) is well paired with a creamy liliko'i sauce just sharp enough to accent the mellow, rare tuna. Though eating shrimp is an environmental no-no, I couldn't

closed. "We wouldn't deny someone hungry some food," my waiter said, comfortingly.

Unlike the table service at dinner, lunch service consists of customers picking up their food from a take-out counter. In this way, the prices at lunch are reduced to plate lunch levels, and it's a much nicer alternative to fast food. Not only is the food of high quality, the amount of vegetables you get on each plate makes this a healthy choice. The



Quiet refuge: Chef OnJin Kim tends to customers at her eponymously named cafe.

Depot, quietly survived the noise and dust and now sits in a prime position to take in refugees from the shopping/theater/gaming mobs.

Thank goodness for that. Unlike the chain eateries that have swarmed the Ward complex boasting loud colors, lots of noise, lots of tchotchkes and twinkling lights, Chef OnJin Kim's calm oasis of a restaurant soothes with lots of clean, uncluttered space. Generous aisles between the tables allow discreet conversation, and there's even space carved out for granite ledges for plants — a luxury you don't normally see in smaller restaurants. The green of the outdoor dining garden can be seen through the windows of the dining room, adding another layer of cool and fresh.

In this setting, the Pacific Rim menu with European touches goes down very easily, though it doesn't deviate much from other restaurants of this type. The way Chef OnJin's food distinguishes itself is in its thoughtfulness; you can eat her food and remain reasonably healthy. The Crispy Moi (\$24.50) is crisp because it is fried, but it is also piled high with crunchy raw radish sprouts, enoki mushrooms and thinly shredded daikon that taste so good with

resist ordering the Korean Style Shrimp and Sweet Potato Pancake appetizer (\$6.95) to taste OnJin's version of *p'a chon*. This very delicate, crisp, thin patty is like the very best latke but with a zesty sweet chili sauce.

The flavorful Veal Piccata (\$20.95) was chewier than I'd like, but the accompanying green fettuccine was cooked to perfection. I suspect the chewiness may have been a fault in the veal itself rather than the preparation. In general, though, the ingredients are sourced carefully and picked through thoroughly, which shows best in the Kamakee Street Salad (\$4.25), a marvel of freshness and good texture.

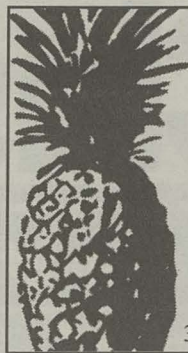
Best of all, though, is the service. Even when they're busy, the staff always manages to greet with a smile and notice immediately if the customers have any requests or needs. Glasses are refilled before you even notice they are empty, and all personnel are willing to help, even if it isn't their job. I blundered in at what I thought was 1:55 p.m. one day, to find that my watch was slow by five minutes; i.e., no more lunch service. The staff immediately came up with a way for me to get lunch anyway, even though the register was

Curried Chicken Salad (\$5.95) I tried, fruity with chunks of apple and lots of raisins, came with liberal amounts of romaine lettuce, some broccoli in a light sesame dressing and a side of Italian white beans. Vegetarians have a better selection than usual, with pasta and sandwich choices available.

Of course, if you want to forget about your diet and indulge in dessert you can do that too. The daily Dessert Trio (\$6.75) is well worth the calories if you get the outrageous chocolate bread pudding, which is itself big enough for two. The crême brûlée isn't bad either.

If you find yourself going crazy in the Ward's bustle, OnJin's Cafe is a refuge. As a destination in itself, OnJin's has the advantage of its own parking lot, which will be a great relief for those of you who will be entertaining friends and family. All in all, OnJin's is an oasis of calm, comfort and good taste in the frenetic Honolulu core.

OnJin's Cafe, Lunch: 401 Kamakee St.: Mon - Fri, 11 a.m. to 2 p.m. Dinner: Wed, Thu & Sun, 5 to 9 p.m. (last seating 8 p.m.); Fri & Sat, 5 to 10 p.m. (last seating 9 p.m.) 589-1666.



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The Straight Dope

No quotation dictionary gives the origin of the common phrase "Elvis has left the building." Who said it first?
—Nicole A., Palo Alto, CA

Funny you should ask. The guy who said it just left the building himself. Horace Lee Logan, founder and longtime producer of *Louisiana Hayride*, the country-music radio show that gave Elvis his big break, died Oct. 13 at age 86.

In 1954 Sam Phillips of Sun Records sent Logan a demo recording of the 19-year-old Elvis singing "That's All Right, Mama" and "Blue Moon of Kentucky," touting this white kid who sounded black. Elvis was a radical departure from the country crooners who were the staple of *Hayride* lineups at the time. (To give you an idea, one of the acts that preceded Elvis on his first night was a yodeler.)

But Logan decided to take a chance. On Oct. 16, 1954, Elvis debuted on the show, which was broadcast live on KWKH, a 50,000-watt station in Shreveport, Louisiana, that reached 28 states.

The studio audience responded politely to the young singer — he had yet to develop his trademark hip wiggle or sultry sneer — but Logan and company saw his potential and signed him up for a regular gig. Soon teenage girls discovered him and Elvis was on his way.

After two years of touring the south and southwest and drawing increasing national attention, Elvis bought out his contract with *Hayride* for the unheard-of sum of \$10,000, with the stipulation that he give one last performance, which turned out to be on Dec. 15, 1956. By this time he was verging on superstardom. Ten thousand kids jammed the youth building on the fairgrounds in Shreveport and screamed at the top of their lungs for the duration of the King's 45-minute show. (According to KWKH disc jockey Frank Page, it was sometimes hard to tell if Elvis was singing, or even if the band was playing.) After Elvis had given his final encore and left the stage, the crowd headed for the exits, even though many other *Hayride* acts were still waiting to perform. Logan

took the microphone and pleaded with Elvis' fans to return to their seats: "Please, young people ... Elvis has left the building. He has gotten in his car and driven away. ... Please take your seats."

The words became part of the Elvis legend and were repeated at many subsequent shows. Now they're a catchphrase whose meaning, usually tinged with irony, is clear to all: the show's over, the curtain has fallen, the sun has set, that's all she wrote, the fat lady has sung, our work here is done, move along, nothing more to see, disperse, beat it, turn the page, hit the road, don't forget to tip your waitress, pack it up, turn out the lights, *das ist alles*, time's up, toodle-oo, *exeunt omnes*, class dismissed, back to work, don't let the screen door hit you where the good Lord split you, end of story, that's all there is there ain't no more, so long, hasta la vista, you don't have to go home but you can't stay

here, later gator, 30, buh-bye, get lost, *ite missa est*, the end, finito, Scotty, beam me up.

QUESTIONS WE'RE STILL THINKING ABOUT

I go camping a lot and sometimes people like to waste my matches by throwing them in the fire. Do you know if they have invented fire-resistant matches? If so where can I find them?
—ISeeUOO

Is there a recipe for baggy eyes? If so, can you forward it to me?
—lilmoomoo

In my personal and family development class (home ec) my teacher said that salt and pepper are married, so that's why they always have to stay by each other. If they are, then one has to be the husband and the other the wife. All of the people I've asked have agreed that the pepper would

be the husband and the salt the wife. Well, what if the fork, knife and spoon were a family. Which would be the dad, the mom, and the kid, and would the kid be a boy or a girl? Also, what if thunder, lightning and rain were a family, how would that go?
—Molly Moxie

what would happen if a giant alien came up and ate the sun, would it die? what would happen to us. Would it eat us too or would it be too full from the sun. Is there any nutritional value in the contents of the sun or any of the planets of the matter.
—D Guarna

Does any one group or individual, anywhere, own rain? Or claim to?
—Saqib R., Los Angeles

Subj: donald duck can you send me the hearing of him saying any of that?
—theallens

At what temperature will my eyeballs freeze?
—Randall

So, Randall. I take it you're new to Chicago?
—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.



ILLUSTRATION: SLUG SIGNORINO

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A light stroll

PHOTO: NINA ZUBAL



Bishop Museum's new installation

It smells a little like an inner tube. The Luminarium is an enclosed, inflatable PVC labyrinth on loan from England and currently installed at the Bishop Museum. With shoes off (as required), the ground inside feels *cushiony*, like walking on an air mattress.

A first walk through its tunnels can be disorienting. The gray, seemingly secret passages wind until they open into larger rooms with colored domes and pillars, each set aglow by patches and strips that filter the sunlight in different hues. Icy waves of blue flow out

from a central pillar into the surrounding pods. Yellow light pours into another hive-like area through a dome with a honeycomb pattern. Further on, a red chamber feels womblike, while a white domed room resembling an igloo feels sterile with its cool lighting, despite the noticeably warm temperature inside.

This heat build-up causes patrolling site managers to spritz visitors with water from time to time, but the intrusion is minimal. Richard, a tall, middle-aged bohemian-type

from Kāne'ōhe, was part of a small group visiting the Luminarium. Some of his group were inspired to dance and leap, ballet style. "It's trippy," said Richard, "It's so beautiful and organic."

—Nina Zubal

Bishop Museum,
1525 Bernice St.: Luminarium on display 10 a.m. - 5 p.m. through Sun 1/5. \$6, free to kids age 3 and under. 847-3511.

SEASONS' greeting

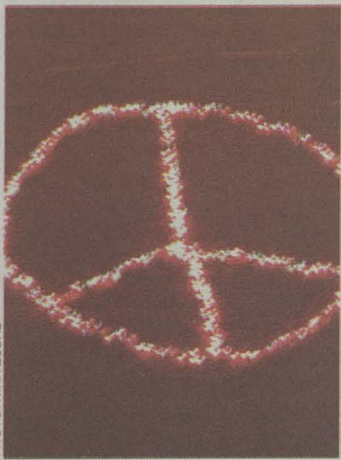


PHOTO: NINA ZUBAL

Hidden in 'Āhuimanu

Out on the Windward Side is a kind of reassuring sight. Tucked away on Hui 'Ūlili street, just off Kahekili Highway, a cluster of Christmas lights on a hillside behind some houses has been strung together to form a big, bright peace sign to light up the neighborhood night.

Jadyn Ikeda, a neighbor, feels that the display is a good one for this time of year: "The theme that it expresses is more meaningful than reindeer or Disney characters. It sends more of a message."

The message, brightly lit and nearly 15 feet in diameter, is easy to miss because of its location. Unless one is traveling down this road already, peace (as it were) is difficult to find.

—Robb Bonnell

tea COZY

Winterborne's lunchtime hideaway

Finding a healthy lunch downtown requires some snooping and some luck. From Bishop Street, try a pleasant walk 10 to 15 minutes Diamond Head along Merchant Street. Go past the historic downtown post office, through Kawaiaha'ō Church's manicured grounds, and into the Mission Houses complex. The Winterborne Tea Room, nestled between the Mission House and its gift shop, is a

respite from the normal bustle, bentos and busyness of downtown proper. Note:

Reservations are required. Owner Nikki Yasutaki and her son serve half-sandwiches on poppy seed bread, crisp Nalu greens with dressing, iced or hot tea, and a fresh dessert (might be bread pudding, lemon curd tart or carrot cake) on blue willow patterned plates with silver ser-



PHOTO: KATE PAINE

vice and linen napkins. For around \$12, it's fine dining without pretension.

—Kate Paine

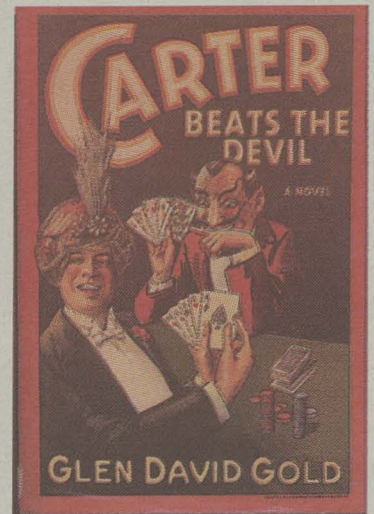
Winterborne Tea Room,
553 S. King St.: open Mon - Fri, 9 a.m. - 4 p.m.; lunch, 11 a.m. - 2 p.m. Reservations required. 537-3806.

MYSTERY, murder & magic

A novel history

The science, technology and prosperity of the 1920s in America, combined with its passion for magic and illusionists, culminates in an engaging first novel by Glen David Gold. In *Carter Beats the Devil* (Hyperion; 2001), we share Charles Carter's harrowing childhood experiences and see how they fuel his desire to become the world's greatest magician.

This historically based novel



sheds light on the people of that period. President Warren G. Harding (and his mysterious death), Harry Houdini, the Marx Brothers and Philo Farnsworth are all woven into this fictionalized tale of the real life magician Charles Carter.

Carter biographer and historian Mike Caveney applauds the accuracy of Gold's novel. Says Caveney, "One sometimes forgets that this story is simply a product of Glen Gold's devious mind."

Fact or fiction, it matters not. *Carter Beats the Devil* is filled with engaging characters and fabulous illusion. In the unfolding of one man's life, the reader is taught the art of seeing the magic in every day.

—Shayne

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