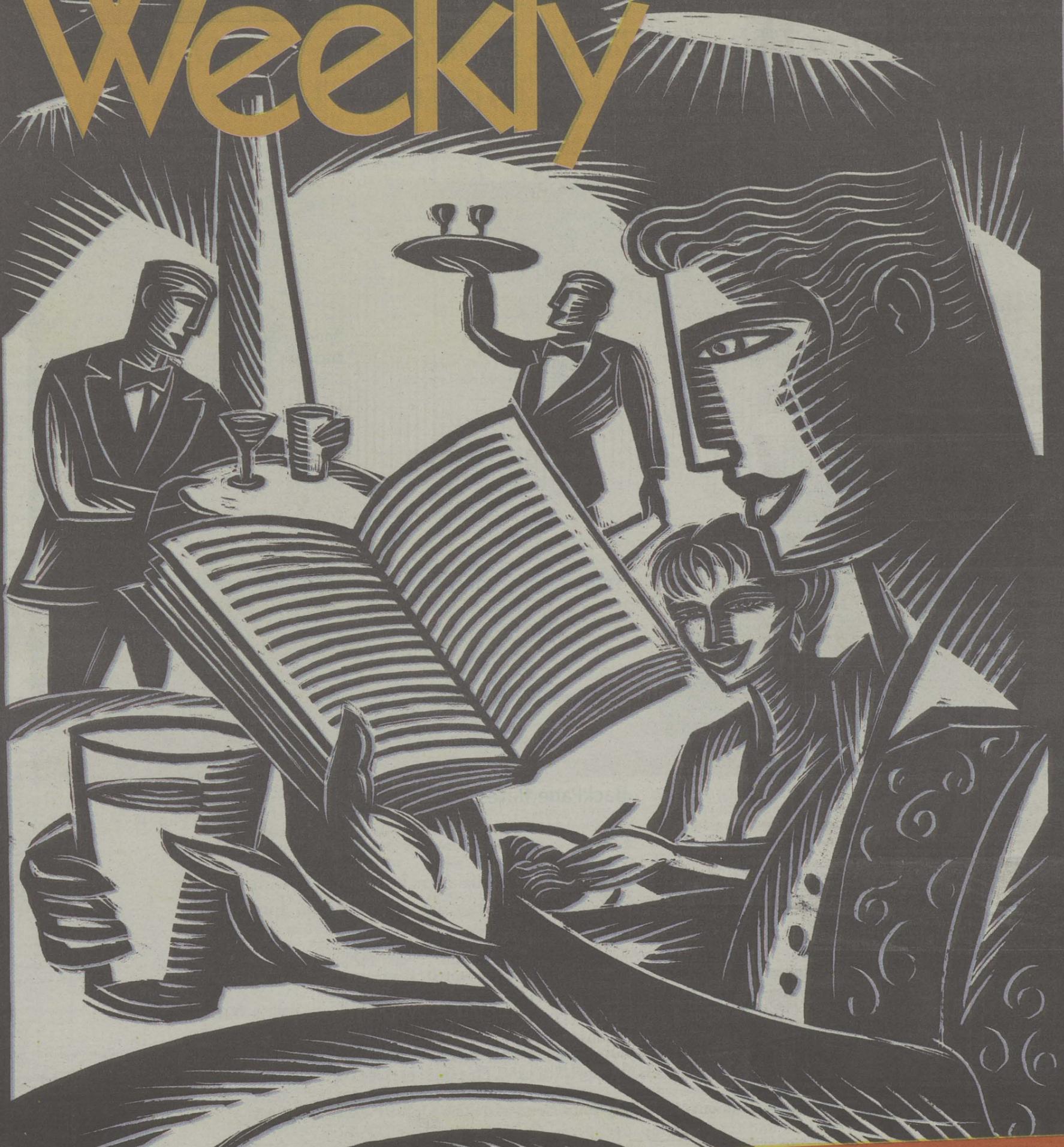


Volume 13, Number 47, November 19 - 25, 2003 www.honoluluweekly.com

H O N O L U L U

FREE Weekly



Winter Books

New Works by Maxine Hong Kingston, Robert H. Stauffer, Morgan Blair, Kapulani Landgraf and Bamboo Ridge **Page 6-13**

Thanks for Giving 2003

An Event to Help the Hawaii Bone Marrow Donor Registry
Saturday November 22nd from 10 am to 2 pm
At the Bose Entertainment Center at the Ward Entertainment Complex



Searching for a Match: Six-year old Kailee Wells

Help Kailee and others with bone marrow disorders by registering with The Hawaii Bone Marrow Donor Registry this Saturday, 10am to 2pm.

Did you know... you can be tested, registered, and give a small blood sample in about 15 minutes? These 15 minutes could help save a life! Stop by the Hawaii Bone Marrow Donor Registry Booth and learn just how easy and simple it is to sign up! Call 547-6154 for more information.

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Weekly

Kaho'olawe's return

I, as a Hawaiian, am very happy that Kaho'olawe is back in the right hands (Cover Story, "The Return of Kaho'olawe," *HW*, 11/5). But there is much to be cleaned up. The island will never look or feel the same, but we must take the good with the bad. And if we want something done we have to fight for it, as many Hawaiians have found out.

I read the sidebar titled "Thoughts on the Kaho'olawe saga," and I think that Haunani-Kay Trask really has a small mind. Shouldn't she be happy? I know many Hawaiians who are glad that we are moving forward. Why did Trask even compare the Middle East with Hawai'i? That was wrong.

Alecia Hew Len

Move on, Bush

Thanks for your coverage of the huge demonstration against President Bush (Grassroots, "Red, white & Barney," *HW*, 10/29). I'm sure that you noticed how the mainstream media put an "aloha" face on their coverage for fear that the folks across the country would think that Hawai'i was less than friendly to Bush. I suppose we can attribute their coverage to a desire to bring more tourists to Hawai'i.

The real story was that the 1,500

or more protesters were orderly and behaved within the law, and that George Bush was a loser. Once again, he or his handlers ignored the public, grabbed their money and ran. (When I heard that he hid on the floor of a police vehicle and snuck in via a back door, I was ashamed that he was our president.)

Ken Kiura

Conklin's class

Apparently the controversy surrounding Ken Conklin's UH class "Hawaiian Sovereignty: An Alternative View" will not go away. Robert Rees alleges in his column "Veritas at the UH" (*HW*, 10/15) that both President Evan Dohelle and Director of External Affairs Paul Costello stated that the class had been canceled due to lack of student interest.

We, students who attended Conklin's class, would like to set the record straight. When the class was listed in the catalog, the program administrator of the Academy for Lifelong Learning (ALL) stated that she was harassed and threatened, and was told that bad things would happen to anyone taking the classes. Since the university would provide no additional security for the classes, the administrator moved the class to a different room to avoid those whom she felt had threatened her and the students.

Not all of us agreed with everything that Conklin had to say, and there were many lively discussions. But the classes were so interesting that we asked Conklin whether he would consider having an additional session so that we could invite someone who disagreed with him to come and present another point of view. Conklin readily agreed, and we had the privilege of hearing another side of the issue.

This was a stimulating educational experience, and we are grateful to the academy and its administrator for making it possible. We hope that the harassment and threats surrounding Conklin's class do not keep ALL from offering, and the UH administration from supporting, other controversial courses.

Peter Knerr, Mary Ann Knerr, Candy Irvine, Bob Cole

Fluoride stink

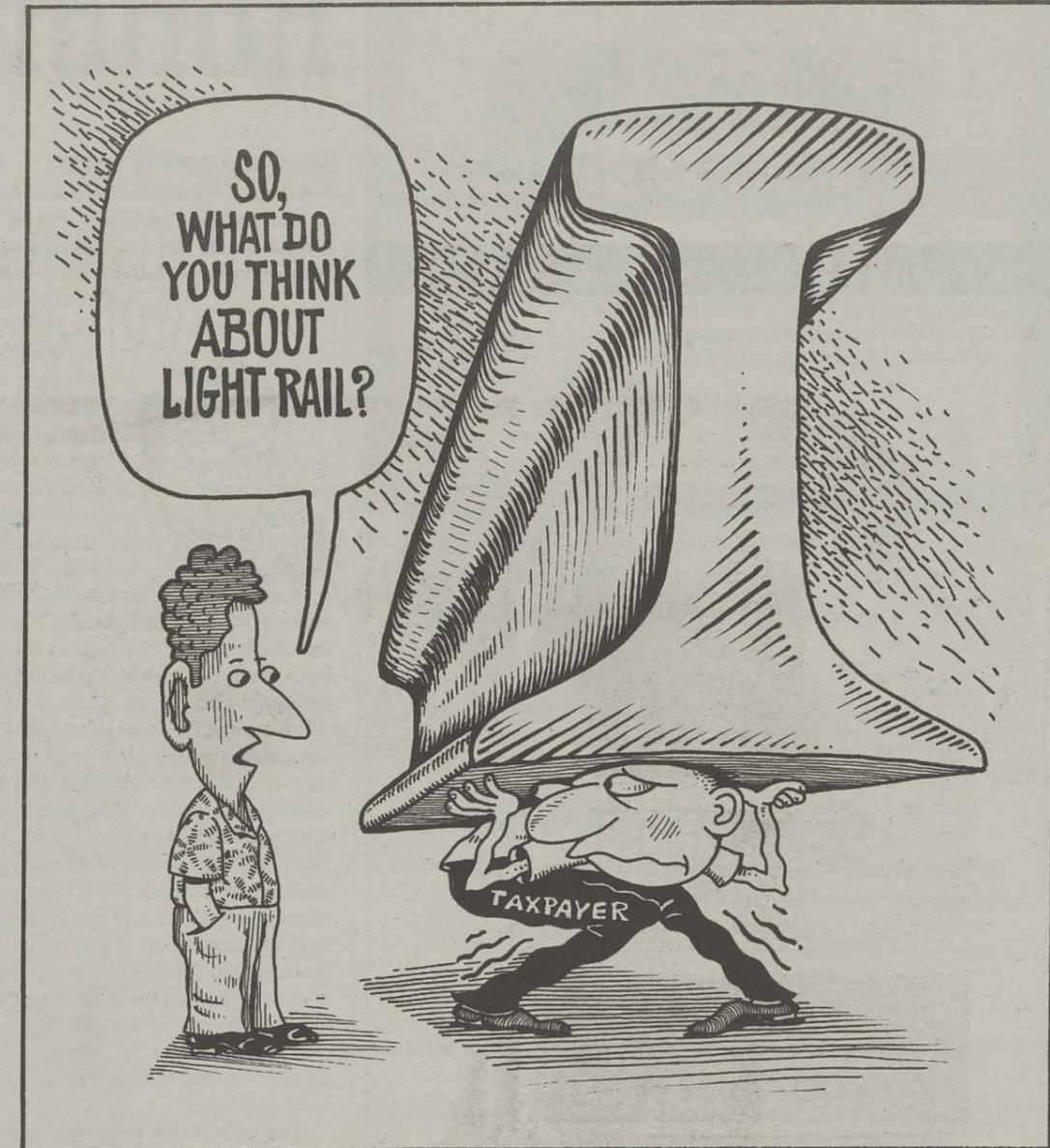
Reading Robert Rees' "Precious bodily fluids" (*Honolulu Diary*, *HW*, 10/29) left me concerned. While we know fluoridation is not a "Commie plot," that reference might serve to take people away from the seriousness of this practice.

On one side are government employees who blatantly lie about nonexistent reports that attest to fluoride's safety and effectiveness. On the other are those who present numerous studies attesting to the harmful effects of fluoridation.

There are in fact numerous reports, including from the Centers for Disease Control, about the harm that can come from fluoride. This is very serious business, especially when our public health officials and many of our politicians turn a blind eye and a deaf ear to these facts.

Hesh Goldstein,
Health Talk moderator
K-108 AM

I suggest Rees do more thorough, independent homework instead of



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listening to rhetoric and emotions from people on both sides of the issue. Claims of safety are not substantiated by published studies. For example, Rees should look up the 1995 study titled "Relationship Between Bone Fluoride Content, Pathological Change in Bone of Aborted Fetuses and Maternal Fluoride Level," by J. Shi, G. Dai and Z. Zhang. This Chinese study used actual human aborted fetuses and shows a direct positive correlation between fluoride levels in amniotic fluid, maternal urine and bone pathological changes.

The abstract is in English, but if you need help with the Chinese, please let me know.

Adrian Chang

"To fluoridate our water seems a no-brainer," writes Rees. Because this issue has been defeated again and again at the state Legislature, it would have been more accurate if the statement had read, "To not fluoridate our water seems a no-brainer."

Education and good dental-care habits (parents: Are you listening?) are the solution, not chemicals.

Fluoride is a toxic chemical. It is more poisonous than lead. Fluoride accumulates over the years in bones.

Water is nature's pure liquid, perfectly created for human consumption without the need for human meddling. Fluoride is only effective when applied topically, not when ingested. Even the CDC admits this.

Most European countries stopped mass fluoridation in the 1970s. World Health Organization statistics show that children in countries that do not fluoridate drinking water have fewer dental problems than American children. The children with the best teeth live in Africa,

where they don't have fluoride or clean drinking water.

Ingesting fluoride is especially risky for elderly people and those with diabetes or kidney problems. The FDA has never approved fluoride. Mass water fluoridation violates the principle of informed consent: the legal and ethical right that we have to control what happens to our bodies.

For more information, please visit www.saveteeth.org or www.fluoridealert.org.

Ed Kurtz

Good grief! You fluoride-fascists are still vomiting out that same pro-fluoride propaganda to save the children. It is fascist to subject everybody to a dosage of fluoride of any amount without his consent! There is no reason for you fascist stooges to stop at fluorides. The drinking water can also carry tranquilizers, laxatives and aphrodisiacs. You will face armed resistance if you even attempt to fluoridate our drinking water!

George Peabody

Adoption option

I have not seen John Sayles' *Casa de los Babys*, but I have read a lot of reviews of the film, including Aarin Correa's "Buying motherhood" (*HW*, 10/29). As the mother of a child who was adopted internationally, I deeply resent the title of your review. Yes, money changes hands in adoptions, but that does not mean that adoptions are consumer acts, like buying shoes.

Correa buys into a pervasive prejudice against international adoption when she writes of "women ... trying to buy their way into motherhood" in "one of the few markets

that thrives." Would that Correa, and perhaps Sayles, had met some of the loving adoptive families I know. They might then pose a question that troubles some of us: Why do so few people, with the means to do so, take responsibility for the children of the world who need homes?

Susan Schultz

To err is humane

I was a volunteer Veterinarian's Assistant at the Hawaiian Humane Society in 1993 and left after only a short time because of my shock, disgust and horror at some of the things I saw there. When I politely inquired about some of the injustices, I was taken to see one of the supervisors, a well-dressed woman sitting behind a nice desk who, in a calm and patronizing voice, told me that I should not question HHS actions and that I should respect HHS policies and play like the rest of the team. She addressed me as if I were a child (I was 19 at the time), not a third-year biology student with real concerns.

I saw I stood no chance against them and left my position. I was not able to accept their slaughtering of innocent, tame and scared animals who were never even given a chance at adoption. I hope that your investigation forces them to finally change their ways (Cover Story, "Helter Shelter," *HW*, 10/29).

Aned Y. Muñiz

WRITE TO: *Letters to the Editor*, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI, 96817. Fax to 528-3144 or e-mail to editorial@honoluluweekly.com. Letter writers must print and sign their name, and include a phone contact.

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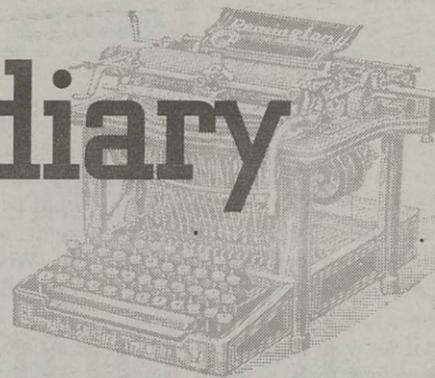


ILLUSTRATION: KEN DAHL

Sand, sun, surf 'n' terror

Apparently attempting to lessen its economic dependence on tourism, the state of Hawai'i is hosting an anti-terrorism trade fair. The inaugural **Asia-Pacific Homeland Security Summit & Exposition** runs this

Wednesday through Friday at the Hilton Hawaiian Village.

Hawai'i's Department of Defense and Department of Business, Economic Development & Tourism hope to break even with attendee fees of \$495 per person, sponsorships and exhibitor display charges. The main idea, says DBEDT Director **Ted Liu**, is to "help position in people's



minds Hawai'i as the place ... where they can get information about anti-terrorism consulting services, cyber security, chemical and biological warfare and infectious disease."

Liu maintains doing so somehow will establish that "No place is as suited to becoming the Geneva of the Pacific." He adds that the potential for growth in homeland security rivals what was achieved by Silicon Valley.

Maj. **Chuck Anthony**, spokesperson for the state DOD, notes it was Hawai'i's anti-terrorist "first responders" who invented the color scheme for threat levels now employed by the U.S. Department of Homeland Security. Said Anthony of this apparently underappreciated achievement, "We hope to parlay that into being a leader not just in the U.S. but in the Asia-Pacific Rim as well."

The summit will star via video link Homeland Secretary **Tom Ridge** (pictured). Former CIA Director **James Woolsey** will be on hand to talk about "Lessons from the Top."

It may not be too late to become a \$25,000 Platinum Sponsor of the summit. This includes a coffee break where all the napkins will carry your logo. For \$30,000 you can sponsor the Governor's Reception.

There is in all this one bit of sanity: At one of three different breakfasts on Friday, the East-West Center's Dr. **Charles Morrison** will lead a dialogue on "Balancing the Need for Security with the Free Movement of People."

—Robert M. Rees

"We just don't trust the Navy"

It wasn't just the size and diversity of the crowd that packed Kaua'i's Kalāheo School Cafeteria, but its venom, that underscored how far the Pacific Missile Range Facility (PMRF) has fallen in popularity. Even former loyalists have soured on the "Star Wars" base, furious over the Navy's refusal to restore full public access to the longest stretch of sand in Hawai'i that runs from Kekaha to Polihale State Park.

Although only the Barking Sands portion of the 7.5-mile beach fronts the base, and access is mandated by its state lease, the Navy closed the entire shoreline for "security purposes" after the Sept. 11 attacks. It has since reopened two popular surfbreaks — provided surfers stay in the water and obtain a pass that requires a criminal background check.

Last Thursday's public meeting was held to explain why the Navy wants to create a "buffer zone" on 5,860 acres of state agricultural land around the base. But the audience of about 250 didn't buy the Navy's claim that it seeks only to ensure the long-term compatibility of its neighbors and has no plans to expand or further restrict public access. In fact, they laughed outright when U.S. Navy spokesperson **Stan Yuen** offered assurances that the state, as the policing entity for the deal, would keep PMRF in line.

"We don't trust the Navy or the state, so where do we start?" asked Anahola resident **James Torio**.

'Ele'ele resident **Wilma Holi** reminded officials that Hawaiians had struggled for 60 years to end the Navy's claim on Kaho'olawe: "Do you want our children to fight that same war? Bullshit."

Despite the outcry, many Kauaians believe it's a done deal. The state Board of Land and Natural Resources likely won't vote on the matter until early next year.

—Joan Conrow

The HTA, Japan and Jake

The **Hawai'i Tourism Authority** rolled out its future marketing strategy Monday at the Convention Center, specifying how Hawai'i's five separate marketing entities will spend about \$25 million this year selling the

state to the world. Topping the list: the whizzes at Tokyo-based **Dentsu**, who will use the face and fingers of frenetic 'ukulele player **Jake Shimabukuro** to somehow convince Japan that there's more to do in Hawai'i than shop and surf.

"The Japanese view him as an up-and-comer," said **Takashi Ichikura**, former Dentsu executive and director of the nonprofit Hawai'i Tourism Japan. With Jake in tow, they've been roaming the islands for the last two months capturing images for the upcoming \$6.2 million campaign they hope will bump Japanese spending 9 percent.

Images of Shimabukuro and his 'uke will flood TV and subway poster boards when the "Six Islands, Six Surprises" campaign rolls out next spring. The intention is to create the dual impression that Hawai'i is both hip and undiscovered.

Japanese spent about \$80 more per person than any other group, accounting for \$2 billion of Hawai'i's \$10 billion tourism take last year. But it's the return visitor from the U.S. Mainland who saved our c̄aboos by plunking down \$6.4 billion. Visitors from Europe, Oceania and Asian nations spent nearly \$2 billion.

Asian nations are the real hidden goldmine, suggested **Mike Merner** of Marketing Garden, who'll get a mere \$500,000 from HTA to market Hawai'i in places like South Korea, Taiwan and China. He predicts an outbound market of 100 million Asians by 2020. They aren't already coming, Merner said, because war and terrorism have spooked some. Others, like the Chinese, can't easily obtain visas.

It may not matter how much we market Hawai'i, agreed representatives from all five marketing entities. Until the cloud of war lifts and tourists feel safe, "airlift" capacity will remain static as airlines hesitate to add more routes to the islands.

—Phil Hayworth

Hey! Put your shirt on!

The dismissal of newspaper street vendor and Fort Street Mall regular **John Mailua**, is a looming possibility. In October, **Hugh Hirata** of *The Honolulu Advertiser* subscription department mediated complaints from **Christine Nakashima-Heise**, president of the Fort Street Business Improvement District (BID) Association, that Mailua is "unsightly" and reflects a "homeless person" look, and wants him to be "removed" immediately.

To keep his job, Mailua must wear a shirt and an orange vest during working hours. While he previously kept some belongings in a Kmart shopping cart, *The Advertiser* told him newspaper hawkers are only allowed one article or bag.

"This is my house," Mailua told the *Weekly* as he pointed to a small rucksack. Mailua believes that the complaints about him are part of the "modernization" of Fort Street Mall.

Hirata confirmed Nakashima-Heise made the complaints. Nakashima-Heise did not return calls for comment.

"If I don't sell newspapers, I don't eat," said Mailua, who sells *The Advertiser* every day except Thanksgiving, Christmas and New Year's. He pays 35 cents per copy for an entire bundle, and then sells the paper for 50 cents.

Mailua has been doing this for the last 37 years. Prior to the dissolve of the Hawai'i Newspaper Agency, he sold the *Honolulu Star-Bulletin* as well. But *The Advertiser* does not permit vendors to sell both papers, so Mailua, who has lost significant income from the policy, chose to sell *The Advertiser* because he says it sells better.

Within the last year, the Fort Street BID has added security, started an open market and tried to change the district's name to the Fort Street Promenade. In October, sleek and modern silver chairs and tables with blue canopies appeared to promote the mall's image of downtown workers and hip HPU students lunching and unwinding on Parisian-like sidewalk cafés. The outdoor furniture was removed last Friday, but returned on Monday, as it will be on a monthly basis for Brunch on the Beach, sponsored by Waikiki's BID.

—Laurie Anne Agnese



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Ranchers sue the Feds to pay to move junk and cattle off wildlife refuge land.

Cleanup dust-up

PATRICIA TUMMONS

Blades of grass peek through the spokes of an iron wheel half buried in the pasture high on the western slopes of Mauna Loa. For unnumbered years the wheel and a few other indecipherable machine parts, bright orange with rust, have lain there, abandoned to the elements. Whatever useful purpose they had has long since past, but the former owners of the land say the rusty parts are their personal property, and insist the government has a duty to pay them or a commercial mover \$3,600 to dig them up and haul them down rutted jeep roads to a storage site.

The same goes for a half-buried water line. To trench it up, haul it off, and reinstall it has been estimated to cost at least \$28,800, four times the cost of new pipe. There is also koa brush left over from logging operations in the early 1990s and arrayed as a kind of disorganized rail fence at a pasture's edge; the cost of moving it to the headquarters of the former owners' ranch has been put at \$20,000.

These and nearly 60 other items, including 500 head of wild cattle, fencing, broken-down equipment, piles of rotted koa slash, appear on a list over which the U.S. Fish & Wildlife Service (FWS) has locked horns with former owners Moani Zablan and Nohea Santimer and their associates, Joe Santimer (Nohea's husband) and Bill Rosehill, an adviser who says he is unpaid. The dispute concerns what things should be counted as personal property and how much the government is obligated to pay to have them removed from the land, purchased by the government in 1997 as a wildlife refuge. Before the matter became a federal court case last year, Zablan and Nohea Santimer offered to settle their claims for relocation expenses with the government for just under \$250,000. The government's counter-offer was \$85,000.

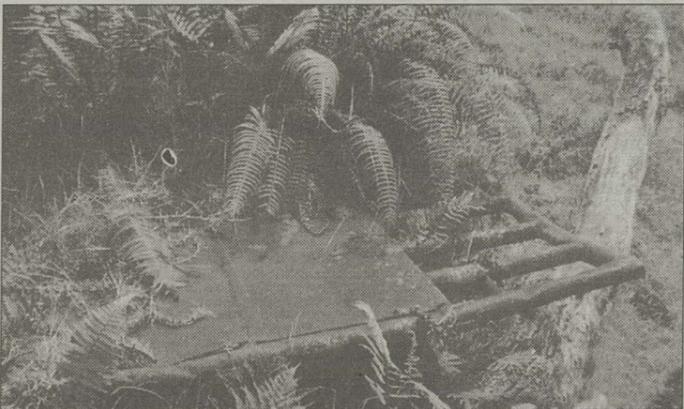
The clash over moving expenses is just one stumbling block, albeit a huge one, the FWS faces as it tries to manage 5,300 acres in the South Kona district. A nasty disagreement over terms of access to the government land has also blocked the service from implementing its plans for the area, purchased at a cost of \$7.78 million. With the parties unable to agree on these and most other matters that have come up over the last six years, the service last June closed its Kona refuge office.

Last year, the owners sued the FWS in U.S. District Court in Honolulu, alleging essentially that under the federal Relocation Assistance Act, the government was required to pay them an amount equal to the lowest bid submitted by a commercial mover for relocation of their "personal property" remaining on refuge land. With the land so remote, road access poor, and the owners themselves imposing unspecified access fees and steep in-

Hawaiian hoary bat — are also known to inhabit the area.

The NARS Commission would also like to add two areas totaling 490 acres that are north and west of the Kanaio Natural Area Reserve on Maui. They are currently unencumbered lands under the jurisdiction of the DLNR's Land Division, and adding the extensions would require subdivision to remove the two tracts from a larger parcel. According to a draft NARS proposal, "adding these areas to the existing NAR would increase protection for the only sizeable tract of native vegetation remaining at mid-elevation on the entire slope of Haleakalā."

—Teresa Dawson



Relocation expenses: The estimated cost of removing this rusted portable metal panel from the slopes of Mauna Loa is \$3,600.

urance costs on the commercial movers, the bids that came in for removal of the odds and ends of property were high — far higher than what the FWS was prepared to pay. What's more, by claiming as personal property everything that wasn't, literally, rooted to the site, the owners were able to inflate the bidding estimates even more.

When the FWS balked, the owners sued. The case is to be heard Monday, Nov. 24, in the courtroom of Judge Susan Oki Mollway.

New to NARS

At the Natural Area Reserves Commission's August meeting, NARS administrator Randy Kennedy indicated that proposals to add new Natural Area Reserves at Hono 'O Nā Pali on Kaua'i and Poamoho on O'ahu are "good to go" to the Land Board.

The NARS commission proposes adding about 650 acres between the Nā Pali-Kona Forest Reserve and the Alaka'i Wilderness to the Hono 'O Nā Pali NAR. The area includes a rare 'ōhi'a mixed montane bog as well as 11 rare plant species and three endangered bird species: the koloa, the kāma'ō (Hawaiian thrush), and the 'ō'ū.

Poamoho is located in the northern Ko'olau and is currently a public hunting area. The reserve would encompass about 1,300 acres of state land within the 'Ewa Forest Reserve. It contains four native natural communities: Mixed fern/shrub cliff, 'ōhi'a shrubland, 'ōhi'a/uluhe forest, and koa/'ōhi'a forest. Poamoho includes 25 rare plant species, 16 of which are listed as endangered. Three vertebrate species — the O'ahu creeper, the 'elepaio, and the

Stewardship Award to the Hakalau Forest National Wildlife Refuge. The national honor was presented to refuge manager Dick Wass at the group's annual meeting in Madison, Wis. NAA director Mike Scott applauded the refuge staff's "record of accomplishment in constructing ungulate free enclosures, removal of exotic plants and development of a highly effective group of volunteers." These, he continued, "serve as a model of accomplishment and effectiveness for other natural area managers."

The Natural Areas Association, a private, nonprofit organization, was formed in 1980 to advance the preservation of natural diversity.

The Hawai'i Marine Algae Group—Alien Algae Research and Removal Project was one of nine recipients of the national Coastal America Partnership Award this year. The group was honored for its removal of more than 35 tons of alien algae from the Waikiki Marine Life Conservation District. The group consists of more than a dozen members, among them: the University of Hawai'i, five federal agencies, several private firms and nonprofits, and the state Department of Land and Natural Resources. The annual awards recognize outstanding partnership efforts that integrate federal actions with state and local government and nongovernmental efforts. Coastal America is a consortium of 13 federal agencies established in 1992 to protect and restore coastal watersheds.

This is a digest of articles appearing in the November edition of Environment Hawai'i, a subscriber-supported monthly publication. For a sample copy, call (877) 934-0130.

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Land Grab

A new analysis of the Great Māhele and its aftermath reveals how Hawaiians lost their land, and how it influences Hawai'i today.

KAHANA: HOW THE LAND WAS LOST

Robert H. Stauffer
 UH Press, 2003; 265 pages, \$38

The following is excerpted from *Kahana: How the Land Was Lost*, and adapted for *Honolulu Weekly*.

There can be no argument that Hawaiians lost their land in the 19th century. In the roughly 50 years prior to the 1893 overthrow of the Hawaiian monarchy, 90 percent of all land in the islands passed into the lease, control or ownership of non-Hawaiians.

Common wisdom has been that the loss — or the taking — of the land began with the Great Māhele of 1846-1855, and that it was quickly accomplished. This is only partly true. What the Māhele did was to create, for the first time, land titles to kuleana (homestead lots of the people) and to ahupua'a (land districts of the ali'i).

In traditional Hawaiian society there was, strictly speaking, no ownership of land. But before the Māhele, a large number of land-use rights existed for all Hawaiians. With the conversion of traditional land-use rights into private property, land became an alienable (able to be taken or lost) commodity. This concept of land alienation and a period of continued population decline proved disastrous for Hawaiians.

The primary lesson here is that a policy that permitted land alienation of kuleana was anathema to continued Hawaiian use of land. There were no land titles before the Māhele. It would have been an easy thing to include a line in the new Māhele deeds that said these homesteads could not be sold or otherwise alienated.

Such a policy is understood today internationally as necessary to preserve native people's lands. Compare Hawaiian families here, who are often doubled up in homes or are homeless, with Polynesian peoples in Samoa, Tonga, or elsewhere, where land is safeguarded. Had alienation not been an option at the time of the Māhele, the homesteads of Kahana and elsewhere in Hawai'i would have been preserved.

Hawaiians would have remained ultimately

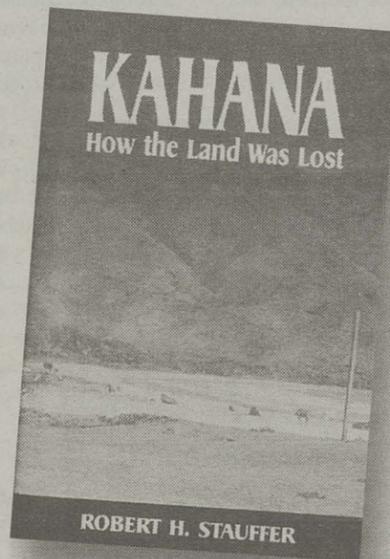
in control of their homes.

But exactly how and when was the land lost? The conventional wisdom has been that the people lost their kuleana rapidly through ignorance of Western law and the sharp practices of haole. True enough in some respects, but the loss was not rapid, and by looking in detail at what happened in the land division of Kahana on O'ahu, we see a more complete picture.

Thus we find that though many ahupua'a lands of the ali'i were rapidly lost, the people's kuleana homesteads awarded during the Māhele remained largely unalienated for a generation.

The fact that the people's kuleana from the Māhele added up to less than 1 percent of the land has often been stressed (absentee landlords got more than 99 percent). Yet, the people's kuleana homesteads were fully developed and productive and came with water rights through existing irrigation systems as well as certain gathering rights outside the kuleana. Their aggregate value came to about \$2.7 billion in today's dollars, or almost half of all the land values at the time. In short, it was the people's lands that were the prize. How "the land" was taken is therefore really the story of how these developed kuleana homesteads were lost.

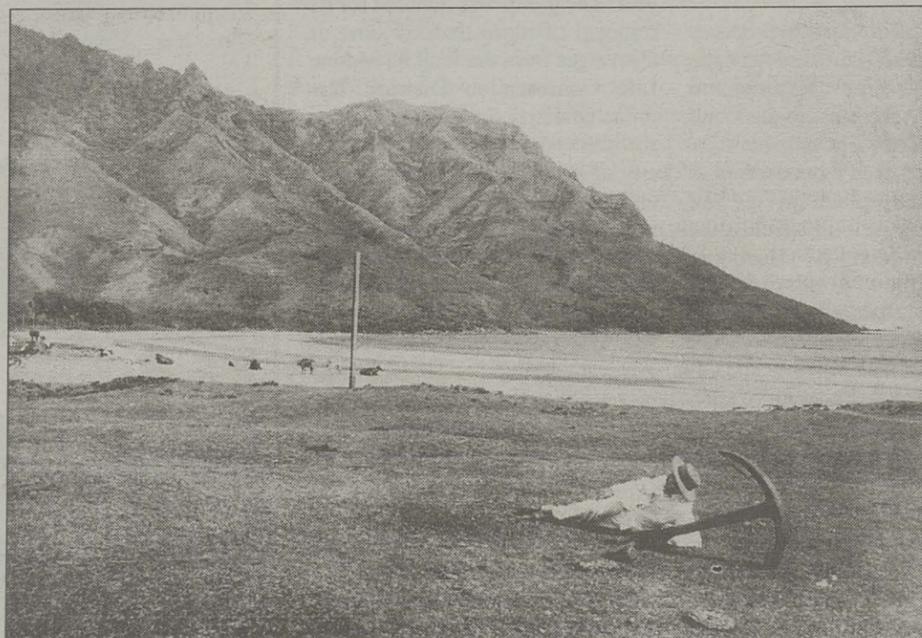
The people were not naive victims.



There was instead a widespread intelligent resistance, often notable by the Hawaiian-ness of its response.

While the kuleana were held onto, much of the undeveloped lands were not. About a third of the undeveloped acres in the islands went to absentee landlords who were high ali'i. The Māhele had cut off their traditional claim on the people's labor, and so these ali'i often found themselves land rich and cash poor. With Kahana, for example, the absentee ali'i was one of the great winners in the Māhele, with an awarded estate of undeveloped lands worth perhaps \$60 million in today's dollars. Leasing of this land might have brought in \$1.5 million a year. But the absentee ali'i had a lifestyle that required a support of \$14 million annually. The solution was to operate with a negative cash flow, borrowing money and putting up land as collateral. When no more loans could be gotten,

SEE NEXT PAGE



Kahana Bay, looking west, circa 1895. The anchor probably dates to Windward trade from small schooners.

INTERVIEW WITH BOB STAUFFER

By Chad Blair

Occasional *Weekly* contributor Bob Stauffer is a teacher and writer, and manages Alu Like's Hawaiian Language Legacy Program. He earned his Ph.D. in American Studies from UH-Mānoa in 1990. Born and raised in Honolulu, Stauffer lives with his family in Ka'a'awa, just around the corner from Kahana, the subject of his new book. He knows his subject well, commenting that "over my life, I've walked, hiked and camped within it and listened to its voices on the wind."

Can you summarize Kahana's main points? *Native land should be inalienable — not for selling or losing. It's that way for Native Americans, for example. This is also why Tonga, Samoa and other Polynesian islands still have pretty good housing records with native people, unlike in Hawai'i.*

An indirect lesson from all of this is that if the American-influenced government here had made Hawaiian homesteads — kuleana — inalienable in the 19th century, these lands today could have provided prime lands sufficient to house all Hawaiian families.

Who will be helped by reading Kahana? *It's of use to anyone interested in understanding how Hawai'i got to where it is today. I've tried to present these issues in a readable fashion for an intelligent lay person.*

The Castle family figures prominently in the acquiring of Hawaiian lands. *They acquired a great deal of Kailua and Kāne'ōhe in those days, and they attempted to spread their land holdings to include the 5,000 acres of Kahana. In a bruising fight with Mary E. Foster, they ended up being bought out.*

"Foster" as in Foster Botanical Gardens. *Yes, that was her city home and private garden. It used to be even bigger than it is today; it went mauka into what is now the freeway. Her country estate eventually was established over essentially all of Kahana.*

Foster was one of the wealthier people in Hawai'i. Her sister was Victoria Ward, an equally very wealthy woman. The two, incidentally, were strong supporters of the queen. Their father was a British seaman and carpenter who started a boat-building and repair company.

I was surprised to learn of the Mormon 'āwa rebellion of 1874. *Kahana has a great many stories, and one of them discusses an episode where a group*

Kahana Bay, viewing westward, circa 1898

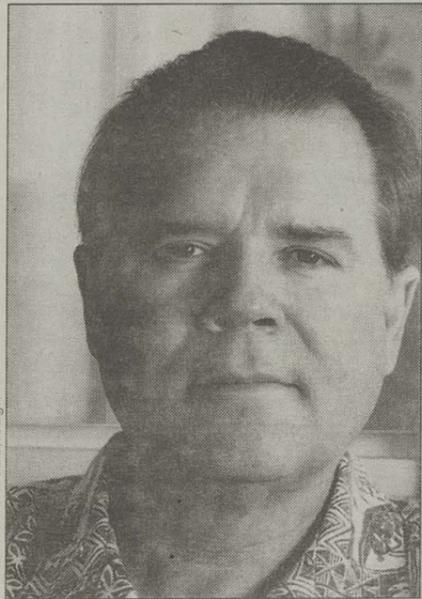


Photo: Chris McDonough

of Hawaiians temporarily moved away from Lā'ie and established, with Kahana locals, a breakaway religious colony in Kahana. They were later welcomed back into the church.

The oldest surviving Mormon chapel on O'ahu is still more or less standing in Kahana. There is a Mormon cemetery next to it.

Describe Kahana Valley and Bay today. It's a beautiful place that residents and those of us in neighboring communities often don't talk about all that much, because the more we talk about it the more people will come.

Kahana Bay has a beautiful half-moon sand beach, shielded from the highway by a grove of ironwood trees. The remains of a fishpond are there. With over 8 square miles of land in the valley, there are magnificent trails, spectacular views and cultural sites. It's a remarkable place.

You envision a Hawaiian cultural park there. The book explains how nearly all of the Hawaiian families that had lived in Kahana since time immemorial lost their homes 100 years ago. Many of them were allowed to continue in the valley on month-to-month leases.

When the valley was sold to the state of Hawai'i in 1970, the state decided to evict the 31 families still living there. Following protests, the state ultimately agreed to give the families long-term leases in return for them assisting the development of a living cultural park in the valley.

It's a long-term dream, but I see a low-key interactive place for visiting school kids and others.

Is living Windward best? I would say so. Quite a bit of the pre-Cook Native Hawaiian population on O'ahu was concentrated on the Windward Side. The Ko'olau Loa district, from Ka'a'awa up to Kahuku, is the classic part of the Windward Coast; very beautiful, green, cool and spiritual. There is quite a bit of quietness and space. ■

LAND GRAB continued the mortgaged pieces of the estate were sold off until eventually the family was left with almost nothing.

The Kahana portion of this estate was first mortgaged in 1851 and was sold off in 1857. The buyers enjoyed a positive cash flow from developing such lands and creating revenue, or by speculative profits in buying and selling. Incidentally, counter to conventional wisdom, the capitalist investor/speculators who scooped up these large undeveloped land holdings were not all haoles. Some, as was the case in Kahana, were Pākē (Chinese).

Another third of the undeveloped lands went to the king as an absentee landowner. He and his nephew who succeeded him mortgaged or sold these lands, so that by 1865 all the remaining lands in this huge estate were so heavily mortgaged that they were about to be lost. The haole-dominated government then took these lands and set aside a government allowance for the throne.

The final third of the undeveloped lands of Hawai'i were held by the government. Much of its most attractive land was sold off to speculators or homesteaders by 1860.

Besides efforts to hold onto their highly valuable developed kuleana, Hawaiian families also struggled to gain control of some of these large undeveloped land divisions. This was best manifested in the



Photo: Alonzo Gartley, Bishop Museum

Hawaiian "Hui Movement" of the 1870s and onwards. A hui was a native co-operative, established to buy and traditionally manage ahupua'a.

The Kahana Hui is a story of the lives of Hawaiian men and women who had been born before private property existed in the islands. The system gave each family exclusive use-rights for a house lot and agricultural land, and an undivided use-right to the

remainder of the 5,000-acre Kahana land division and its offshore fishery. This system was similar to traditional Hawaiian land-use rights and was an attempt to provide an alternative to the Western market economy.

A reassessment is also warranted of the concept of the monarchy's government being "Hawaiian" during the half-century prior to its fall. A series of government policies favored land **SEE NEXT PAGE**

Dangerous Beauty

Honolulu poet Morgan Blair paints riveting real-life stories.

MIXED PLATE: NEW & SELECTED POEMS

Morgan Blair
Wesleyan University Press, 2003;
200 pages, \$18.95

By Lesa Griffith

Morgan Blair, aka Faye Kicknosway, uses the word "dangerous" a lot — she sees peril everywhere. In the landscape near Pohoiki, south of Hilo; in the returning of a manuscript to her ("I will keep rewriting."); and especially in poetry. "It's not an easy thing to be a poet. You're called upon always to see things differently, to understand that everything is molecular and moving, that there is no one set structure. It's paying attention to the patterns and watching how they disintegrate and reform."

For the UH-Mānoa associate professor of English and Pulitzer Prize-nominated poet, everything is up for grabs when it comes to subject matter, from a Walker Evans photograph (the inspiration for her 1985 collection, *Who Shall Know Them?*) to a man watering plants on his lānai. She is especially drawn to the hard-luck, hard-living hard-ups of the world.

Blair was shocked when Wesleyan University Press approached her in 1996 about doing her latest book, *Mixed Plate: New & Selected Poems* (2003; 200 pages, \$18.95). "Because ... I'm full of gristle," she says. "My subject matter is hardscrabble kinds of people. I'm not interested in hiding things in a closet. My characters have long toenails and big, sharp teeth. And I quite like them."

As she says herself, Blair is not an aca-

demic poet. "My writing is not traditional," which is why she gets fan mail describing her work as "way cool." On a package from Wesleyan University Press, someone had written, "We, the student helpers at WUP, love your poetry!"

Mixed Plate's poems, more like tiny novels, draw you in with immediate, visceral language and imagery. "Their toothy gaze / on her flattened bodice, the tits now dug, / and fallen to either knee / where she keeps them strapped / with leather belts / to hold their wag at minimum," is as unflinchingly evocative as a documentary film.

She can also turn toe jam and dirty clothes into a love song: "You're my briny feet / and my flat-nickel heart / and my pickled socks / and my slow-drag hands," she writes in "Short Take 6."

With her pixie-short hair and vigorously gesturing hands, 66-year-old Blair is as animated as a teenage tomboy. Yet her eloquent words, punctuated by thoughtful pauses, have a gravitas that comes only with real wisdom. And not many people whose bibliography fills more than 20 pages are so attentive to other people as



Photo: Chris McDonough

Blair. She listens, without interjection or impatience, with her whole self.

It's not surprising to learn that what inspires her most are her students.

"I have a big kids' class right now," says Blair, referring to a graduate course, "and there are some talented people who, with courage and belief in their imaginations, I think have possibilities."

Past students she has nurtured include writers Lois-Ann Yamanaka and Justin Chin and filmmaker Ann Misawa.

Blair arrived in Honolulu "on a gig" as a visiting distinguished writer at UH. (Then known as Faye Kicknosway, her married name, she legally changed her moniker in 1993. She continues to publish under her former name because "everybody wants her — I built her too well.") Blair had planned to be here for one semester. Eighteen years later she is still here.

While she thinks Hawai'i can be akin to Circe's island, lulling the unwitting into a functioning coma, she's secretly in love with her adopted home.

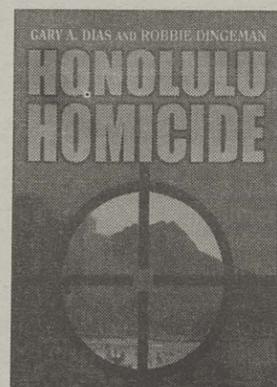
"When I leave the office, I can see the skyline when all the lights are going on and that gold is all over the sky. It's so cleansing. The Big Island is so luminous, it has such a sense of 'I'm not going to be like this very long, I'm changing under your feet at this very minute.' You don't get that in other places. Going back to the Mainland, it's like 'Where is this landscape still alive?' " ■

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Tuesday, November 25
 Bestsellers (1001 Bishop St.)
 12:30 p.m.
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University of Hawai'i Press

B O O K S

LAND GRAB continued
 speculators over continued home ownership by the people. In the 50 years prior to its overthrow, the government had been largely dominated by haole, with 94 percent of Supreme Court justices, 82 percent of the extremely powerful Executive Cabinet members (who jointly played a role similar to the office of president under the U.S. system), and a great many of the legislative leaders were haole. A key 1874 law, uncovered by this book, that eventually broke the backs of small Hawaiian landowners was quietly introduced and then shepherded through the Legislature almost exclusively by wealthy appointed legislators who were haole businesspeople.

Thus, in the end, questionable law lacking fundamental fairness led to the taking of Hawaiian kuleana land. Following, in due course, was the failing of the hui system, which was eventually all but outlawed by the local courts. Hawaiians did not prevail, in Kahana or elsewhere. They were brought down by population de-

cline, the "right" of land alienation, and a Western legal system biased against it.

The ahupua'a, the large undeveloped land divisions, had nearly all passed to non-Hawaiian ownership or control prior to 1893. The Hui Movement had regained Hawaiian control of some of these lands. In Kahana's case the ahupua'a had been lost to Pākē in 1857; 20 years later it was returned to Hawaiian control through purchase by the Kahana Hui made up of Kahana kuleana owners and their allies. Then haole speculators — including such notable names as Castle, Wilcox and McCandless — used sharp Western legal practices (many of which would be illegal today) or purchases from a dwindling number of Hawaiian heirs to acquire kuleana homesteads or hui shares. Then came consolidations among these speculators, which resulted in a single wealthy investor, Mary E. Foster, having near total ownership and control of all of Kahana by 1920. Similar stories were played out across the islands.

To answer how the land was taken is of great importance in Hawai'i. It explains the past, sheds important light on the present, and helps set policy for the future.

The accepted wisdom has been that Hawaiians were simple people, victims perhaps, but nothing more than "commoners" who played no role in the events of the high and mighty.

Their names and lives, and the names and stories of their lands, have not been forgotten. Indeed, it is their stories that tell the story of the taking of the land and answer the question that has plagued researchers for decades: how the land was lost, how the land was taken.

Robert H. Stauffer book signings:

Friday 11/21 noon - 1 p.m., Native Books/Na Mea Hawai'i, Fort Street Mall, 548-2665.

Saturday 11/22 1 - 2 p.m., Bookends, 600 Kailua Road., 261-1996.

Tuesday 11/25 12:30 - 1:30 p.m., Bestsellers, Bishop Square, 528-2378.

Local Color

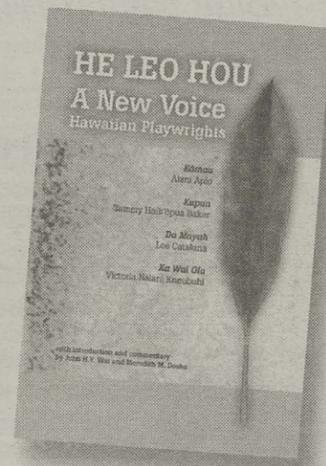
Bamboo Ridge collects plays by *Tammy Haili'opua Baker, Victoria Nalani Kneubuhl, Lee Cataluna and Alani Apio.*

HE LEO HOU: A NEW VOICE
 Bamboo Ridge, 2003;
 265 pages, \$15

By Jacquelyn Kim

Bamboo Ridge Press adds Hawaiian voices to its Asian-dominated chorus with its latest publication, *He Leo Hou: A New Voice*, a collection of four plays by Hawaiian playwrights due out this month (2003; \$15). All staged locally within the past 10 years, the four plays by Tammy Haili'opua Baker, Victoria Nalani Kneubuhl, Lee Cataluna and Alani Apio reveal the wide range of local drama, addressing issues of land and water rights, political corruption, and the tension between traditional and modern life — themes relevant to everyone living in Hawai'i.

Beneath the slapstick humor of Cataluna's *Da Mayah* seethes a scathing political commentary that resonates more strongly today than it did when it was first performed at Kumu Kahua in 1997. Lester, a



linguistically challenged politician, likes to create new positions for his cronies at the expense of important public projects and takes his cues from Sandra, a bright but poorly paid assistant who literally puts out the mayor's fires for him. In a quintessential Cataluna moment, the hit man Stanton tells Sandra, "You like one dose Pepto Bismol after you eat too much pickled mango." Clumsy and poignant, Stanton's bad poetry reflects the small town's inadequate appreciation for Sandra, for whom murder, corruption and sexual harassment have become standard fare.

Cataluna, who like Sandra is "always trying to keep it light and happy," refrains from an overly dark ending, which cynics may find unsatisfactory.

Also somewhat tongue-in-cheek, Baker's *Kupua, Ka 'Emuhe* (The Caterpillar) tells the story of Kumuhea, who leaves his wife every night to turn into a large caterpillar

and ravage the sweet-potato plants. This thinly veiled allegory of the story of an unfaithful lover, told using minimal props and elaborate stage directions (incorporating hula and break-dancing), proves to be a highly stylized revision of the Hawaiian story.

The second story in *Kupua* similarly deals with issues of sex and deception. In *Ka Puhi a me Ka Loli* (The Eel and the Sea Cucumber), two young girls leave their father's house every night to satisfy their sexual appetites on the handsome shape-shifters, the eel and the cucumber. Told through mildly graphic stage direction and much sexual innuendo, the play takes an ambivalent stance on the daughter's sexual activity. In any case, the missionaries would not have approved.

Set several hundred years later, *Kāmau*, part one of Apio's trilogy, relates the story of Alika, a Hawaiian struggling with issues of land rights, family and Hawaiian identity in contemporary Hawai'i. When his boss' company takes over his homestead land, Alika must find a way to provide for his family without selling out.

As a tour guide, Alika must pander to the Caucasian tourists his cousin hates. Yet when one of the tourists, a maternal figure echoing the voice of Alika's deceased mother, says, "It's about aloha and sharing aloha," Alika listens.

The loss of his family and land undermine Alika's masculinity. To make matters worse, when the native security guard finally asks Alika to vacate his property, and Alika asks, "What makes you Hawaiian?" the security guard belts out a powerful "O ko'u na'au, ko'u 'ohana a me ka 'ōlelo Hawai'i. 'Ae, 'ōlelo au i ka 'ōlelo makuahine. A 'o 'oe?" (My guts, my family and the Hawaiian language. Yes, I speak the mother tongue. What about you?).

Alika has no choice but to sulk away in **SEE NEXT PAGE**

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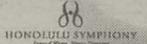
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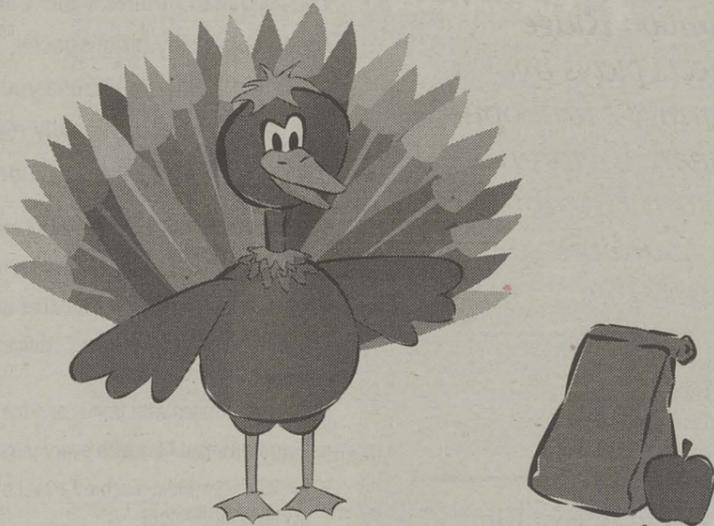
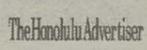
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Edited by Puakea Nogelmeier

Kamakau is widely regarded as the preeminent Hawaiian historian. *Ke Aupuni Mō'i* republishes, in Hawaiian, Kamakau's writings on Kamehameha III and the Hawaiian kingdom under his rule. Originally published in Hawaiian language newspapers from 1866 to 1869, today most of these newspapers are available only in restricted archival collections.

Ke Aupuni Mō'i makes this valuable historical material readily accessible to contemporary and future students of Hawaiian language and history. Glottal stops and macrons have been added to the original text, paragraphs have been numbered, and an extensive index facilitates reference even for those not fluent in Hawaiian.

Winner 2003 *Ka Palapala Po'okela* awards:
S.M. Kamakau Award for "Best Hawai'i Book of the Year"
Honorable Mention—"Excellence in General Hawaiian Culture"



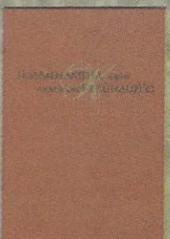
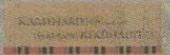
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Kamehameha and His Warrior Kekūhaupi'o

Originally written in Hawaiian by Stephen L. Desha
Translated by Frances N. Frazier

Kekūhaupi'o, a master of Hawaiian martial arts, first served as Kamehameha's instructor in the skills of combat before becoming his stalwart bodyguard, fearless warrior, and trusted advisor. Desha uses the character of Kekūhaupi'o largely to retell the story of Kamehameha.

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LOCAL COLOR continued
shame. Haunted by the voices of people in his life telling him what to do, he must make a decision.

Touching on some of the same issues in *Kāmau*, Kneubuhl's *Ka Wai Ola* addresses the tension between economic development and preservation of natural resources, and the thorny topic of native law enforcement ousting other natives from their land. Loosely based on the 1990s legal battles over water, the play tells the story of one family's fight for

their land's water rights.

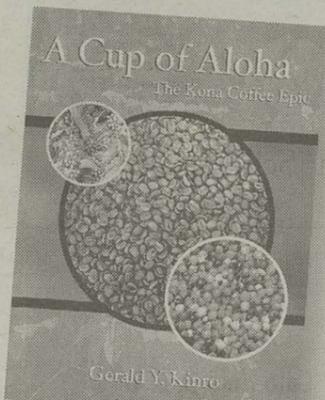
Originally performed for grade-schoolers by Honolulu Theatre for Youth in 1988, *Ka Wai Ola* centers around Keanu, an obstreperous youth embarrassed by his mother's political activism. Through a series of plays within plays enacted by his family, Keanu learns the value of water in his native community.

As diverse as the pieces in *He Leo Hou* are, it is important to note that these plays represent just a small sampling of works being

written by Hawaiians today. In his introduction, John H. Y. Wat notes the many plays by Hawaiian writers produced at such venues as Diamond Head Theatre, UH-Mānoa's Kennedy Theatre and at UH Hilo. *He Leo Hou* is a good introduction for those who missed the live productions.

A must-have for teachers and followers of Hawai'i literature and politics, *He Leo Hou* opens up for discussion many of the controversial issues absent from nonnative literature. ■

Human Beans



The story of Kona coffee is the story of the people who grew it

A CUP OF ALOHA: THE KONA COFFEE EPIC
Gerald Y. Kinro
UH Press, 2003; 160 pages,
\$17.95

By Laurie Anne Agnese

It might be grandiose to call this slim volume an "epic"; there is no one charismatic hero in its story, and even at peak production Kona coffee has barely made a dent in the global market. Yet Gerald Y. Kinro, a pesticide specialist with the Hawai'i State Department of Agriculture, percolates to the occasion and recounts Kona's social and economic history in *A Cup of Aloha: The Kona Coffee Epic* (UH Press, 2003; 160 pages, \$17.95). From the plant's adventures of a "roundabout route filled with luck, near misses, legends," to the many people who have toiled to produce it, Kona coffee emerges as an apt subject of an epic.

Kinro is intimately acquainted with the famous bean — he was born and raised on a coffee farm in Kona. Who better to chronicle this heroic tale of how the various players struggled through adversity to achieve independence and success?

Kinro deftly handles coffee's pre-Kona history, beginning in Ethiopia and following the caffeine crop through 10th-century Arab cultivation and its rise as a global export from the Netherlands' mid-17th-century colonies. The variety that eventually ended up in Kona started in the French royal hothouses of Louis XIX and barely survived the nationalistic journey to Martinique, only to have the French governor's wife give it illicitly (and romantically) to a Brazilian envoy.

Kamehameha I's Brazilian physician was the first to cultivate coffee in 1817 in Hawai'i. But it wasn't until a second wave of commercial-cultivation attempts in the mid 1840s — boosted by

the Great Māhele and private land ownership — that there was any profit. Then as now, coffee in Hawai'i is subject to global market whims and the crop's pattern as an alternate-bearing crop, which means that "a poor crop usually follows a good one."

With the help of the University of Hawai'i, technical problems of coffee cultivation were remedied in the early 20th century. From there the crop took off, grown largely on small-scale farms run by Japanese immigrants. Kinro sentimentally captures the fate of these farming families as they endure the adversity of insurmountable Depression-era debt and World War II Japanese internment. The families banded together to empower themselves and sustained the industry with cooperatives and credit unions.

In the 1950s, quality-grading standards were introduced, and by the '70s coffee, like wine, was marketed according to place — leading to today's branding of the high-priced gourmet beans.

A 1996 \$15 million forfeiture scandal threatened Kona coffee's appeal worldwide. Between 1993-'96, Michael Norton of the California-based distributor Kona Kai Farms bought Costa Rican beans, mixed it with 25 percent Kona and sold it at 100 percent Kona premium price. Norton did jail time and paid back taxes, but without an authenticating system, Kona prices plummeted.

Fortunately, the bean made a quick recovery, thanks to a Department of Agriculture certification process. The coffee now goes for upwards of \$35 per pound.

Oddly, Kinro says little about the finished product itself. Kona coffee has a savory charm and warm radiance, providing the smoothest buzz available from the legal end of stimulants. It is recognized as a signature creation of the islands.

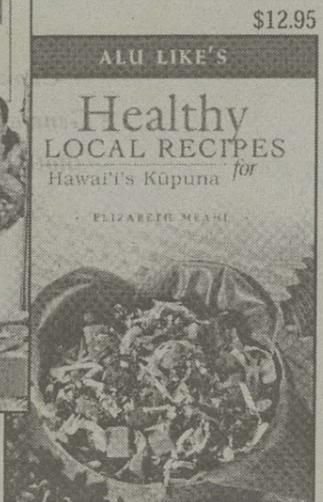
Kinro closes with a metaphor: Coffee yellowing plants wilt from a dry day, but, despite appearing dehydrated beyond the point of physiological repair, "the Kona coffee plants have never crossed that line, no matter how bad the drought." In his elevated style, Kinro imagines Kona as coffee's best destiny — its ideal geographical features for cultivation and the aloha of the people to ride the waves of its heroic history. ■

We have something for everyone on your holiday shopping list.

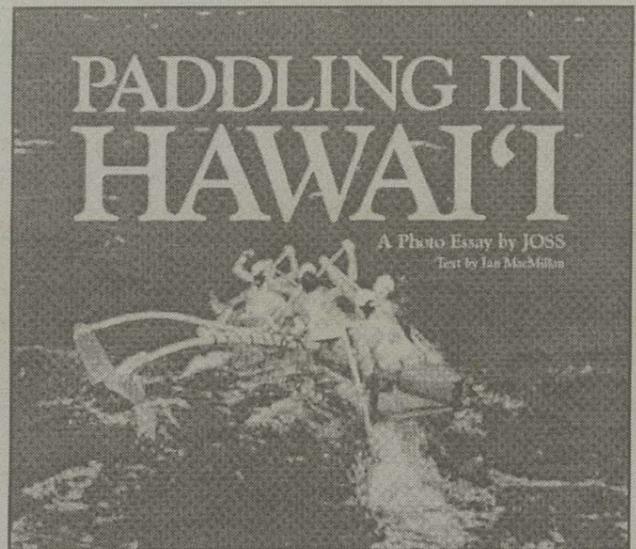
auntie, tutu, uncle, cousin, neighbor, teacher, boss, da odda auntie, mom, dad, friends, boyfriend, girlfriend, da guy who fixed yo' car, yo' auntie's cousin's babysitter's roommate...



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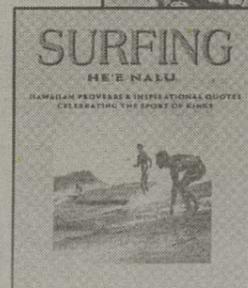
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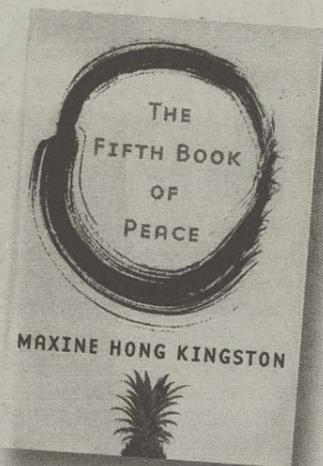
SALEM

A Peace of Maxine

Portrait of the artist
as a mature woman

THE FIFTH BOOK OF PEACE

Maxine Hong Kingston
Alfred A. Knopf, 2003; 401 pages, \$26



By Ryan Senaga

The *Fifth Book of Peace*, Maxine Hong Kingston's first novel-memoir in 14 years (and maybe her last), begins with the tragic Oakland-Berkeley Hills fires of 1991. The tragic natural disaster claimed 24 lives and devastated many homes — including Kingston's. The former Hawai'i resident and UH syllabus staple lost not only precious family heirlooms, but also the 156-page manuscript of her novel-in-progress, *The Fourth Book of Peace*.

To compound the tragedy, Kingston's father had recently passed away. On the first day of the inferno she and her family had coincidentally just finished a burning ceremony in his honor. A part of her believes that the fires were his reaction to improper offerings at the service.

Broken into four parts — "Fire," "Paper," "Water" and "Earth" ("Water" being a recreation of the incinerated manuscript) — *The Fifth Book of Peace* features the return of Wittman Ah Sing, the protagonist of *Tripmaster Monkey*. The novel follows him and his family on their travels to Hawai'i during the Vietnam War.

While Kingston's latest may not become part of the English Lit canon like *Woman Warrior*, it is a pleasure to hear her memoir voice again. Only she can so effortlessly mix cultures in a sentence without self-consciously calling attention to it.

In "Fire," she examines the burnt rubble that was her home: "We stood under the arch, under the bathtub, and looked down at the footprint of the house. It looked like the low ruins of pueblos and heiaus."

Does she care to define "heiau" to her readers? No, and more power to her for it. To borrow from Sarah McLachlan, she excels in building a mystery.

Like certain pieces in her collection of jewelry, Kingston's control of and dexterity with pictures within words also survived the fires: "Throughout the day, out of the camouflaging ashes, emerged jade bracelets. One had turned black, two were shades of brown and gray, and there was half a circle of white that looked like tusk. ... The jades were of various qualities; the fire burned at extremely different temperatures from one

spot to another. I put the whole circles, warm, on my wrists. I shall wear them — fire jewelry."

But it wasn't easy to get back up to writing speed. "After the fire, I could not re-enter fiction. Writing had become a treat for my own personal self ... for my own benefit. Retreat into the Yin of mother darkness. Oh, the necessity and comfort of writing 'I ... I ... I ... I ... I ...,' the selfish first-person author, narrator, protagonist, one. Freedom — to write diarylike."

One of Stephen King's most absorbing recent works documented his scribbling process and how it changed after his near-death car accident. In a way, Kingston does the same here, essentially creating a more substantial version of Julia Cameron's *The Artist's Way*.

"The garret where I wrote, which was just my height, burned. A sign I do not want the aloneness of the writer's life. No more solitary. I need a community of like minds. The Book of Peace, to be reconstructed, needs community."

Sometimes the book reads like someone's journal and, even scarier, the journal of someone teaching writing workshops. In Earth, as a form of healing for herself and others, she recounts helping war veterans write their stories with an angle on peace. Although the tales gain resonance because they occurred before 9/11, this section is a bit sugary and simplified.

The Fifth Book of Peace starts as a work that documents loss and resurrects fiction, but transforms into a rare examination of one author's writing process. Perhaps it marks a seminal transition in Kingston's work: In interviews promoting this current book, she has mentioned that she has lost the desire to continue writing fiction. ■



Mākena

Kaupe'a pū ke au wiliau ma Ōla'i,
lele a wawalo nā 'alalākeiki i ke kai o Ānehe.
Pihoihoi nā weke 'ula o 'Āpuakēhau,
hi'olani 'o Ka'alamikihau i Keawala'imau.
Mākena wale nā imu i'a o Awaloa me nā palani,
hūnā nā ko'a o 'Ai'ai i ke kai popolohua ho'i o Kanaloa.

Sea currents at Ōla'i are interwoven,
crying, reverberating in the Ānehe sea.
The weke 'ula of 'Āpuakēhau are uneasy
when Ka'alamikihau sleeps at Keawala'imau,
fish traps of Awaloa abundant only with palani,
'Ai'ai's ko'a hidden in the deep sea of Kanaloa.

Excerpted from *Nā Wahi Kapu o Maui*
by Kapulani Landgraf,
with introduction by Kīhei de Silva.
'Ai Pōhaku Press, 2003; 216 pages, \$59.95

Kapulani Landgraf book launch:

Sunday 12/7, 3-5 p.m., Native Books/Na Mea Hawai'i, Ward Warehouse, 596-8885.
The artist's works will also be exhibited on the Art Wall.

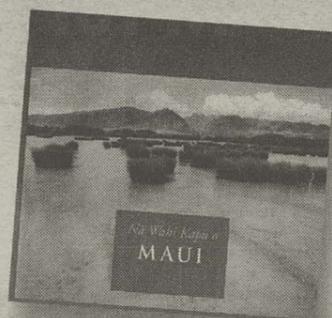


Photo: Gail K. Evenari

INTERVIEW WITH MAXINE HONG KINGSTON

By Li Wang

How did you cope with loss of your manuscript?

I had this other book out last year called *To Be The Poet*. It's on becoming a poet — turning a workhorse prose writer

into a skylark.

I was about three-quarters of the way through writing *The Fifth Book of Peace* and it was so hard. I mean, you're working for a dozen years on it, doing this long prose work. I just didn't want to be the responsible novelist anymore and I wanted to be a poet. Poetry is easy. It is fast and short. And the muse either comes to you or doesn't.

I think of my whole life as a poet, starting out when I was a kid, when I was chanting poetry in Chinese.

How did *The Fifth Book of Peace* emerge from the Fourth?

The title *The Fifth Book of Peace* comes from a Chinese myth that says once there existed three books of peace that taught us how to end war, how to make a peaceful world. And those books are lost in Chinese history. When there is a new ruler they burn the books of the previous kingdom and then they start all over again. They start civilization all over again. And I think that's where those books got lost.

Then I started to write a new one, thinking that I was going to write a book of peace for our times. And that burned in the Oakland-Berkeley Hills

fires. That's why I have *The Fifth Book of Peace*. This is the one that has lasted.

Tell me about the section about Hawai'i. That section is called "Water," which balances out the first section, which is about fire — the fire fights, firestorms, battlefields. The water serves as an antidote to the fire.

This "Water" section is actually a rebirth of the book that burned in the fire. It continues the story of *Tripmaster Monkey*'s Wittman Ah Sing as he leaves the Mainland for Hawai'i because he's evading the draft. He's coming to Hawai'i with his wife and child and he makes a life for himself on the Windward Side of O'ahu.

Who are you reading now?

I just read Toni Morrison's new book. I love it. I love *Love*. Yes, she's an influence. Another influence — Jeanne Wakatsuki Houston (*Farewell to Manzanar*) and Gail Tsukiyama (*Women of the Silk*). Gail and I just gave a book party for Jeanne — her new book, *The Legend of Fire Horse Woman*, is out now.

How did your 28-city book tour go? I went all over the U.S. I was in Chicago

when the Cubs were playing. Atlanta when the Braves were playing. In New York when the Yankees were playing.

In Dallas, I'm reading from *The Fifth Book of Peace* and I'm discussing peace and I'm expecting people to argue and to support this war in Iraq. But they don't. I hear people say they want to bring the troops back. People were giving me standing ovations for my peace message. That really surprises me. I thought I was going to find opposition in Texas and the South.

Do you have anything to say to people in Hawai'i reading your latest?

I'm looking at *aloha* and I'm thinking: Here is a land and a culture, which believes in *aloha*. And I ask: Is *aloha* real? Is it still there? Do people really have a way of communicating to one another lovingly or is it gone? There's been such a history of getting rid of Hawaiian culture and language. I ask these questions in the book and I think it'll be interesting ... but I don't want to give it away. All I'll say is that I'm able to observe Hawai'i again. ■



John Pizzarelli

Concerts

Finger-pluckin' virtuosity

Fans of Nat King Cole, James Taylor, the Gershwins and other legendary songwriters are in for a treat as jazz guitarist and vocalist John Pizzarelli joins Matt Catingub and the Honolulu Symphony Pops. Reviving American classics, Pizzarelli plays an infectious up-tempo seven-string and charms easily with smooth vocals.

On their latest CD, *Live at Birdland*, the John Pizzarelli Trio works the audience into a relaxed groove, flowing from fast jumpy tunes to soothing ballads. Pizzarelli makes his technically awesome fretwork seem easy with his mellow on-stage demeanor. He always appears to be having fun with the audience, telling stories between songs and then launching into a rousing rendition of a standard.

Those who can appreciate an artist who can recapture the guitar mastery of a Django Reinhardt and sing like a captivating crooner in the spirit of Dean Martin will most enjoy Pizzarelli. He and Catingub will be joined on stage with local favorite Jimmy "Mr. Personality" Borges in this jazz-meets-the-pops show at the Blaisdell.

—Li Wang

Blaisdell Concert Hall, 777 Ward Ave.: Fri 11/21 & Sat 11/22, 8 p.m., \$20 - \$65. 792-2000, (877) 750-4400

Dixie chickens

Before there was Phish there was Little Feat. Blending rock, folk, Dixieland, jazz and funk, the band's millions of fans rival those of "hippie jam bands" like the Dave Matthews Band. The '70s icons arrive in Hawai'i for a short but hectic tour of four shows on four islands in five days.

The band formed in Los Angeles some 30-odd years ago, when Lowell George, at the suggestion of Frank

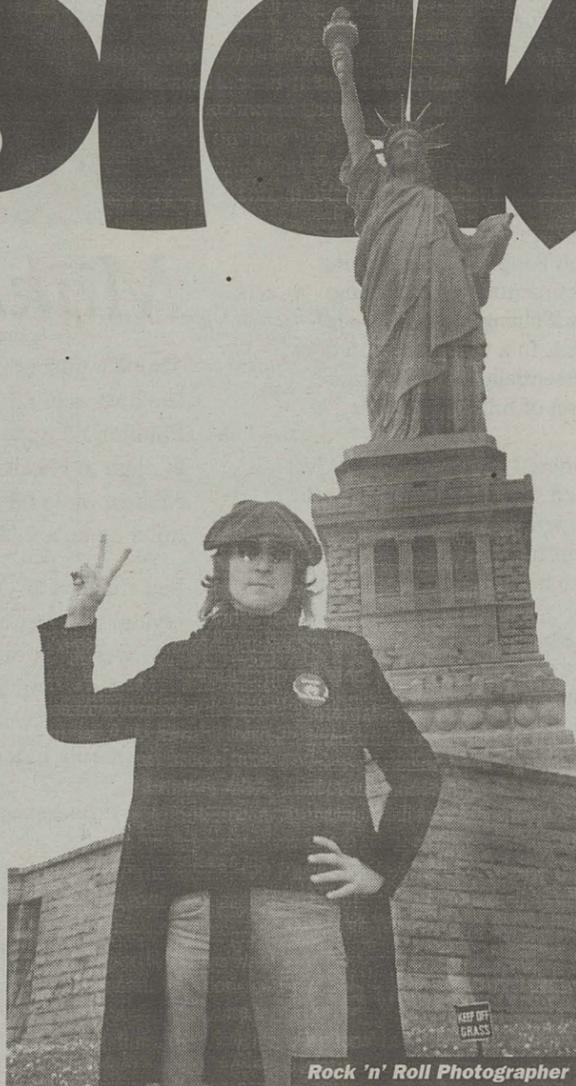


Little Feat

Gigs **15** Concerts & Clubs/On Sale/Theater & Dance **18**
Museums/Galleries **22** Words/Learning **26** Keiki/Botanical
Hikes & Excursions/Food & Drink/Whatever/Neighbors/Gay
Mixed Media/Grassroots **27** Film **29**

PHOTOS: LITTLE FEAT BY MURRAY CLOSE, JOHN LENNON BY BOB GRUEN, JOHN PIZZARELLI BY MICHAEL A. BAKER, MIKEY DREAD AND RAY BELDNER COURTESY

Hot PICKS



Rock 'n' Roll Photographer

Zappa, hooked up with keyboardist Bill Payne. George died tragically in 1979. Despite the setback, the Feat has gone on to weave itself into the tapestry of down-home American rock-and-roll history.

During the band's storied career, they have collaborated with the likes of Bob Dylan, Willie Nelson, Brian Wilson, Jackson Browne and Robert Plant, and a host of outside-the-mainstream geniuses including Bela Fleck.

Opening for all the shows is the Vince Esquire Band, and there's a strong possibility of surprise appearances as well. Ready for a "Fat Man in the Bathtub"?

—Jamie Winpenny

Kaka'ako Waterfront Park: Fri 11/21, 7 p.m. \$28 advance, \$35 door. 732-6699

Learning

Behind the music

Legendary rock photographer Bob Gruen comes to HPU's Windward campus to show his slides and talk about them. Although best known for his iconic portrait of John Lennon standing in trademark circle shades wearing a NYC tee, his greatest contribution may be his documentation of bands like the New York Dolls, the Ramones and the Sex Pistols that captured a counterculture coming to bloom.

Gruen's 1973 shot of Led Zepelin in front of their custom Lear jet, Robert Plant's arms outstretched,

freezes a moment of a band floating on cloud nine. His 1987 shot of the Beastie Boys reminds young fans that the party rappers were not always on a plane of higher consciousness.

Gruen's work led him to places like the back rooms of CBGB's and Max's Kansas City, making him a treasure trove of genuine rock stories. His work embodies the blurred lines between rock, art and image, leading to the logical question: When are you gonna shoot the Strokes?

—L.W.

HPU Hawai'i Loa campus, Front Lanai, 45-045 Kamehameha Hwy.: Wed 11/19, 6:30 p.m. Free. 544-0277

Art smarts

Quitting your day job may have just gotten a little easier thanks to professional artists Catharine Clark and

Ray Beldner (his "A Cash Gift" is pictured). As part of the Contemporary Museum's ART TALKS series, the pair will give a talk entitled *Professional Practices: A View from the Bay Area*. Much of the material covered will be based on a course the husband-and-wife team has taught at the San Francisco Art Institute.

"Fewer than five percent of those earning M.F.A.s are still making art five years later," explains Clark, who owns her own gallery that represents local notable Masami Teraoka, among others. "It can be scary and hard to figure out how to build a re-

lationship with an art dealer."

Clark says that since more artists are graduating from art schools, combined with the fact that gallery relationships are particularly limited in Hawai'i, the focus will be on alternatives such as creating a community to help artists sustain themselves not just financially but psychically.

"Making art can be an incredibly isolating experience," says Clark, adding that this is why it is important for artists to get feedback.

Other aspects of the creativity business will also be discussed. "Not everybody makes the right choice in becoming an artist," said Clark. "Some can be collectors, museum curators, art critics or gallery owners."

—Andrea Baer

The Contemporary Museum at First Hawaiian Center, 999 Bishop St.: Fri 11/21, 6 - 9 p.m. Free (reservations required). 526-1322



Mikey Dread

The Scene

Rasta blasta

Leave it to Positive Regime, the duo behind Dubwize, to bring international roots reggae star Mikey Dread to Aloha Tower. And the

other good news is that for those who long for the irie Fridays at Auntie Pas-to's, Dubwize reincarnates at Don Ho's every Friday starting on Nov. 28.

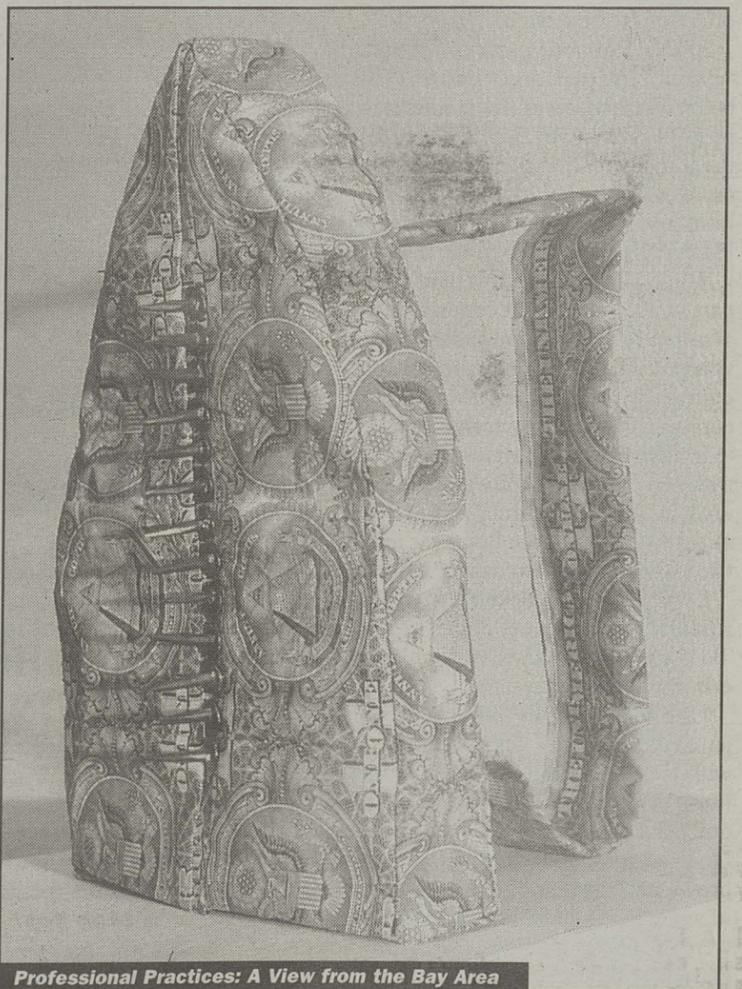
In 1976, the so-called Top Radio Personality in Jamaican Radio, aka Michael Campbell, aka Mikey Dread, pioneered the first radio show devoted exclusively to reggae music, called *Dread at the Controls*. His overdubbed promo ditties caught the attention of record producers and launched his career as a recording artist.

He also is an engineer, mixing tracks at Treasure Island studios and Lee "Scratch" Perry's Black Ark studio. He went on to produce songs for the Clash (five cuts on *Sandinista*) and lent a more dub-flavored sound to UB40.

Promoter Vince Aquino says Dread will be bringing his own horn section and keyboardist, so he's sure to be rockin' a wicked live set. With this caliber of show kicking off the new Dubwize, the dreadies about town will have even more reason to give thanks and praise.

—L.W.

Don Ho's Island Grill, Aloha Tower Marketplace: Fri 11/21, 9 p.m. \$20 advance, \$25 door. 523-1313



Professional Practices: A View from the Bay Area

THE SCENE

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

Gigs

19/Wednesday

BLUES

Open Blues Jam w/ Oopso Facto, Tiare's Sports Bar & Grill (10 p.m.) 230-8911
Slim, Jr., Kevin's Two Boots (7 p.m.) 230-8111

COMEDY

Andy Bumatali, Brew Moon (8:30 p.m.) 593-0088

CONTEMPORARY

2 Point 5, Chart House (7:30 p.m.) 941-6660
Roland Chang, Harry's Bar, Hyatt Regency (5 p.m.) 923-1234
Just Two Girls, Shell Bar, Hilton Hawaiian Village (8 p.m.) 949-4321
Kaori Kiana, Royal Garden Hotel (6:30 p.m.) 943-0202
Jamie Gallo Lee & Bongo Bob, Kelley O'Neil's (9 p.m.) 926-1777
Native Tongue, Cheeseburger in Paradise (7 & 11 p.m.) 923-3731
Free Sound, Tamarind Park (12 p.m.) 527-5666
Stardust, Hanohano Room (7:30 p.m.) 922-4422
Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333
Tino & Rhythm Club, Esprit Nightclub (8:30 p.m.) 922-4422
Soul Café (Top 40, '60s - present), Aaron's atop the Ala Moana (8:30 p.m.) 955-4466
Al Waterson and You (karaoke talent search), Don Ho's Island Grill (7 p.m.) 528-0807

COUNTRY

The Geezers, Arnold's Beach Bar (7:30 p.m.) 924-6887
Country Honk, Kabuna's in Kane'ohe (6 p.m.) 384-3810

DJ

Wednesday Nights (hip-hop, R&B), Cafe Sistine (9 p.m.) 596-0061
Smooth Groove Wednesdays, Pipeline Cafe (9 p.m.) 589-1999
Puma Party (by Split & Stone Groove Family), Compadres (10 p.m.) 591-8307

FOLK

John Cruz, Anna Bannana's (10:30 p.m.) 946-5190

HAWAIIAN

Mel Amina, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311
Darrell Aquino & Johnny Kamai, Sheraton Moana Surfride (5:30 p.m.) 922-3111
Brothers Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Aloha Duo, Mai Tai Bar, Royal Hawaiian (7 p.m.) 923-7311
Ainsley Halemanu and Ka Liiko O Kapalai, Kubio Beach Hula Stage (6 p.m.) 843-8002
Keith & Carmen Haugen, Neptune's Garden, Pacific Beach Hotel (5:30 p.m.) 923-4511
Guy Imoto, Fox & Hounds, Kāhala (9 p.m.) 738-5655
Ka'ala Boys, Sheraton Princess Ka'iulani (6:15 p.m.) 922-5811
Art Kalahiki & Mike Saffery, Sam Choy's Breakfast, Lunch and Crab (6 p.m.) 545-7979
Kanilau w/ Noelani Chang's Halau Na Mamo O Ka'ala, Sheraton-Waikiki (6 p.m.) 922-4422
Henry Kapono, Kapono's (6 p.m.) 536-2161
Makaloea, Hank's Cafe (8 p.m.) 526-1410
Ina 'Ole, Kapono's (9:30 p.m.) 536-2161
Cory Oliveros, Tiki's Grill & Bar (4:30 p.m.) 923-8454
Cory Oliveros & Kimo Opiana, Tiki's Grill & Bar (9 p.m.) 923-8454
Ho'olu, Mai Tai Bar, Royal Hawaiian (7 p.m.) 923-7311
Aloha Serenaders, Halekūlani (5 p.m.) 923-2311
Tangi Tully, Sheraton Princess Ka'iulani (9:30 p.m.) 922-5811

JAZZ

Bruce Hamada & Jim Howard, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311
Honolulu Jazz Quartet, Honolulu Club (6 p.m.) 543-3916
Timothy Kallen, Bistro at Century Center (5:30 p.m.) 943-6500
Modern Young Bop, Jazz Loft (9 p.m.) 922-5715
Piano Bar (various), Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488

LATIN

Salsa, R&B & Disco Party w/ Arsenio the Band, Zanzabar (10 p.m.) 924-3939

NIGHT CLUB SHOW

Magic of Polynesia starring John Hirokawa, Waikiki Beachcomber (5 & 8 p.m.) 922-4646
Male Revue w/ Senually Certified, Tabu (formerly Pink Cadillac) (8 p.m.) 946-6499
Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

REGGAE

Groundation, Pipeline Cafe (9 p.m.) 589-1999

ROCK/R&B

Sol Circle, Indigo, Green Room (9:30 p.m.) 521-2900
Clear Sky (Roshan & Shivani), Sugar Bar (9 p.m.) 636-2220
Soul Bucket, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611
Even Steven, Irish Rose Saloon (9 p.m.) 924-7711

SOUL

Soul Food 2 Go w/ Zanuck Kapala Lindsey, "W" Diamond Head Grill (9 p.m.) 922-1700

VARIOUS

Dave Lamar Open Mic, Sand Island R&B (9 p.m.) 847-5001

20/Thursday

CONTEMPORARY

Brendan, O'Toole's Pub (9 p.m.) 536-4138
Christian & Sunny, Tiki's Grill & Bar (4:30 p.m.) 923-8454
Coconut Joe, Honolulu Club (6 p.m.) 543-3916
Emerald House, Chart House (7:30 p.m.) 941-6660
'Iolani & Natalie, Don Ho's Island Grill (7 p.m.) 528-0807
Native Tongue, Cheeseburger in Paradise (7 & 11 p.m.) 923-3731
Herb "Ohta-San" Ohta, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511
Glenn Pinho, Banana Patch Lounge, Miramar Hotel (7:30 p.m.) 922-2077
Stardust, Hanohano Room (7:30 p.m.) 922-4422
Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836
Ryan Tang, Nick's Fishmarket (6 p.m.) 955-6333
Tino & Rhythm Club, Esprit Nightclub (8:30 p.m.) 922-4422
Soul Café (Top 40, '60s - present), Aaron's atop the Ala Moana (8:30 p.m.) 955-4466

COUNTRY

The Geezers, Hank's Cafe (8 p.m.) 526-1410

DJ

The Break (hip-hop, soul, dancehall), Breakers, Hale'iwa (10 p.m.) 637-9898
Good Times (hip-hop & dancehall w/ DJs Eg, Seba & Shaheed), East Side Grill (10 p.m.) 952-6555
Paddler's Night, Ocean Club, Restaurant Row (4:30 p.m.) 531-8444
Versatile Styles Nite (w/ DJs Sovren-T and Lava), The Garden (10 p.m.) 537-6971
Freedom w/ DJs Michael Riggins, Dawson Stone, Silvana Alfonso, Stillwind and Fandango, Tabu (formerly Pink Cadillac) (9 p.m.) 946-6499
Summtin' Summtin' Thursdays, J.C.'s Bar, Waikiki Town Center (9 p.m.) 923-5828

FOLK

Mississippi Full Steppers, Kevin's Two Boots (7:30 p.m.) 230-8111

HAWAIIAN

Chris Andrews, Hank's Cafe (8:30 p.m.) 526-1410
Pumehana Davis, Hanohano Room (6 p.m.) 922-4422
Aloha Duo, Sheraton-Waikiki (6 p.m.) 922-4422
Guy Imoto, Fox & Hounds, Kāhala (9 p.m.) 738-5655
Kapena, Sheraton Princess Ka'iulani (6:15 p.m.) 922-5811
Auntie Genoa Keawe, Moana Terrace, Waikiki Beach Marriott Resort (5:30 p.m.) 922-6611
Makani Makani, Honolulu Club (6 p.m.) 543-3916
Martin Pahinui & David Kahiapo, Sam Choy's Breakfast, Lunch and Crab (6 p.m.) 545-7979
Sam Kapu III, Sheraton Princess Ka'iulani (9:30 p.m.) 922-5811
Aloha Serenaders, Halekūlani (5 p.m.) 923-2311
Jake Shimabukuro, Chai's Bistro (7 p.m.) 585-0011
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268
"Auntie Pudge" Young and Hawaiian Serenaders, Kubio Beach Hula Stage (6 p.m.) 843-8002

JAZZ

3eM Trio, Jazz Loft (9 p.m.) 922-5715
Bruce Hamada & Jim Howard, Brew Moon (7 p.m.) 593-0088
Timothy Kallen, Bistro at Century Center (5:30 p.m.) 943-6500
Stewart Cunningham (piano and vocals), Indigo, Green Room (8 p.m.) 521-2900

Piano Bar (various), Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488
David Swanson, Lewers Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

LATIN

Salsa After Dark (w/ DJs Ray Cruz, El Moreno & Roberto), Rumours Nightclub (5 p.m.) 955-4811

NIGHT CLUB SHOW

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

PIANO

Ginny Tiu, Sheraton Moana Surfride (8:30 p.m.) 922-3111

REGGAE

Chris Carrillo Project, Kapono's (7 p.m.) 536-2161

ROCK/R&B

Big Trouble, Da Dawg House, International Marketplace (10 p.m.) 924-3294
Booze Bros, Kelley O'Neil's (9 p.m.) 926-1777
Southern Draw, Tiare's Sports Bar & Grill (midnight) 230-8911
Elvis (by Bill Burgher), Rock Island Cafe, King's Village (8 p.m.) 926-2924
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

VARIOUS

Open Mic Night w/ Captain Carl & Les, Snapper's Sports Pub (9 p.m.) 947-3776

WORLD

Mundo Muzak, Anna Bannana's (9 p.m.) 946-5190

21/Friday

ALTERNATIVE

Primal Tribe, Kemoo Farms, Pub (9 p.m.) 621-1835

BLUES

Jane McCabe, P.Jay Galarneau, George Cristobal (oldies, blues, jazz), Punalu'u Cafe (7 p.m.) 237-8474
J.P. Smoketrain & Dominic Leonard, Planet Hollywood (7 p.m.) 924-7877

CONTEMPORARY

Tito Berinobis, Chart House (6 p.m.) 941-6660
Brendan, Kelley O'Neil's (1:30 a.m.) 926-1777
Roland Chang, Harry's Bar, Hyatt Regency Waikiki (5 p.m.) 923-1234
Dean & Dean, Chart House (9 p.m.) 941-6660
Jamie Gallo Lee & Bongo Bob, Kelley O'Neil's (5 p.m.) 926-1777
Kristian Lei, Royal Garden Hotel (6:30 p.m.) 943-0202
Kimo Opiana, Tiki's Grill & Bar (9 p.m.) 923-8454
Jon Osorio & Steve Brown, Big City Diner, Kaimuki (9 p.m.) 738-8855
Replay, Sand Island R&B (9 p.m.) 847-5001
Rhonda, Esprit Nightclub (7:45 p.m.) 922-4422
Loco Spice, Big City Diner, Kailua (8 p.m.) 263-8880
Stardust, Hanohano Room (7:30 p.m.) 922-4422
Wayne Takamine, Waikiki Broiler (4 & 8 p.m.) 923-8836
Tino & Rhythm Club, Esprit Nightclub (9:30 p.m.) 922-4422
Soul Café (Top 40, '60s - present), Aaron's atop the Ala Moana (9:30 p.m.) 955-4466

DJ

Big Chill ('60s & '70s), Rumours Nightclub (5 p.m.) 955-4811
Big Baller Fridays, Volcanoes Nightclub (formerly World Cafe) (10 p.m.) 528-7071
Foreplay Fridays, Pipeline Cafe (10 p.m.) 589-1999
DJ RoRo (hip hop, R&B, reggae, dancehall), Gold Zone (10 p.m.) 622-6928
Juicy (w/ DJs Taharba, Lava, Jedi, Epic, IKON, G-Spot, Daniel J and more), Waterfront Cafe (10 p.m.) 585-8488
Late Night Party (Top 40), Rumours Nightclub (9 p.m.) 955-4811
DJ Mark (downtempo, house), Indigo, Green Room (8:30 p.m.) 521-2900
Paper (hip-hop, R&B, dancehall), Reign Nightclub (10 p.m.) 597-1996
Pau Hana Friday, Ocean Club, Restaurant Row (4:30 p.m.) 531-8444

GUITAR

Lee Eisenstein, Kevin's Two Boots (7 p.m.) 230-8111
J.W. Lathrop, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961

HAWAIIAN

Backyard Pa'ina, Tiare's Sports Bar & Grill (11 p.m.) 230-8911



Glitter on my pillow

Due to an emergency trip to Vegas and depression over *The Matrix Revolutions* (the Wave entrance was funner), I'm recycling my social life. Mea culpa.

Way back in the dark ages of 2003 (October in Klubland time zones), I went to that Saturday edition of *Glitter N' Glamour*. Saturdays excite me because unlike Tuesdays, there are no Wednesdays following them.

The event was Red Carpet and the party was cooler than cool — ice cold. **Mei Lwun**, Soulstice's DJ and Iggy Pop look-alike, was in the house from S.F. He spun all kinds of fun little songs: LL Cool J, White Stripes, Justin T, Salt N Pepa, Janet Jackson. ...

Till this day, **Pyuntae** still nostalgia trips over the night. He looks at me and goes, "We like the cars, the cars that go boom." I shake my head and say, "No we don't." "Yes we do."

"Okay, you do. My cars do not need to BOOM. If anything, I'd rather they calmly purr Dionne Warwick."

I also popped my cherry on the glitter. After seeing **Keanu Fan** and **KariBear** get sprayed, I figured WTF, so I offered my noggin for a shining. Nocturnal tip: Before bed, take a shower and shampoo vigorously. Rinse and repeat. It's been over two weeks and I still have glitter on my pillow. That sounds like a Mariah Carey album.

Also entertaining was a Bacardi rep named Nicole. Just to obtain free swag, we downed Vanilla shots of her company's rum. It was an impulse purchase though. Still not sure what to do with a Bacardi visor. As for the imbibing, chuck that into the Something I'd Never Do Again pile. Bacardi is like maraschino cherries: It stays in your system for 10 years and glows under ultraviolet light. Regardless, it prompted **Keanu Fan** to proclaim, "We need a liqueur that tastes like poundcake."

Uh, right. ...

I loved **Mei Lwun** so much I went back to see him at the **Pussycat Lounge**. Even though it was a dreaded weekday, I heeded the Special Olympics motto and was brave in the attempt. Paid for it the next day but those song choices were fun: "Oh Sheila," "I Feel for You," "Glamorous Life."

Little did I know that that would not be my last chance to catch him. **Mei Lwun** must have a lot of frequent flyer miles cause he's spinning again on Thanksgiving Eve at Longhi's (most excellent view in that restaurant), then he'll be at the Wave after 2 a.m. Perfect opportunity to get hammered before gobble-gobbling with

the folks. Who will he gobble-gobble with? He's welcome to supper at our house. He spins rawking loud, so my deaf Gramma will be able to hear him!

Speaking of hammered, I got completely bombed on All Hollow's Eve. I couldn't remember jack shit 'cause I lost my trusty notepad, but managed to hit **Feng Shui** the next day to catch the Windy City's DJ **Heather** coming off her wild previous night at the **W's** 2003 Spooked.

Feng Shui's venue is at the bizarrely cuisined Italian/Chinese restaurant **Ciao Mein**. Not sure how I feel about mixing those two food groups, but it's a helluva location. Outdoor pool area under the Milky Way and a moody, spacious, feng shui-ed, indoor restaurant with Chinese statues of dogs, lions and old deities. Sometimes I didn't know whether to dance or offer incense.

The wonderful DJ **Heather** was located near those dogs. Like a dumb-ass, I had no clue she was in there and only caught her for the last few minutes. I expected her to be at the station near the bar and the bass-clattered windows overlooking the pool.

Me: (standing above Kalākaua traffic and pointing towards the flashing lights) "Is that her at the turntables?"

KariBear: "What does she look like?"
 Me: "Black woman. Probably in a tank top."

KariBear: "No ... I think it's an ... Asian boy. You think there's another dance area?"

Me: "Doh!"
 Pleasantly surprising were the Grey Goose specials — soothing low-pressure vodka sodas to take the sting off a bad Halloween hangover. (Two glasses of virgin Bloody Mary mix, a Red Bull and a V8; only then could I form sentences.) Unpleasantly surprising was uncalled-for bodily fluids. **KariBear** and I settled into some reclining pool chairs and, while I sipped my Goose, we watched the island's most obnoxious pair of cigar smokers spit on the deck. At least have the decency to do it in a fucking plant. Never trust nightclub stogie aficionado wannabes.

As I tried to wipe spit off the bottom of my Skecher in the restroom, I overheard some Jap-stahs in the urinal line.

"Where we going aftah dis?" asked **Baggy Jeans**.

"Dea's only one place for go," said **Slanted Baseball Cap**. "Pipes, boo. Unless we go strip club."

Uh, right. ...

Someone get that crew a copy of the *Weekly's* calendar section. Please.

RYAN SENAGA

INDIGO Green Room Nightly Entertainment & Specials

<p>TUESDAY Essential Resophonics Trad. Hawaiian feat Buck Giles 7:30 p.m. + Wine Club</p>	<p>FRIDAY house, hip hop green room classics djs: steve drift mark 2 rooms 9 pm- 2 am</p>
<p>WEDNESDAY 9:30 pm live acoustic rock Sole Circle \$3 Bacardi & 1/2 price pupus</p>	<p>THURSDAY DJ Mark eclectic mix from 9 p.m.</p>
<p>SATURDAY Soul Kitchen hip hop, soul, r&b Sat, Nov. 22 (every 3d Saturday) \$2.75 Hinano & Cosmos</p>	<p>Martinis every Thursday Eve. plus 1/2 price pupu menu from 8pm ph. 521-2900 1121 Nuuanu Ave.</p>

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11-13-03-C

TIDES – Nov 19 to Nov 25



Moon Phases: LAST QUARTER - Nov 17 NEW MOON - Nov 24 FIRST QUARTER - Dec 1 FULL MOON - Dec 9
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

NIGHTCLUB SHOW

Magic of Polynesia starring John Hirokawa, Waikiki Beachcomber (5 & 8 p.m.) 922-4646
Male Revue w/ Sensually Certified, Tabu (formerly Pink Cadillac) (8 p.m.) 946-6499
Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

PIANO

Don Conover, Chuck's Original Steak House, Waikiki (7 p.m.) 923-6111
Ginny Tiu, Sheraton Moana Surftrider (8:30 p.m.) 922-3111

REGGAE

Groundation, Anna Bannana's (9:30 p.m.) 946-5190

ROCK/R&B

Big Trouble, Snapper's Sports Pub (9 p.m.) 947-3776
Jaime Gallo Lee, Fox & Hounds, Kāhala (9 p.m.) 738-5655
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711
Rustic, Sugar Bar (9 p.m.) 636-2220
Soul Bucket, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611
Triage, Elegant Dive, Hyatt Regency Waikiki (7 p.m.) 923-1234

SOUL

Zanuck and the Reformers, Kāpono's (10 p.m.) 536-2161

VARIOUS

Star Bound w/ KJ Jen, Waldo's, Mililani (9 p.m.) 561-6779

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

Maelia Lobenstein and Kapa Hula O Ka Ua Noe O Wa'ahila, Kubio Beach Hula Stage (6 p.m.) 843-8002

Po'okela, Halekūlani (5 p.m.) 923-2311
Olomana, Paradise Lounge, Hilton Hawaiian Village (8 p.m.) 949-4321

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

Augie Rey Trio, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311

Rizon, Kāpono's (7 p.m.) 536-2161

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

Leon Siu, Mai Tai Bar, Royal Hawaiian (4:15 p.m.) 923-7311

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

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

Haumea Warrington, Tiki's Grill & Bar (1 p.m.) 923-8454

JAZZ

3eM Trio, Jazz Loft (9 p.m.) 922-5715
Jon Basebase, Roy's (7 p.m.) 396-7697
Jazz Lounge (various artists), Nick's Fishmarket (9:30 p.m.) 955-6333
Timothy Kallen, Bistro at Century Center (5:30 p.m.) 943-6500
Jeff Peterson & Lane Hornfeck, Michel's (6:30 p.m.) 923-6552
Black Sand, Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488
Ellsworth Simeona, Tiki's Grill & Bar (9 p.m.) 923-8454

22/Saturday

ALTERNATIVE

No Bare Feet, Sand Island R&B (9 p.m.) 847-5001

BLUES

Jim Hubbard, Kelley O'Neil's (5 p.m.) 926-1777
Jane McCabe, P.Jay Galarnreau, George Cristobal (oldies, blues, jazz), Punalu'u Cafe (7 p.m.) 237-8474
J.P. Smoketrain & Dominic Leonard, Planet Hollywood (7 p.m.) 924-7877

COMEDY

Andy Bumatai w/ Paul Ogata, Brew Moon (10:30 p.m.) 593-0088
Frank DeLima, Palace Showroom, Ohana Reef Towers (8:30 p.m.) 923-SHOW

CONTEMPORARY

Tito Berinobis, Chart House (7 p.m.) 941-6660
Cecilio & Kompany, Brew Moon (7 p.m.) 593-0088
Dis & Dat, Tapa Bar (8 p.m.) 947-7875
Kale Imua, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077
Replay, O'Toole's Pub (9 p.m.) 536-4138
Rhonda, Esprit Nightclub (7:45 p.m.) 922-4422
Free Sound, J.C.'s Bar, Waikiki Town Center (10 p.m.) 923-5828
Stardust, Hanohano Room (7:30 p.m.) 922-4422
Ryan Tang, Nick's Fishmarket (5:30 p.m.) 955-6333
Tino & Rhythm Club, Esprit Nightclub (9:30 p.m.) 922-4422
Soul Café (Top 40, '60s - present), Aaron's atop the Ala Moana (9:30 p.m.) 955-4466
Vaihi, Tiki's Grill & Bar (4:30 p.m.) 923-8454

COUNTRY

Country Honk, Hank's Cafe (8:30 p.m.) 526-1410

DJ

Club 1, Studio 1 (9 p.m.) 550-8701
Saturday Night Fever ('70s & '80s), Donato's Ristorante (10 p.m.) 988-2000
Little Chill ('70s, '80s & '90s), Rumours Nightclub (9 p.m.) 955-4811
Artist Groove Network, Pipeline Cafe (10 p.m.) 589-1999
The Drop, Blue Tropix (9 p.m.) 944-0001
DJ Mark (downtempo, house), Indigo, Green Room (9:30 p.m.) 521-2900
Saturday Night @ the Ocean Club, Ocean Club, Restaurant Row (7 p.m.) 531-8444
Sin City Saturdays (w/ DJs Big Teeze and Kool E), Volcanoes Nightclub (formerly World Cafe) (10 p.m.) 528-7071
VANS Hawaiian Pro Wrap Party (w/ DJ Ian), Breakers in Haleiwa (9 p.m.) 637-9898

FOLK

Johnny Helm & Friends, Hale Noa (10 p.m.) 735-4292

GUITAR

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

HAWAIIAN

Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Larry Kaliloa, Sheraton Moana Surftrider (8:30 p.m.) 922-3111

NIGHTCLUB SHOW

Magic of Polynesia starring John Hirokawa, Waikiki Beachcomber (5 & 8 p.m.) 922-4646
Male Revue w/ Sensually Certified, Tabu (formerly Pink Cadillac) (8 p.m.) 946-6499
Society of Seven (SOS), Outrigger Waikiki (8:30 p.m.) 922-6408

PIANO

Don Conover, Chuck's Original Steak House, Waikiki (7 p.m.) 923-6111
Brian Robertshaw, Hanohano Room (6 p.m.) 922-4422

REGGAE

Wicked Blend, Snapper's Sports Pub (9:30 p.m.) 947-3776
Groundation, Jaron's Kailua (9:30 p.m.) 261-4600

ROCK/R&B

Isa Ako, Tiare's Sports Bar & Grill (11 p.m.) 230-8911
Big Trouble, Da Dawg House, International Marketplace (10 p.m.) 924-3294
Brenda Burnett, Fox & Hounds, Kāhala (9 p.m.) 738-5655
Guy Cruz, Kemoo Farms, Lānai (9 p.m.) 621-1835
Jaime Gallo Lee, Hank's Cafe (9 p.m.) 526-1410
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711
Rock & Roll Soul, Kelley O'Neil's (9 p.m.) 926-1777
Soul Bucket, Moana Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

SKA

Pimpbot and No-No Boyz, Kemoo Farms, Pub (9 p.m.) 621-1835

23/Sunday

CONTEMPORARY

Brian Van Ahsen, Waipuka Poolside Bar, Ohana Reef Towers Hotel (4:30 p.m.) 924-4961
Dean & Dean, Chart House (7 p.m.) 941-6660
Ellsworth, Sheraton Princess Ka'iulani (9:30 p.m.) 922-5811
'Iolani & Natalie, Don Ho's Island Grill (7 p.m.) 528-0807
Native Tongue, Cheeseburger in Paradise (4 & 11 p.m.) 923-3731
The Revelations, Kelley O'Neil's (8:30 p.m.) 926-1777
Stardust, Hanohano Room (7:30 p.m.) 922-4422
Ryan Tang, Nick's Fishmarket (7 p.m.) 955-6333

COUNTRY

The Geezers, Hank's Cafe (4 p.m.) 526-1410

DJ

Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088
Kings & Queens (reggae, dancehall, R&B), Gussie L'Amour's (8 p.m.) 836-7883
Sinful Sundays w/ DJ BTF, Wave Waikiki (9 p.m.) 941-0424, ext. 12
The Shelter Sundays (w/ DJs Big Teeze and Edit), Volcanoes Nightclub (formerly World Cafe) (10 p.m.) 528-7071

Continued on Page 18

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HONOLULU WEEKLY'S

Gift Guide

starting November 26

- Blue Canoe**, Roy's (7 p.m.) 396-7697
- Pumehana Davis**, Hanohano Room (6 p.m.) 922-4422
- Aloha Duo**, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311
- Hapa (Barry Flanagan & Nathan Aweau)**, Chai's Bistro (7 p.m.) 585-0011
- Brickwood Galuteria**, Imai & Friends, Brew Moon (8 p.m.) 593-0088
- Ka'ala Boys**, Duke's Canoe Club (4 p.m.) 923-0711
- Leroy Kahaku**, Nick's Fishmarket (5:30 p.m.) 955-6333
- David Kahiapo**, Hale'iwa Joe's, Ha'iku Gardens (11 p.m.) 247-6671
- Henry Kaponu**, Kāpono's (6 p.m.) 536-2161
- Keli'i Kaneali'i**, Neptune's Garden, Pacific Beach Hotel (8:30 p.m.) 923-4511
- Kaiaea Loa**, Compadres (9 p.m.) 591-8307
- Mihana**, Don Ho's Island Grill (7 p.m.) 528-0807
- Po'okela**, Halekūlani (5 p.m.) 923-2311
- Olomana**, Paradise Lounge, Hilton Hawaiian Village (8 p.m.) 949-4321
- Kale Pawai and Halau Na Pua Mai Ka Lani**, Kubio Beach Hula Stage (6 p.m.) 843-8002
- Pu'uhoanua Trio**, Sheraton Moana Surftrider (5:30 p.m.) 922-3111
- Kawika Regidor**, Tiki's Grill & Bar (4:30 p.m.) 923-8454
- Augie Rey Trio**, Mai Tai Bar, Royal Hawaiian (7:30 p.m.) 923-7311
- Kimo Todd**, Sam Choy's Diamond Head Restaurant (6:30 p.m.) 732-8645
- Haumea Warrington**, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268
- Keith Yoshioka Band**, ScooZee's (6:30 p.m.) 597-1777

HIP-HOP

FNS: Friday Night Sessions, Players, 'Aiea (9 p.m.) 488-8226

JAZZ

3eM Trio, Jazz Loft (9 p.m.) 922-5715
Timothy Kallen, Bistro at Century Center (5:30 p.m.) 943-6500
Terry Lee, Honolulu Club (6 p.m.) 543-3916
Jeff Peterson & Ernie Provencher, Michel's (6:30 p.m.) 923-6552
Stewart Cunningham (piano and vocals), Che Pasta (6 p.m.) 524-0004
Black Sand, Chuck's Cellar, Outrigger East Hotel (6 p.m.) 923-4488
David Swanson, Lewi's Lounge, Halekūlani Hotel (8:30 p.m.) 923-2311

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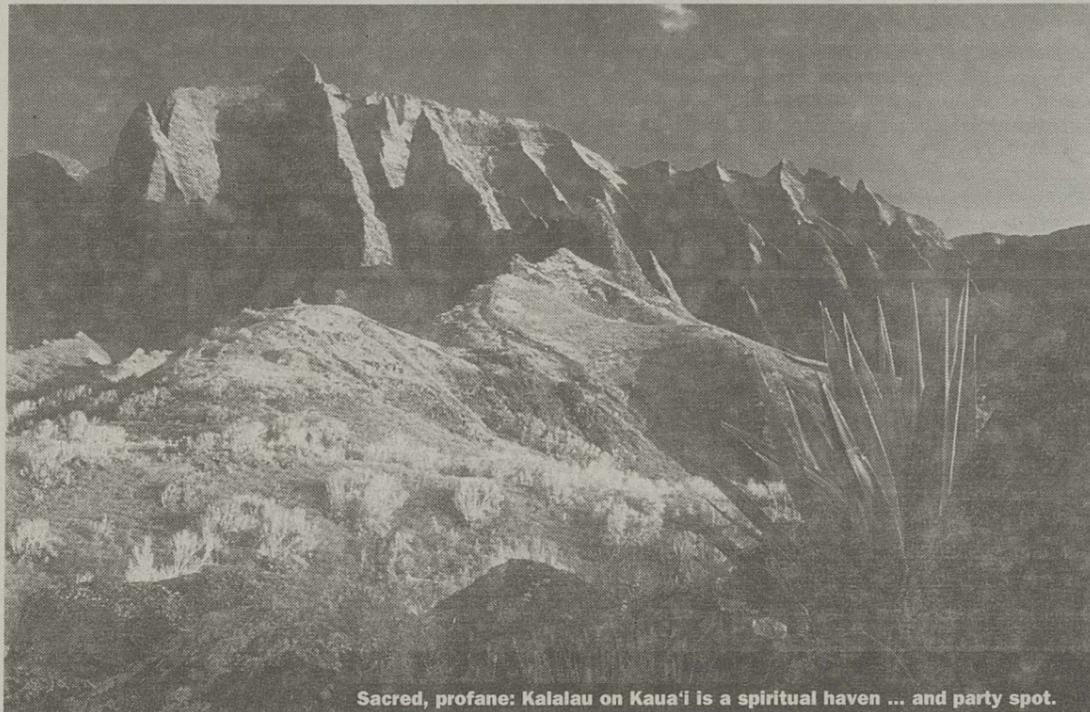
This research project is sponsored by UCLA and funded by the National Institute on Drug Abuse
Principal Investigators: William Haning, M.D., Barry Carlton M.D.

Neighbor Islands

PHOTO: TIM DELAVEGA, WWW.NAPALIPHOTO.COM, WWW.NAPALI.ORG

As usage increases, illegal campers and DLNR clash in a struggle to maintain Kalalau.

Valley fever



Sacred, profane: Kalalau on Kauai is a spiritual haven ... and party spot.

JACQUELYN KIM

Once considered a sacred valley to ancient Hawaiians, the lush valley of Kalalau are now the center of a struggle over land use between the state and illegal residents.

Controversy over Kauai's remote north coast getaway is not new. Ko'olau the Leper famously took refuge at Kalalau in 1893 and continued to reside there even after officials tried to dislodge him. During the 1960s and '70s, outsiders established hippie communes there.

In 1973 the state converted Kalalau into a wilderness park, shutting down the communes. Still, would-be residents coming to Kalalau persist in setting up camp.

In 1999, residents established a library in Kalalau as a way for campers to trade books with one another. But the makeshift structure was raided by authorities in 2001 and again this past July after it was moved to a new location.

Many campers felt the library fulfilled a need and hurt no one.

"The library was a really fun, wonderful thing," says Laura Shroeder, Kauai resident and frequent visitor to Kalalau. State park officials see it as squatters using public land for illegal construction, which could damage the fragile environment of the valley.

This summer, KHON aired a two-part series on the relocated library, which incited park officials to once again crack down on illegal campers. The program came shortly before the third-largest bust at Na Pali this year in which park officials fined 20 individuals \$50 for camping without a permit.

Campers from that raid have in turn filed a complaint against Department of Land and Natural Resources (DLNR) officials for illegal activities of their own. In two separate complaints, individuals reported rangers not only in possession of al-

cohol in a state park, but offering alcohol to minors. The rangers allegedly offered the minors alcohol even though they had confiscated the youths' IDs. Campers have also complained of discriminatory behavior on the part of state park officials.

Baba Khalsa, who filed a complaint against the DLNR, claims there is a practice among park officials of splitting up the men and women in a group to avoid resistance from the men. According to his complaint, "Their procedure is to tell male campers to hike out immediately and female campers to fake a leg injury and come party with them at the ranger shed."

On July 15, park officials arrested, handcuffed and flew Khalsa out of Kalalau by helicopter, separating him from his 15-year-old daughter, who was then left in the valley. Officials told Khalsa his daughter did not need a permit because of her age. According to Khalsa, rangers later instructed his daughter to report to the ranger station where officials then offered her alcohol.

Three and a half months after complaints were filed, the internal committee charged with investigating the incident has yet to resolve the allegations. The committee is overseen by a representative from the Attorney General's Office.

Many visitors to Kalalau do not see themselves as opponents of the state.

"Fifty years from now, it's not going to matter how many people got tickets, but whether or not the resources have been conserved," says one frequent visitor to Kalalau who does not want his name in print. "I can't fault them for doing what they're doing, but if they do it in a way that's further damaging [to relations], it really divides the community of Kauai."

Others, such as Shroeder, see the raids as futile endeavors that do not help to deter illegal campers.

"The state money spent on raids would be better spent in other ways,

such as trail maintenance, improving toilet facilities, and rubbish cleanup," says Shroeder. "I don't think rangers terrorizing unlawful campers is serving any purpose. Even people with permits can leave their candy wrappers."

For the DLNR, the official caretakers of Kalalau, however, increased population means more garbage, more waste and increased negative impact on the environment. Currently the DLNR allows 60 persons per day, 30 persons during the off-season. With visitors coming not just from Kauai but also from other islands, the Mainland and abroad, that's not a lot of permits.

According to the DLNR, "These numbers are based on our ability to maintain the campground and valley, and on the physical impacts on the site from campers. Beyond that amount the crowding becomes more noticeable and there are problems with rubbish and overloading of toilets, etc."

The frequent visitor who did not want his name revealed likens the struggle over Kalalau to the war on drugs. He encourages education of the visiting public — both legal and illegal — on proper camping etiquette related to the native plant life, heiau and waste disposal.

"The people that want to be in there come back anyway. The issue is how can we educate these people to behave responsibly."

How to visit Kalalau legally

Permits can be obtained in person from the State Parks office one year in advance of visitation. Permits often run out early but sometimes become available again as people change their plans.

The cost of a permit is \$10 per person per night. Kayakers need to obtain an additional permit. For more information, call the State Parks office at 587-0300 or the DLNR in Lihue, Kauai, at (808) 274-3444 between 8 a.m. and 3:30 p.m.



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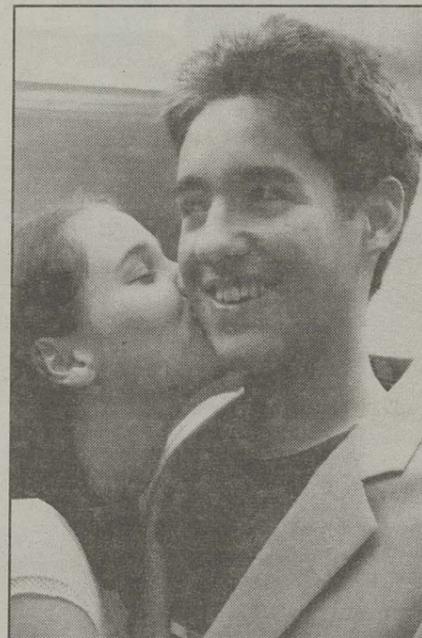
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From Page 16

GUITAR

J. W. Lathrop, *Kevin's Two Boots* (7 p.m.) 230-8111

HARP

Flute à la Harp, *Orchids Restaurant, Halekulani Hotel* (9:30 a.m.) 923-2311

HAWAIIAN

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

Mel Amina, *Mai Tai Bar, Royal Hawaiian* (11 a.m.) 923-7311

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

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

Keoki Johnson, *Sheraton Moana Surfrider* (8:30 p.m.) 922-3111

Ka'ala Boys, *Tiki's Grill & Bar* (4:30 p.m.) 923-8454

Kawika Kahiapo, *Tiki's Grill & Bar* (9 p.m.) 923-8454

Keli'i Kanaiali'i & Bobby Ingano, *Chai's Bistro* (7 p.m.) 585-0011

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

Kelly Boy Delima, *Mai Tai Bar, Royal Hawaiian* (7:30 p.m.) 923-7311

Nā Pualani o Kalihī Hula Revue, *Banana Patch Lounge, Miramar Hotel* (7 p.m.) 922-2077

Olomana, *Tapa Bar, Hilton Hawaiian Village* (8 p.m.) 949-4321

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

Pu'uhonua Trio, *Sheraton Moana Surfrider* (5:30 p.m.) 922-3111

Shirley Recca and Halau Hula 'O Namakahulani, *Kuhio Beach Hula Stage* (6 p.m.) 843-8002

Augie Rey Trio, *Mai Tai Bar, Royal Hawaiian* (4:15 p.m.) 923-7311

Simply Shy & Friends, *Banana Patch Lounge, Miramar Hotel* (8 p.m.) 922-2077

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

Kimo Todd, *Sam Choy's Diamond Head Restaurant* (10:30 a.m.) 732-8645

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

JAZZ

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

Timothy Kallen, *Bistro at Century Center* (5:30 p.m.) 943-6500

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

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

Ellsworth Simeona, *Tiki's Grill & Bar* (1 p.m.) 923-8454

Sunset Jazz (w/Shari Lynn, Gabe Baltazar and the Savoy Sisters), *La Pietra* (6 p.m.) 924-7515

Chris Vandercook Trio, *Dixie Grill, Aiea* (11:30 a.m.) 485-2722

LATIN

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

Latin Jazz & Salsa, *Studio 1* (5 p.m.) 550-8701

PIANO

Don Conover, *Chuck's Original Steak House, Waikiki* (7 p.m.) 923-6111

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

ROCK/R&B

Jaime and Bongo, *Da Dawg House, International Marketplace* (7 p.m.) 924-3294

Soul Bucket, *Harry's Bar, Hyatt Regency Waikiki* (7 p.m.) 923-1234

Even Steven, *Irish Rose Saloon* (9 p.m.) 924-7711

Tavana & Bongo Bob, *Snapper's Sports Pub* (8 p.m.) 947-3776

TNT, *Sugar Bar* (9 p.m.) 636-2220

VARIOUS

Star Bound w/ KJ Jen, *Kemoo Farms, Pub* (9 p.m.) 621-1835

24/Monday

BLUES

J.P. Smoketrain & Dominic Leonard, *Planet Hollywood* (7 p.m.) 924-7877

CONTEMPORARY

Tito Berinobis, *Chart House* (7:30 p.m.) 941-6660

Brendan, *Muddy Water* (7 p.m.) 254-2004

Roland Chang, *Harry's Bar, Hyatt Regency Waikiki* (5 p.m.) 923-1234

Just Two Girls, *Shell Bar, Hilton Hawaiian Village* (8 p.m.) 949-4321

Native Tongue, *Cheeseburger in Paradise* (4 & 7 p.m.) 923-3731

Carrie Nicol, *Fox & Hounds, Kāhala* (9 p.m.) 738-5655

Stardust, *Hanohano Room* (7:30 p.m.) 922-4422

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

Ryan Tang, *Sheraton Moana Surfrider* (8:30 p.m.) 922-3111

DJ

Retro Café w/ DJ BTF, *Wave Waikiki* (9 p.m.) 941-0424, ext. 12

Beach Party w/ Billy G (hip-hop, R&B, reggae, progressive), *J.C.'s Level 2 (formerly J.C.'s Bar & Grill)* (9 p.m.)

HAWAIIAN

Mel Amina, *Tiki's Grill & Bar* (4:30 p.m.) 923-8454

Val Crabbe and Na 'Opio, *Kuhio Beach Hula Stage* (6 p.m.) 843-8002

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

The Islanders, *Halekulani* (5 p.m.) 923-2311

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

Ka'ala Boys, *Sheraton Princess Ka'ulani* (6:15 p.m.) 922-5811

Jerry Santos & Hoku Zootermeister, *Chai's Bistro* (7 p.m.) 585-0011

JAZZ

Chris Murphy, *Nick's Fishmarket* (7 p.m.) 955-6333

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

Piano Bar (various), *Chuck's Cellar, Outrigger East Hotel* (6 p.m.) 923-4488

PIANO

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

ROCK/R&B

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

Rustic, *Kelley O'Neil's* (9 p.m.) 926-1777

Soul Bucket, *Harry's Bar, Hyatt Regency Waikiki* (7 p.m.) 923-1234

Even Steven, *Irish Rose Saloon* (9 p.m.) 924-7711

SOUL

Zanuck Kapala Lindsey, *Brew Moon* (6 p.m.) 593-0088

VARIOUS

Open Mic Night, *Anna Banana's* (9 p.m.) 946-5190

25/Tuesday

BLUES

Slim, Jr., *Muddy Water Espresso* (7 p.m.) 254-2004

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

CONTEMPORARY

Brian Van Ahsen, *O'Tool's Pub* (5 p.m.) 536-4138

Christian & Sunny, *Tiki's Grill & Bar* (9 p.m.) 923-8454

Emerald House, *Chart House* (7:30 p.m.) 941-6660

Native Tongue, *Kelley O'Neil's* (9 p.m.) 926-1777

Native Tongue, *Cheeseburger in Paradise* (4 & 7 p.m.) 923-3731

Stardust, *Hanohano Room* (7:30 p.m.) 922-4422

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

Al Waterson and You (karaoke talent search), *Don Ho's Island Grill* (7 p.m.) 528-0807

DJ

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

Chemistry Lounge (hip-hop, soul, dancehall), *Meritage Restaurant* (10 p.m.) 529-8686

The Pussycat Lounge, *Wave Waikiki* (9 p.m.) 941-0424, ext. 12

Phat Tuesday (hip-hop, R&B, house, trance w/ DJs Billy G, Ikon, Dawn), *Tabu (formerly Pink Cadillac)* (10 p.m.) 946-6499

Bombastic Tuesdays, *Pipeline Cafe* (10 p.m.) 589-1999

HAWAIIAN

Pa'ahana, *Sheraton Moana Surfrider* (5:30 p.m.) 922-3111

Kelly Boy & Kapena, *Tiki's Grill & Bar* (4:30 p.m.) 923-8454

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

Keith & Carmen Haugen, *Neptune's Garden, Pacific Beach Hotel* (5:30 p.m.) 923-4511

The Islanders, *Halekulani* (5 p.m.) 923-2311

Keoki Johnson, *Sheraton Moana Surfrider* (8:30 p.m.) 922-3111

Kelly Boy Delima, *Mai Tai Bar, Royal Hawaiian* (7:30 p.m.) 923-7311

Ledward Ka'apana, *Kapono's* (6 p.m.) 536-2161

Cory Oliveros, *Harry's Bar, Hyatt Regency Waikiki* (7 p.m.) 923-1234

Nā Palapalai, *Chai's Bistro* (7 p.m.) 585-0011

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

"Auntie Pudge" Young and Hawaiian Sere-naders, *Kuhio Beach Hula Stage* (6 p.m.) 843-8002

THE SCENE

JAZZ

Rich Crandall and Friends, *Studio 6* (8 p.m.) 596-2905

Bruce Hamada & Jim Howard, *Lewers Lounge, Halekulani Hotel* (8:30 p.m.) 923-2311

Just Two Girls (Sonya Mendez & Mimi Conner), *The Honolulu Club*, (6 p.m.) 543-3900

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

Timothy Kallen, *Bistro at Century Center* (5:30 p.m.) 943-6500

Chris Murphy, *Nick's Fishmarket* (7 p.m.) 955-6333

Bobby Nishida Trio, *Brew Moon* (7 p.m.) 593-0088

Piano Bar (various), *Chuck's Cellar, Outrigger East Hotel* (6 p.m.) 923-4488

LATIN

Hot Latin Tuesdays (salsa, merengue, Latin house & reggae w/ DJs Alberto & Da Lion of Judah), *Zanzabar* (8 p.m.) 924-3939

PIANO

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

ROCK/R&B

BBC, *Hank's Cafe* (8:30 p.m.) 526-1410

Modern World ('80s), *East Side Grill* (8 p.m.) 952-6555

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

Even Steven, *Irish Rose Saloon* (9 p.m.) 924-7711

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Japanese Women's Chorus It's their 3rd annual concert. Contact Yukiko Tokuyama for more information. *Wai'aleae Baptist Church*, 1047 21st Ave.: Sat 11/22, 2 - 3 p.m. Free. 722-7578

Little Feat (See Hot Picks, page 14.) Tickets on sale at Harry's Music, Jelly's, Cheapo's, Hungry Ear and Rainbow Books. *Kaka'ako Waterfront Park*. Fri 11/21, 5:30 p.m. (gates); 7 p.m. (show). \$28 advance, \$35 door. 732-6699

Manoa Trombones w/ the UH Trumpet Ensemble Under the direction of James Decker and Mark Schubert, the program will include works by Charlie Propper, Eric Ewazen, Burrill Phillips and George Gershwin. *Orvis Auditorium*, 2411 Dole St., UH-Mānoa campus: Sun, 11/23, 4 p.m. \$10 general; \$6 students/seniors w/ valid ID 956-8742

UH Wind Ensemble and Wind Symphony Under the direction of Grant Okamura, the Ensemble and Symphony will perform pieces by several composers, including Schumann and Prokofiev. *McKinley High School*, 1039 S. King St.: Mon 11/24, 7:30. \$10 general; \$6 students/seniors w/ valid ID

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

ROCK/R&B
BBC, *Hank's Cafe* (8:30 p.m.) 526-1410
Modern World ('80s), *East Side Grill* (8 p.m.) 952-6555

Soul Bucket, *Moana Terrace, Waikiki Beach Marriott Resort* (6 p.m.) 922-6611
Even Steven, *Irish Rose Saloon* (9 p.m.) 924-7711

On Sale

Kokua Festival Jack Johnson, Amy Hanaiali'i Gilliom & Willie K., Michael Franti & Spearhead, Makana and DJ Logic perform at this benefit for the Kokua Hawai'i Foundation. *Kualoa Ranch*, Ka'a'awa: Sat 1/3, 10 a.m. - sunset. \$25 - \$35. www.ticketmaster.com, (877) 750-4400

Theater & Dance

All My Sons (See Theater, page 25.) Joyce Maltby directs Arthur Miller's explosive family drama. *Hawai'i Pacific University Theater*, 45-045 Kamehameha Hwy., Kane'ohe: Through 12/7: Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$3 - \$18. 375-1282

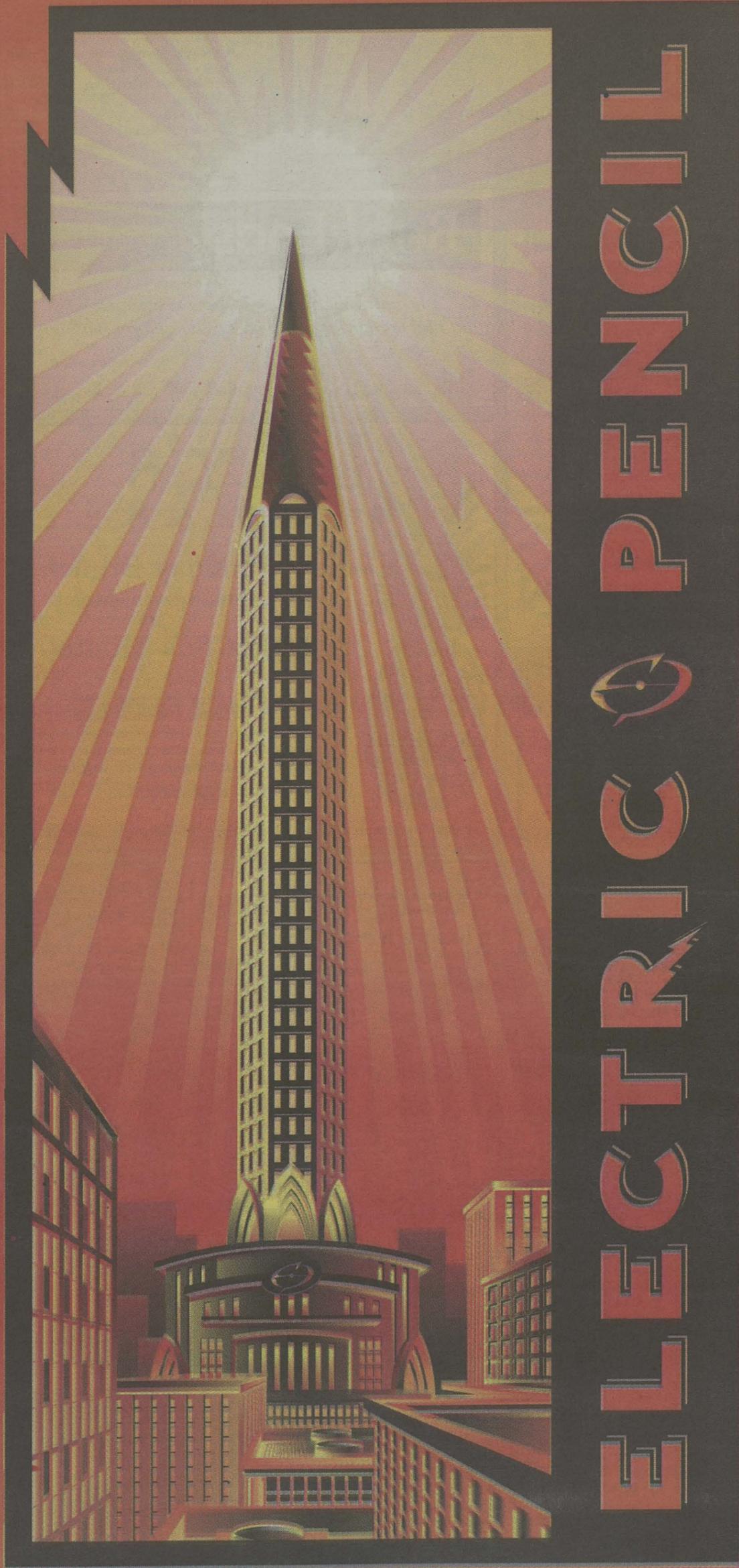
Apartment 3A Bill Ogilvie directs this comedy/drama about a heartbroken public TV director and a mysterious neighbor who offers her a reason for hope. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd: Wed & Thu, 7:30 p.m.; Fri & Sat, 8 p.m.; Sun, 4 p.m. \$20 seniors; \$25 adults; \$20 seniors & military; \$15 age 25 and younger. 988-6131

Continued on Page 22

PHOTO: COURTESY



Ziggy Marley plays Pipeline Cafe on Wed 12/17. Tickets are available through www.ticketmaster.com or (877) 750-4400.



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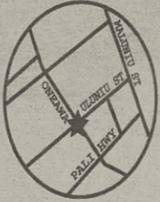
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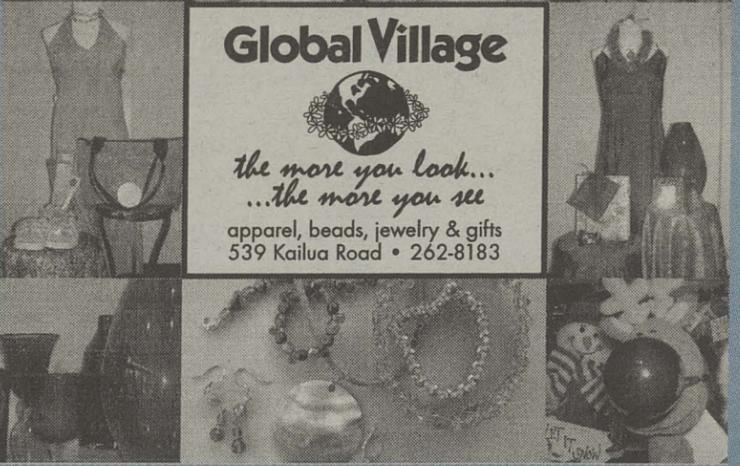


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Galleries

PHOTO: RICH RICHARDSON



"Beyond Happy," Frank Sheriff, steel and resin

An exhibit at Marks Garage ponders the notion of happiness.

Sensory pleasures

For some, happiness is about the satisfaction of various appetites. San Shoppell offers to feed us, quite literally, while Kenna Doeringer's colored Plexiglas constructions are sophisticated eye-candy. From there, we move on to other ways in which happiness has been encoded or formalized. It may be read in the body language captured in photographs by Malia Urie and Elea Dumas and in Tracy Gunn's mosaic sculpture. It may also be read, perhaps superficially, in seasonal sentiments, which Michael Dickas converts into wry and definitely unsentimental anagrams — decipher "Yeah Pal Help Now" and you will be on the right track.

Others ask us to consider whether happiness is a zero-sum game. Kandi Everett's watercolor "Happiness is the Extreme Discomfort of my Enemies" offers a graphic litany of possibilities, while Michael Takemoto's "Happy Tondo" suggests the intimate connection between pain and pleasure.

While the theme of the exhibition provides the dominant context, the most interesting works — all of them mixed-media constructions —

are not limited by or ultimately dependent on it; aesthetic pleasure is itself a source of delight. Duncan Dempster's lightboxes often combine a subtle retro feel with a sleek futurism, and "Engine of Happiness" is no exception. Frank Sheriff's interactive "Beyond Happy" intrigues us with a somewhat ludicrous chorus line of dancing Buddhas. Unexpected sensory pleasure also awaits the viewer who is willing to interact with Thomas Wasson's "Purr," an unlikely combination of hard steel, soft cushions — and sound.

As we anticipate a holiday season that we will navigate with a certain quotient of ambivalence, Christopher Reiner's "Lulu Bell" is a perfect signature piece for the exhibition. A plastic reindeer with mechanized wings floats in the air, trailing clouds of kitsch and the ghost of Rube Goldberg in its wake; its ungainly wings, incorporating dictionary pages, provide a literal subtext for the perennial and problematic search for happiness. ■

The ARTS at Marks Garage, 1159 Nu'uauu Ave.: Through 11/29. Tue-Sat, 11 a.m. - 6 p.m. Free. 521-2903

MARCIA MORSE

Life, liberty and the pursuit of happiness. It should be so simple, right? The artists invited to participate in *The Happy Show* at The ARTS at Marks Garage quickly dissuade us of that expectation, parsing the notion of happiness with inflections

that are, in turn, ironic, endearing, convoluted and just plain goofy.

As a curatorial premise and a conceptual point of departure, the artists were provided with some research included in an article, "The Futile Pursuit of Happiness," by Jon Gertner, which appeared recently in *The New York Times*. Based on the artwork itself, the evidence seems to suggest that a) we are not really sure

what it is we are pursuing, and that b) our elusive quest is often driven by materialist motives. Where is unalloyed joy when you really need it?

Not here — but that is not an indictment of the exhibition per se. Rather it suggests how edgy the notion of happiness is, beginning with Marc Yoakum's "Recipe for Happiness" that greets the viewer on the outer window-walls of the gallery.



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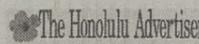




PHOTO: COURTESY

Hot PICK



▼ Ballet Hawai'i is seeking donations for the final \$20,000 needed to complete its *Nutcracker* set (pictured) designed Peter Dean Beck, Hawai'i Opera Theatre's renowned designer. Executive director Steve Knox notes, "It's an investment in Ballet Hawai'i's future." Call 521-8600 for more information.

From Page 18

David and Lisa Presented by the senior class and directed by Jeanne Rogers, this story follows two deeply troubled adolescents on a journey of laughter, heartbreak and suspense. *Honolulu Waldorf High School*, 1339 Hunakai St.: Fri 11/21 - Sun 11/23, 7 p.m. 735-9311

Hawai'i State Ballet Under the direction of John Landovsky, HSB will present this free public performance. *Ala Moana Center Stage*, 1450 Ala Moana Blvd.: Fri 11/21, 7 p.m. **Just So Storytime** An adaptation of Rudyard Kipling Stories, directed by Peggy Ann Siegmund. *Kaimuki High School Auditorium*, 2705 Kaimuki Ave.: Sat 11/22 & Sun 11/23, 3 p.m. \$8 adults, \$5 students and seniors. 733-4913

Masked Balls Director Jennifer Goodlander helms this original script by MFA playwright candidate Hilary Hadley Wright about the true story of an 18th-century male French diplomat forced to live as a woman by Louis XVI. *Earle Ernst LAB Theatre*, UH-Mānoa campus: Wed 11/19 - Sat 11/22, 8 p.m.; Sun 11/23, 2 p.m. \$3 - \$10; \$3 students; \$7 seniors. 956-7655

Man of La Mancha Directed by John Mount and starring Mary Chestnut. *Army Community Theatre*, Fort Shafter: Fri 11/21 & Sat 11/22, 8 p.m. \$15- \$22 455-0385

Michael Moschen "In Mr. Moschen's hands, juggling becomes a balletic art" - N.Y. Times. *Leeward Community College Theater*, 96-045 Ala Ike Rd., Pearl City: Sat 11/22, 8 p.m. \$15- \$22 455-0385

My Fair Lady Ron Bright directs Lerner and Loewe's musical about personal transformation and unforeseen love, when Henry Higgins sets out to make a proper lady of Eliza Doolittle. *Palikū Theatre*, Windward Community College, 45-720 Kea'ahala Rd., Kāne'ohe: Through 11/23: Thu - Sat, 7:30 p.m.; Sun, 4 p.m. \$18 - \$26. 235-7330

Obake Jim Nakamoto directs Kumu Kahua's production of Edward Sakamoto's traditional Japanese ghost story set in plantation-day Hawai'i. *Kumu Kahua Theatre*, 46 Merchant St.: Through 11/30: Thu - Sat, 8 p.m.; Sun, 2 p.m. \$5 - \$16. 536-4441

Oliver: The Musical Directed by Linda Johnson. *Kawaiaha'o Recital Hall, Mid-Pacific Institute*

Campus, 2445 Ka'ala St.: Wed 11/19, 4 p.m.; Thu 11/20 & Fri 11/21, 7:30 p.m.; Sat 11/22, 2 & 7:30 p.m.; Sun 11/23, 2 p.m. 973-5071

Pleasure Troy M. Apostol and Christy M. Hauptman direct Eric Yokomori's black comedy about the turbulent relationship between two teenagers and the family members who become involved. Recommended for mature audiences. *The ARTS at Marks Garage*, 1159 Nu'uānu Ave.: Fri 11/21 - Sat 11/22, 8 p.m.; Sun 11/23, 5 p.m. \$10; \$5 students w/ ID. www.lizardloft.org, 536-8047

Principles of Falling Cruel Theatre deals with the question "Do we choose whom we love?" This improvised, interactive piece pairs each audience member with an actor and places them at the center of a story. (Audience members can be passive but are encouraged to participate and to shape each show's outcome.) Call to ensure a reservation. *Coffee Talk*, 3601 Wai'ālae Ave.: Fri 11/21 - Sat 11/22, Sat 11/29 - Sun 11/30, one-hour performances start every half-hour from 8 - 10 p.m. \$10; \$7 students. 949-8858

Ten Million Reawakenings Brad Powell directs this world premiere dramatization of a medieval Japanese ghost story about a samurai's broken promise to his wife. Presented by The Actors' Group (TAG). *Yellow Brick Studio*, 625 Keawe St.: Through 12/7: Thu - Sat, 7:30 p.m.; Sun, 4 p.m. \$10. taghawaii.org, tickets@taghawaii.org, 722-6941

Tobacco Road Vanita Rae Smith directs this Readers Theatre presentation of Jack Kirkland's play. *Richardson Theatre*, Ft. Shafter: Sun 11/23 & 11/30, 2 p.m. \$6. 438-4480

Auditions

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

Nā Leo Lani Chorus The Hawai'i chapter of Sweet Adelines International is looking for new members to rehearse for upcoming Christmas performances. *St. Francis School Auditorium*, 2707 Pāmoa Rd., Mānoa: Every Tue, 6:30 p.m. Free. 944-3373

Museums

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

Chocolate: The Exhibition (See Museums, page 23) This show covers the history, cultures and industry of the world's favorite stimulant. Through 1/4.

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

Children's Discovery Center Children can gambol through four galleries of gadgetry and

installations that celebrate and educate. 110 'Ohe St.: Tue - Fri, 9 a.m. - 1 p.m.; Sat and Sun, 10 a.m. - 3 p.m. \$8 adults, \$6.75 children 2 - 17. 524-5437

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

The Contemporary Cafe 2411 Makiki Heights Dr. Open Tue - Sat, 11:30 a.m. - 2:30 p.m., Sun, noon - 2:30 p.m. Free. 526-1322

Prints by Jennifer Callejo, Timothy Contreras and Keiko Kamata The three Honolulu printmakers work with the techniques of intaglio, screenprint, etching and aquatint. Through 1/25.

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

Professional Practices: A View from the Bay Area. (See Hot Picks, page 14.) Part of the museum's Art Talks series. 11/21, 6 - 9 p.m.

Sean K.L. Brown Recent ceramics by. ... Through 1/6.

Contemporary Korean-American Artists of Hawai'i In conjunction with *Crossings 2003*. Through 1/6.

Hawai'i: Its Land and Culture Recent photographs by Elaine Mayes. ... Through 1/6.

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

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

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

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

Brett Weston in Hawai'i Photographs shot in Hawai'i by the son of acclaimed American photographer, Edward Weston. Through 1/1.

Gems from the East and West: The Doris Duke Jewelry Collection The late heiress' col-

Continued on Page 24

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Museums

PHOTO: LAURIE ANNE AGNESE

The Bishop Museum show is designed to take your money.

Bilk Chocolate

LAURIE ANNE AGNESE

A heroic cacao tree model stretching out of arm's reach greets the hungry visitor. Dim lighting and the sweet sounds of rain and birds comprise the museum's recipe for rain-forest mood-making. When it works, the set conjures up earthy

18th century. The ostensible difference or lack thereof between the marketing of culture or the culture of marketing is too subversive to discuss, as it ruins the sweet ending in the next room: the gift shop to satisfy the cravings developed over the last 40 minutes.

Perhaps there was a time when a museum could distinguish between content and marketing of content,

as gifts to gods. By the time Cortés came to the Americas for gold and finds cocoa, the story of chocolate becomes multilayered and global. Thus the exhibit falls prey to the sexiest of stories — the meeting of chocolate and sugar in European culture.

Sometimes the exhibit introduces interesting information or artifacts, such as porcelain German service

Appetizing yet unappealing: *Chocolate*.



good feelings while explaining the delicate ecosystem in which cacao trees thrive. But right outside the museum's doors, there's a patch of real cacao trees (sans contextual plaques and soundtracks) that languish virtually unnoticed. They make tree model seem hyperbolic.

And so begins the intellectually modest, gustatorially appetizing and visually exciting *Chocolate: The Exhibit*, showing at the Bishop Museum through Jan. 4. Like the museum's popular 2000 show, *A T. Rex Named Sue*, *Chocolate* originates from Chicago's Field Museum.

Meandering through chocolate's multidisciplinary history, which is separated by sections, a visitor may be tantalized but not satisfied with the disjointed themes and facts. It seems like curators randomly pulled information from books to whet your appetite for the big-bucks "climax": a complete museum store stocked with premium and organic chocolates.

Head to the 20th-century section to learn chocolate's commercial history: a modest collection of early advertising, candy wrappers and chocolate tin designs. Without much text to frame these objets d'art, the novelty of the early iconography of Hershey's or Mars chocolate companies does not sustain itself. Within moments I was asking myself, "So what?" The curators have only one uninteresting point to make: the abundance of ads and number of chocolate companies illustrate how chocolate, once reserved for royalty, is now available to the masses. This change, although significant, was made a few rooms earlier with its mass-distribution in Europe in the

but with so much funding relying on ticket sales — and, increasingly, from gift shop revenue — is this all we can expect from the premier Hawaiian museum?

An exhibit on chocolate is indeed an alluring subject that will get people into their doors. It is also a playful topic to explore complex issues, which the exhibit tries to do.

But the exhibit's major fault lies in the curators' shoddy attempt to figure Hawaiian cacao farms and chocolate factories into the exhibit's narrative. Tucked away on the second floor are small displays of products of Hawaiian chocolate companies, mirroring the uninspiring marketing exhibit downstairs.

The specific stories of these local companies and farms are not told. For instance, the Original Hawaiian Chocolate Factory is one of two companies in the United States to grow cacao trees, harvest the seeds, and handcraft the cocoa into bars and truffles, but the exhibit fails to suggest even this most basic fact. The only "information" the exhibit provides about the labor politics of raising a Third World crop in a first world country is Original Hawaiian Chocolate Factory's gift shop price — \$44 per pound.

Chocolate's themes and transitions are bulky — only the humdrum beat of chronology and your growing hunger link the story of chocolate, starting with its pristine days in the rainforest through its first cultivated use as a bitter, spicy Mayan drink. In the next room, the Aztec empire's growth is linked to the significance of the humble seeds, which were traded as currency, paid as taxes to rulers and given

sets for chocolate, but then fails to contextualize it. Characters are introduced and then forgotten. What happened to the colonized South America populations? When was cacao first cultivated in Africa?

The unhappy ending to the story of chocolate is that it is still made off the backs of institutionalized slavery, child labor and unsustainable agricultural practices. The exhibit musters up only a few bars on this one: it introduces John Cadbury (as in Cadbury eggs, Flake and other British delights) whose company in 1907 protested the poor working conditions in Africa and refused to buy cacao from plantations that used slavery. In 1910, an act of Congress banned the import of cacao from these plantations. But the discussion of slavery ends here, and Cadbury drops out of the sweet story.

(Despite its past progressive stance, Cadbury does not use Fair Trade chocolate in its production. Fair trade is an international movement that promotes long-term sustainability with a higher price for commodity and third-party review.) There is no sampling throughout the exhibit, so you can imagine what sugar-addicted kids will say after they've been dragged through rooms of video, artifacts and advertisements for chocolate. But then that's what the gift shop is for, filled with wasabi chocolate, chocolate-covered ants, chocolate pasta, books, videos and, of course, chocolate body paint.

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

The ARTS at Marks Garage

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THE SCENE

From Page 22

lection spans the Victorian era through early 20th century America. Through 1/4.

☞ **Grandfather's House: A Children's Exhibition on Korea** This exhibition features an authentic Korean dwelling. Kids can look at books, play games and try on clothes. Through 12/31.

☞ **In Focus: A Hawai'i Photography Invitational** An exhibition featuring new photographic works by such noted artists as Franco Salmoiraghi, David Ulrich, Sergio Goes, Cade Roster and Linny Morris Cunningham. Through 1/11.

☞ **Pasko!** A Filipino holiday celebration with food, arts, crafts, music, dance, games and more. Sun 11-23, 1 - 4:30 p.m. Free admission.

☞ **Wrappings of Happiness: A Traditional Korean Art Form** The finest Korean textiles from the world's largest private collection in the Museum of Korean Embroidery in Seoul. Through 12/7.

Honolulu Police Department Law Enforcement Museum Inside the Police Department is this gem all about Honolulu's finest. Besides badges and weapons, you'll find interesting stories, like that of detective Chang Apana who inspired the fictional character Charlie Chan. 801 S. Beretania St.: Mon - Fri, 7:45 a.m. - 4:30 p.m. Free. 529-3351

☞ **Iolani Palace** Built by King Kalākaua, this beautiful and extravagant home is the nostalgic site where Hawaiian sovereignty was lost and Queen Lili'uokalani was placed under house arrest during the overthrow of the Hawaiian monarchy. **Corner of King and Richards Sts.:** Tue - Sat, 9 a.m. - 2 p.m. \$20 adults, \$15 kama'āina, \$5 children (under 5 years not admitted). Free admission to island residents with ID on Kama'āina Sundays (the first Sunday of each month). www.iolani-palace.org, 538-1471

☞ **Madge Tennent Gallery** The home of the oil paintings and drawings of child prodigy

Madge Tennent is a walk through the mind of the artist, who has influenced and inspired many contemporary local creators. 203 Prospect St.: Tue - Sat, 10 a.m. - 12 p.m.; Sun, 2 - 4 p.m. Free. 531-1987

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

☞ **U.S. Army Museum** An extensive collection of artifacts pertaining to America's military past is housed here, including old artillery and vehicles. Guided tours are available. **Fort DeRussy** (next to the Hale Koa Hotel) at the

corner of Kālia and Saratoga Rds.: Open Tue - Sun, 10 a.m. - 4:15 p.m. Free. www.hiarmy-museum.org, 955-9552

Galleries

Opening

☞ **Weatherwise** 2003 Graduate Art Exhibition. Opening reception is Sun 11/23, noon - 4 p.m. Through 12/9. **University of Hawai'i Mānoa, Art Gallery**, 2535 The Mall: Mon - Fri, 10:30 a.m. - 4 p.m. & Sun, noon - 4 p.m. Free.

Continuing

☞ **Aloha 'Āina** Photographs of Alāla by the students of Kamakau Hawaiian immersion school. Through 11/30. **Pacific Traditions Gallery**, 19 N. Pauahi St.: Free. 531-5122

☞ **Andy Kay and Ira Ono** New paintings by. ... Through 12/3. **Atelier 4**, 841 Bishop St., Suite 155: Free. 524-3552

☞ **Dancers II** Prints, etchings and watercolors by Joan Allen. Through 11/30. **Ko'olau Gallery**, Mānoa Marketplace: Tue - Sat, 10 a.m. - 6 p.m.; Sun, 10 a.m. - 4 p.m. Free. 988-4147

☞ **Detailing Gorey: Themes from the Work of Edward Gorey** This exhibit features selections by renowned and comically macabre artist and author Gorey, from the Edward Gorey Collection of the UH-Mānoa Library. Through 12/31. **Hamilton Library Gallery**, UH-Mānoa: Free. 956-8688

☞ **Diamond Head to Kewalo** Watercolors by Larry Segedin. Through 11/30. **Smith St. Galleries**, 1117 Smith St.: Tue - Sat, 11 a.m. - 6 p.m. Free. 521-1812

☞ **Downtown Art Show** This contemporary art exhibition and benefit sale features work by local visual artists. Through 12/19. 1132 Bishop St., **Lobby Level Gallery**. Mon - Fri, 8 a.m. - 6:30 p.m.; Sat, 8 a.m. - 2 p.m. Free. 599-5009

☞ **Featured Artists Exhibit** "Paintings and Mixed Media" by Doug Young; "Vintage Hawai'i" by Susie Y. Anderson; "Kalakoa" by Char Tashima & Joel Park; "Cobalt Blue" by Esther Nowell. Through 11/26. **The Gallery at Ward Centre**, 1200 Ala Moana Blvd.: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 597-8034

☞ **Feliz Navidad!** An annual Christmas marketplace of artwork (including crafts and textiles from Guatemala, Bolivia and Peru) by more than 80 gallery artists. Through 12/24. **bibelot gallery**, 1130 Koko Head Ave., Suite 2: Tue - Fri, 10 a.m. - 4 p.m.; Sat, 10 a.m. - 6 p.m. Free. 738-0368

☞ **The Happy Show** (See Galleries, page 21.) Contemporary artists explore the concept of happiness in this invitational exhibit. Through 11/29. **The ARTS at Marks Garage**, 1159 Nu'uau Ave.: Tue - Sat, 11 a.m. - 6 p.m. Free. 521-2903

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

☞ **Hold and Behold** Art by Anne Irons, Peter Murray and Deborah Nehmad. Through 12/29. **Honolulu Country Club**, 1690 Ala Pu'umalu St.: Sun - Sat, 8 a.m. - 5 p.m. Free. 428-0804

☞ **Infinity, Part One: Samhara** Local artists explore death in varied media. Through 11/29. **Soullenz Gallery**, 186 N. King St., 2nd floor: Thu - Sat, 11 a.m. - 3 p.m. & 6 - 9 p.m. Free. 291-2650

☞ **Japanese Folding Screens** On view are more than 20 screens ranging from the 18th century to the present. Through 11/29. **Robyn Buntin Oceania Gallery**, 848 S. Beretania: 523-5913

☞ **John Bilderback: Surf Photography** Through 11/26. **Canon Gallery**, Ward Plaza, 210 Ward Ave., Suite 200: Mon - Fri, 9 a.m. - 5 p.m. Free. 522-5930

☞ **Ka Wehena** A multimedia exhibition by Ka Maka O Ka Ihe, the Hawaiian student art organization at UH-Mānoa. Through 11/30. **Aupuni Art Wall and Gallery**, Native Books/Nā Mea Hawai'i, Ward Warehouse: Mon - Sat, 10 a.m. - 9 p.m.; Sun, 10 a.m. - 5 p.m. Free. 596-8885

☞ **Kū'ō: 30 Years of Native Hawaiian Resistance** Artist in Residence Ed Greevy shows his photographs, many of which are captioned by professor Haunani Kay-Trask. Through 11/26. **Honolulu Community College**, Bldg. 7, Rm. 432: Mon - Fri, 9 a.m. - 4 p.m. Free. 844-9344, 845-9475

☞ **The Marquesas: Two Centuries of Cultural Traditions** The first exhibition in the U.S. devoted solely to the art, culture and history of the Marquesan people. Through 12/4. **Mission Houses Museum**, 533 S. King St.: Tue - Sat, 9 a.m. - 4 p.m. \$6 - \$12. 531-0481

☞ **Mary Mitsuda: Recent Paintings** New landscape abstractions and monotypes. Through 11/29. **Studio 1 Gallery**, 1 N. King St.: Tue - Sat, noon - 5 p.m. Free. 550-8701

☞ **Myth, Legend and Reality** The first gallery presentation of oil paintings and giclee on canvas by native Hawaiian artist Page Chang. Through 12/31. **Livingston Galleries**, 51-666 Kamehameha Ave.: 10:30 a.m. - 7:30 a.m. Free. 237-7165

☞ **Peter Hayward and Brady Churchill** Through 11/30. **Cedar Street Galleries**, 817 Cedar St.: Mon - Sat, 589-1580

☞ **Stenberg Paints Eclectic** New and recent oils, acrylics and mixed media works by Windward artist Warren Stenberg. Through 11/29. **Ho'omaluhia Gallery**, 45-680 Luluku Rd., Kane'ohe: 9 a.m. - 4 p.m. Free. 233-7323

Continued on Page 26

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Theater

PHOTO: ANDREW MEADER

HPU Theatre turns in a top-notch adaptation of *All My Sons*.

Shades of Enron

WAYNE MUROMOTO

What goes around, comes around. That could be an alternate title for Arthur Miller's *All My Sons*, now being presented at the Hawaii Pacific University Theatre with a powerful, well-cast assembly of actors.

The plotline starts off right after World War II. Chris Keller (Eric Field) brings home his girlfriend and wants his parents' blessing to get married. But there's a family history that unfolds, destroying this seemingly idyllic romance. Chris' girlfriend Ann Deever (Carla Rzeszewski) is the daughter of his father's former business partner. Their business relationship ended badly when their company was accused of knowingly shipping bad airplane engine parts that caused the deaths of 21 pilots. During the trial

Chris' father Joe (Jim Tharp) pointed the finger at his partner for the decision because he himself was laid up in bed with the flu when it happened.

Ann, Chris and Joe want to put the past behind them, but Ann used to be engaged to Chris' brother before he died three years ago as an American pilot in World War II. Chris' mother Kate (Jo Pruden) can't bring herself to acknowledge that her other son is dead, and until she can, she refuses to acknowledge Chris and Ann's relationship.

The play transforms into a brooding, stark meditation on greed, self-delusion and hypocrisy in American corporate and private lives. Although set some 50 years ago, the theme seems to come full circle in terms of relevance, what with the flood of corruption being uncovered in large corporations and mutual fund managers.

Tharp, as Joe, turns in a brilliant,

award-worthy performance. Tharp delivers a nuanced performance as an outwardly likeable old grandfatherly-type fellow. Pruden, as his wife Kate, is a good foil for Joe's aw-shucks homey habits, acting like a mother teetering on the edge of madness. Pruden and Tharp's performances anchor the play.

Field, as son Chris, has to move from awkward but doting to bitter and disillusioned. He handles this transformation well, especially when it finally dawns on him that his father is truly reprehensible. Rzeszewski, as Ann, does a good turn. She smiles outwardly but now and then allows an internal struggle between her heart and her head to

flare up. Chris Veatch has a short but inspired part as George Deever, Ann's brother.

Paul Guncheon creatively designed the set by papering up the walls with blown-up photos reminiscent of the 1940s. And again, Nyssa Kushi has designed a wonderful playbill for an HPU production.

Miller's play probes, pokes, questions and ultimately condemns corporate greed, and does so by showing the very human consequences of

such actions, not by preaching. It's a heavy theme to take on, and the production could have fallen on its face if it were not handled by a director (Joyce Maltby) and cast as strong as this one is. To its credit, HPU rises and meets the challenge of Miller's script, and then some. ■

Hawai'i Pacific University Theatre, 45-045 Kamehameha Hwy.: Through 12/7: Thu 7:30 p.m.; Fri & Sat, 8 p.m.; Sun 4 p.m. \$3 - \$18. 375-1282



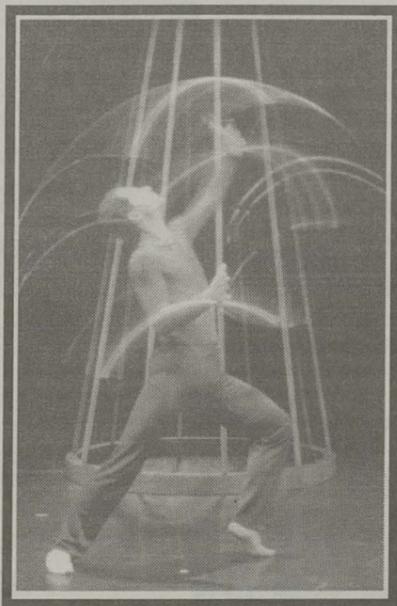
Family business: Chris (Eric Field) and Kate (Jo Pruden) play son and mother in *All My Sons*.

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THE SCENE

From Page 24

Symbiotic Sea Form Puzzle murals by John Bade and small sculptures by Janice Brown. Through 11/30. *Smith St. Galleries*, 1117 Smith St.: Tue - Sat, 11 a.m. - 6 p.m. 521-1812

Toyland This Kaimuki gallery transforms into a wonderland of hand-made playthings for the young, and young at heart. Through 12/21. *workspace*, 3624 Wai'ala'e Ave., Ste. 201: Thu through Sat, noon - 6 p.m. & Sun, noon - 4 p.m.

Vanity: 1001 Photographs New works by Jennifer Shim. Through 12/19. *Coffeeline Gallery*, 1820 University Ave.: Mon - Fri, 7 a.m. - 3:30 p.m.; Sat, 8 a.m. - noon. Free. 947-1615

The Wright Stuff: Celebrating 100 Years of Flight Windward Community College commemorates 100 years of powered flight with this interactive exhibit. Through 12/17. *Gallery Tolani*, Palanakila Humanities Bldg., Windward Community College, 45-720 Kea'ahala Rd.: Tue - Sun, 1 - 5 p.m. Free. 236-9155

Call To Artists

The ARTS at Marks Garage Partnerships Small arts-related businesses or cultural groups are sought to develop the arts and cultural activities in the downtown area. Call or e-mail for details. Through 12/31. *The ARTS at Marks Garage*, 1159 Nu'uano Ave.: \$300 for cubicle office space. kim@artsmarksgarage.com, 596-8128

Frog and Garden Critters Art Contest Create your own 3-D garden friend. Works will be displayed during the month of December. Call for rules or to apply. Through 11/29. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: 233-7323

Words

The Bards of Burbank \$1,000 is the grand prize in this open poetry contest, free to everyone. To enter, send one poem of 21 lines or

less to: Free Poetry Contest, PMB250, 2219 W. Olive Ave., Burbank, CA 91506, or enter online at www.bardsofburbank.com. Deadline is 12/13/03.

James M. Vaughan Poetry Award One current Hawai'i resident will be recognized for an outstanding poem or body of poems with a \$500 cash award and publication in the Hawai'i Pacific Review. Send three poems (100 line limit each) with a cover page that lists your name, address, phone number and e-mail as well as the poems' titles. Include a five-line biography, and mail to: James M. Vaughan Award for Poetry, 1060 Bishop St., Ste 402, Honolulu, HI, 96813. Manuscripts will not be returned. Entries must be postmarked no later than Mon 12/1 p.wilson@hpu.edu, 544-1108

Kumu Kahua Theatre/UHM Theatre Department Playwriting Contest Prizes are awarded in three separate categories. Plays for the Hawai'i Prize (\$500) must be set in

Hawai'i or deal with some aspect of "the Hawai'i experience." For the Pacific/Rim Prize (\$400), plays must be set in or deal with the Pacific Islands, Pacific Rim or Pacific/Asian-American experience. The Resident Prize (\$200) is open to plays on any topic written by anyone who is a Hawai'i resident at the time of submission. Call Kumu Kahua's office for the complete rules. *Kumu Kahua Theatre*, 46 Merchant St.: Entries must be postmarked no later than Fri 1/2/04 to qualify. 536-4222

Learning

Acting On-Camera Train to work in film, television and commercials with a name you can trust. Past students have appeared in *Pearl Harbor*, *Tears of the Sun*, *Baywatch* and *Blue Crush*. Call for dates and info. *Academy of Film & Television*, 1174 Waimanu St., Suite A: www.americanfilmactor.com, 596-8300

Afri-zilian Dance Call for more info about what has been described as "an energetic blend of African and Brazilian dances." 1007 *Waimanu St.*. Every Sun, 3 - 5 p.m. \$5. 377-2667, ext. 3

African Drum Learn to play the *djembe*, *dundun*, *sangban* and *keneni* with Musa Bangura, a *griot* (traditional musician) from Guinea, West Africa. 1007 *Waimanu St.*. Every Sun, 6 p.m. \$10. musabang@yahoo.com, 375-3036

Agnes and Stages: Learning About Your Child's Development With Dr. Pamela McKenna, board certified pediatrician. *Tutu's House*. Wed 11/19, 6 p.m. www.retropective.net, 885-6777

Ballet Classes Ballet builds strength, flexibility, poise and grace while burning calories in these beginning- and intermediate-level classes taught by Minou Lallemand. 1007 *Waimanu St.*. Every Wed & Fri, 10 - 11:30 a.m. \$11 per class. 531-DANCE

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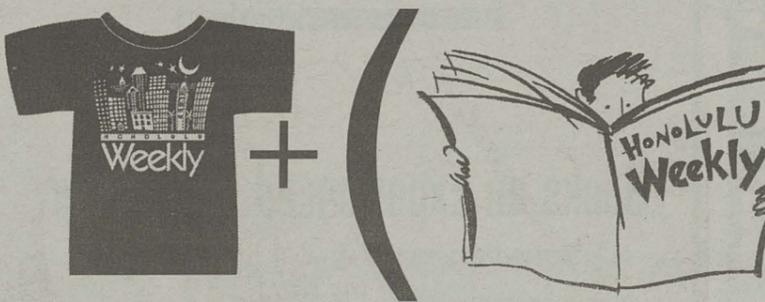
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Hot PICK



Blazin' turntablist and DMC World Champion DJ Swamp (pictured) and industrial dance band Razed in Black return to Honolulu Thu 12/11, at the Wave.

Belly Dance Ongoing classes for teens through adults. *Art-of-Dance Studio*, 2851 E. Mānoa Rd., Ste. 207: every Tue, 7 - 8 p.m. \$10 per hour. 224-4777

Creative Beading Workshops The Honolulu Community Art Center offers these ongoing workshops. Basic classes (\$25): Flower Choker, Pierces and Sphere Brooch. Intermediate classes (\$40): Wirework Bracelet, Bottle Decoration, Casual Bracelet and Hair Accessory. Call for times and registration. *Honolulu Community Art Center*, 1931 S. Beretania St.: Every Sun 949-2700

The Director's Journey Teacher, lecturer and consultant Mark Travis offers this three-day seminar on directing, based on his book of the same name. *Academy of Film & Television*, 1174 Waimanu St., Suite A: Fri 11/21, 7 - 10 p.m., Sat 11/22 & Sun 11/23, 10 a.m. - 6 p.m. \$295. www.americanfilmactor.com, 596-8300

The Goddess Dance Workout Amber combines yoga, belly dance, jazz and salsa in this workout class. For all ages and fitness levels; no dance experience necessary. *Mō'ili'ili Community Center*, 2535 S. King St.: every Thu, 5:30 - 6:45 p.m. \$10 per class; \$45 for 5. www.InnerFireHawaii.com, 550-0533

Hip-Hop/Funk Dance Teens through adults; beginners and intermediates welcome. *Art-of-Dance Studio*, 2851 E. Mānoa Rd., Ste. 207: every Mon, 7 - 8 p.m.; every Wed, 7 - 8:30 p.m.; every Fri, 6 - 7:30 p.m.; every Sat, 11 a.m. - 1 p.m. \$10 per hour. 224-4777

Integrative Quantum Medicine Demo Healing demonstration that combines quantum physics with Eastern and Western healing protocols. *First United Methodist Church*, 1020 S. Beretania St.: Thu 11/20, 7 - 9 p.m.; *Healing Arts Center*, 98-030 Hekaha St., Bldg. 7 Ste. 27, Sat 11/22, 9 - 11 a.m. Free. 522-9555

Intro to the Mac and OS X *Windward Community College*, 45-720 Kea'ahala Rd., Kāne'ohe: Mon 11/24 & Tue 11/25, 5 - 7:30 p.m. \$70. 235-7433

Kuumba Collective West African Drum and Dance Traditional West African dance class with live drumming. 1726 Kapi'olani Blvd., 2nd Fl. Every Tue, 6 - 7 p.m. \$7. 585-8908

Learn to Surf Learn how to surf with Sunset Suzy's Surf School on the North Shore. All men, women and children are welcome. Call Suzy to make reservations. 781-2692

Making the Link: Diabetes and Heart Disease Ululani Young, Susan Fierro and J. Harlan Meyer present this session. *Honolulu Medical Group*, 555 S. Beretania St.: Fri 11/21, noon - 1 p.m. Free. samanthas@honmed.com, 537-2211

Managing Retirement Income Chris A. Bryer hosts this educational seminar. *Windward Community College*, 45-720 Kea'ahala Rd., Kāne'ohe: Wed 11/19, 6:30 p.m. - 8 p.m. Free. 235-0111

MindBodySpirit Forum Barbara Altemus, author of *The Gift of Pain: Transforming Hurt into Healing*, shares stories of inspiration. *Castle Medical Center*, Weinberg Medical Plaza and Wellness Center in Kailua: Mon 11/24, 7 p.m. Free. www.castlemed.com, 263-5400

Photographing Your Artwork Taught by Gig Greenwood. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kāne'ohe: Sat 11/22, 10 a.m. - 3 p.m. \$35; \$25 members. 261-1694

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

Sounds of Aloha Chorus Learn to sing — or sing better. Instruction is given as a group here. *Ala Wai Golf Course Clubhouse*, 404 Kapahu Ave.: Every Thu, 7 - 9:30 p.m. 262-7664

Wellness Series Explore this ongoing, introductory class on Self-Healing with Color (11/22). *Diamond Head Unity Wellness Center*, 3608 Diamond Head Circle: every Sat, 10 - 11 a.m. Donations accepted. 735-4436, ext. 306

Upcoming Classes

Practicum on the Hawai'i Legislative Process Ian Lind, investigative reporter, former executive director of Common Cause Hawai'i and chair of the Honolulu Community-Media Council, teaches the inside workings of the Hawai'i Legislature in this 10-session course, sponsored by Outreach College and Hawai'i Pro-Democracy Initiative. 10 sessions: 12/8 - 5/10, 9:30 - 10:30 a.m. \$125. www.outreach.hawaii.edu/ibpd/programs/2003/EVENT-P06345.htm

Keiki

Baba Jamal Koram 45-minute shows feature this nationally renowned storyteller during Children's Book Week at various libraries throughout the state. Pāhala (Big Island), Thu 11/20, 10:30 a.m.; Nā'ālehu (Big Island): Thu 11/20, 1:30 p.m.; Salt Lake-Moanalua, Fri 11/21, 10:30 a.m.; Moloka'i: Fri 11/21, 3:30 p.m.; Hawai'i Kai: Sat 11/22, 2 p.m.; Pearl City: Mon 11/24, 3 p.m. Free.

Children's Art Classes Kids ages 6 to 14 can learn how to work with pencil, paint and clay from Meleanna Meyer. Limit 12 per class; reservations required. *Naturally Hawaiian Gallery*, 41-1025 Kalaniana'ole Hwy.: Every Sat, 8:30 - 10:30 a.m. \$100 for four classes (including materials). 259-5354

Junior Trainer Program Learn about the park's animal-training programs and philosophy. *Sea Life Park*, 41-202 Kalaniana'ole Hwy., Waimānalo: Sun 11/23, 11:30 a.m. - 4:30 p.m. (check in at 11:15). \$65; Ages 9-12. 259-7933

Botanical

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

Protea Festival & Fair Protea farmers bring their exotic array just in time for the holidays. *Windward Mall*, Kāne'ohe: Fri 11/21 & Sat 11/22, 10 a.m. - 9 p.m. 235-1143

Repotting Anthuriums Learn how to repot anthurium plants. Call to ensure availability. *Urban Garden Center*, 962 Second St., Pearl City: Wed 11/19, 9:30 - 11 a.m. \$10. 453-6050

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

Will it Take to Achieve?" Fri 11/21, 7 p.m. Free. 956-9405, 956-5289

Hikes & Excursions

Hawai'i Theatre Docent Tour Includes a demonstration of the 1922 Robert Morton Theatre organ. *Hawai'i Theatre Center*, 1130 Bethel St.: Every Tue, 11 a.m. \$5. 528-0506

Lā'ie Hawaiian Trail & Mountain Club. The ascent is long and arduous but the view is worth the trudge. Advanced level. *Iolani Palace Grounds*, Corner of King and Richards Streets: Sun 11/23, 8 a.m. \$2 for non-members. 638-7268

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

Food & Drink

Beaujolais Nouveau 2003 The third Thursday of November usually marks the arrival of this autumn grape. Reservations recommended. *Indigo Restaurant*, 1121 Nu'uauu Ave.: Thu 11/20, 6:30 p.m. \$35. 521-2900

Natale in Toscana: Christmas in Tuscany This four-course Christmas benefit for Resource Central includes music and a live auction (the pasta should be good). *Café Sisti-na*, 1314 S. King St. (First Hawaiian Building): RSVP deadline is Fri 11/28; dinner is Sun 12/7, 6 - 9 p.m. \$125 (\$80 tax-deductible). smiyashita@resourcecentral.org, 521-4511

La Mer's Ultimate Dinner The nine courses end with a half-ounce of incredibly indulgent Rémy Martin XIII cognac. A charitable contribution will be made by Rémy Martin to the James Beard Foundation for every dinner ordered. *La Mer Restaurant, Halekulani Hotel*, 2199 Kālia Rd.: through Tue 12/30. \$150. www.halekulani.com/dining/menus/lamer_tasting.pdf, 923-2311

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

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

Whatevahs

Bigger and Better Craft Fair Crafts and gifts, made locally. *Amfac Center Exhibition Hall*, 700 Bishop St. (across from Aloha Tower): Wed 11/19 - Fri 11/21. www.biggerandbetter.com, 676-5886

Ballet Hawai'i Donation Drive A new set for the state's most elaborate "Nutcracker" production at Blaisdell Concert Hall is being built but an additional \$20,000 is still needed for its completion. Donations are sought in various categories: \$50 (Nutcracker); \$100 (Santa); \$500 (Star); \$1000 (Angel). Contributions may be sent to Ballet Hawai'i at PO Box 61940, Honolulu, HI 96839. Call 521-8600 for more information.

Death and Dying Not a bereavement group, this discussion group is open to anyone interested. This week's topic is "The Afterlife Presented by Dr. Peter Ko." Call to RSVP and for directions. *Eldercare Consulting and Resource Center*, 2909 Lowrey Ave., Ste. E: Wed 11/19, 7 p.m. Donation suggested. 722-3000

Do You Have Art? The Downtown Art Show Proceeds from this art-auction benefit the Hawai'i Consortium for the Arts and Koa Gallery. *The Exhibit Space*, 1132 Bishop St.: Fri 11/21, 5 - 8 p.m. \$20; \$30 per couple; \$150 (admits two) participates in the ticketed auction. www.artslinkhawaii.org, 587-5808, 734-9374

Hawai'i Doggie Bakery's 5th Anniversary Celebration Sidewalk sale and Paws for Fashion doggie show on the stage at noon. *Ward Centre*, 1200 Ala Moana: Sat 11/22, 10 a.m. - 5 p.m.

Holiday Crafts Make your own decorations for the holidays using dried materials from the garden. *Honolulu Botanical Gardens*. Tuesdays at Wahiawa Botanical Garden; Wednesdays at Ho'omaluhia Botanical Garden, 1 p.m. - 3 p.m. Some classes will have a supply fee. 522-7064

KCAA Thrift Shop End of the Year Clearance Sale Sales of holiday decorations, clothes, greeting cards and more benefit the KCAA youth education programs. *KCAA Pre-Schools of Hawai'i Thrift Shop*, 2707 S. King St, Mō'ili'ili: Through 11/29: every Wed, 10 a.m. - 2 p.m. & Sat, 9 a.m. - noon. 941-9989

Paul Horn Inside Unity Benefits Unity & Hawai'i Food Bank. *Unity Church of Hawai'i*, 3608 Diamond Head Cir.: Sun 11/23, 7 p.m. \$20 or \$25 at the door. 735-4436

Polyamory: Is It Right for You? The Pali Paths group explores ethical alternative relationships and family models in lively discussions. Every Thu, 7 - 9 p.m. www.palipaths.tripod.com

The Power of Now Experience the inner stillness described in this best-selling book by Eckhart Tolle. This video series explores ways to leave life's tensions behind and enter into serenity and grace. *Mānoa District Park*. Every Wed, 10 a.m. - noon. Free. 292-1286

Rock 'n' Roll Photographer (See Hot Picks, page 14.) Renowned music photographer Bob Gruen will present a slide show and speak at HPU's windward campus. *Hawai'i Pacific University*, Hawai'i Loa Campus, Kāne'ohe: Wed 11/19, 6:30 p.m. Free. 544-9359

Turkey Dance Hawai'i Ballroom Dance Association. *Ala Wai Palladium*, Ewa Ballroom, 2nd Floor, 404 Kapahu Ave.: Fri 11/21/03, 6:30 - 9:45 p.m. \$5. hlee3744@cs.com, 239-5661

Vintage Reception A reception and sale featuring vintage clothing from the 1930s to the early 1970s. *Hawai'i Piha*, 12 S. King St., Fri, 11/21, 5:36-3312

Neighbors

International Lunar Conference 2003 International representatives from space programs, including American astronauts John W. Young and Harrison Schmitt, converge on the Big Island to develop international strategies to create a permanent human settlement on the moon within the decade. Sun 11/16 - Sat 11/22. \$95 per day; \$295 all week. 808-326-1910

Gay

National Lesbian & Gay Journalists Association Brainstorm, meet other journalists and prepare for action at this organization's first meeting. *Border's Books and Music, Ward Centre*, Tue, 11/25, 7 p.m., 224-7796

The Military Ball Love a man in a uniform? Big-Tom's annual event features L.A. DJ Peter Barona. Ages 21 and over. Level 2, 2301 Kūhio Ave., Waikiki Town Center, 2nd Fl.: Sat 11/22, 10 p.m. \$10. www.bigtomspresents.com, 955-4852

Mixed Media

The Jazz Intersection Authentic jazz of the past and present featuring local artists, biog-

ographies, interviews and a diversity of music not heard on most stations. *KUMU 2*, AM 1500. Ongoing, Mon - Fri, 8 p.m. - 11 p.m.

Justice Talking This week's topic is video game violence. *Hawai'i Public Radio*, KIPO 89.3 FM & KIPO 1380 AM: Fri 11/21, 4 - 5 p.m. 955-8821

Kaho'olawe Nightly programs of interviews, panel discussions and personal perspectives on Kaho'olawe — its past and future. *Ōlelo Channel 53*. Wed 11/19 through Mon 11/24, 10 p.m. 843-0007, ext. 137

Town Square This week's program is "Our Local Farm Movement Bears Fruit," with guests Joan Namkoong, Dean Okimoto, Laurie Carlson and Nanette Geller. *Hawai'i Public Radio*, KIPO 89.3 FM: Thu 11/20, 5 p.m.

Grassroots

The Asia-Pacific Homeland Security Summit and Exposition Not in Our Name (NION) Hawai'i is organizing picketing and sign-holding at this meeting to rally businesses and government against the "War on Terrorism." *Hilton Hawaiian Village*, 2005 Kālia Rd.: Wed 11/19 - Fri 11/21 www.notinourname.net, www.scd.state.hi.us/summit/content/aboutthesummit/summitexposition.htm

Weekly Vigil for Peace and Justice, Not War This weekly vigil has run ever since 9/11. Bring a sign and meet others from Not In Our Name! at the Federal Building on Ala Moana Blvd. Every Fri, 4 - 6 p.m. nion-hawaii-announce@lists.linefeed.org

Submissions

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

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

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

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

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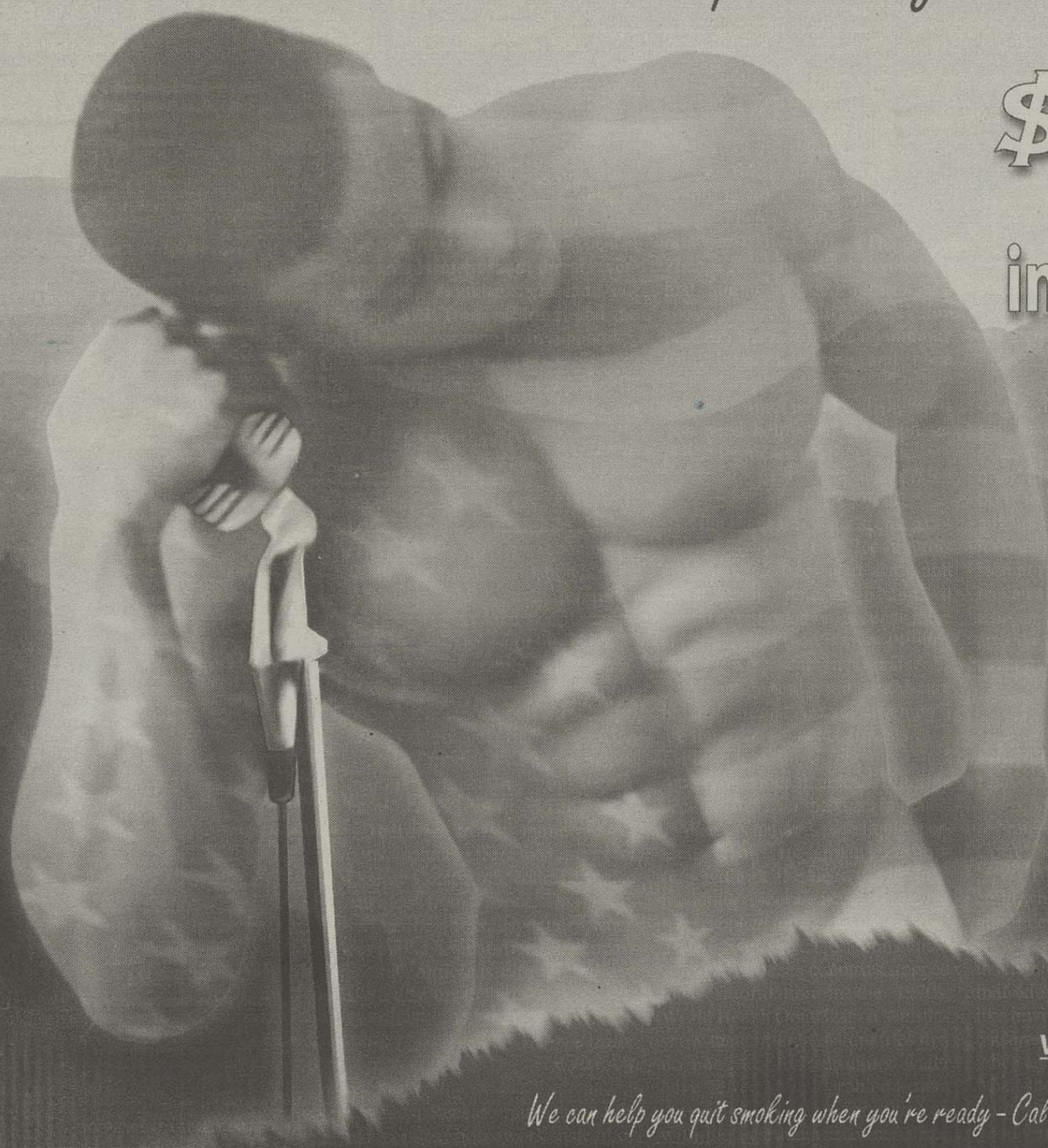


Byobu: The Art of Folding Screens is now showing at Robyn Buntin Galleries through 11/29.

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Surprise adventure

BOB GREEN

Director (and co-screenwriter) Peter Weir has now given us, in *Master and Commander: The Far Side of the World*, the best action drama (as opposed to melodrama) in many years. Seamless and smart, *Master and Commander* goes light years beyond the shallow, by-the-numbers Hollywood action movies of late, by adapting two of the 20 sea novels by Patrick O'Brien into a 140-minute epic (which seems much shorter). It also boasts Russell Crowe, at the top of his game, as Captain Jack Aubrey of the *HMS Surprise*, a 28-gun warship serving England in 1805. The two novels make a genuinely stirring and believable adventure, good storytelling

in an era in which that art seems a puzzle to most megabuck producers and directors.

Co-starring as the captain's best friend Stephen Maturin, the ship's doctor, is Paul Bettany, slyly underplaying until his conflicts with Aubrey surface. Brilliantly, Ma-

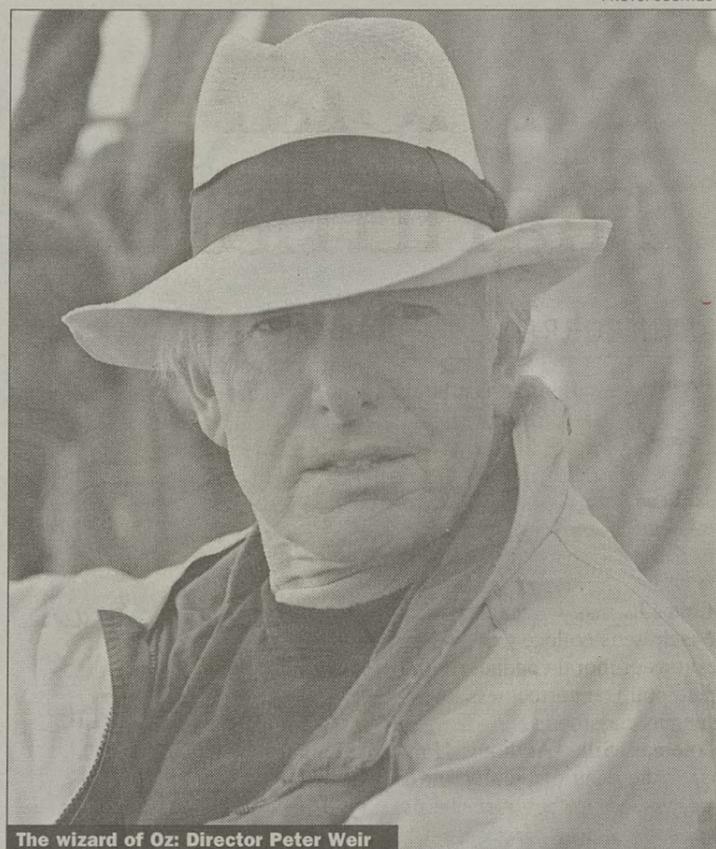
Master and Commander is the best of its kind in years.

turin's interest in natural science dovetails into the captain's solution to the problem of attacking a much larger French ship in order to wreak revenge and to keep France

out of the Pacific.

With the exception of two short passages on land — the Galapagos — which "inspire" Crowe-Aubrey's surprise attack on France's gun-ship *Acheron*, the story takes place aboard the *Surprise*, in which meticulous research has paid off in the most realistic sea saga ever made — and in which Weir and his top-flight cast and crew (many of them Aussies) avoid all clichés, create real characters and freshen our understanding of Human Nature at sea.

Master uses a combo of ocean filming, full-scale tank work in Mexico and unprecedented CGI, in a seamless blend of superior storytelling, restoring integrity to big-budgeted, small-minded major studio blockbusting. (The film cost, yes, \$150 million, and does not



The wizard of Oz: Director Peter Weir

have a comic-book or video-game mentality.)

From *Picnic at Hanging Rock* to *Witness* to *Mosquito Coast* to *The Truman Show*, director Weir has treated the drama and ironies of self-

enclosed little worlds. In *Master*, he has revitalized the genre and emerged as one of a handful of master directors ready to take on daunting projects. This is a sea voyage well worth taking. ■

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

Moviedock

Legend:
Showing ◆
Closing ●
Opening ○

Town

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

◆ **Billabong Odyssey** (Wed-Tue 11:50, 2:10, 4:45); **Brother Bear** (Wed & Thu 11:20, 12:30, 1:30, 2:50, 3:55, 5:10, 7:15, 9:35, Fri-Tue 12:20, 2:50, 7:15, 9:35); **Elf** (Wed & Thu 11:10, noon, 1:35, 2:30, 4:15, 5:20, 6:55, 7:45, 9:40, 10:10, Fri-Tue 11:35, 12:10, 1:50, 2:35, 3:55, 5:20, 6:50, 7:45, 9:25, 10:10, Mon no 6:50, 9:25); **The Human Stain** (Wed-Tue 11:40, 2:20, 5, 7:40, 10:20); **Kill Bill: Vol. 1** (Wed-Tue 7:25, 9:55); **Looney Tunes: Back In Action** (Wed & Thu 11:30, 12:35, 1:55, 2:55, 4:20, 5:25, 6:45, 7:35, 9:10, 10:05, Fri-Tue 11:40, 12:35, 1:55, 2:55, 4:20, 5:25, 7:35, 10:05); **Love Actually** (Wed & Thu 11, 1:50, 4:40, 7:30, 10:20, Fri-Tue 12:40, 3:50, 7:05, 10); **The Matrix Revolutions** (Wed & Thu 11, 11:35, 1, 1:50, 2:25, 3:50, 5:35, 6:30, 7, 7:30, 8:15, 9:30, 10:15, Fri-Tue 12:05, 3:10, 6, 7, 9, 10:10); **Mystic River** (Wed & Thu 12:55, 3:55, 7:10, 10:05, Fri-Tue 7:10, 10:05, Mon & Tue no 7:10); **Radio** (Wed & Thu 11:55, 2:15, 4:50, 7:20, 9:50, Fri-Tue 7:20, 9:50); **Tupac: Resurrection** (Wed & Thu 11:45, 2:25, 5:05, 7:50, 10:30, Fri-Tue 11:55, 2:25, 5:15, 7:55, 10:25); ● Thu 11/20: **Runaway Jury** (Wed & Thu 5, 10); **Scary Movie 3** (Wed & Thu 12:25, 2:35, 7:55); **The Texas Chainsaw Massacre** (Wed & Thu 5:05, 10:25); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Tue 11:30, noon, 12:30, 1, 1:30, 2, 2:30, 3, 3:30, 4, 4:30, 5, 5:30, 6, 7:30, 8, 9:30, 10); **Gothika** (Fri-Tue 11:45, 12:45, 2:15, 3:15, 4:45, 5:45, 7:15, 8:15, 9:45, 10:30); **Master and Commander: The Far Side of the World** (Fri-Tue 11:30, 12:15, 2:45, 3:45, 6:15, 7:05, 9:15, 10:15);

WARD STADIUM: 1044 Auahi St. 593-3000

◆ **Brother Bear** (Wed & Thu 12:45, 3, 5:25, 7:40, 10; Fri-Sun 11:30, 1:30, 3:30, 5:35, 7:40, 10; Mon & Tue 1, 3:15, 5:35, 7:40, 10); **Elf** (Wed & Thu 12:30, 1:45, 2:45, 4:30, 5:15, 7, 7:45, 9:45, 10:15; Fri-Sun 11:30, 12:15, 2, 2:45, 4:30, 5, 7, 7:45, 10, 10:30; Mon & Tue 12:30, 1:45, 2:45, 4:30, 5:15, 7, 7:45, 9:45, 10:15); **Looney Tunes: Back In Action** (Wed & Thu 12:30, 2:40, 4:50, 7:30, 10:30; Fri-Sun 11:30, 2, 4:20, 7; Mon & Tue 12:30, 2:40, 4:50, 7); **Love Actually** (Wed & Thu 12:30, 1, 3:30, 4:15, 7, 7:30, 10, 10:30; Fri-Sun 11:30, 12:45, 2:30, 3:45, 7, 7:30, 10, 10:30; Mon & Tue 12:40, 1, 3:30, 4:15, 7, 7:30, 10, 10:30); **Master and Commander: The Far Side of the World** (Wed & Thu 12:30, 12:45, 3:30, 7, 7:30, 10:15; Fri-Sun noon, 3:30, 5:10, 7, 10, 10:40; Mon & Tue 12:50, 3:50, 5:15, 7, 10:15, 10:30); **The Matrix Revolutions** (Wed & Thu 12:30, 1:30, 3:45, 4:30, 7, 7:30, 8, 10:30, 11; Fri-Sun 12:30, 3:45, 7:15, 9:45, 10:30; Mon & Tue 12:30, 3:45, 7:30, 9:45, 10:30); **Radio**

(Wed & Thu 1, 3:45, 7:30, 10:15; Fri-Sun 11:30, 2:10, 4:50, 7:30, 10:15; Mon & Tue 1, 3:45, 7:30, 10:20); **Scary Movie 3** (Wed & Thu 12:30, 2:45, 5:30, 8:15, 10:30; Fri & Sat noon, 2:15, 5:30, 8:15, 10:45; Sun noon, 2:15, 5:30, 8:15, 10:30; Mon & Tue 12:30, 2:45, 5:30, 7:40, 10:15); **School of Rock** (Wed & Thu 12:30, 3, 5:30, 8, 10:30; Fri-Sun noon, 2:35, 8:10; Mon & Tue 12:30, 2:45, 8); **Tupac Resurrection** (Wed & Thu 1, 3:50, 7, 10:30; Fri & Sat 11:30, 2:20, 5:10, 8, 10:45; Sun 11:30, 2:20, 5:10, 8, 10:35; Mon & Tue 1:15, 3:55, 7, 10:30); ● Thu 11/20: **Kill Bill: Vol. 1** (Wed & Thu 3:50, 10:30); **Mystic River** (Wed & Thu 3:15, 10:15); **Runaway Jury** (Wed & Thu 12:30, 7); **The Texas Chainsaw Massacre** (Wed & Thu 12:30, 2:40, 4:50, 10:30); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri & Sat 11:30, noon, 2, 2:45, 4:30, 5:30, 7:15, 7:45, 10, 10:30; Sun 11:30, noon, 2, 2:45, 4:30, 5:30, 7:15, 7:45, 9:45, 10:15; Tue 12:30, 2, 2:45, 4:30, 5:30, 7:15, 7:45, 9:45, 10:15); **Gothika** (Fri & Sat 11:45, 12:30, 2:15, 3, 4:45, 5:30, 7:15, 8, 10, 10:30; Mon & Tue 12:30, 2:15, 3, 4:45, 5:30, 7:15, 8, 10, 10:30);

Windward

KAILUA CINEMAS: 345 Hahani St. 263-4171

◆ **Out of Time** (Wed & Thu 4:30, 7:30, 9:50, Fri-Tue 4:15, 7:15, 9:45, Fri-Sun also 1:15); ● Thu 11/20: **Beyond Borders** (Wed & Thu 4, 7, 9:30); ● Fri 11/21: **The Fighting Temptations** (Fri-Tue 4, 7, 9:30, Fri-Sun also 1);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-4171

◆ **Good Boy!** (Wed & Thu 1:15, 4:15, 7:30, 9:30, Fri-Tue 1:15, 4:15, 7:30, 10); **Matchstick Men** (Wed-Tue 1:30, 4:30, 7:30, 10); **Pirates of the Caribbean: The Curse of the Black Pearl** (Wed-Tue 1, 4, 7, 9:50); **Seabiscuit** (Wed-Tue 2, 5, 8);

KO'OLAU STADIUM: Temple Valley Shopping Center 593-3000

◆ **Brother Bear** (Wed & Thu 2:10, 3:55, 5:45, 7:45, 9:30; Fri-Sun noon, 2, 3:55, 5:45, 7:45, 9:35; Mon & Tue 2, 3:55, 5:45, 7:45, 9:35); **Elf** (Wed & Thu 1:05, 3, 5, 7:05, 9:10; Fri-Sun 11:20, 1:20, 3:20, 5:20, 7:20, 9:20; Mon & Tue 1:20, 3:20, 5:20, 7:20, 9:20); **Looney Tunes: Back In Action** (Wed & Thu 1:35, 3:30, 5:30, 7:40, 9:35; Fri-Sun 11:40, 1:35, 3:30, 5:30, 7:40, 9:40; Mon & Tue 1:35, 3:30, 5:30, 7:40, 9:40); **Love Actually** (Wed & Thu 2:05, 4:40, 7:30, 10; Fri-Sun 11:30, 2:05, 4:50, 7:30, 10:10; Mon & Tue 2:05, 4:50, 7:30, 10:10); **Master and Commander: The Far Side of the World** (Wed & Thu 1:45, 4:30, 7:15, 9:55; Fri-Sun 11:05, 1:45, 4:30,

7:05, 9:55; Mon & Tue 1:45, 4:30, 7:05, 9:55); **The Matrix Revolutions** (Wed & Thu 1, 1:55, 4, 5:05, 7, 8, 9:45; Fri-Sun 11:20, 1:55, 4:45, 7:25, 10; Mon & Tue 1:55, 4:45, 7:25, 10); **Mystic River** (Wed & Thu 1:50, 4:35, 7:20, 10:05; Fri-Sun 11:10, 1:50, 4:35, 7:20, 10:05; Mon & Tue 1:50, 4:35, 7:20, 10:05); **School of Rock** (Wed & Thu 1:10, 3:20, 5:35, 7:50, 10:10; Fri-Sun 11, 1:10, 3:40, 6, 8:15, 10:25; Mon & Tue 1:10, 3:40, 6, 8:15, 10:25); ● Thu 11/20: **Radio** (Wed & Thu 1:30, 3:45, 7:40, 9:50); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Sun 11, 12:50, 2:45, 4:40, 7, 8:50; Mon & Tue 12:50, 2:45, 4:40, 7, 8:50); **Gothika** (Fri-Sun 11:15, 1:15, 3:15, 5:15, 7:15, 9:15; Mon & Tue 1:15, 3:15, 5:15, 7:15, 9:15);

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

◆ **Brother Bear** (Wed-Tue 11:25, 1:25, 3:35, 5:40, 7:40, 9:45); **Elf** (Wed-Tue noon, 2:20, 5:15, 7:35, 9:55); **Looney Tunes: Back In Action** (Wed & Thu 11:40, 12:15, 2, 2:45, 4:15, 5, 7:15, 9:30, Fri-Tue 11:50, 12:15, 2:45, 5, 7:15, 9:30); **Love Actually** (Wed-Tue 12:30, 3:30, 7, 10); **Master and Commander: The Far Side of the World** (Wed-Tue 11:45, 3, 7:30, 10:30); **The Matrix Revolutions** (Wed & Thu 11:30, 2:30, 4:10, 5:20, 6:30, 7:10, 8:30, 9:20, 10:15, Fri-Tue 1, 4:30, 7:25, 10:20); **Radio** (Wed & Thu 12:45, 3:10, 5:35, 8, 10:25, Fri-Tue 2:15, 5:35, 8, 10:25); ● Thu 11/20: **Billabong Odyssey** (Wed & Thu 11:35, 1:45); **Runaway Jury** (Wed & Thu 4:30, 9:50); **Scary Movie 3** (Wed & Thu 11:55, 2:15, 7:45); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Tue 11:35, 12:10, 1:45, 2:15, 3:50, 4:20, 6:05, 7, 8:10, 9:15, 10:15); **Gothika** (Fri-Tue 11:40, 2, 4:15, 7:55, 10:10);

East

KAHALA 8-PLEX: Kahala Mall, 4211 Wai'ala'e Ave. 593-3000

◆ **Brother Bear** (Wed & Thu 1, 3:15, 5:30, 7:35, 9:45; Fri-Tue 1, 3:20, 6:45, 8:55); **Elf** (Wed & Thu 1:15, 3:40, 7:15, 9:40; Fri-Sun 12:15, 2:40, 5:05, 7:30, 9:55; Mon & Tue 1:15, 3:40, 7:30, 9:45); **Looney Tunes: Back In Action** (Wed & Thu 1:30, 3:50, 7:30, 9:50; Fri-Tue 1:15, 3:55, 7); **Love Actually** (Wed & Thu 1, 3:55, 7, 9:50; Fri-Sun 12:45, 3:45, 7, 9:50; Mon & Tue 1, 3:55, 7, 9:50); **Master and Commander: The Far Side of the World** (Wed & Thu 1:45, 4:55, 8; Fri-Sun 12:15, 3:25, 7, 10; Mon & Tue 1:45, 4:55, 8); **The Matrix Revolutions** (Wed & Thu 1:30, 4:40, 7:50, 9:45; Fri-Tue 9:30); **Mystic River** (Wed & Thu 1:30, 4:30, 7:50; Fri-Sun 12:30, 3:45, 7, 9:55; Mon & Tue 1:30, 4:30, 7:50); ● Thu 11/20: **Runaway Jury** (Wed & Thu 1, 3:50, 6:55); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Sun 12:30, 2:45, 5, 7:20, 9:40;

Mon & Tue 1:30, 3:45, 7:20, 9:40); **Gothika** (Fri-Tue 1:15, 3:40, 7:40, 10);

KOKO MARINA STADIUM 8: 593-3000

◆ **Brother Bear** (Wed & Thu 2:15, 4:20, 7:05, 9; Fri-Sun 12:50, 3, 5, 7:05, 9; Mon & Tue 2:15, 4:20, 7:05, 9); **Elf** (Wed & Thu 1:45, 4:15, 7:25, 9:35; Fri-Sun 12:45, 3, 5:15, 7:25, 9:35; Mon & Tue 1:45, 4:15, 7:25, 9:35); **The Human Stain** (2:05, 4:30, 7:05, 9:30); **Master and Commander: The Far Side of the World** (Wed & Thu 1, 3:55, 6:50, 9:40; Fri-Sun 12:45; 3:40, 7, 9:50; Mon & Tue 1, 3:55, 6:50, 9:40); **The Matrix Revolutions** (Wed & Thu 1, 2, 3:55, 5, 7, 8, 9:45; Fri-Tue 1, 3:55, 7, 9:45); ● Thu 11/20: **Billabong Odyssey** (Wed & Thu 1:05, 3:10, 5:15, 7:20, 9:20); **Radio** (Wed & Thu 2, 4:30, 7:10, 9:25); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Tue 1, 2, 3:05, 4:15, 5:10, 6:30, 7:15, 8:30, 9:20); **Gothika** (Fri-Sun 12:55, 3:10, 5:20, 7:30, 9:40; Mon & Tue 2:10, 4:25, 7:15, 9:25);

Central

MILILANI TOWN CENTER STADIUM 14: 593-3000

◆ **Brother Bear** (Wed & Thu 1:45, 2:30, 3:45, 4:45, 7:10, 9:15; Fri-Sun 12:15, 2:30, 4:45, 7:10, 9:15; Mon & Tue 1:45, 3:45, 7:10, 9:15); **Elf** (Wed & Thu 2:15, 2:55, 4:45, 5:15, 7:15, 7:30, 9:30, 9:45; Fri & Sat noon, 12:30, 2:15, 2:55, 4:45, 5:15, 7:15, 7:45, 9:30, 10:15; Sun noon, 12:30, 2:15, 2:55, 4:45, 5:15, 7:15, 7:45, 9:30, 9:50; Mon & Tue 1:20, 2:15, 3:30, 4:45, 5:40, 7:15, 7:45, 9:30, 9:50); **Looney Tunes: Back In Action** (Wed & Thu 2:30, 4:50, 7:10, 9:30; Fri & Sat 11:45, 2:30, 4:50, 7:10, 9:30; Sun 11:45, 2:30, 4:50, 7:10, 9:10; Mon & Tue 1:10, 3:10, 5:10, 7:10, 9:10); **Love Actually** (Wed & Thu 1, 1:30, 4:15, 4:30, 7, 7:20, 9:40, 10; Fri & Sat 11:50, 1, 3:30, 4:30, 7, 7:20, 9:40, 10; Mon & Tue 1:20, 2, 4:15, 4:40, 7, 7:20, 9:40, 10); **Master and Commander: The Far Side of the World** (Wed & Thu 1:15, 2, 4:15, 5, 7:05, 8, 10; Fri & Sat 12:30, 12:45, 3:20, 3:45, 7, 7:30, 10, 10:30; Sun 12:45, 3:20, 3:45, 6:10, 7, 9, 9:50; Mon & Tue 1, 2:30, 3:50, 6:10, 7, 9, 9:50); **The Matrix Revolutions** (Wed & Thu 1:15, 2:15, 3:15, 4:15, 5:15, 6:15, 7:15, 8:15, 9:15; Fri & Sat 1:40, 4:30, 7:20, 10:20; Sun-Tue 1:40, 4:30, 7, 9:50); **Radio** (Wed & Thu 2:20, 5, 7:40, 10; Fri & Sat 11:50, 2:20, 5, 7:40, 10; Mon & Tue 2:20, 5, 7:40, 10); **Scary Movie 3** (Wed & Thu 1, 3:10, 5:15, 7:20, 9:20; Fri & Sat 1, 3:10, 5:40, 7:50, 10:20; Sun-Tue 1, 3:10, 5:40, 7:50, 10:20); **The Texas Chainsaw Massacre** (Wed & Thu 7:45, 9:50); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri & Sat 12:15, 12:45, 2:30, 3, 4:45, 5:15, 7, 7:30, 9:15, 9:45; Sun 12:15, 12:45, 2:30, 3, 4:45, 5:15, 7,

Film

Moral nightmare

AARIN CORREA

Based on the last book in award-winning author Philip Roth's trilogy of postwar America, *The Human Stain* is director Robert Benton's (*Kramer vs. Kramer*, *Twilight*) latest film. Set in 1998, the film occurs during the Clinton-Lewinsky scandal in a Massachusetts college town where questions of moral conduct fill the air and political correctness looms large in its classrooms.

Coleman Silk (Anthony Hopkins) is the dean of faculty and a distinguished professor of classic literature, who has revived the deteriorating college with new staff and improved standards of education. Despite his reputation, however, he is accused of racism after an in-class comment is taken out of context, and the ensuing scandal prompts him to resign. He loses his

job, his wife and his good standing in the community because of the school's persecution. Six months later, the banished Silk begins an affair with a troubled young woman named Faunia Farley (Nicole Kidman), a part-time janitor, part-time

Anthony Hopkins and Nicole Kidman are the only bright spots in The Human Stain.

dairy hand whose crazed ex-husband has resurfaced to settle an old score. The affair between 71-year-old Silk and 34-year-old Farley throws Silk's world out of balance just enough for his biggest secret, hidden for 50 years, to begin working its way to the surface.

Kidman, Hopkins and Ed Harris, who plays Farley's ex-husband, deliver great performances. They are understated with measured doses of appropriate outrage.

Nathan Zuckerman (Gary Sinise), Silk's writer friend who frames our story and acts as narrator here, is the one character who is annoyingly tangential. He is a recurring character in Roth's books, but his role doesn't translate well to the screen, never quite moving beyond the role of detached observer.

In fact most of the moments that don't work in this film come at times when cool observations are juxtaposed with hot and messy human experience. The scenes where Hopkins fumbles through encounters with Kidman, staring at her like a stray cat that has just barged into his kitchen, are the best moments of this film. Unfortunately they are often followed by forced speeches, by Sinise or other minor characters, about irony, political correctness or racism. These ponderings may work in novel form, but on screen they come off as unwelcome lectures.

There are skillful performances and honest moods captured by *The Human Stain*, but its awkward story structure and penchant for social commentary keep it from being a great film.

7:30, 9:15, 9:30; Mon & Tue 1, 1:30, 3, 3:30, 5, 5:30, 7, 7:30, 9:15, 9:30; **Gothika** (Fri & Sat 12:20, 2:50, 5:30, 8, 10:30; Sun 12:20, 2:50, 5, 7:20, 9:40; Mon & Tue 2:50, 5, 7:20, 9:40);

PEARLRIDGE WEST: 593-3000
 ◆ **Brother Bear** (Wed & Thu 11:45, 12:30, 1:50, 2:45, 3:55, 5, 6, 8:05, 10:10; Fri-Tue 11:45, 12:30, 1:50, 2:45, 3:55, 5, 6, 8:05, 10:10); **Elf** (Wed & Thu 11:45, 12:15, 2:15, 2:45, 4:45, 5:15, 7:15, 7:45, 9:45, 10:15; Fri-Tue 11:45, 12:15, 2:15, 2:45, 4:45, 5:15, 7:15, 7:45, 9:45, 10:10); **Looney Tunes: Back In Action** (Wed & Thu 11:30, noon, 12:30, 1:40, 2:10, 2:45, 3:50, 4:20, 5, 6, 8:10, 10:15; Fri-Tue 11:30, 1:40, 3:50, 6, 8:10, 10:15); **Love Actually** (noon, 3, 5:45, 8:45); **Master and Commander: The Far Side of the World** (11:30, 12:45, 2:30, 3:45, 5:45, 7, 8:45, 10); **The Matrix Revolutions** (Wed & Thu 11:30, 1, 2:30, 3:55, 5:30, 6:30, 7, 8:30, 9:30, 10; Fri-Tue 1, 3:55, 7:10, 10:10); **Radio** (Wed & Thu 12:15, 2:40, 5:05, 7:30, 9:55; Fri-Tue 5, 7:35, 10:05); **Scary Movie 3** (Wed & Thu 11:45, 1:50, 3:55, 6, 7:15, 8:05, 9:30, 10:10; Fri-Tue 11:40, 1:45, 3:50, 5:55, 8, 10:05); **Tupac Resurrection** (noon, 2:35, 5:10, 7:45, 10:15); ● Thu 11:20: **School of Rock** (Wed & Thu 12:15, 2:40, 5:05, 7:30, 10); **The Texas Chainsaw Massacre** (Wed & Thu 7:15, 9:30); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Tue 11:30, 12:15, 12:45, 1:45, 2:30, 3, 3:50, 4:45, 5:15, 6, 7, 7:30, 8:15, 9:15, 9:45, 10:15); **Gothika** (Fri-Tue 11:45, 12:15, 2:15, 2:45, 4:45, 5:15, 7, 7:30, 9:15, 10);

SIGNATURE PEARL HIGHLANDS: 1000 Kamehameha Hwy. 455-6999
 ◆ **Brother Bear** (Wed & Thu 11:45, 1:45, 3:45, 5:45, 7:45, 9:45, Fri-Tue 11:40, 1:40, 3:40, 5:40, 7:40, 9:40); **Elf** (Wed & Thu 11:15, 11:50, 1:40, 2:25, 4:10, 4:55, 6:35, 7:05, 9, 9:35, Fri-Tue 11:50, 12:35, 2:25, 2:55, 4:55, 5:25, 7:20, 9:35); **Looney Tunes: Back In Action** (Wed & Thu 11:30, 12:10, 1:50, 2:30, 4:05, 4:45, 7:35, 9:55, Fri-Tue 12:10, 12:40, 2:20, 4:30, 7:35); **Love Actually** (Wed-Tue noon, 3:20, 7:05, 10:05); **Master and Commander: The Far Side of the World** (Wed-Tue 12:45, 3:30, 4, 6:40, 7:15, 9:40, 10:15); **The Matrix Revolutions** (Wed & Thu 1, 3:50, 6:30, 7, 7:30, 9:30, 10, 10:20, Fri-Tue 1, 3:50, 7:10, 10); **Radio** (Wed & Thu 11:35, 2:05, 4:35, 7:20, 9:50, Fri-Tue 9:55 p.m.); **Tupac Resurrection** (Wed-Tue 12:20, 2:50, 5:20, 7:50, 10:25); ● Thu 11/20: **Runaway Jury** (Wed & Thu 12:15, 3:25); **Scary Movie 3** (Wed & Thu 12:30); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Tue 11:35, 12:15, 1:45, 2:15, 3:55, 4:25, 6:05, 7, 8:05, 9:10, 10:10); **Gothika** (Fri-Tue 12:30, 2:45, 5, 7:25, 7:55, 9:50, 10:20);

North Shore

IMAX POLYNESIAN CULTURAL CENTER: 55-370 Kamehameha Hwy; (Closed on Sundays.) 293-3280
 ◆ Fri 10/24: **Dolphins** (Wed-Tue 130, 4, 6 p.m., Japanese-language version 5 p.m.); **The Living Sea** (Wed-Tue 1230, 3 p.m.); **LA'IE CINEMAS: 55-510 Kamehameha Hwy. 293-7516**
 ◆ **Looney Tunes: Back In Action** (Wed & Thu 4:45, 7:15, 9:45, Fri-Tue 4:45, 7, 9:30, Sat also 2:30 [Sun closed]); ● Thu 11/20: **Elf** (Wed & Thu 4:30, 7, 9:30); ● Fri 11/21: **Dr. Seuss' The Cat in the Hat** (Fri-Tue 5, 7:15, 9:45, Sat also 2:45 [Sun closed]);

Leeward

KAPOLEI MEGAPLEX: 890 Kamakamokila Blvd. 593-3000
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Art House

AIKAHI TWINS: 'Aikahi Park Center. 593-3000
 ◆ **American Splendor** (Wed & Thu 8:30; Fri-Tue 8:15); **Lost In Translation** (6, 8:30); ● Thu 11/20: **Whale Rider** (Wed & Thu 6:15); ● Fri 11/21: **Pieces of April** (Fri-Tue 6:15); **THE ART HOUSE AT RESTAURANT ROW: 500 Ala Moana Blvd. 526-4171**
 ◆ **Anonymously Yours** (Wed & Thu 4:15, 7:15, 9:40; Fri-Tue 7, Fri-Sun also 1); **Girls Will Be Girls** (Wed & Thu 4:05, 7:05, 9:25, Fri-Tue 7, Fri-Sun also 1:15); **Intolerable Cruelty** (Wed & Thu 4:30, 7:30, 9:50, Fri-Tue 4:15, 9:30); **Mambo Italiano** (Wed-Tue 4:10, 7:10, 9:15, Fri-Sun also 1:10); **Sylvia** (Wed-Tue 4, 7, 9:10, Fri-Sun also 1); **Under the Tuscan Sun** (Wed & Thu 4, 7, 9:35, Fri-Tue 4, 9:35); ● Thu 11/20: **Don't Tempt Me** (Wed & Thu 4:20, 7:20, 9:45); **Luther** (Wed & Thu 4:10, 7:20, 9:50); **Tibet: Cry of the Snow Lion** (Wed & Thu 4:15, 7:10, 9:30); ● Fri 11/21: **Autumn Spring** (Fri-Tue 4:20, 7:20, 9:45, Fri-Sun also 1:25); **Km. 0** (Fri-Tue 4:30, 7:20, 9:45, Fri-Sun also 1:30); **Magnifico** (Fri-Tue 4:10, 7:15, 9:50, Fri-Sun also 1:10); **Party Monster** (Fri-Tue 4:15, 7:05, 9:25, Fri-Sun also 1:05); **Runaway Jury** (Fri-Tue 4:05, 7:05, 9:50, Fri-Sun also 1:05);

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MOVIE MUSEUM: 3566 Harding Ave. \$5 general, \$4 members. 735-8771
 ◆ **The Godfather Part II** (Fri 11/21 & Mon 11/24 12:30, 4, 7:30 p.m.); **Once Upon a Time in China** (Wed 11/22 3, 5:30, 8 p.m.); **Once Upon a Time in the West** (Thu 11/20 & Sun 11/23 1, 4, 7 p.m.);

Varsity: 1106 University Ave. 593-3000
 ◆ **Lost In Translation** (Wed & Thu 2:45, 5:15, 7:30; Fri 2:45, 5:15, 7:30, 9:45; Sat 12:30, 2:45, 5:15, 7:30, 9:45; Sun 12:30, 2:45, 5:15, 7:30; Mon & Tue 2:45, 5:15, 7:30); ● Thu 11/20: **Pieces of April** (Wed & Thu 3, 5, 7); ● Fri 11/21: **My Life Without Me** (Fri 2:30, 5, 7:15, 9:30; Sat 12:15, 2:30, 5, 7:15, 9:30; Sun 12:15, 2:30, 5, 7:15; Mon & Tue 2:30, 5, 7:15).

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O'ahu Films

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

Opening

Autumn Spring (Czech Republic) An elderly Czech couple fights life's realities: Their son wants to send them to an old folks' home, and the husband won't face up to his rapidly declining health. *Restaurant Row*

Dr. Seuss' The Cat in the Hat Mike Myers does the honors.

Gothika Halle Berry and Robert Downey Jr. in a horror film. Berry plays a shrink. Nurses in attendance.

Km. 0 (Spain) A Madrid sex farce involving 14 characters intersecting, as it were, in a mélange of straight, gay, young, old, virginal and super-experienced. Good advanced word on this fast-paced delectation. *Restaurant Row*

Magnifico A spirited boy brings joy into the complicated and sad lives of his family. *Restaurant Row*

My Life Without Me A downtrodden woman living in a trailer home near Vancouver discovers she has a terminal illness, which leads her to live her last days with gusto. *Varsity Theater*

Party Monster In this digitally shot indie, Macaulay Culkin plays real-life "monster" Michael Alig, party-organizer whose life swirls down in a flurry of drugs, murder and egoism. Seth Green steals the film with his astute portrayal of Alig's friend/nemesis. *Restaurant Row*

Continuing

Billabong Odyssey The biggest waves and biggest balls in film's biggest product placement. Makes *Step Into Liquid* look kinda wimpy: *Dole Cannery*, *Windward Stadium*

Brother Bear Disney presents a boy who turns into a bear.

Dolphins O'ahu's Paul Atkins shot this IMAX doc on our favorite sea creatures; lush visuals prevail. *IMAX Polynesian*

Elf Tall 'n' hairy Will Ferrell as a Santa's helper: Theater of the Absurd lives.



Pounce: Mike Myers in *The Cat in the Hat*, opening this Friday.

The Human Stain See review on page 31.

Intolerable Cruelty The Coen brothers' latest has George Clooney as a divorce attorney pitted against Catherine Zeta-Jones as gold-digger that wins his heart. No new ground is broken here and the film is simply an accessible comedy that wades in the shallows of 21st-century affluent boredom. (Reviewed 10/15) —A.C. *Restaurant Row*

Kill Bill: Vol. 1 For most literate people, this movie is a waste. (Reviewed 10/29) —Bob Green

The Living Sea An IMAX around the world. *IMAX Polynesian*

Looney Tunes: Back in Action See review on page 30.

Lost in Translation Bill Murray gives a superbly modulated performance in Sofia Coppola's new film. Here, the director guides Murray and radiant co-star Scarlett Johansson expertly through her story of two people — a 45-year-old married man and 25-year-old married woman — locked in the limbo of numbed-out existence. *Lost in Translation* is one of the very best of the year. (Reviewed 10/1) —B.G.

Love Actually Kind of a half-dingbat recommendation. Nine couplings in a romantic comedy with Hugh Grant, Emma Thompson, Rowan Atkinson, Laura Linney, Liam Neeson, etc. Virtual unknown Bill Nighy steals the show. (Reviewed 11/5) —Becky Maltby and Chad Blair

Master and Commander: The Far Side of the World See review on page 29.

The Matrix Revolutions All that can be said about *The Matrix Revolutions* is that at least the damned thing ends. It is sad to watch a story that with such promise in 1999 degenerates into nothing more than a collection of computer effects and empty doublespeak. (Reviewed 11/12) —Robb Bonnell

Mystic River The best movie of its kind since *L.A. Confidential*, this film shows the crisscrossing relationships of old friends, community, social change — and the hand of the past crosshatching them all, closer to Greek tragedy than to the innocence of a video game. It's the best Clint Eastwood has directed. (Reviewed 10/15) —B.G.

Radio Feel-gooder with the ubiquitous Cuba Gooding Jr. and the always reliable Ed Harris. It's supposed to make you cheer.

Runaway Jury The Grisham novel comes to da big screen with John Cusack, Gene Hackman and Dustin Hoffman.

Scary Movie 3 Word is that this entry in the series is, by far, the best. Approach cautiously.

The School of Rock If you're feeling blue, this movie will change your outlook as only a good silly movie can. The film, written for Jack Black, takes the *Bad News Bears* storyline and delivers bellyache laughs with a believable ensemble of kid actors. (Reviewed 10/8) —Li Wang

The Texas Chainsaw Massacre Yes, it's been remade, but Leatherface, the relentless murderer, is still around. However, the state of the art of chainsaw has been much improved.

Tupac: Resurrection Tupac, back from the dead, to tell his story. Biggie Smalls not in attendance.

Whale Rider The greatest achievement of the film is its ability to weave the customs of Maori life into the story without excessive explanation. People who rejoiced in the

Massachusetts ruling this week in attendance who like this movie even in spite of you-know-who. (Reviewed 7/2) —Aarin Correa

Second Runs

Beyond Borders Angelina Jolie strikes again; Clive Owen is her piece. *Kailua*

The Fighting Temptations Beyonce and Cuba Gooding Jr. team up for a musical dramedy. *Kailua*

Finding Nemo Pixar's wonderful underwater story. (Reviewed 6/4) —A.C. *Keolu*

Good Boy! A boy gets an alien dog who can talk. *Keolu*

Matchstick Men Nicolas Cage, as master conman and OCD sufferer Roy, along with a sidekick, prey on gullible housewives and shut-ins in SoCal. (Reviewed 9/17) —A.C. *Keolu*

Out of Time Denzel Washington does a "wrong man" crime/action flick as directed by one of the genre's masters, Carl Franklin. *Kailua*

Pirates of the Caribbean: The Curse of the Black Pearl With silly charm, indulgence, and Johnny Depp, *Pirates* has reinvented the swashbuckler. (Reviewed 7/16) —R.B. *Keolu*

Seabiscuit Moving story about a once abused colt and the men who depended on the horse for salvation. (Reviewed 7/30) —A.C. *Keolu*

Art House & Short Runs

American Splendor The odd story of comic writer Harvey Pekar. *Aikahi*

Anonymously Yours A doc on human trafficking in Southeast Asia. *Restaurant Row*

Don't Tempt Me A brain-damaged boxer is wooed by two supernatural agents representing heaven and hell. *Restaurant Row*

Girls Will Be Girls Men in drag play three actresses whose lives cross paths. *Restaurant Row*

The Godfather Part II (1974) Six Oscars went to this sequel which, in many ways, is bet-

ter than its precursor. This gangster movie, rife with family squabbles and betrayals, stars Al Pacino, Diane Keaton, the late John Cazale, Robert Duvall and Robert De Niro. Francis Ford Coppola adapted and directed, of course. The music is by Nino Rota (*Amarcord*) and Carmine Coppola. No miss. *Movie Museum*

Mano Po (2002) Filmed in both the Philippines and China, this story, laden with awards, has been described as a "landmark" epic depicting the Chinese-Filipino experience. *Doris Duke Theatre*

Luther A Protestant story. *Restaurant Row*

Mambo Italiano My big fat Gay Italian wedding. *Restaurant Row*

Once Upon a Time in China (Hong Kong, 1991) Jet Li and Jacky Cheung star in Tsui Hark's classic whirl-and-kick actioner. *Movie Museum*

Once Upon a Time in the West (U.S./Italy, 1968) Terrific spaghetti western (plot lifted from *Johnny Guitar*) directed by Sergio Leone, who had the brilliant idea of casting Henry Fonda as a villain, which works perfectly. Also in the cast are Claudia Cardinale, Woody Strode, the late Jack Elam, the late Charles Bronson, and a "surprise" cameo. The best of its breed. *Ciao. Movie Museum*

Pieces of April Katie Holmes and Derek Luke (Antoine Fisher) star in the dark comedy about Thanksgiving. *Varsity Theater*, *Aikahi*

Sylvia Gwyneth Paltrow as the sad poet and novelist.

Tibet: Cry of the Snow Lion A compelling look at the struggle of the Tibetan people for freedom over the course of more than five decades. *Restaurant Row*

Under the Tuscan Sun Starring Diane Lane (*Unfaithful*) in a comedy-drama, foreign-clime division. *Restaurant Row*

Yamashita: The Tiger's Treasure (2001) Teenster Jobert is given his grandfather's coded wartime journals. The youngster breaks the code, and discovers adventure involving a legendary family treasure, a syndicate honcho and a cross-dressing treasure seeker. *Doris Duke Theatre*



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AUTUMN SPRING (PG-13)

Fri-Sun. 1:25 - 4:20 - 7:20 - 9:45
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MAGNIFICO (NR)

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SYLVIA (R)

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INTOLERABLE CRUELTY (PG-13)

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ANONYMOUSLY YOURS (NR)

Fri-Sun. 1:00 - 7:00
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KILOMETER ZERO (NR)

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UNDER THE TUSCAN SUN (PG-13)

Fri-Sun. 4:00 - 9:35
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MAMBO ITALIANO (R)

Fri-Sun. 1:10 - 4:10 - 7:10 - 9:15
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GIRLS WILL BE GIRLS (R)

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Last chance to see **TIBET: CRY OF THE SNOW LION**, and **DON'T TEMPT ME**, leaving Thursday.

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The Straight Dope

I am far from being the world's biggest sucker when it comes to advertising gimmicks, but I find myself succumbing to the legend "cage free" on packages of eggs. These eggs cost at least a buck more per dozen than regular eggs. I tell myself that cage-free chickens are probably no better off than their sisters kept in cages (probably they're just packed tighter into larger pens), but part of my brain says, "for a buck, you can always hope." It's really not the extra money that bothers me; it's the nagging suspicion that I'm falling victim to some marketing wonk's master plan. Help me, Cecil. Are cage-free chickens happier chickens?

—Jean Tillson, Franklin, Mass.

A trip to the grocery store used to be a trip to the grocery store. Now it's a minefield of moral dilemmas. In re chickens, a blogger named Joseph Haines has framed the question thusly: All chickens, including laying hens, eventually get the ax. Which of the following do you want on your plate?

1) A caged chicken who, after a

life of misery, hears the blade whistling down and thinks: Free at last, or

2) A cage-free chicken whose final thought, after an existence of ease and comfort, is: Ooh, bumper.

You see the problem. Even in the case of egg-producing chickens, in the final analysis we're talking about eating the flesh of our fellow creatures — and before we kill them we like to breakfast on their potential progeny. We don't really get off the hook, ethically speaking, by being nice to our victims.

But you like eggs. You're willing to settle if they're produced with a minimum of suffering. (For simplicity, we'll confine this discussion to ethical considerations — I haven't seen any persuasive evidence that eggs laid by uncaged chickens are healthier or tastier on average than the other kind.) Labeling terminology isn't much help. A rundown:

• **Cage free.** No legal meaning, but some egg farmers think the term is less misleading than "free range" (see below), which suggests happy hens pecking for grubs in the barnyard. If the barnyard is in Minnesota and it's January, that ain't



ILLUSTRATION: SLUG SIGNORINO

are free of hunger, unnecessary fear and pain, etc. Earning the "free farmed" label involves an initial inspection and annual recertification. It's the most rigorous program I've heard of, but unless you visit the farms yourself you're still basically taking things on faith.

That brings me to my main point. Whatever else may be said for the organic farming movement, it has saved a lot of small producers who otherwise would've been forced to the wall by big commercial operations and their economies of scale. The more technologically savvy mom-and-pop outfits have Web sites complete with photos of happy chickens frolicking in the sunshine. Sure, nothing prevents these folks from lying. Nothing prevents your mom from lying either. The fact is that the Internet enables consumers to have a more direct relationship with the producers of their morning eggs than they've had at any time since grandpa left the farm. If you're all that concerned about chicken welfare — and if you want more than the assurances on the egg carton to go on — you might as well take advantage.

—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope Message Board, www.straightdope.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.

gonna happen.

• **Free range, free roaming.** Here's the U.S. Department of Agriculture definition of these terms in its entirety: "Producers must demonstrate to the Agency that the poultry has been allowed access to the outside." In other words, there has to be a door, and it has to be open at least part of the time. The chickens don't necessarily have to take advantage, and they often don't. U.K. researchers studying commercial poultry farms say only 15 percent of chickens who have the opportunity ever leave the henhouse. The secret, they say, is to plant shade trees in the barnyard, under which the chickens can shelter. (Supposedly this reminds them of their ancestral forests. Whatever.) Others say, let's not make this too complicated — if you want the

chickens to go outside the henhouse, put their food outside the henhouse. Not that "outside" is necessarily any Garden of Eden. In January 2003 Consumer Reports noted, "When we visited one free-range chicken farm a few years ago, we found a penned, 10x30-foot patch of dirt topped with chicken manure and grass." The USDA hasn't established criteria for the size of the "range" or the amount of space per bird, so things can get nearly as crowded outside as inside. Free-range chickens are typically debeaked, just like the caged kind, and the males are killed as chicks, since they don't lay eggs.

• **Free farmed.** This term, which has been trademarked by the American Humane Association, means that a farm complies with AHA standards to ensure that its animals

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Restaurants

PHOTO: JOHN LUTFEY

Honolulu's best inexpensive Thai food is in Maunakea Marketplace.

Diamond in the food court

JOHN LUTFEY

Through the maze of vendors in Maunakea Marketplace hawking slippery 'ahi, stinky durian, raw pigs feet and frozen tilapia, a tiny food stall and its spunky owner have risen to cult status among downtowners in the know. Chinatown's Malee Thai and Vietnam Cuisine serves authentic Thai classics, with every dish created from scratch by chef-owner Bongkot Prakongs Sheep and her staff.

How did a woman who used to cook American food for the U.S. Army in Thailand end up operating a food stall in Honolulu's Chinatown? "B," as she is affectionately known, emigrated under sponsorship by her sister some 30 years ago from a small town near Pattaya. Cashier, seamstress and kitchen stints in such places as the Pacific Beach Hotel and John Dominis fueled her desire to be her own boss.

"One day I was walking past this stall and the owner stopped me and told me she wanted to sell," she recalled. "At first I thought she was kidding, but I ended up buying the



Thai one on: B cooks up some Penang chicken.

place. That was seven years ago."

A master of juggling, B orchestrates a symphony of dishes on her ancient four-burner stove. As she stirs coconut milk into a creamy chicken curry on the left front burner, she flips eggplant and bell pepper in a fiery red-sauced pad pet on the right.

One favorite is *neam*, a spicy fried rice ball mixed with preserved pork. B crumbles the cue ball with

an onion, Chinese parsley, scallion, mint, lemon juice and a touch of fish sauce. Eaten in romaine leaf boats, this fragrant item is a lively combo.

As regular Jack Savin chowed down a mountain of pad thai, he told me between bites, "I've been coming here for years, it's the only place in the food court to go. The food is consistent, good quality and the price is right. I've been to culinary school, I'm in the food service in-

dustry and I know good food."

Plus, B piles the food unbelievably high. Any dish is really ample for two. Her curry, for example, comes in a deep glass bowl — you get double the amount served at a restaurant for half the price. Sure, at peak hours you have to fight for a table in the frenzied, colorful Marketplace, but that's part of the fun.

Though the menu offers primarily Thai standards such as papaya salad, larb, pad sa'ew and sateh chicken, a few popular Vietnamese dishes share the spotlight. Three dollars buys two hefty summer rolls bursting at the seams. The cold noodle dish is a refreshing saladlike bowl of bean sprouts, carrots, mint, peanut and romaine complemented by spring rolls over a bed of noodles.

Committed to her patrons, B

rarely shuts down. "I haven't taken a day off since before last year. I come nine to six. I no like vacation. I go around everywhere already, now I enjoy the customers here."

Good and cheap Thai food is a rarity, and Malee has established itself as a low-key Chinatown institution. B remains adamant about handcrafting fresh food at affordable lunch prices. It may take longer than scooped-up pre-prepared grub found elsewhere in Maunakea Marketplace, but Malee's cooked-on-the-spot taste soothes the soul.

The secret to B's success is almost too simple: "Yeah, I love cooking, it's fun." ■

Malee Thai and Vietnamese Cuisine

1120 Maunakea St.

Maunakea Marketplace #112

599-4635

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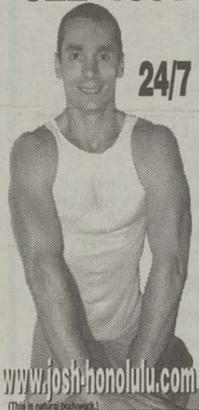
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Oral traditions tell us that the practice of working on the hands and feet seems to have originated with the beginnings of humankind. In the Americas, working on the feet has been passed down from the Incas to native North Americans, who continue this practice today.

Modern American reflexology is based on the work of Eunice Ingram, who developed and taught a particular technique that is used worldwide. Overall, the goal of reflexology is to balance the body's energy flow and to stimulate its own healing. Tired, aching and numb feet can be the first sign that help is needed to re-open energy pathways, because energy actually determines our physical structures.

Reflexology appears to work through the nerves and nervous system to improve the body's electrical impulses; through the cardiovascular system to help regulate the blood, lymph and hormonal flow; through the digestive/excretory system by breaking up and dispensing of crystal-like deposits in the reflex areas; through enhancing the quality and quantity of mana, or universal energy, in and around the body; and through freeing up the structure of the feet.



Most people come to their first session complaining about sore feet, and then learn about the overall benefits of the work. After removing their shoes, they may need to soak and soften their feet. Next, they either will sit in a recliner or lie on a massage table. The practitioner will begin to "walk" thumbs and index fingers over the entire surface of the feet. When sore spots are found, they are worked very specifically in order

to ease the tenderness and open the blocked areas. Throughout the treatment, techniques are used to reduce any discomfort and allow the feet to feel invigorated, flexible and relaxed—mirroring the entire body's renewed systems. Sessions usually last one hour and treatment plans are designed to fit individual needs.

Reflexologists do not make diagnoses. Their work is not a substitute for medical treatment, but it often complements other types of medical practices. Becoming more aware of your body's innate wisdom and healing potential through reflexology can be an important step toward improving your overall health.

By Suzanne Garrett

Suzanne Garrett
REFLEXOLOGY REIKI
VIBRATIONAL ESSENCES

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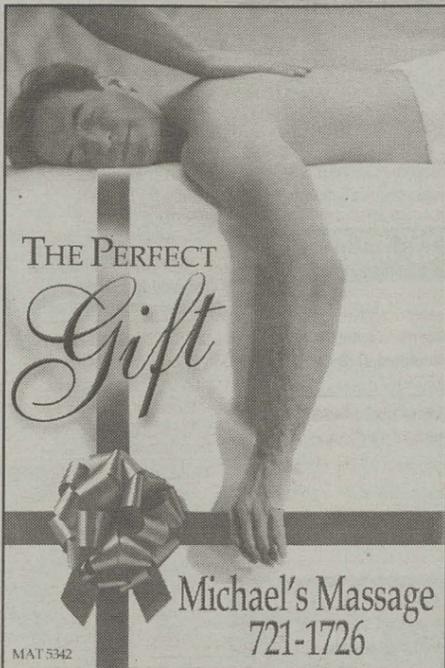
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FREE WILL ASTROLOGY

by Rob Breznsy

ARIES

(March 21 - April 19):

To prepare you for your upcoming encounters with inex-
pressible mystery, I offer you the words of Alexander
Solzhenitsyn from his Nobel Prize acceptance speech. "Not
everything has a name," he said. "Some things lead us into
a realm beyond words ... to revelations unattainable by
reason. It is like that small mirror in fairy tales — you
glance in it and what you see is not yourself; for an instant
you glimpse the Inaccessible, where no magic carpet can
take you. And the soul cries out for it."

TAURUS

(April 20 - May 20):

"Do one thing that scares you every day," counsels novelist
Kurt Vonnegut. That's easy for a risk-loving Scorpio like
him to say, but is it good advice for you Taurus, who typi-
cally thrive on peace and safety? At most other times, I
would say no; I'd suggest you force yourself to face your
fears no more than once a month. But the coming weeks
are shaping up as a departure from your usual rhythms.
You can do a lot to ensure your long-term peace and safe-
ty through regular encounters with unpredictable experi-
ences that will scare up your hidden reserves of courage.

GEMINI

(May 21 - June 20):

At one point in Steve Martin's novella, *The Pleasure of My
Company*, the main character Daniel says: "The real me
and a false one were competing against each other." *San
Francisco Chronicle* reviewer David Kipen comments that
"You could easily read the whole novella as the story of
this competition between real and false Daniels." I think
we can apply a similar description to your adventures in
the coming weeks, Gemini: The deep, genuine version of
you will be struggling for supremacy with the artificial,
fragmented one.

CANCER

(June 21 - July 22):

"Dear Mr. Breznsy: I'm a feminist in a post-feminist era, a
warrior poet when poetry is considered irrelevant in war,
and a lone wolf amidst yapping coyotes. I've been a fire-
fighter, journalist, and janitor — and damn good at all
three, not that anybody noticed. My questions are: Why is
my success with men like that of a goat trying to herd
trucks? Why is the only luck I ever have the 'avoided the
falling piano at the last second' kind? Are there any cake
raffle winnings in my future? —Anti-Heroic Crab" —Dear
Anti-Heroic: The mournful conditions you described will
take a turn for the better when you devote a concentrated
time to becoming emotionally self-sufficient. During that
period, vow to draw all the love you need from either your-
self or whatever passes for God of Goddess in your world.
Now would be the perfect moment to begin.

LEO

(July 23 - Aug. 22):

Clarissa Pinkola Estes is a psychotherapist and *cantadora*,
"a keeper of the old stories." She believes that feeding the
soul with nourishing tales is a great healing art. And what
constitutes a "nourishing" tale? Her repertoire is filled with
myths and fairy tales that "cut fine wide doors in previous
blank walls, openings that lead to the dreamland, that lead
to love and learning, that lead us back to our own real
lives." I advise you to get some of this good stuff, Leo. Feast
on unpredictable stories that replenish your innocence and
rekindle your sense of wonder. Estes' book, *Women Who
Run With the Wolves*, has some good ones. Try "Skeleton
Woman" or "Sealskin, Soulskin."

VIRGO

(Aug. 23 - Sept. 22):

"Charlie's Angels" star Cameron Diaz, born under the sign
of Virgo, hates to give autographs to fans. She's so notori-
ous that Autograph Collector magazine named her the least
approachable celebrity entertainer. Another Virgo luminary,
Shannon Elizabeth, was ranked right behind Diaz in her
stinginess. To redeem your tribe's reputation, I urge you to
give away your autograph to anyone and everyone in the

coming week. Such a generous display would also dovetail
nicely with the astrological omens, which suggest you
should engage in playful acts that make you feel like a star.

LIBRA

(Sept. 23 - Oct. 22):

Many plants used for prescription drugs originate in tropi-
cal rainforests. Do their endangered ecosystems therefore
harbor other healing herbs that are as yet undiscovered?
Probably. But a recent study suggests that weeds growing in
easily accessible places near human settlements may be an
equally important source of medicine. *The Journal of
Ethnopharmacology* reports that the Highland Mayans of
Chiapa "rely almost exclusively on disturbed areas for medi-
cinal plants, even in communities that are adjacent to
stands of primary forest." I offer up this intriguing scenario
as an apt metaphor for you in the coming days. The best
goodies are more likely to be close at hand in the midst of
familiar clutter, not in far-off enclaves of peace and plenty.
(Thanks to www.eureka.org for this info.)

SCORPIO

(Oct. 23 - Nov. 21):

To supply the newsprint for the average Sunday edition of
The New York Times, about 63,000 trees must die. Is that
a worthy sacrifice? Maybe. To keep your body fueled with
caffeine for a year, upwards of a thousand plants must give
up their lives. Is that a worthy sacrifice? Possibly. To make
sure your freshly hatched dream will ultimately reach full
bloom, at least three of your tired old illusions will have
to croak. Is that a worthy sacrifice? Hell, yes. Let the mercy
killing begin.

SAGITTARIUS

(Nov. 22 - Dec. 21):

You're not awakening from a coma or anesthesia; it's not
quite that dramatic. But the effect will be similar. Events
you've been blind to will suddenly become visible. You'll
become a magnet for clues you've been repelling. Your
emotional numbness will recede, allowing a flood of feel-
ings to come rushing into your awareness. The net effect,
at least initially, may be confusing: You'll be filled up with
too much information too fast to make sense of it. But be
patient and concentrate on digesting the glut, Sagittarius,
and by this time next week the mess will have evolved into
a web of fresh insights.

CAPRICORN

(Dec. 22 - Jan. 19):

"I go through the canned-goods department of my soul,"
mused columnist Jon Carroll, "and I write down how many
cubes of spiritual bouillon I have left." I suggest you take
a similar tack this week, Capricorn. In other words, add a
touch of self-mocking frivolity as you make a profound in-
ventory of your current relationship with the Great Mystery.
And be sure to mix in a few wacky, winsome questions with
your heartfelt yearning for deeper understanding. Here's
how Carroll expressed it: "Who am I? Why am I here? Is
there an entity greater than myself? If there is, how can I get
it to like me?"

AQUARIUS

(Jan. 20 - Feb. 18):

"Satan is broke!" declared a recent article in the *Weekly
World News*. "He's selling back souls at half price to avoid
bankruptcy." On the face of it, this is an amusing riff
dreamed up by one of the comic geniuses who writes for
the notorious tabloid. But oddly enough, there is a
metaphorical grain of truth in it. The astrological omens
suggest that a huge window of opportunity has opened for
those who need redemption. It is a favorable moment for
lost souls to find themselves, for black sheep and prodigal
sons to return to the fold, and for incorrigible troublemak-
ers to mend their ways. I'm letting you know, Aquarius, be-
cause your tribe, more than any of the other signs, is in the
best position to facilitate rehabilitations and restorations of
all kinds — both for others and for yourself.

PISCES

(Feb. 19 - March 20):

"I've finally got my relationship problem figured out,"
wrote Melinda, a reader from Philadelphia. "It has been a
lifelong, insidious misunderstanding of what I'm entitled to,
combined with a fear of abandonment that has made me
grab onto the wrong companions." I bring this testimony
to your attention, Pisces, because I think it resonates with
realizations you're ready for. The coming months will be a
favorable time for you to discern the hidden karma that has
been keeping you from getting the love you want. A good
way to begin your search will be to take inventory of your
fear of abandonment and your misunderstanding of what
you're entitled to.

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Click on Careers to search for jobs

(Search by keyword: Kauai) EOE/AA

Wilcox Memorial Hospital is an affiliate of Hawaii Pacific Health

Homecoming

"The kino of Kanaloa is restored."

'IOLANI PALACE, Nov. 12, 2003. Following a moving ceremony, "Ho'ō'ili'ili Ka Mana'o No Kaho'olawe," in which pōhaku from the sacred island were presented to dignitaries, participants head to the Coronation Pavilion for formal observance of transfer of access control from the U.S. Navy to the state of Hawai'i. At center is Blake LaBenz, a member of the Protect Kaho'olawe 'Ohana.

Despite the Navy's 10-year cleanup efforts, which conclude next March, nearly 30 percent of the island's surface and almost all of its subsurface remain scarred with unexploded ordnance.

CHAD BLAIR



PHOTO: CHRIS MCDONOUGH

Girl fight



A chat with Keala and Layne

Less than 50 points separate current World Championship Tour leader Keala Kennelly of Hawai'i and two-time Triple Crown champion Layne Beachley of Australia, in the race for the Association of Professional Surfing's world title. For Kennelly, the victory would mean the first world title for Hawai'i since Margo Oberg won it in 1981. For Beachley, it would mean capturing the championship crown for a record sixth time.

They'll also face fierce competition from Chelsea Georgeson (Australia),

Heather Clarke (South Africa) and Sofia Mulanovich (Peru), who are all still in contention. The final leg of the Vans Triple Crown series is the Billabong Pro at Honolua Bay, Maui.

"When Honolua is on, it's one of the best right-handers in the world," Kennelly says. "And I do better when the waves are better."

"I'm not looking at points to determine what advantages everyone has," Beachley says confidently. "It's not just up to me to win it, it's up to the other girls to take it away from me."

CATHARINE LO

PHOTO: CATHARINE LO

Downtown modern

J Salon's sleek chic



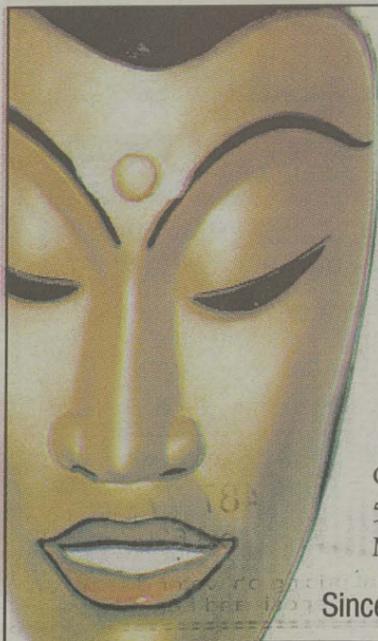
The two-week old J Salón on Nu'uānu Avenue captures a sense of modern sophistication, taking retail design on O'ahu to a new level. Owners Joe Randazzo, 38, and Gary Casupang, 27, designed the space with simplicity and elegance. The result is a brave step towards modernity.

"We wanted the space to reflect our personal style while providing a salon experience unavailable elsewhere on the island," says principal stylist Randazzo, who started his career at Vidal Sassoon in Chicago. Casupang, who also works at Banana Republic in Kāhala, adds, "We designed the interior entirely by ourselves. We built the front reception desk and the individual stations because we couldn't find exactly what we were looking for on this island."

GELAREH KHOIE

PHOTO: GELAREH KHOIE

J Salon, 1128 Nu'uānu Ave.: Mon - Sat, 9 a.m. - 7 p.m. (by appointment), 550-4441



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Lynn Andrews

Author & Shaman Mystic, coming to Hawaii this December. 661-944-6329 or visit: www.lynnandrews.com

Sports Trivia contest

Island Sports

What is the oldest documented sports organization in the islands? answer to classifieds@honoluluweekly.com and you'll be entered to win a HW T-shirt.

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Color

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Mind, Body & Spirit

Anything and everything you wanted to know that's in our Mind, Body & Spirit section. Have a question? We'll find the answer. Email: classifieds@honoluluweekly.com Read & learn about the various practices such as Yoga, Tantra, Feng Shui, etc.

Featuring this week, Reflexology.

Boost Holiday Sales!

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Part-Time Income!

Need extra income, part-time? Contract driver needed for delivering the Honolulu Weekly, Tuesday nights in the town area. You need a truck or van to pick up papers from our Kaneohe printer & deliver them to stops from

Punchbowl St to Kapahulu Ave & points in between. Call Kate at 528-1475, Ext 16.

We Have a Winner

Dayle Hayashi Named 22 bowling alleys on Oahu that no longer exist & won a Honolulu Weekly T-shirt

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Thanks for Giving 2003

Free food & prizes with live entertainment by John Cruz, Ophi Pickers, The Daytrippers, CK & Co. A benefit for the Hawaii Bone Marrow Donor Registry. This Saturday, Nov 22, 10am-2pm, at the Ward Entertainment Complex.

Call 547-6154 for more information. Mahalo!

Demographic Analysis

The Local Demographic Analysis Workshop (LDAW) (tm) will teach you to extract, query, download, analyze and present 2002-1990 demographic data for Honolulu and other Hawaiian Islands. The Census Bureau recently released 2002 Census (ACS) data for Honolulu and other large communities. These data can provide analysts, grant writers, activists and community planners with a current snap shot of community demographics. Data include variables such as income, race/ethnicity, age, language, transportation and many others. Please register online at www.smartgirltechnologies.com or call us toll free at 877-241-6576.

A Vintage Reception

Sale of vintage clothing for women from '30's-'70's-part of a collection from the Catskills. A portion of sales will be donated towards the conservation of Hawaii's forests. Friday, Nov 21, 11am-1pm, at Hawaii Piha, 12 South King St. Call 536-3312 for more information.

Driver Needed!

Honolulu Weekly Distribution Dept needs a Rt 3 contract driver with a van or truck for our Tuesday night run from Alapai Street, downtown, to the Kapahulu area. Call Kate at 528-1475, Ext 16.

Gay & Lesbian Christians

Come join us for prayer, lively gospel music with singing, praising, fun and fellowship. Services at 4pm Sundays in Makiki. 672-4196

Vision Fest - Makiki

sponsored by Invisible Kingdom of Hawaii (IKOH) whose mission is to educate the community about creating a sustainable & self-reliant Hawaii. Food & music, swap meet, keiki play area. Nov 29, 9am-4pm, First Christian Church on Kewalo St. 216-1884.

Paul Horn, Jazz Flutist

takes you through a spiritual journey of music & images to benefit Unity & the Hawaii Food-bank. Bring a non-perishable food item to Unity, 3608 Diamond Head Circle, Sun, 11/23, 7pm. \$20 advance; \$25 at the door. 735-4436.

THIS MODERN WORLD

by TOM TOMORROW

RIPPED FROM THE FRONT PAGES OF TODAY'S NEWSPAPERS--

THE HOMOSEXUAL MENACE

SURE, POP CULTURE PRESENTS THEM AS HARMLESS AND ADORABLE... THOSE GAY GUYS ON THAT TV SHOW ARE HILARIOUS!

IF ONLY THERE WERE MORE HOMOSEXUALS IN THE ENTERTAINMENT INDUSTRY!



AND SINCE MANY AMERICANS PRIDE THEMSELVES ON THEIR TOLERANCE, GAY MARRIAGE SEEMS INCREASINGLY PLAUSIBLE...

WE JUST WANT THE RIGHT TO AFFIRM OUR COMMITMENT TO EACH OTHER-- LIKE ANY STRAIGHT COUPLE!



WELL, I DON'T LIKE IT-- BUT I GUESS I CAN TOLERATE IT...

BUT DON'T BE FOOLED! THE HOMOSEXUALS HAVE A SINISTER AGENDA--AND THEY'LL DO ANYTHING TO ACHIEVE IT!

PSST! OPERATION SUBVERT HETEROSEXUALITY IS PROCEEDING ACCORDING TO PLAN!



I'LL INFORM H.Q. IMMEDIATELY!

IF THEY'RE ALLOWED TO UNDERMINE THE SACRED INSTITUTION OF MARRIAGE--THERE'S NO TELLING WHAT COULD HAPPEN NEXT!

THE HECK WITH MY TRADITIONAL HETEROSEXUAL LIFESTYLE! I'M MARRYING A GOAT!



I'M HAVING NON-PROCREATIVE SEX WITH THE ENTIRE CITY OF TOPEKA, KANSAS!

SO STAY VIGILANT, CITIZENS--AND BEWARE THE HOMOSEXUAL MENACE!

YOU KNOW, I'M NOT REALLY SURE GAY MARRIAGE WOULD LEAD INEVITABLY TO WIDESPREAD SEX WITH ANIMALS...



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