

H O N O L U L U

# Weekly

October 19-25, 2005 Volume 15, Number 42 www.honoluluweekly.com

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Film City by the Sea*

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**Hui o mad at Neil**

Contrary to Rep. Neil Abercrombie's claim (Letters, 10/12), the so-called Threatened and Endangered Species Recovery Act (a.k.a. "Extinction Bill") would weaken vital protection for the honu, silversword, nēnē, monk seals and Hawai'i's more than 300 other endangered and threatened species. The bill would legalize extortion by requiring taxpayers to pay developers not to violate the ban on killing endangered species without a permit. It would automatically approve projects—no matter how destructive—if the government lacks the resources to respond in time. It would strip protections against harmful pesticides.

Particularly dangerous is the Extinction Bill's proposal to eliminate "critical habitat," which identifies the places endangered and threatened species need to survive. Studies confirm that species with designated critical habitat are twice as likely to be increasing in number.

The Extinction Bill would discard the critical habitat designations already in place, protecting Hawai'i's

imperiled species, and replace them with vague, purely voluntary recovery plans put together by committees stacked with industry skills and others hostile to species protection. As former Fish and Wildlife Service director Jamie Rappaport Clark stressed in testimony against the Extinction Bill, its "elimination of critical habitat without providing an improved way of protecting habitat essential to species recovery is a significant step backward." Far from supporting species recovery, as Rep. Abercrombie misleadingly suggested in his letter, Clark concluded it "would deal a tremendous setback to the recovery of threatened and endangered species."

Rep. Abercrombie's opposition to critical habitat is based on the fiction—popularized by anti-environmental extremists—that designation deprives landowners of use of their property. In fact, critical habitat doesn't affect private land at all, as long as the federal government isn't involved. If landowners decide to seek federal subsidies, permits, or other assistance, they simply need to ensure their project will not destroy habitat endangered species need. If landowners don't like that requirement, they don't have to seek federal help. The choice is theirs.

Hawai'i's congressional delegation should be fighting for strong habitat protection, enforceable recovery plans and increased funding to promote on-the-ground conservation efforts, not kowtowing to property-rights zealots who have no aloha for Hawai'i's native plants and animals. We applaud Rep. Ed Case for voting against the Extinction Bill, and now that the battle over the future of Hawai'i's natural heritage has shifted to the Senate, urge Sens. Akaka and Inouye similarly to stand up for the Endangered Species Act.

- Hannah Bernard, President, Hawaii Wildlife Fund;*
- Dr. Charles Burrows, President, Ahahui Malama I ka Lokahi;*
- Moira Chapin, Hawaii'i Field Organizer, U.S. PIRG;*
- Henry Curtis, Executive Director, Life of the Land;*
- David Henkin, Staff Attorney, Earthjustice;*
- Jeff Mikulina, Director, Sierra Club, Hawaii Chapter;*
- Dr. Steven Lee Montgomery, Steering Committee Member, Hawaii Coalition of Conservation Voters;*
- Linda Paul, Executive Director, Aquatics, Hawaii Audubon Society;*
- Cha Smith, Executive Director, KAHEA: The Hawaiian-Environmental Alliance;*
- Don White, President, Earthtrust;*
- Sharon Sue White, President, Greenpeace Foundation;*
- Donna Wong, Executive Director, Hawaii's Thousand Friends;*
- Marjorie Ziegler, Executive Director, Conservation Council for Hawaii*

**Hasta diego**

"Mercury Rising?" (10/5) completely ignores the good news in a recent report by the Centers for Disease Control and Prevention entitled "Blood Mercury Levels in Young Children and Childbearing-Aged Women—United States, 1999-2002." The CDC confirmed that the blood mercury levels in young children and women of childbearing age are below levels of concern. Over the past few years, advoca-



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cy groups have claimed that mercury emissions are poisoning babies. As alarming as this may be, it cannot be supported by scientific fact. The statement by Moira Chapin, U.S. PIRG's Hawai'i field organizer, that "any amount of mercury is a public health threat" is simply false. It is true that exposure to mercury in high levels can cause neurologic and kidney disorders in humans, but the dose makes the poison. The new CDC report didn't find a single case—out of more than 1,500 babies and 3,600 women—where mercury levels were anywhere close to being harmful.

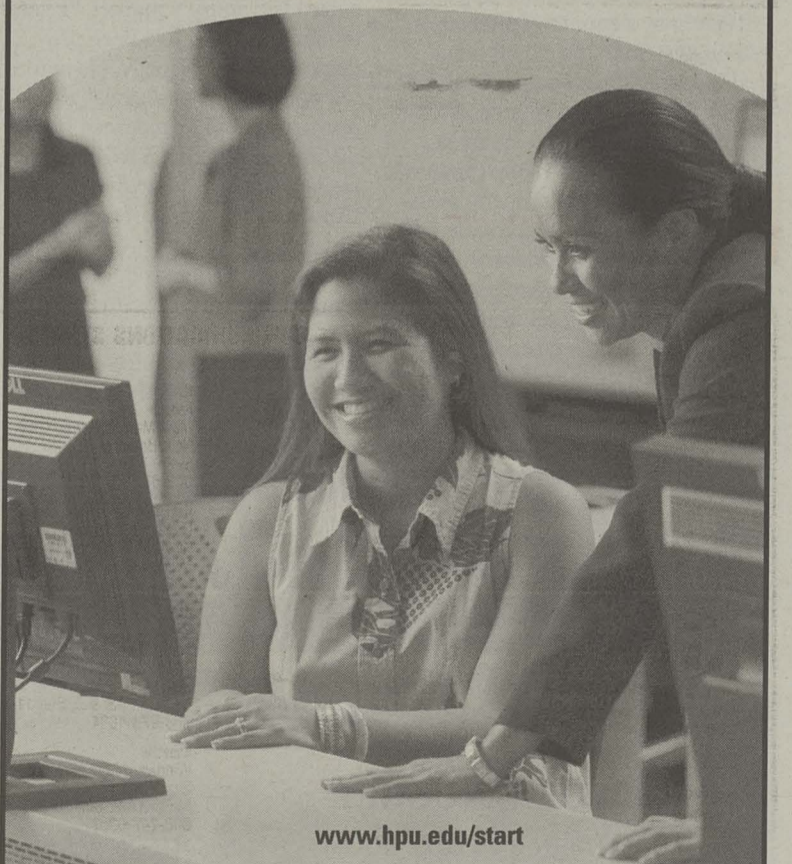
Science may be boring, but it represents the truth—women aren't exposed to levels of methylmercury that would place newborn children at risk. That's not only the conclusion of the new CDC report; it's also the conclusion of two decade-long studies that found no scientific evidence that low-level mercury exposure in fish put babies at risk. The CDC cannot point to a single case of mercury poisoning from the consumption of fish in the U.S., but does report the deaths of 361,047 women last year from heart disease. The EPA and the FDA agree that fish are an important part of diet and can significantly lower one's risk of heart disease.

Our focus should be less on what contaminants are circulating through our environment and more on whether they are causing us harm. In the meantime, the need for burdensome and costly regulations to reduce a yet uncertain risk to public health is neither necessary nor prudent.

*Harold M. Koenig, MD  
Vice Admiral, Medical Corps, Ret.  
Former U.S. Navy Surgeon General  
San Diego, Calif.*

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# honolulu diary

News from a pacific perspective

edited by ragnar carlson

## Buried history

**A** planned cleanup at Mānoa Cemetery is causing concern among advocates and families of those interred there, many of whom are native Hawaiians. Some say the project, scheduled for Oct. 22, has been planned without the families' input and may put the 'iwi kūpuna (ancestral remains) at risk. The cemetery, founded by Queen Ka'ahumanu in 1823, is of added cultural importance because the Queen designated the site for "Christian burial," making it a point of transition between

Hawaiian burial traditions and Christian ones.

The cemetery lies on the same East Mānoa Road site that is home to Manoa Valley Theatre and is the property of Kawaiaha'o Church, which leases the land to MVT. Kim Ku'u'lei Birnie, a neighborhood resident who does not have kūpuna buried on the site, says MVT has not done enough to identify and contact descendant families of the roughly 170 people buried there.

"Are there plants and rocks that are markers, that should be left in place? Are there family protocols

that should be followed before entering their sacred burial spaces?" asks Birnie. She recalls an MVT representative telling the attendees of an Oct. 4 community meeting that the theater simply didn't know who the families might be. "Gosh, three families revealed themselves that night. Imagine how many more [would] come forth if you put the word out."

As a result of that meeting, Kawaiaha'o has taken the initiative and made headway in the effort to identify the families. The situation is complicated by a lack of institution-

al knowledge at MVT and Kawaiaha'o about the history of the cemetery—of the 169 known burials on the site, only 37 headstones remain. Lani Lapilio of the community outreach and cultural resource management firm Ku'iwalu, which is working with the church to identify families, says a handful of 'ohana are the only surviving source of knowledge. "My understanding is that a fire at the church destroyed their records of who was buried at Mānoa Cemetery and when," Lapilio says. "That's why it's important that we get the word out and try to find those families who may have kūpuna there."

Lapilio is in contact with a core group of families who are active at the cemetery and will be meeting with representatives of those 'ohana and MVT officials Oct. 19. "[The families] are supportive of the cleanup, but they're also concerned that it be done appropriately and in a way that is respectful." She is also hopeful that families who miss the meeting or even the cleanup—particularly a Wai'anae 'ohana with many kūpuna at the cemetery—will come forward to share what they know of the 'iwi. "We need to keep that knowledge alive," Lapilio says. "I know, we all have our priorities, but

what happens when 25 years pass, and that history is gone?"

As *Honolulu Weekly* went to press, word emerged that significant construction has already taken place at the cemetery. Following a concrete pour over the weekend, the existing sidewalk leading from East Mānoa Road to the theater proper has been expanded. Birnie says that given the nature of the site, expanding the sidewalk without affecting gravesites would be "impossible." She notes that at the October meeting, a woman shared that when the original sidewalk was laid in the 1970s, her grandmother's headstone was moved without the family's permission, leaving her buried grandmother beneath the sidewalk until the problem was remedied.

Kawaiaha'o officials could not be reached for comment, and it was unclear whether their permission had been obtained. Lapilio says neither she nor the families were consulted before the construction took place.

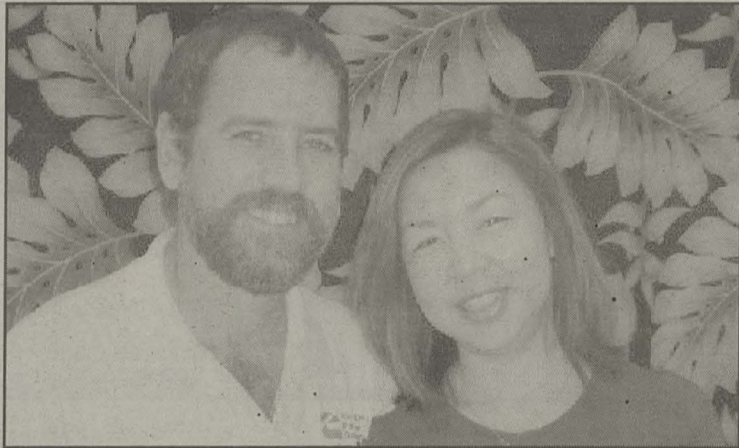
—Ragnar Carlson

*Interested families and others may contact Lani Lapilio at Ku'iwalu, 539-3589. The Mānoa Cemetery cleanup is scheduled for Sat, 10/22, 8AM-4PM, Manoa Valley Theatre, 2833 East Mānoa Rd.*

## Biodiesel big-time

IF THEY WERE WORRIED ABOUT KEEPING UP with explosive growth before, Pacific Biodiesel is really in trouble now. The Maui-based company, best known for bringing planet-friendly biodiesel to drivers there and on O'ahu, has been awarded the 2005 BlueSky Award. The honor is presented jointly by the United Nations and a sustainable-development institute in Shenzhen, China. Pacific Biodiesel is one of eight winners selected from a pool of 127 applicants by a panel devoid of American judges.

A crew of PB's managers and scientists made the trip to Shenzhen for the 2005 China High Tech Fair, where they pitched their system to the expert panel, along with 19 other finalists. "All the experts were very receptive to our process," says communications director Kelly King (pictured with husband and company president Bob King), who provided the judges with an overview of the technology. PB's process involves recycling cooking oil from restaurants and other large consumers and converting the oil to a clean



form of diesel fuel. King figures the competition's locale probably didn't hurt. "Most of them could see the application...to China as well as to their own countries."

Apparently, the award was more than just a pat on the back. King says a panelist from Germany pressed the company to enter his country's market. "Even though Germany had been producing biodiesel [for] years before we started," she explains, "their primary...stock is rapeseed oil, so the idea of utilizing a waste-oil feedstock seems new to them." Company officials were also approached by scores of Chinese businesses. "There is definitely a market and a need for this technology there," King says. China is one of the most polluted countries on Earth and is rapidly expanding

its industrial infrastructure.

The trip to China was prompted largely by the company's need to gauge the Asian market for their fuels. Pacific Biodiesel is already struggling to keep up with runaway demand here—they've limited retail sales to a club-type system on Maui and may do the same for O'ahu—and on the U.S. mainland. Still, King says, the prospects are "great. Our experience in China will certainly stir a discussion about the value of funding additional resources to address interest abroad."

For now, the PB folks are basking in the afterglow. "[The award] is an honor and a huge satisfaction," Kelly says, "which we owe to years of hard work...and the support of the community." ■

—R.C.

## Fistful of hollers

The news isn't all bad—some things are worth shouting about

**Chef Mavro** has been named Honolulu's "Best Restaurant for Business" by *Gourmet Magazine*. Other local eateries to receive shout-outs include **Nico's Pier 39 Restaurant**, **12th Ave. Grill**, **town and La Mer**.

The University of Hawai'i's College of Tropical Agriculture and Human Resources (breathe) recently launched a **new website devoted to organic farming** ([www.ctahr.hawaii.edu/organic](http://www.ctahr.hawaii.edu/organic)). Good news for the organic community, which has accused CTAHR for pursuing biotech and chemical dollars at the expense of traditional farming.

Don't say we don't give equal time—**enrollment at Hawai'i Pacific University hit an all-time high this fall**. The school is celebrating its 40th anniversary this year and, with robust programs in nursing and business and a new focus on teacher training, seems to be hitting its stride—the university is now home to students from every U.S. state.

And some things still suck:

**KHON and anchor Joe Moore took their gas-cap jihad to new heights (lows?) last week**. On Oct. 16, Channel 2 sent a crew to a gas station in Kāhala, home to some of the highest prices on the island, and sure enough, found some folks eager to complain about high gas prices. Something was said about "volatility." Something was said about "expensive." Cut back to Joe, Joe shakes head. This on the day forecasters announced a 40-cent drop in wholesale prices. The *Weekly* phoned to ask station managers if (or why) Channel 2 has taken an editorial position against the cap, but our calls went unreturned.

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# Gimme shelter

INTERVIEW BY LESA GRIFFITH

Rep. Michael Kahikina, D-44th (Nānākuli, Honokai Hale), Hawai'i's first state representative to have been born and raised on Hawaiian Homelands, wants to make sure everybody—from Wai'anae's homeless to the working poor—has a home. In May, the Legislature passed the Omnibus Housing Bill, which gives incentives to developers to build affordable housing and creates the Affordable Housing Task Force. Kahikina, the task force's co-chair is working full bore to get projects off the ground that take advantage of the bill. And this legislative session he promises to introduce a rent cap. Anyone who hasn't been able to find an affordable rental, it's up to you to be vocal and support the bill when it comes up next spring. Don't say we didn't warn you. The task force just held a public hearing on Oct. 12, the first of many to come this fall.

**What is the task force's ultimate goal?**

To build more homes, to get more people off the beaches. That's my ultimate goal. You know the answer, give it to me, I'm here, m'nan. I'm open, wide open, transparent. We're tired of only studying. We want real things happening. Like the Uluwehi housing project in Wai'anae—it was left fallow 14 years, while we had people homeless right down the beach. We were thinking of building a camp, when we could have renovated [Uluwehi] and put people in it—we wanted to build peoples' lives build self esteem, have coordinated agencies, like Habitat, come and teach people carpentry, but we were unsuccessful. They tore it down, but we went after the request for proposals (RFP) and we just heard last week we got it. [Ed-Hawaiian Coalition of Christian Churches was awarded the RFP to design, build and operate a gated community of 72 one-and two-bedroom units along with offices, meeting rooms, 40 single dormitory beds, and an administration building. The community would include case managers, medical care, a substance-abuse program and day care.]

The new idea is integrated living, building a village, like [the proposed Nānākuli Village Center] on Hawaiian Homelands. It's empowering people to come and dream and build their community. It's about building a quality of life, places where you can say that's a community center, we can talk, fight, heal and mend. Areas where we can focus our attention on growing our children, commercial sites that help put money back into the community.

**What will the Affordable Housing Task Force do?**

We're trying to put together opportunities that can happen, that can actually get these projects built. Developers have said, "We got to make some money because we're building for the very poor and we're going to have to subsidize them." Prior to this, in order for [developers] to get tax credits, etc., to fast-track...the

permitting process, they had to build all affordable [housing]. They said "if you can give us half of it as commercial [housing], that could pay for the poor."

Then they pointed out the ceiling we went up to. In some cases we asked that affordable housing be built for those at 80 percent or 100 percent of the median income. At 80 and below, you're talking about the very, very poor. When you calculate that [they would pay] 30 percent of their income on rent, you'll be lucky if [that would] even taking care of the note on the mortgage. [Developers] need that other income. But if we go up to 140 percent, those are the working class and their 30 percent does pan out. A family of four at 140 percent on O'ahu would be earning something like \$92,000 a year. You're talking about that working class that's not poor enough to get into the housing project and not making enough to buy a \$500,000 house.

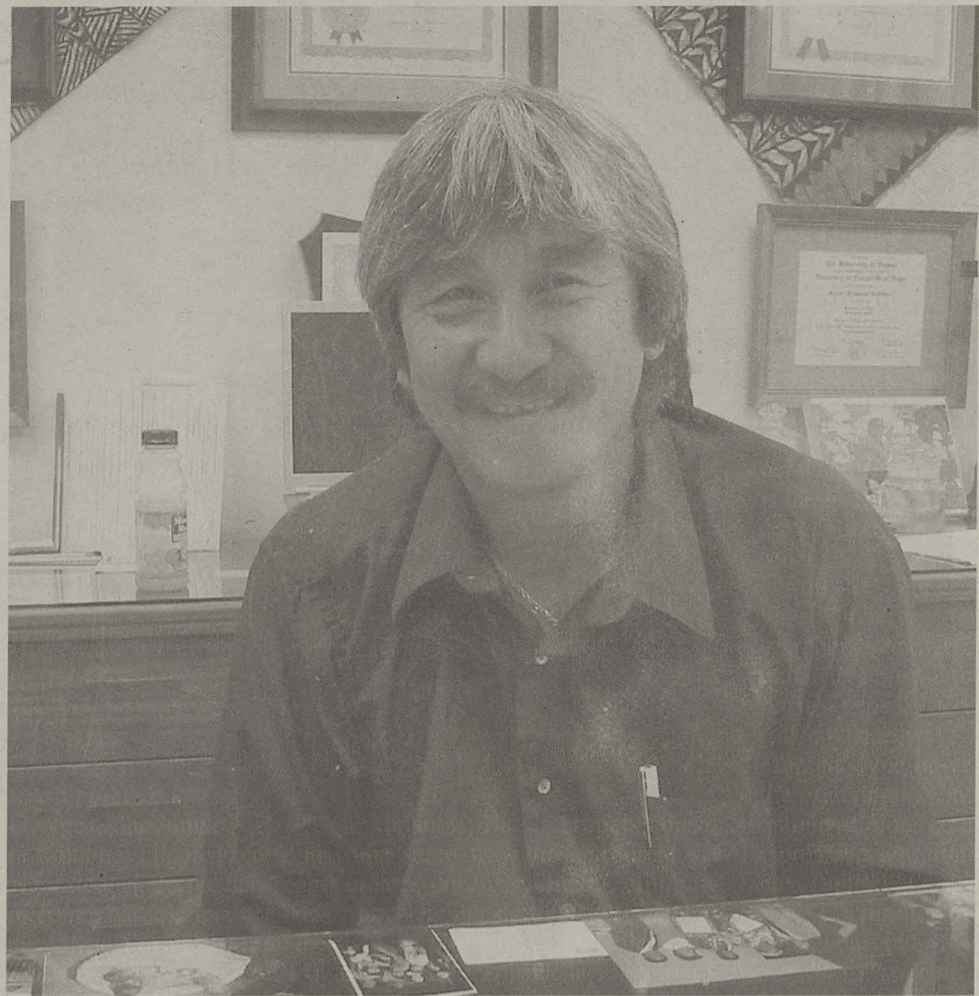
So we said, "OK in this bill we'll [let you build] 50 percent market-rate housing so you can make your money. [With] the other 50 percent, do affordable—20 percent of that for the very poor, [the rest] can go up to 140 percent [of median income]. I would love to have it all affordable, that's what we had on the books prior to that, but nobody would build it. They said yes, and that's what we did.

**Are you looking at new legislation? Why is there no rent control in Honolulu?**

I've introduced rent-control bills, and there hasn't been the will. They have the will to control gas caps, though. That's a start. As with gas, when [the price] gets out of control [to the point] where consumers are gouged, I think government has a responsibility to step in. That's the Democrat part of me speaking.

**You say there's no political will, but it's the will on the part of the people too, right? Is rent control or stabilization a possibility?**

Everything is wide open right now. In legisla-



tion, every year there's a different story. I can promise you this: I will be introducing a rent cap. If I get more people pounding doors, it may be heard and we may have a different outcome. That's how democracy works.

**The task force recently took a tour of low-income housing developments on O'ahu. What were your impressions?**

We saw state and federal housing, private development—some using our tax credit, some not. I wasn't about to go there and shoot down every project and say this is all substandard and we should tear it down—that's foolish. And we have to consider what we can afford to build for someone who has nothing. I'd like to build a mansion, but quite honestly I felt what I saw was very livable.

What really struck me is you have federal laws that do not encourage people to get involved in their village to repair their village. For instance, in Kūhio Park Terrace you got to do X amount of community service—and [the residents] got a rule that says they can't do it in their own complex. That's ridiculous. Wouldn't you want them to put their love back in their community? Those are the kinds of laws that, to me, are contrary to the whole doctrine of our constitution. If it's in our power to change [that rule], I want to change it.

O'AHU HOUSING BY NUMBERS	
Median income for one person:	\$ 47,430
Median income for family of four:	\$ 67,750
Median sales price of single-family home:	\$ 615,000
Median sales price of condominium:	\$ 287,000
Honolulu County population:	899,593

Sources: HUD, DBEDT

**Will the task force consult urban planners and other development experts?**

I want to sit down with all those experts, county guys, bankers. When I get them in the room, the job is to take down your facade and look at what's out there, and how [to] make this thing happen.

**Is the city a help or obstacle to affordable housing?**

In the purview of housing, I'm saying this to every council member, I do not want to step on people's toes. I respect the county's authority. But in this case, because housing is a crisis and we have laws on the books that would fast track it, either the counties make it happen or this chairman will step on their toes to build affordable housing.

**How bad is homelessness in Wai'anae?**

I not going close my eyes. You know when it rains, we go out there, we grab them and I look for the kids with their purple lip and their chattering. Me and my son, we feeding them corn chowder, cracker and bread. Last time my son, he was just elated. He took things for granted, like his own pillow. We go down to the beach and search for the kids. They got some powerful parents, man. They're not all drug addicts, some are just in a situation. This one couple told us "take our kids." They were so grateful that we came for their kids. ■

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BY KAWEHI HAUG • PHOTOS BY CHRIS MCDONOUGH

# Film city

The local movie-watching and making scene is ready for its close up

**T**hese days, it's hard to find a time when there's not a film festival playing in town. Every major city has them, so why not Honolulu? And we're not complaining.

Tomorrow, this year's Hawaii International Film Festival kicks off for the 25th year. The event has grown from a seven-film mini fest by the University of Hawai'i's East-West Center to a cinema extravaganza of more than 200 films from around the world—a global contender with a sterling reputation that draws more than 1,400 film submissions annually.

The growth can, naturally, be attributed to hard-working festival staff members who spend all year poring over submission tapes from aspiring filmmakers from Uruguay or Indonesia or Turkey; then narrowing them down and, finally—with the help of an army of volunteer screening committees—picking the choice few that will make festival goers come back next year.

Films, no matter how spectacular, need an audience to view them or they're like the tree that falls in the forest with no one to hear it. And now more than ever, it seems Honolulu's audience is ready to bear witness to film greatness. HIFF's growth is the obvious example, but everywhere you look, it's as if film—as opposed to the Hollywood blockbuster—is finally beginning to take hold of the crowd.

## A full schedule

The annual Cinema Paradise Independent Film Festival, now in its fifth year, is a huge hit, and though it's sort of a scenester's fest, its success can only mean one of two things: the whole city is made up of scenesters (obviously untrue) or this city is developing a taste for film.

The Honolulu Academy of Arts' Doris Duke Theatre just



**Sergio Goes:** The filmmaker is also a film promoter—he co-founded the Cinema Paradise Independent Film Festival

wrapped up its first Global Lens Film Festival, a national touring event of 10 films from the developing world, out of New York's Global Film Initiative. The festival, which screens independent films from countries like Mali and Uruguay, makes stops at art institutes nationwide.

The Academy actually hosts a number of film festivals throughout the year, all of which are well received by audiences, says the academy's film curator, Konrad Ng. Over the past year, he has seen attendance at his theater soar, a trend that he says is proof that Honoluluans are ready to embrace a homegrown film culture.

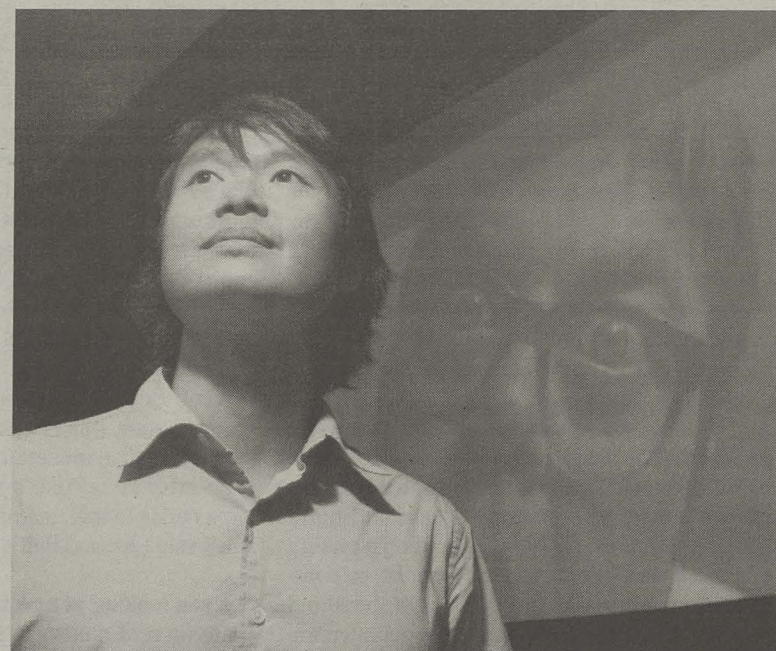
"I think the scene is quite good right now. With the Academy for Creative Media, there's a healthy, organic component to the film scene," says Ng, who also teaches auteur theory at ACM. "There are people here who are excited about making film and that contributes to it. There are a whole lot of festivals all year round.

Every two months there's something to watch." Like Septem-

ber's little Italian Film Festival that brought in director Marco Ponti and his new film *Round Trip*. Or Leeward Community College's recent four-movie Film Noir Fest, which screened 1954's *Hell's Half Acre*, shot entirely on location in Honolulu. Or the University of Hawai'i's Vietnamese film festival rolling at the Doris Duke Theatre next month. Or...the list goes on.

And while those at the forefront of the film scene disagree on the prognosis of the future of film (some say that a bright future is just around the corner, some think it's a long way off), they all agree that things can only get better and that the presence of an accredited film school is the foundation for a thriving film scene.

"It's not L.A. or New York, but with HIFF, the Academy of Arts and all the other festivals rising in town, there's much more of a film culture being established," says Anderson Le, the film curator for HIFF. "It's also very important that there's a



**Konrad Ng:** As film curator at the Honolulu Academy of Arts, he sees a "healthy, organic component to the film scene."

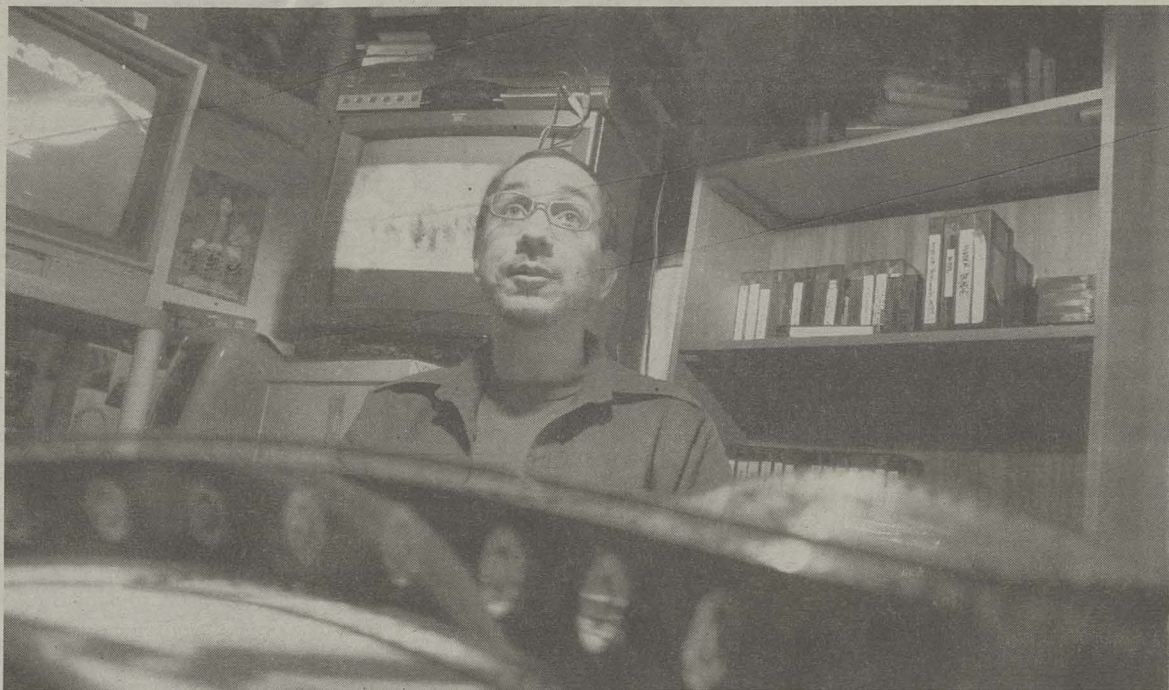
base from which to nurture a film culture, like a film school—and we finally we have one at ACM. Film literature is becoming much more prevalent in the community. The film school is going in the right direction. I think it can really spearhead the effort to make Honolulu an international cinema port, a resource, a place where there's a talent base."

## Keep it local

It's a good thing this city is starting to grow its own talent because the allure of Hawai'i as a film location may be waning. While the natural beauty of the islands is the perfect backdrop for films and television shows, producers also take into account the financial benefits of filming here, and according to the State Film Office, the benefits aren't always worth it. Hawai'i's current refundable tax credit for media productions is 4 percent—not enough to draw producers, unless, of course, the production is *Lost*, which is owned by wealthy ABC. And even the popular tele-

vision show's future isn't entirely secure. Before the start of the second season, producers were considering moving the series to California, which is easier on production pockets.

Mynette Louie, the film industry coordinator for the film office, says it's difficult to market Hawai'i to the film industry when the incentives are so few—and when the competition is so tough. For example, New Mexico has a 20 percent tax credit and its film office just signed seven feature films. The state is having to import workers to keep up with the load—a scenario that might do Hawai'i's economy good and that, for now, is just an industry dream. During the last legislative session, the film office launched a campaign to introduce two bills that would increase the tax credit. The bills failed—a major setback for the industry that had hoped that being the production home for a popular television series, a few hit films (*Jurassic Park*, *50 First Dates*), a few not-so-hit films (*The Big Bounce*) and Cheryl



Christian Razukas (top), HIFF's film coordinator: "What's happening here is exciting. The scene is ready to explode." HIFF film curator Anderson Le (below): "It's not L.A. or New York, but...there's much more of a film culture being established."



### HIFF 2005

Highlights, recommendations—and bit of name dropping

With more than 200 films to see, we asked HIFF film curator Anderson Le and festival film coordinator Christian Razukas to narrow things down.

Anderson's top three:

1. **Paradise Now** (2005, France/Germany/Netherlands/Israel)
2. **The Village Album** (2005, Japan)
3. **Dumplings** (2005, Hong Kong)

Christian's top three:

1. **The Hidden Blade** (2005, Japan)
2. **Electric Shadows** (2005, China)
3. **The Dying Gaul** (2005, U.S./U.K.)

### The guest list:



Sonny Chiba

**Sonny Chiba:** The Japanese anti-hero of Asian martial arts will accept HIFF's inaugural Maverick Award



Zhang Yimou

**Zhang Yimou:** China's star director of *Hero* will receive HIFF's Lifetime Achievement Award.

**Samuel L. Jackson:** Comes to pick up HIFF's International Actor Award.



Samuel L. Jackson

**Russell Boyd:** The Australian cinematographer picks up the Eastman Kodak Award for Excellence in Cinematography.

**Cesar Montano:** The Filipino heartthrob, actor and director will be here for the screening of his new film, *Call of the River*.



Cesar Montano

**Lee Byung-hun:** The Korean actor will be at the screening of his film, *A Bittersweet Life*.

**A. Martin Zweiback:** The writer-director will present his film, *The Ultimate Solution of Grace Quigley*.

**Bai Ling:** The Chinese actress will be here for the screening of her new film, *Dumplings*.



Paradise Now



The Hidden Blade



Electric Shadows

Crow music videos might mean that Hawai'i was finally the spot of choice for filmmakers and other media productions. But the disparity between Hawai'i as a perfect backdrop and Hawai'i as an expensive place where tourism and the military seem to be the only industries that the powers that be are interested in cultivating is huge. One the one hand, the film office has an easy job in selling Hawai'i, on the other hand, it's the most difficult task in the world.

"Scripts will be rewritten to fit a location that's cheaper and there are also foreign locales that we compete with because it's cheaper," says Louie. "It's very expensive to film here. As a result, the film office has shifted its focus to creating a more sustainable local film industry rather than looking to New York or Hollywood."

And with that vision, the film office is on the same page as everyone else. The agents for local independent film, like Sergio

Goes, the conduits for the propagation of national and international film in Hawai'i, like the Academy of Arts, and the people in between, like the HIFF crew, are all working toward a common goal: to nurture Hawai'i's local film scene. Not that the Hollywood types aren't welcome—the film office will still work on marketing the islands. But now, thanks to the organic nature of the local scene, it can recognize Honolulu as a future film hub and work toward that end.

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### Festival must-see

HIFF offers audiences a rare opportunity to see Katharine Hepburn's "lost" last film—the critically acclaimed—but virtually unseen—writer's cut of *The Ultimate Solution of Grace Quigley*.

Writer-director A. Martin Zweiback flung a 35-page treatment over the garden gate of the house where Hepburn was recovering from hip surgery. The star liked it well enough to write a check for Zweiback to write the script for *The Ultimate Solution of Grace Quigley*.

Over the next 12 years, the film would emerge in two versions: the panned theatrical release, titled simply *Grace Quigley*, overseen by the film's director, Anthony Harvey (who worked with Hepburn on *The Lion in Winter*); and the *Writer's Cut*. Leonard Maltin called *Grace Quigley* an "abysmal misfire" but praised *The Ultimate Solution*, which was never released to the general public.

HIFF screens the *Writer's Cut*, followed by a Q+A with Zweiback.

Mon 10/24, for venues and times, visit [www.hiff.org](http://www.hiff.org) or call 528-4433

ARUN CHAUDHARY

# Enemy mine

A Brit reveals North Korea in the documentary *A State of Mind*

It's always difficult to depict one's adversaries in an honest manner. The British are better at this delicate task than the Americans. While Frank Capra produced the incendiary *Know Your Enemy: Japan*, Humphrey Jennings made *Listen To Britain*, featuring a Blitz-time concert of German classical music as German bombers destroy London. Another Brit, Daniel Gordon, doesn't go quite that far in his recent documentary about North Korea, but filming in the world's most entrenched state requires a different finesse.

*A State Of Mind*, which is a nominated documentary in this year's HIFF, follows two North Korean girls, ages 11 and 13, as they prepare to participate in the Mass Games, an event roughly the size of two Super Bowls, the length of Wagner's *Ring Cycle*, and as intense as a Republican National Convention.

The premise is excellent. The North Koreans are proud of their young gymnasts and are eager to grant foreigners access to them—and to observe anything in the Democratic People's Republic is to

observe some form of control.

Standing the girls in for North Korean society is powerful, but Gordon doesn't always trust his primary material. The narrator need not explain that the games represent North Korean uniformity, for the propaganda-blaring radio (a perfect replica of the one Donald Duck contends with in *Der Fuehrer's Face*, an anti-Nazi short Disney produced in 1942) present in every room tells the story more elegantly. The volume can be turned down, but never off.

*A State Of Mind* is the first documentary shot by an outsider in North Korea and aspires to be comprehensive. Exposition diminishes the power of the observational sections but is saved from becoming Ken Burnsque by the quality of the stills and archival footage.

The verité scenes are the film's best material. In one sequence, Gordon sets two displays of North Korean patriotism back to back. First the girls' revolutionary history teacher asks the children to recite the three ways in which Kim Jong Il is great. They respond—with sincerity—that he is great in ideol-

ogy, leadership and aura. In the next scene, a young gymnast belts out to the trainees a song praising Kim Jong Il, which might as well be "Waterloo" by ABBA. The joy comes from being with the group, the feeling of inclusion that characterizes a pack of wolves.

One flaw: The combination of observational and essayistic documentary styles creates structural confusion. The film is loosely chronological, but the month-by-month title cards are far between. One sequence ends with the narrator saying, "No one knows when North Korea will open its borders again," then fades into "11 days later, the border was reopened." It's like a *48 Hours* episode, albeit a particularly beautiful one.

At the heart of the difference between ideology and unity lies the dominant Korean faith in self-reliance. The father delivers a speech that would make any Republican proud, saying self-reliance means that what the state won't provide for you; you must provide for yourself. In this light, the question of whether Kim Jong Il will show at the Mass Games comes to resemble *Waiting for Guffman* rather

than *Godot*. Ideology, even leadership (however brutal), is the icing; the Mass Games are the cake.

The games—stunningly shot—provide a powerful ending. The sheer numbers of people involved gave the filmmakers shot opportunities that Leni Riefenstahl had to create with camera tricks. When the subjects watch the games, they comment on the uniformity with admiration: "No wonder the Americans fear us."

Though Gordon portrays the North Koreans sympathetically, he never deals with them on their own terms. The film teems with casual praise of Kim Jong Il, which starts to feel rote, as if it was part of the language itself, making the North Koreans seem like dupes, dumb enough to allow their overlords to feed them an inflated self-opinion while the rest of the world knows better.

In 1971, a group of scholars, the CCAS, were the first academics to enter China in 20 years. They asked an old woman what she thought of her government calling the Chinese proletariat the most important people in the world. She said she already knew they were, her foreign visitors proved it. The presence of the filmmakers confirms North Korea's importance as do biweekly threats against the nation by outside forces. With or without their leaders or their party program, the North Koreans in *A State Of Mind* seem like a people willing to stick it out together. ■

Arun Chaudhary is a professor at New York University's film school.

Fri 10/21, 6:30PM & Thu 10/27, 3:30PM, 528-HIFF, [www.hiff.org](http://www.hiff.org).

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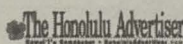
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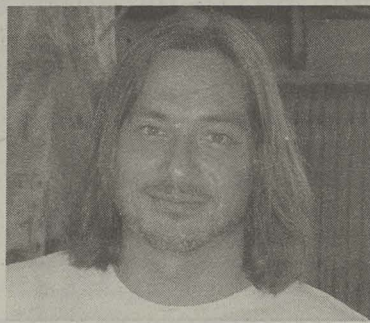
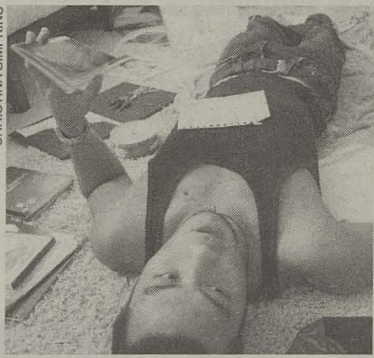




# 5 to watch FROM WRITERS TO PRODUCERS, HAWAI'I IS HOME TO NOTABLE UP AND COMERS



CHRISTINA SIMPKINS



JAY HUBERT



**Who:** Anne Misawa, assistant professor at the Academy for Creative Media

**Film crew position:** cinematographer, director

**What to watch for:** She's working on a two-part documentary on the statehood of Hawai'i.

**Why she's worth keeping an eye on:** She's been director of photography on features, short films, commercials, episodic television, music videos and industrials. Her first feature, *Eden's Curve*, for which she was director of photography, as well as director, has been screening at festivals internationally since its 2003 release. Her work as a director also includes *Waking Mele*, a 35mm short that premiered at the 2000 Sundance Film festival and has traveled to more than 30 fests worldwide.

**Who she's keeping her eye on:** Students coming out of the ACM.

**And, because we have to ask, a favorite film:** *Harold and Maude*

**Who:** Andrew Ma

**Film crew position:** writer, director

**What to watch for:** His upcoming short film *Love Abrasive* about the underbelly of love and romance starring an all-local cast. It's in post-production in Los Angeles and is scheduled for a December release.

**Why he's worth keeping an eye on:** His first film, *Game Over*, screened at the Hawaii International Film Festival and the Directors Guild of America's VC Filmfest in Hollywood. The AMC graduate has also started his own production company.

**Who he's keeping his eye on:** Local actress Jennifer Fairbank (she stars as Nikki in *Love Abrasive*), who's on her way to Los Angeles to make it big.

**And, because we have to ask, a favorite film:** *Once Were Warriors*

**Who:** Chuck Mitsui

**Film crew position:** screenwriter

**What to watch for:** His screenplay based on Santa Monica radio talk-show host and former *All Things Considered* anchor Joe Frank's on-air monologues. He's also working on the screenplay for a coming-of-age piece about teenage angst on the east side.

**Why he's worth keeping an eye on:** His first screen film, *It's 8:08*, a documentary about local skater boys' global excursions, debuted here in August to rhapsodic reviews. He wrote, filmed and edited the hour-long doc himself. The film premiered last month in Hollywood to a sold-out crowd.

**Who he's keeping his eye on:** He says he's just learning the local film scene—we'll have to check back.

**And, because we have to ask, a favorite film:** *Gummo*

**Who:** Mynette Louie

**Film crew position:** producer

**What to watch for:** Her blog on Legislative updates, tax incentives and other happenings in Hawai'i's film and television industry.

**Why she's worth keeping an eye on:** As the Hawaii Film Office's Film Industry Coordinator, Louie is developing strategies to create a sustainable local film and television industry. She also she guides filmmakers through Hawai'i's production tax incentives; drafts film-related bills and legislative testimonies; oversees the renovation of the state-owned Hawaii Film Studio and creates marketing materials. As a producer and co-producer for New York City's indie film circuit, Louie worked on Andrew Bujalski's 2004 Independent Spirit Award-winner *Mutual Appreciation*. She also held production positions on *Lost* and *Hawaii*. She plans to eventually return to New York to continue film production.

**Who she's keeping her eye on:** She says to check out HIFF's "Hawaii Panorama" programs to decide for yourself who's going places.

**And, because we have to ask, a favorite film:** *The UP Series*

**Who:** Corey Tong

**Film crew position:** producer

**What to watch for:** The film production company Makai Motion Pictures, which he started with two others, is currently working on film projects in Hawai'i, Hong Kong and Japan.

**Why he's worth keeping an eye on:** He produced the internationally acclaimed feature film, *The Land Has Eyes*, he has been a key player in the Asian-American indie film movement over the past decade and he partners with leading Asian film investors on production projects.

**Who he's keeping his eye on:** Jeanette Paulson and Vilsoni Hereniko, who directed *The Land Has Eyes*

**And, because we have to ask, a favorite film:** *Happy Together*

## What's next

- The Hawaii State Film Office is planning a series of seminars that will educate local filmmakers on the business side of things such as explaining the legal incentives and permitting 101.
- The Hawaii Film Studio is being renovated to facilitate an anticipated increase in film production.
- Sergio Goes is in the final stages of establishing a Honolulu chapter of the Independent Film Project (IFP) that would allow films that screen at the Cinema Paradise Independent Film Festival to qualify for Independent Spirit Awards nominations.

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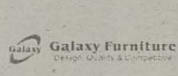
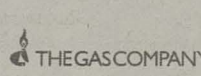
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## Concerts

### Highland strings

Violinist Jennifer Koh joins the symphony for a rare performance of Max Bruch's marvelous "Scottish Fantasy," Op. 46 for violin and orchestra with harp.

The New York-based Korean-American blazed onto the concert scene in 1994, when she won the Tchaikovsky Competition in Moscow. She has earned a reputation for seeking underlying commonalities in music, sometimes juxtaposing works by Mozart and Ornette Coleman in a single show. This adds up to an unusual melodic and emotional range that sets her playing apart from other violinists plying the circuit.

A bridge from the 19th-century Romantics to the 20th century, Bruch was primarily known as a conductor and teacher, and for his choral compositions, which is why he doesn't have the fan-base of, say, Mozart or Bach. His conducting skills and his friendships with several famous violinists are probably the reason for his control of orchestration. Of the violin, he said, "It can sing a melody better than a piano, and melody is the soul of music."

Bruch's work is uncommon symphonic fare. For the "Scottish Fantasy," he draws folk melodies from the Highlands, weaving them into a tapestry that climbs from a somber beginning to an eventual fiery climax in the concluding "Allegro guerriero," which draws from an old war song, "Scots Wha Hae."

JoAnn Faletta returns to conduct the program, which also includes Brahms' Symphony No. 1 in C minor. Filled with trepidation about following a tradition Beethoven had de-

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# Hot

# PICKS



## Dance

### Polynesian power

New Zealand is experiencing an indigenous arts renaissance that includes its South Pacific neighbors.

Yeah, Polynesian migration is millennium-old news, but there's a modern influx of Tuvaluans, Samoans and other Pacific Islanders to Aotearoa and the Maori have embraced these neighbors, as well as the rough-and-tumble Kiwi Euros, in groups like the Black Grace Dance Company, which performs at Leeward Community College this Saturday.

Dynamic and euphoric, Black Grace's mélange of movement has sold out performances in New Zealand

for the past decade, and has moved on to a global and enthusiastic reception.

The troupe is about "Being rough, jumping as high as you can, leaping as far and dancing as hard as you can," writes director Neil Jeremia on its website. "Moving until you feel like your lungs are going to explode as the sweat runs from every extremity. This is what I love about our work."

While Black Grace usually travels as a company of six men, for the Hawai'i show Jeremia has added three female guest dancers. Expect moving, globally human work.

—Stephen Fox

Leeward Community College Theatre, Sat 10/22 7:30PM, \$25, \$20 military, \$15 seniors, students, 455-0385, [lectheatre.hawaii.edu](http://lectheatre.hawaii.edu)

veloped so thoroughly before him, Brahms waited until he was in his 40s to write a symphony. As a result, Brahms brought a maturity to the work that is rare among first symphonies.—S.F.

Blaisdell Concert Hall, Fri 10/21 8PM & Sun 10/23 4PM, \$21-\$64, 792-2000

## Clubs

### Big fat concert

Put any four national punk rock bands on a bill on any given night, and you've got the makings of mosh pit mayhem. But put them on the road together for a three-month tour of all 50 states and you've got a king-hell freak show rivaled only by the Warped Tour or a night with Wayne Newton in Branson, Mo.

That's what punk label icon Fat Wreck Chords has done with the Fat Tour, scheduled to wobble into Pipeline Cafe Friday with Against

Me! (pictured), Smoke or Fire and the Soviettes. Each of the bands on the tour is supporting a Fat Wreck Chords 2005 release and all have earned their stripes as unflagging road warriors. Details from the tour journal include broken vans in the Iowa hinterlands, chronic vomiting and problem drinking.

The ambitious tour has been picking up steam since it began rolling in September, with crowds reportedly surpassing the 1,000 mark.

Look for all of the bands to be energized, as they will be performing after a short hiatus after a show in Anchorage, Alaska.

Hey, it might be a long flight, but at least they won't have to deal with a different time zone. And they'll have a few days off before their next mainland gig, so look for them in the usual punk rock havens during their down time. Just be ready to buy them a drink.

—Jamie Winpenny

Pipeline Cafe, 805 Pohukaina St, Fri 10/21, time and ticket prices TBA, [www.pipeline.com](http://www.pipeline.com)



## Film

### Designer genes

Slow Food Hawai'i and Don Brown present two eye-opening documentaries about genetically modified seeds and edibles, providing plenty of food for thought Sunday at the University of Hawai'i's Earth Magic: An Intimate Diary of the Planet film series.

The first—Marianne Kaplan's 48-minute *Deconstructing Supper*—sends renowned chef John Bishop halfway round the world and back to document the rapidly growing biotech-food movement and its implications for growers and consumers.

Bishop had no idea that 70 percent of processed foods on U.S. market shelves (excluding organic food venues) contain genetically modified ingredients. He travels from Canada to Great Britain to India to talk with both sides concerning the movement of patented foods whose companies retain some control over the seeds and foods bought by farmers.

The film concludes that questions of safety and reduction of crops' biodiversity remain unanswered, with little systematic research being conducted to determine the possible negative effects of this worldwide revolution devised and controlled by chemical companies.

The second documentary—*Field of Genes*—is part of a 1998 Canadian television report. While it examines some of the topics of the first film, it focuses on potatoes, corn, soybeans and canola in particular.

The biotech industry proclaims that implanting toxic genetic material to kill pests will create far greater yields. Opponents claim that, as in the human body developing antibiotic resistant response, pests will mutate to become resistant to the enhanced crops. As Canadian crop scientist Ann Clark says in *Deconstructing Supper*: "Nature always has a way of getting even."

Slow Food is a nonprofit, ecogastronomical organization that supports a biodiverse, sustainable food supply, local producers and growers and the rediscovery of the pleasures of eating prepared meals at the table. Look for some of Honolulu's top chefs in the audience.

—Bob Green

University of Hawai'i's HIG Auditorium, Wed 10/19, 3:30 & 7PM, Spalding Auditorium, Sun 10/23, 5PM, \$3 students, \$5 general, 223-0130, [www.slowfoodoahu.com](http://www.slowfoodoahu.com)

Disclosure: Honolulu Weekly publisher Laurie Carlson is the president of the O'ahu chapter of Slow Food Hawai'i.









# TROUBLETOWN

By LLOYD DANGLE

I'M TUCKER CHARLSON AND MY GUEST TONIGHT ON TUCKER'S ROOM IS JUDITH MILLER. HOW DOES IT FEEL TO BE OUT OF THE SLAMMER, JUDY?



IT FEELS GREAT, TUCKER.

WHY WERE YOU IN JAIL FOR 85 DAYS?



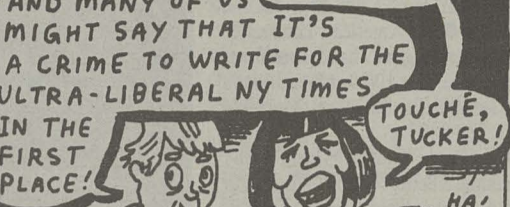
I WAS STANDING UP FOR THE JOURNALISTIC PRINCIPLE THAT HIGH OFFICIALS WHO SPOON-FEED DIRT TO REPORTERS MUSTN'T BE EXPOSED.

SOME SAY THAT IT IS IRONIC FOR YOU TO BE A JOURNALISTIC HERO WHEN YOUR IRAQ REPORTING WAS SO BAD THAT THE NY TIMES HAD TO ISSUE AN 18-PAGE APOLOGY. HOW DO YOU RESPOND?



HEH! HEH!

WELL, IT'S RIDICULOUS! I JUST WROTE EXACTLY WHAT MY SOURCES TOLD ME!



AND MANY OF US MIGHT SAY THAT IT'S A CRIME TO WRITE FOR THE ULTRA-LIBERAL NY TIMES IN THE FIRST PLACE!

TOUCHÉ, TUCKER!

SO, THERE YOU ARE, LITERALLY ROTTING IN PRISON WHILE THE OFFICIALS WHO OUTFED THE CIA AGENT RUN FREE. DID IT EVER OCCUR THAT MAYBE YOU WERE BEING USED?



ABSOLUTELY NOT!

I KNOW THESE PEOPLE. SCOOTER, KARL, AHMED—OUR FAMILIES VACATION TOGETHER! I CANNOT BELIEVE THEY WOULD DO THAT TO ME.



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WWW.TROUBLETOWN.COM

## TIDES – Oct 19 to Oct 25



Moon Phases: LAST QUARTER – Oct 24 NEW MOON – Nov 1 FIRST QUARTER – Nov 8 FULL MOON – Oct 17  
Tide times and heights are for Honolulu Harbor. Tide and moon information supplied by Doug Behrens Design.

# THE SCENE

**Twelve Girls Band** Twelve girls from the People's Republic of China blend classical, folk and contemporary sounds. *Blaisdell Concert Hall*, 777 Ward Ave.: Tue 11/1, 7:30pm. \$35-\$75. ticketmaster.com, (877) 750-4400

Mendez and Larry Bialock in the Rodgers & Hammerstein classic. *Palikū Theatre*. Through 10/30, Fri & Sat, 7:30pm; Sun, 2pm. \$18-\$26. 235-7433

**Tiramisu on the Beach** Originally performed by The Actors' Group in the spring, this original play by Eric Nemoto and Jon Brekke reunites cast members Dorothy Stamp, James McCarthy and Nemoto in a weekly dinner-theater format. *Indigo Restaurant*, 1121 Nu'uauu Ave.: Every Wed, 6:30pm. \$45 includes dinner and show. 521-2900

## Theater & Dance

**A Chorus Line** Paripatetic, poetic and chic. The crowd pleaser returns in national-touring-company format. *Hawaii Theatre*, 1130 Bethel St.: Tue 10/18 through Sun 10/23, Tue-Thu, 7:30pm; Fri & Sat, 8pm; Sat & Sun, 2pm; Sun, 7:30pm. hawaii theatre.com, 528-0506

**Black Grace** New Zealand's Pacific modern dance company performs original works that incorporate Maori and other indigenous forms with western modern dance and martial arts. (See page 10.) *Leeward Community College Theatre*. Sat 10/22, 7:30pm. \$25 general; \$20 students/seniors/military. 455-0385

**Death Plays the Market** Be the seventh actor in the Murder Mystery Players' current comedy as you guess whodunnit for a chance to win prizes. Dinner included. *Dave & Buster's*, 1030 Auahi St.: Every Sat through 10/29, 7pm. \$34.95 plus tax and gratuity. 589-2215

**Fall Footholds** Choreography of all sorts from alums and the UHM student body. *Earle Ernst LAB Theatre*, UH-Mānoa campus: Wed 10/19 through Sat 10/22, 8pm & Sun 10/23, 2pm. \$3-\$10. 956-7655

**Like a Bird** The Lizard Loft presents the world premiere of local playwright Edward E. Pickard's original drama, which explores love and art on the "far side of madness." Directed by Roxanne Fay. *The ARTS at Marks Garage*. Fri 10/21 through Sun 10/30, Fri & Sat, 8pm; Sun, 4pm. \$10 general; \$7 students. 536-8047

**P.S. Your Cat is Dead** The Actors' Group presents this James Kirkwood comedy, directed by Dennis Proulx. Nudity warning! *Yellow Brick Studio*, 625 Keawe St.: Through Sun 10/30, Thu-Sat, 7:30pm; Sun, 4pm. \$12-\$15. honolulu boxoffice.com, 550-TIKS

**South Pacific** Corny as Kansas in August, high as the flag on the Fourth of July. Ron Bright directs Steve Wagenseller, Sonya

**Winnie the Pooh** Willy nilly silly old bear done Honolulu Theatre for Youth style. Recommended for ages 4 & up. *Temney Theatre*, St. Andrew's Cathedral, Queen Emma Sq.: Every Sat through Oct, 1:30 & 4:30pm. \$16 adults; \$8 youth/seniors. htyweb.org, 839-9885

## Auditions

**M. Butterfly** Director Lynn Ackerman needs four men and three women plus two dancers for this Tony Award-winning theatrical drama. Some nudity required. Production runs 1/11 through 1/29/06. *Mānoa Valley Theatre*, 2833 E. Mānoa Rd: Mon 10/24 (Callbacks Tue 10/25), 7pm. manoa valley theatre.com, 988-6131

**Na Leo Lani Sweet Adelines Chorus** Learn the joys of singing four-part a capella harmony. Visit a weekly rehearsal. *St. Francis School*, Mānoa: Every Tue. sweetadelines.hawaii.org, 944-3373

**Shake Your Buddha** IONA Contemporary Dance Theatre seeks photogenic men to be "Zen Men" for its annual fundraising gala on Sat 11/5. Call for an interview. 262-0110

## Museums

**Bishop Museum** 1525 Bernice St. Open daily 9am-5pm. \$14.95 adults; \$11.95 youth age 4-12; under 4 free. bishopmuseum.org, 847-3511

**Archipelago: Portraits of Life in the World's Most Remote Island Sanctuary** View the stunning photographs of David Liittschwager and Susan Middleton that capture the plants and animals of the Northwestern Hawaiian Islands. Through 12/18.

Continued on Page 16

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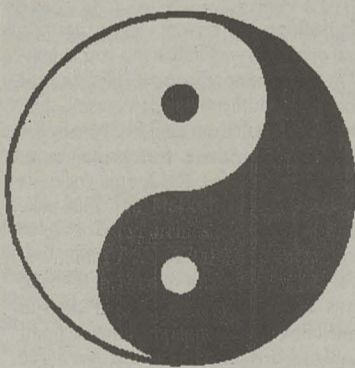
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## Urban legends

KAI MAIOHO

Skaters electronically converge at HI-Rolling Media

# Rolling online

LESA GRIFFITH

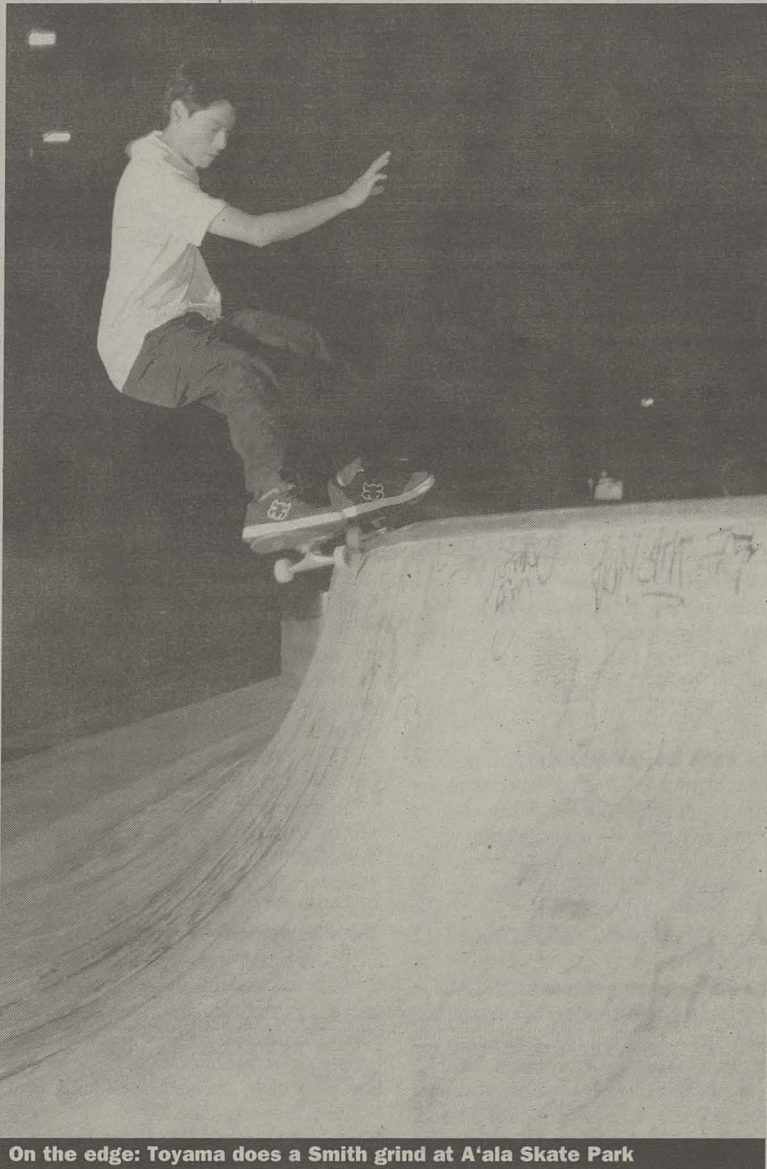
It's payback time. That's what Ryan Toyama says about his new website, Hi-RollingMedia.com. "My friends, like Chad [Hiyaku-moto] of A'ala Park Boardshop, Kai [Maioho] of Mishen Skateboards, the guys at Kicks have helped me out, so [my website] is a way to kind of give back to them, help their stores and a good way for the skate community to come together," says Toyama.

For almost 10 years, pro skater Robby Gaskell's 50-50.com was O'ahu's only non-shop-related skateboard website, featuring video reviews, updates on skate parks, photo galleries of skate tours. Then in July, Ryan Toyama, 33, launched Hi-Rolling Media. "I just thought the more things that are out there, the better it is for these kids. The more stuff they see, the more skaters will get motivated to skate. I don't see it as a competition. I go to 50-50 all the time."

Gaskell, who is actually friends with Toyama (the sites have links to each other), says of Hi-Rolling, "At first I wanted to hack his site and shut him down! No, I'm just kidding, I think it's great! Now more than ever, everyone should have a voice and place on the Internet. I really enjoy reading about other things people are doing and riding in the local skate community. It reminds me of the late '80s when different groups of skaters would make little home VHS skate movies and zines. It was always gold to check out what other people are up to. It all adds to the mix and personality of Hawai'i's skateboard scene."

And the scene, although often characterized as a constant ebb and flow, is growing. "I'd say right now it's on an upswing because of all the skate parks," says Toyama. "And shops like apb and Mishen, and the things they do like promote contests help. Hopefully my website is helping with promoting it too."

Gaskell agrees, crediting the "public park phenomenon." "In the past, it would be people from their own place doing their own thing. Now, I'll find myself riding with guys from four different generations spanning ages 10 to 50," he says.



On the edge: Toyama does a Smith grind at A'ala Skate Park

Gaskell's motivation for starting his site "was a blend of 'geek' and 'because-we-could.' My UH account had something called free web space."

A former sponsored skater for T&C and Local Motion, Toyama now has the unlikely job of assistant librarian at Kapi'olani Community College. Seems such a quiet job for a man who shreds concrete with four wheels. "That's why I gotta skate after," Toyama laughs. "It's security. I could be doing other things, but I think if I were to do something like graphic design, which I like to do, I'd get burnt out on it. It keeps me balanced."

Toyama designed and constructed the website himself out of his home. "I just learned on my own," he says. He recruited skaters from the tight-knit scene as writers and photogra-

phers, and welcomes contributions through the website.

In two months, the site has become an electronic clubhouse, where people can read a review of Transworld Skateboarding's *First Love* video, a report on the premiere of Chuck Mitsui's film *It's 8:08* or chime in on discussions ("Rock to fakie at PC on the bank to wall whilst hammered? His legend was already well established, but this just cements his legacy further and forever," writes someone about skater Sean Reilly in *It's 8:08*).

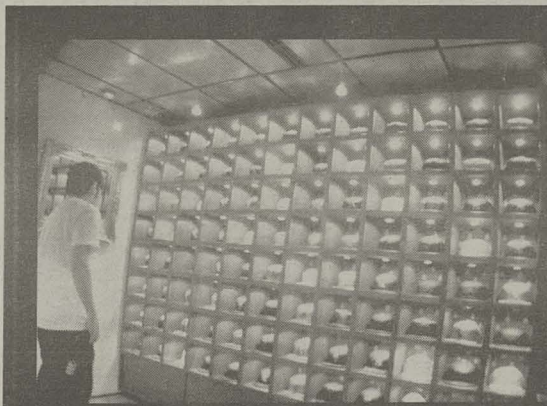
What does Toyama get out of HI-Rolling Media? "Nothing, really. I'm just doing it for the love of it, cause I love the skate community so much. I'm not getting paid a dime for this," he says before picking up his board for an A'ala Park session.

get hats by New Era, the Nike of headwear. We're not talking cheapo, mesh trucker fashion travesties. A limited-edition Red Sox cap designed and autographed by Boston slugger David Ortiz is made of linen and silk—and goes for \$160.

Opened by former professional skateboarder Rene Matthyssen and clothing designer Keola Rapozo, Fitted is a stylish enclave, with dark wood cubbyholes, a gleaming steel bench and a giant photograph of the Honolulu skyline shot by Hesham. The duo also designs its own take on sports-team logos—their custom Yankees cap features camouflage fabric and metallic gold embroidery. Complement it with one of Fitted's original T-shirts. "We're developing the line further, getting into shorts and things," says Matthyssen, who came up with the shop idea while flying back from the East Coast. Also coming up: New Eras featuring skateboard company logos and shop-sponsored skate demos.

—Larry Warnken

Fitted Hawaii, 1438 Kona St, Mon-Sat 11AM-7PM, Sun 11AM-5PM (942-3188, www.fittedhawaii.com). Caps start at \$35.



RYAN TOYAMA

## PUT A CAP ON IT

The World Series is days away—do you have your White Sox cap? If not, accessorize your dome at Fitted Hawaii, a new specialty hat boutique. It's the only place in town where you can

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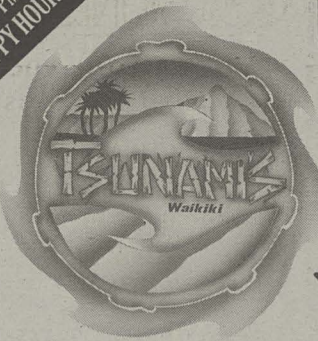
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# THE SCENE

KARIS LO

HOT  
pick

Foot fetish: UH-Mānoa graduate, undergraduate and alumni express individuality in the dance world in Fall Footholds, this weekend at the Earle Ernst Lab Theatre. See Theater & Dance



From Page 14

**Kids Fest** A day of family fun promotes a healthy and active lifestyle. Hawaii Pacific Health presents the free event with prizes, an "Olympic Obstacle Course" and more. Come in costume for the Halloween parade! Sun 10/23, 10am-3pm.

**Planetarium Shows** "The Sky Tonight," daily 11:30am; "Explorers of Mauna Kea," daily, 1pm; "Explorers of Polynesia," daily, 3:30pm.

**Children's Discovery Center** Kids can present a puppet show, dress up like a doctor, play virtual volleyball, explore the inside of a mouth, visit different cultures, test their wheelchair skills, put on a play, make crafts and much more at this interactive museum. 110 'Ohe St.: Tue-Fri, 9am-1pm; Sat and Sun, 10am-3pm. \$8 adults, \$6.75 children 2-17. 524-5437

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

**Situation Comedy** From farce to dry wit, recent works by artists from around the world focus on humor, divided into six sections: slapstick, the absurd, parody, irony & sarcasm, jokes and bad taste. Through 12/31.

**O<sub>2</sub> Art 2: Michael Lin-Tennis Dessus** In April the Taiwanese artist created a site specific painting in the formerly non-functional tennis court, incorporating a floral motif designed especially for Hawai'i. Now you can play one-hour tennis games on the prettiest court in town! Runs through winter 2005.

**The Contemporary Cafe** 2411 Makiki Heights Dr. Tue-Sat, 11:30am-2:30pm; Sun, noon-2:30pm. Free. 526-1322

**Collage Works** Artists Thomas Krieger, Alexandru Preiss and Amanda Toy combine diverse imagery with varying techniques to create works, which derive meaning from the juxtaposition of elements. Through 1/22/06.

**The Contemporary Museum at First Hawaiian Center** 999 Bishop St. Open Mon-Thu, 8:30am-4pm; Fri, 8:30am-6pm. Validated parking available, enter on Merchant St. 526-1322

**David Hamma: A Year of Sundays** Work from 2002 to the present by the Maui printmaker and painter. Through 1/31/06.

**May Chee: An Overview of Ceramic Works** Ceramic vessels from the early 1970s to the late 1990s by the Honolulu-born artist are on display. Through 1/31/06.

**Here: Paintings by Stephen Niles** Works on display include images painted from photographs of pre-existing spaces. Through 1/31/06.

**Doris Duke's Shangri La** Advance reservations are required for guided tours of the 5-acre waterfront estate—packed with Islamic art—of the late heiress and philanthropist. All tours depart from the Honolulu Academy of Arts, 900 S. Beretania St. Wed-Sat, 8:30am, 11am & 1:30pm. \$25, \$20 to Hawai'i residents (13 & older) with proof of residency. honoluluacademy.org, 532-DUKE

**Hawai'i Plantation Village** Thirty structures preserved in their original condition offer a glimpse of plantation life from the mid-19th century through World War II. 94-695 Waipahu St.: Guided tours Mon-Sat, 10am-2pm. \$3-\$13. Children 3 & under free. hawaiiplantationvillage.org, 677-0110

**Hawai'i State Art Museum No. 1 Capitol**

District Building, 250 S. Hotel St., 2nd Fl. Open Tue-Sat, 10am-4pm. Free. 586-0900

**Enriched by Diversity: The Art of Hawai'i** The semi-permanent installation reflects the diversity of the Art in Public Places Collection. Work, by nearly 150 artists, celebrates the artistic history of Hawai'i from the '60s to the present.

**Reflecting Hawai'i** Experience the beauty of Hawai'i through photography, painting, mixed media and other works on paper. Fourteen pieces were selected from a juried "call to artists" competition. Runs through 1/28/06.

**Summertime** Works by nearly 100 artists selected from the Art in Public Places Collection celebrate the season, including short films shown continuously in the media room. Extended to 1/28/06.

**Honolulu Academy of Arts** 900 S. Beretania St. Docent-guided tours are available, included in the admission price and self-guided digital audio tours are available for an additional \$5. Open Tue-Sat, 10am-4:30pm; Sun, 1-5pm. \$7 general, \$4 seniors/military/students; free for kids 12 & under and museum members. honoluluacademy.org, 532-8700

**A Thousand and One Days: The Art of Pakistani Women Miniaturists** Contemporary miniature paintings by eight Pakistani women artists explore the world of modern-day Pakistan and the experiences of women, who, for centuries, were subservient to men. Runs through Sun 12/11.

**A.S. McLeod: Prints of Hawaii at War and Peace** A variety of vistas across the Ko'olau range and images of Hawai'i and its soldiers during the WWII years take focus in the second rotation. Opens Thu 10/20, runs through 1/22/06.

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

**Hawaiian Idyll: The Prints of John Kelly** Drawn from the academy's collection of prints, the exhibition surveys Kelly's career as a printmaker, including his early drypoints and etchings. Through 10/23.

**Masterpieces of Japanese Ceramics** On loan from Japanese museums are 50 pieces that demonstrate the range and diversity of Japanese ceramics from the middle Jomon period (20th century B.C.) to the Showa period (20th century A.D.) Through 11/27.

**Ukiyo-e Conservation Exhibition** Get a glimpse of the ongoing conservation program for the academy's collection of Japanese ukiyo-e prints in the Michener Gallery. Through 1/9/06.

**Tour & Tea** Learn about art from volunteer docents and socialize over a cup of tea. This week's programs: "A Glimpse into the Art of Hawaii" with Gloria Griffin, Sun 10/23; "Porcelain: China's 1,000 Year Secret" with Cecilia Doo, Tue 10/25, 2:30-4pm.

**Academy Art Center at Linekona** 1111 Victoria St. Open Tue-Sat, 10am-4:30pm; Sun, 1-5pm. Free admission. honoluluacademy.org, 532-8741

**Chanoyu** Ceramic implements for tea by Hawai'i artists Carl Fieber, Ed Higa, Ken Kang, Bob McWilliams, Philip Markwart and Yukio Ozaki. Through 10/30.

**Hawai'i Craftsmen Annual Juried Exhibition** View innovative works by artists and craftsmen statewide. This year's juror is editor in chief of NICHÉ and American Style Magazine Hope Daniels. Runs through 10/30.

**Honolulu Police Department Law Enforcement Museum** Inside the Police Department is this gem 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, 7:45am-4:30pm. Free. 529-3351

**Mission Houses Museum** Step into 19th-century Hawai'i on a guided tour. Japanese tours available. Visitors can also browse the unique gift shop and relax during lunch in the tea parlor. 533 S. King St. Open Tue-Sat, 10am-4pm; closed Sun. Tours available at 11, 1, 2:45pm; Fees range from \$10 to free. missionhouses.org, 531-0481

**Ho'oulu i Ka Nani: Breadfruit Quilts of Hawaii** The 27th annual quilt exhibition features approximately 20 quilts from the museum's collection and some from private collections, which explore the symbolism and significance of the breadfruit tree. Through 2/4/06.

**Queen Emma Summer Palace** Revel in Hawaiian history and American architecture from the Victorian period at the summer retreat, which was built in Boston, then shipped in pre-cut frames and sections around South America before arriving in Hawai'i. On view in the Greek Revival home is a collection of Hawaiian and European art. 2913 Pali Hwy.: Daily, 9am-4pm. \$1-6. daughter-sofahawaii.org, 595-6291

**Tennent Art Foundation Gallery** View a large collection of the paintings by Hawai'i's beloved artist Madge Tennent. Lectures and tours available. 203 Prospect St.: Tue-Sat, 10am-12pm; Sun, 2-4pm. Free. 531-1987

**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, 10am-4:15pm. Free. hiarmymuseum.org, 955-9552

**U.S.S. Bowfin Submarine Museum and Park** The World War II submarine will astound you with its enormity, its outdoor exhibits and the intimidating WWII Japanese Suicide Missile. Some material dates as far back as the Revolutionary War. 11 Arizona Memorial Dr. Open daily, 8am-5pm. \$8 adults, \$3 children 4-12; children 3 and under, free. bowfin.org, 423-1341

## Galleries

### Opening

**9x7** Recent work by seven women artists. Reception: Fri 10/21, 4-7pm. Through 11/18. Gallery 'Iolani, Windward Community College: 236-9155

**Brenda Cablayan** New paintings by... Reception: Thu 10/13, 5:30-8pm. Through 11/14. Bethel Street Gallery, 1140 Bethel St.: 524-3552

**Figuratively Speaking, by Chuck Davis and Alan Stamper** An exhibit of the painted figure. Reception Wed 10/19, 5-7pm. Through 11/11. Koa Gallery, Kapi'olani Community College: 734-9375

**Rembrandt Etchings: The Collection of Dr. Morton and Tobia Mower** Thirty rare etchings are on display. Lecture in conjunction with the exhibit: Tue 10/25, 11:30am.

Continued on Page 20



## Geek love

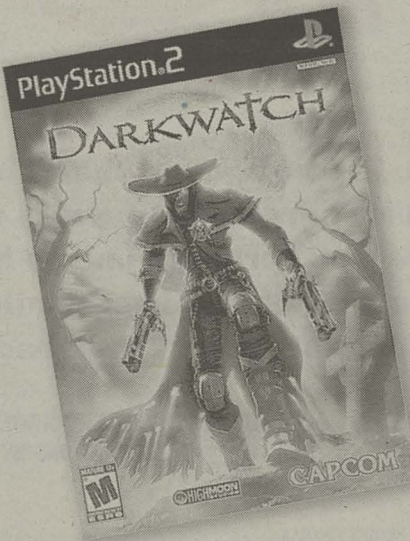
In *Darkwatch*, you get to kill the leather-chapped undead in 1876 Arizona

# Cowboy vs zombie

MATTHEW WELLS

When mixing genres, there's very little middle ground. Occasionally you get the genius of the indefinable *Lost*, but usually you end up with the horrific sign-of-the-Apocalypse that was the duet of Phil Collins and Bone Thugs N' Harmony. Nonetheless, opposites will not stop attracting and the strangest coupling of bedfellows in the game world has produced Capcom's *Darkwatch*, an undead-meets-cowboy tale in FPS (first person shooter) format available on the Xbox and PS2. You play as Jericho Cross, a gunslinger who finds himself fighting to save his soul from a vampire's curse—regardless of how many undead cowboys stand in his way.

But wait. Don't leave yet! It turns out the idea of zombies in leather chaps isn't so ridiculous that it takes away from gameplay. Critical to any FPS game is how smooth the controls are for aiming and response time, and *Darkwatch* does not disappoint. Enemies come in fast armed with specialized weapons and a decent AI that gets more advanced as you increase difficulty settings, opening up some interesting team tactics within the usual "swarm" battles. Jericho has access to an arsenal of his own, each with different specialized capabilities and a secondary weapon built into the hilt to allow for instant transitions between ranged and melee attacks. The only downside is the limit of being able to hold only two weapons at a time—a realism factor that demands strategy and forward thinking or is it just a pain in the butt? You decide. The levels can be linear at times, which may disappoint fans of more open games like *Grand Theft Auto*, but if you've



### Darkwatch

**Publisher:** Capcom  
**Platform:** Xbox (reviewed) and PS2  
**Price:** \$49.99  
**ESRB rating:** M (Mature 17+)  
**What's cool:**  
 A half-vampire gunning down most of Arizona's ghost towns.  
**What's uncool:** When your parents like your music, but more to the point—somewhat linear levels.  
**Gameplay:** ★★★★★  
**Graphics:** ★★★★★  
**Sound:** ★★★★★

ever been stuck trying to remember if you need to be in this service hallway or one of the other 73 just like in *Halo 2*, you might find a happy medium here as each area has a unique look. To further switch up scenarios, several levels grant access to a steam-powered dune buggy (seriously) and rides on your vampire horse (no really, just go with it). The Xbox version is also Xbox Live compatible, opening up multi-player scenarios with voice communication to anyone you can find online.

The *Darkwatch* storyline is nothing revolutionary at its core—an anti-hero fighting for redemption—but the outcome is in the player's hands. The ending depends on the storyline choices made throughout the game and whether Jericho uses his new vampiric powers to help or destroy lives. The choices also grant him powers (not the least of which is an ability to hook up with a bosomey, leather-clad ally in a sex scene voiced and moaned by Rose McGowan). While not taken to the depths of *Knights of the Old Republic* or *Fable*, the good vs. evil customization does add to replay value.

*Darkwatch* is the brainchild of High Moon Studios, headed up by alumni from the *Oddworld* series, so you can expect a game that's equal parts quirk and work of art. The world of *Darkwatch* is beautifully rendered to bring life to the undead wastes of 1876 Arizona. Every step Jericho takes is accompanied by the jingle of spurs and the winds and shadows affect the world around you. However, in all the fast-paced fights, this attention to detail can be easily missed; so take the time to stop and smell the...decomposing flesh...trust us.

Originally published in Boston's *Weekly Dig*, [weeklydig.com](http://weeklydig.com)

## NEW RELEASES

It's a week of fours. *Resident Evil 4*, *Civilization 4* and *GTA III 4*; which, I admit, sounds kind of weird, like it should be *GTA VII* or even *GTA XII*. It's not, though. It's *GTA III 4*. Trust me. I'm the professional here.

### Resident Evil 4

**Publisher:** CAPCOM  
**Platform:** PS2, GC  
**Price:** \$49.99  
**ESRB rating:** M (mature)  
**Available:** Oct. 25

I watched *Resident Evil: Apocalypse* for like the fourth time to prep myself before writing this preview and, man, is Milla Jovovich hot! The funny thing is, I knew a guy in college that was actually married to her for about two months before Milla's mother had the marriage annulled (Milla was only 16 at the time). And as far as I'm concerned, that makes me an expert on all things related to *Resident Evil* so believe me when I say that good ol' number four is looking like it will be the best one yet. First off, it features Leon S. Kennedy, our rookie

hero from *Resident Evil 2* and secondly, it introduces a whole slew of new monsters to the *Resident Evil* franchise. Throw in a few new unlockable weapons and you should be in FPS heaven.

### Sid Meier's Civilization 4

**Publisher:** 2K Games  
**Platform:** PC  
**Price:** \$49.99  
**ESRB rating:** E (everyone)  
**Available:** Oct. 25

Now unfortunately I don't know anybody who ran off to Vegas with any 16-year-old hotties associated with the *Civilization* franchise. But that doesn't mean that I don't know as much about *Civ* as I do about *Resident Evil*. It simply means I don't have any cool stories to tell. But, hell, when you're dealing with a franchise that has sold more than 6 million copies, you don't really need any stories, do you? All you need is this: new, faster gameplay; a streamlined interface; more flexible tech-trees; more civs; more units; more ways to play against your friends; a new alliance system; improved 3D graphics and the return of Wonder movies. Now get out there and buy copy number 6,000,001. And then do something vaguely scandalous

with an up-and-coming young actress and tell me all about it.

### Grand Theft Auto: Liberty City Stories

**Publisher:** Rockstar Games  
**Platform:** PSP  
**Price:** \$49.99  
**ESRB rating:** M (mature)  
**Available:** Oct. 24

OK, here's how the math works. First there was *GTA III*. It was such a kick-ass game that no one really cares about the first two *GTA*s and, thus, it can be considered the first in the series. Then came *GTA III 2*, aka *Vice City*. Then *San Andreas*. And now we get *Liberty City Stories* or—like I said earlier—*GTA III 4*. Now, the fact that Rockstar is finally giving us a version of *GTA* on the PSP should be reason enough for you to run out and buy it. Hell, it should be reason enough for you to buy a PSP if you don't already have one. But in case you need another reason, just think of the looks you'll get from old ladies and Mormon missionaries as you sit on the train running down pedestrians in your pimped-out muscle car. —Seth McM. Donlin

Originally published in Boston's *Weekly Dig*, [weeklydig.com](http://weeklydig.com)

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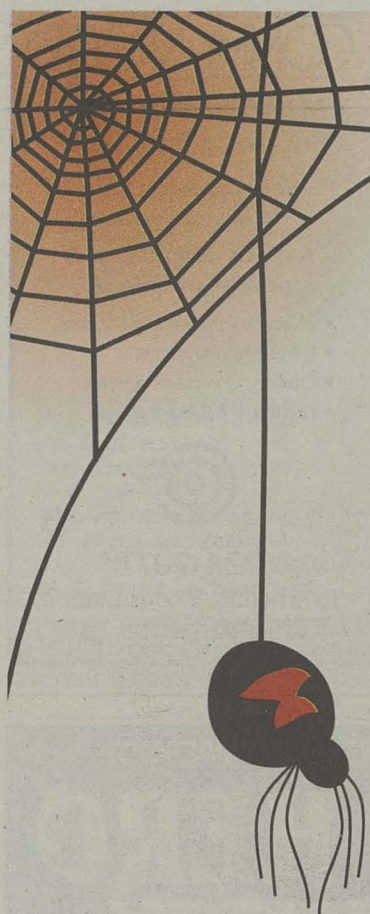
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# Scare Tactics

**HALLOWEEN IN HAWAII** means more than Christmas decorations popping up in every store. We love to gussy ourselves up, dress up our kids and party hearty. The *Weekly* knows it's never too early to plan, so here's our annual guide—a week early—to the hippest haunts and friendliest family gatherings. Our condolences that the big day falls on a Monday this year. Check back next week for the latest updates.

BY JESS "JESTER" KROLL AND BECKY "SHRECKY" MALTBY  
ILLUSTRATIONS BY MICHELLE "JABBERWOCKY" POPPLER

## UNDER THE HAUNTED MOON

**Halloween Family Camp** Didn't feel like giving out candy this year? Afraid the dead will rise and slay the living? Or just want to get away for a while? Give the family three days and two nights of hiking and unobstructed starlight skies. *Camp Erdman*, Fri 10/28–Sun 10/30, \$85 per person, 637-4615 ext 23 or Mmacmahan@ymcahonolulu.org

**Trick or Trees** Dine and dance for a cause at the Outdoor Circle's bash featuring entertainment and silent auctions. All proceeds benefit the "Moving Billboards Out of Hawai'i" initiative. *Hilton Hawaiian Village*, 10/29, 5:30–10PM, \$150, 593-0300, www.outdoor-circle.org

**Twilight Trek-Or-Treat** Who needs people in costumes when you can see real wildlife on Halloween night and hear tales from the trails? *Waimea Valley Audubon Center*, Fri 10/28, 7–8:30PM, registration and flashlight required. Those who don't register will be left to find their own way home. 524-0008 or info@hawaiiactivities.com



## FAMILY FREAKFESTS

**Annual Keiki Costume Contest** Some of these unreal costumes were started the day after last year's event. Contests for most original, scariest and most creative costume are open to kids—newborns to 12-year-olds. *Dixie Grill at Ward*, Sun 10/23, 11:30AM, 596-8359

**Free Keiki Halloween Event** Free trick-or-treating, magic show, balloon animals, costume contests, Bounce House, carousel rides and Grand Prix remote control car races all around *Wahiawa Shopping Center and Town Center*, Sat 10/29, 11AM–2PM, 262-0687

**Halawa Complex Halloween Costume Contest** Three contests (most adorable, most creative and most Halloween) for three age groups (4 and under, kindergarten to 2nd grade, 3rd to 6th grade) with free goodie bags and a trick-or-treat lane for all participants. *Halawa Com-*

*plex*, Fri 10/28, registration 6:30–7PM, 483-7852 or 483-7850

**Halloween Costume Parade and Contest** Costumed children may march through the Market City Shopping Center with their parental accessory. Followed by contest for ages 1 to 5 and 6 to 12 in categories of cutest, scariest and most original. *Market City Shopping Center*, Sat 10/29, 6:30PM, 275-3005

**Haunts and Treats** Pumpkin patches, Turbo Tub ride, a "Wheel of Terror" and costume contests for scariest, funniest, most original and judges' choice (perhaps a pile of money) open to kids age 16 and under. *Salt Lake Shopping Center*, Sat 10/29, 10AM–1PM, 735-8822

**Keiki Carnival** For the 6th year running—a safe family environment with hotdogs, popcorn, candy, games, prizes and jumpers...and it's all free! *Kailua Church of Christ*, 10/31, 5:30–9PM, 262-5227 or info@churchofchristkailua.org

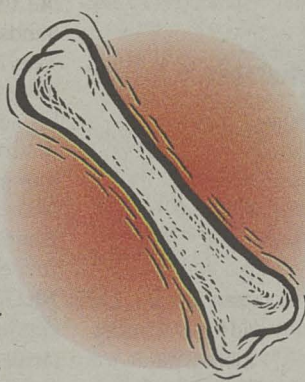
**Scare Factory III Haunted House** You get scares at every twist and turn in this good ol' fashioned haunted house with 10 theme rooms and mazes covering 4,000 square feet of Windward Mall's upper level. Trick-or-treating and entertainment on Halloween Night. *Windward Mall*, Fri 10/14–Mon 10/31, Mon–Fri, 6–10PM, Sat, noon–10PM, Sun, noon–6PM, \$6, 235-1143

**Treat Street UH** Architecture students transform the Great Lawn at Bishop Museum into a colorful Halloween neighborhood with their innovative structures. In the lineup: trick-or-treating; food; costume, coloring and pie-eating contests; games and a Creepy Crawly Roach Race (that hopefully isn't related to the food). *Bishop Museum*, Sun 10/30, 5:30–8PM, 847-3511

**Trick-or-Treat Around the Center** Participating merchants will hand out candy and Bubbie's will have a magician performing. Magic and ice cream, that's everything you need for Halloween. *Koko Marina Center*, 10/31, 4:30–6:30pm, 395-4737

**Trick or Treat at the Mall** No barking dogs or eerily unlit houses while trick-or-treating at Kahala Mall. It's like shopping, but free and everything is candy. *Kahala Mall*, Mon 10/31, 6–8PM, 732-7736

**Trick or Treat Street** Follow the black bats hanging in participating doors for trick-or-treating goodies in all four Ward locations and have a souvenir photo taken and made into a keychain (limit one per child). *Victoria Ward Centers*, Mon 10/31, 6–9PM, 591-8411



## FOR THE DOGS

**K-9 Game Day** No Cujos here...keep your dogs happy with musical hula hoops and obstacle courses, the pooch parlor (including grooming, nail painting, massage for dogs), holiday pictures with Santa paws and the pet costume contest that even allows cats to vie for scariest, funniest, and best owner and pet duo. Also includes a pumpkin patch for the human pups and drinks and treats for people and pets. *Hawaiian Humane Society*, Sat 10/29, 9AM–2PM, 946-2187

**Howl-O-Ween** Hawai'i Doggie Bakery provides fun for those the two- and four-legged with more than \$1,300 in prizes and biscuits. You can enter eight different dogagories: prettiest pooch, scariest dog, cutest K-9, most original, most elaborate, best local costume, most patriotic and best matching dog and owner (last year's winners wore outfits from Victoria's Secret). *Ward Warehouse Amphitheater*, Mon 10/31, registration at 10AM, beings at 11AM, 521-7297

## DRESS UP

The spirit of competition is alive on Halloween as costume contests will be held islandwide, along with occasional pumpkin patches and trick-or-treating. Collect them all:

*Ala Wai Community Park*, Thu 10/27, 6PM, Pamela Okihara 973-7269

*Salt Lake District Park*, Fri 10/28, 6PM, Duane Fujiwara 483-7852

*Waimānalo District Park*, Sat 10/29, 5:30PM, Eric Bunyan 259-8926

*Kaimukī Community Park*, Sat 10/29, 6PM, Maria Mitchell 733-7350

*Kahala Mall*, Sat 10/29, 2–3PM, Barbara Lowe 733-7357

*Manana Community Park*, Haunted House, Fri 10/28 & Sat 10/29, 6:30PM, Cass Kasparovitch, 453-7527

*Asing Community Park*, Pumpkin Patch & Carving Activity, Sat 10/29, 9AM–noon, 681-6435



## SPOOKY STORIES

**Ghost Ship** Storytellers accompany the Night Ship with chicken-skin tales for a lucky audience of only four to 15 people. *Waianae Boat Harbor*, Mon 10/31, 5:30–8:30PM, \$95, 306-7273

**Haunted Halloween Nights** Lopaka Kapanui shares local terror tales from his new book, *Haunted Hawaiian Night*. *Native Books*, Thu 10/27, 6:30–8:30PM, 783-2612; *Barnes & Noble*, Kahala Mall, Mon 10/31, 6PM, 737-3323

**Spooky Stories with Jeff Gere** He

loves to spook you out. Hear the spine-tingling tales from the master storyteller. *Barnes & Noble*, Kahala Mall, Fri 10/28, 7PM, 737-3323

**Spooky Tales** More chicken-skin stories, but for free. *Outrigger's Beachfront Hotel*, Fri 10/28, 6:30–8pm, (800) OUTRIGGER

**Waimānalo Public Library** Girl Scout troop 843 will tell scary stories from 11–11:45AM, also drawings and crafts. *Waimānalo Public Library*, Sat 10/29

# DARK & STORMY NIGHTCLUBS

**Artist Groove Network Halloween Party** AGN and the Waikiki Beach Marriott host the \$1,000 costume contest, pool-side party (6pm) with an after party at Maharajah Ultra Lounge (10PM). Mon 10/31, 923-7252

**Campy Horror Night Costume Event** No shame. Spandex, polyester, glitter and black—whatever you got, flaunt it. ARTafterDARK gets in the spirit with music by DJ Mark Chitton, tasty treats and devilish delights from 12<sup>th</sup> Avenue Grill, psychic readings and ghostly gallery tours. Honolulu Academy of Arts, Fri 10/28, 6-9PM, 532-6091

**Captain Kaos at Kemo'o Farms** Compete for \$300 in costume-contest prizes and Halloween drink specials. *Kemo'o Farms the Pub*, Mon 10/31, 9PM-1AM, \$5 cover, 621-1835 or 622-5009

**Dark Knight** From the comics to the movies to the cartoons and especially the television show, it's all about Batman, sort of. Fusion's vision of Gotham City includes a cavalcade of Caped Crusader villains—in drag. Hosted by Coco Chandelier with theme and non-theme costume contests (\$1,000 in prizes!) and performances by Viva Tropicana and DJ Regina. *Fusion Waikiki*, 10/31, 8PM-4AM, \$8 in advance, \$10 at the door, 924-2422

**Exotic Erotic Fetish Bash** You have a choice: You can drink alcohol but the torture chamber is drug- and alcohol-free. That includes close-up voyeurs...you know who you are. Two DJs, pūpū, no-host bar and a costume contest for Best Fetish, Best Fetish Couple and Best Cross Dress; \$100 prizes. *Pink Cadillac*, Sat 10/29, 9:30PM-3AM, \$20 in advance, \$25 at the door, 946-6499

**Halloween Ball, Liquid Amber** A night of dance and funk with Amber Ricci, Durga McBroom

and more than \$500 in prizes. Ages 21 & over in costume welcome at Sheraton Waikiki's *Esprit Lounge*, Sat 10/29, 9PM-1AM, \$5 cover, 922 4422

**Halloween Dancehall Vibes** A collection of DJs including Konchus, Papa Smee, Scotch Bonne, Prodigy, Lorie & Lucas, Bone, Dunza, I-Chard, Jahfree-I and 45 Revolver invoke the spirit of Bob Marley at *Don Ho's Island Bar and Grill*. Ages 21 and up. Sat 10/29, 9PM-2AM, \$7 before 11pm; \$10 after. 528-0807

**Heaven and Hell**, Angels and Demons *Thirtyninehotel* (heaven) and *Next Door* (hell) hosts a joint party. Giinko Marischino judges the costume contest. You can bet there will be a lot of sacrilegious flesh on display. Fri 10/28. Visit [thirtyninehotel.com](http://thirtyninehotel.com) and [whoisnextdoor.com](http://whoisnextdoor.com) for time and other details.

**Hulaween Flashbaxxx: The Way We Were in the '80s** Retro costume contest from the scariest decade in memory. Face your personal demons through giant hair, shoulder pads and ripped jean jackets. *Hula's Bar and Lei Stand*, Mon 10/31, 10PM-2AM, 923-0669

**Ocean Club "Theme" Halloween Costume Contest** The theme has yet to be announced but a correct guess can win a piece of \$1,000 in prizes. An incorrect guess can still enjoy the glam go-go gals and the haunted dance floor. *Ocean's Club*, Mon 10/31, Time TBA 531-8444

**Phillip Paolo** Dress as Vito Corleone or John Gotti and enjoy live bands and gogo dancers at Philip Paolo's Italian Restaurant with host Makani. *Philip Paolo's Italian Restaurant*, Mon 10/31, 8:00 PM, 585-8142.

**Pre-Halloween Bash—Latin Style** With the lively sounds of Tommy Valentine Y Sus Amigos, dancing, pūpū, a costume contest and prizes. *United Puerto Rican Association Social Hall*, 1249 N. School St., Sat 10/29,

7PM-midnight, \$10 advance; \$12 door, 285-0072

**Pre-Halloween Fiesta** La Zona Latina celebrates with a costume contest, prizes, Mexican and Salsa music and hot Latin DJs. *Panama Hattie's*, Fri 10/28, 9PM-1:30AM, \$8 cover, 285-0072

**Pre-Halloween Spook-tacular** Latin style. Costume contest, tricks and treats and Salsa lessons; more than \$1,000 in cash and prizes. *Carnaval-Las Palmas*, Restaurant Row, Fri 10/28-Sun 10/30, ages 21 and over, 285-0072

**Punk Rock Halloween Bash** Now you have an excuse to dress that way. The Enhancements, Extra Stout and guests entertain. *Kainoa's Sports Bar*, Hale'iwa, Fri 10/28, 9:30PM, 637-7787

**The Row Bar Annual Bash** Attracting nearly 3,000 people, ghosts, pirates and a lot of pussycats, the Row Bar resurrects its huge annual event with a costume contest worth \$1,000 in cash, live entertainment and drink specials on Crown Royal and Jose Cuervo. *The Row Bar at Restaurant Row*, Mon 10/31, 8PM, 528-2345

**Thriller at Hula's** The best in song and dance numbers from everyone's favorite spooky shows such as *Rocky Horror Picture Show*, *Phantom of the Opera* and *Thriller* (although Michael Jackson is now a lot scarier). *Hula's Bar and Lei Stand*, Fri 10/28, 10PM-2AM, 923-0669

**Villains!** Darth Vader, the Predator, Wile E. Coyote, Tony Montana, George W. Bush—a great villain lives forever, and on Halloween being a good villain is worth \$1,000 cash in the Wave Costume Contest. *Wave Waikiki*, Mon 10/31, 8PM-4AM, 941-0424 ext. 12

**First Annual Halloween Party** Da Bomb and IMF Visions host their first annual costume contest with \$1,000 in cash. *Pipeline Cafe*, Mon 10/31, 10PM doors, 589-1999



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## THE SCENE

From Page 16

Through 11/5. *Hamilton Library*. 956-8688

### Continuing

**Aikido in Motion, by Ric Noyle** Through 10/28. *Canon Gallery*. 522-5930

**Bad Kitties, 3-Eyed Horses and...** Through 11/5. *The Balcony Gallery*, 442-A Uluani St., Kailua: 263-4434

**Beautiful Hawaii** Through 11/30. *Tradewinds Gallery*, Ala Moana: 946-2391  
**Before and Behind/Pictures of Memory, by Erika Klara Luecke** Through 10/31. *The Gallery on the Pali*, 2500 Pali Hwy.: 526-1191  
**Botanical Hawaii: A Photographic Exploration in Natural Symmetry** Through 11/4. *The South Street Gallery*, 627 South St. Ste. 103: 525-5212

**Card Sharks, by Karen Spachner** Through 10/31. *Ko'olau Gallery*. 988-4147

**Current Works by Kelly Sueda** Through 10/31. *Cedar Street Galleries*. 589-1580

**Daniel Sakuma, Cecilia Wang** Through 10/31. *Rehabilitation Hospital of the Pacific*. 531-3511

**Dreams** Through 11/11. *Honolulu Country Club*. dreamart@hawaii.rr.com, 627-1079

**Fire and Light: Expressions of Tea, by Ed Higa and Robin Scanlon** Through 10/30. *A Gift for All Seasons*, 1123 11th Ave.: 540-0099

**Hawaii Watercolor Society 2005 Open Show** Through 10/28. *Pauahi Gallery* at *Bishop Square*. 537-6838

**Hawaiian Kingdom on the Threshold of Annexation Photo Exhibit, by Brother Bertram Gabriel Bellinghausen** Through 11/18. *Sullivan Library*, Chaminade University: 735-4789

**Healing Passages & Gestures, by Kauila Clark, Nan Holmes and Karen Keifer** Through 10/28. *Louis Pohl Gallery*. 521-1812

**Hey Girl, by Judith Perry** Reception: Fri 10/14, 5-7:30pm. Through 11/26. *Café Che Pasta*. 524-0004

**Honolulu Island Views, by Mark Brown,**

**Brenda Cablayan, Ka-Ning Fong and Tom Smith** Through 1/21. *Sub-Zero/Wolf Show-room*, corner of Pi'ikoi and King St.: 597-1647

**Jon Hamblin: Tales of Radiance** Through 11/26. *The ARTS at Marks Garage*. 521-2903

**Making Connections: Treasures of the University of Hawaii'i Library** Through 11/10. *UH Art Gallery*, UH-Mānoa campus: 956-6888

**Mark Brown** Through 11/5. *Hale'iwa Art Gallery*. 637-3366

**Monkey Ane Business** Through 10/31. *Got Art?*, 1136 Nu'uaniu Ave.: 521-1097

**Noriko** Through 11/4. *The Art Board*, 1190 Nu'uaniu Ave.: 536-0121

**Peace with Aloha, by Hawaii'i School Children** Through 10/28. *Kapi'olani Community College library gallery*, 4303 Diamond Head Rd.: 531-5122

**Sandra Blazel** Oil paintings with an emphasis on "Old Hawaii'i." Through 11/5. *Hale'iwa Art Gallery*. 637-3366

**Seen, by Mary Mistuda** Through 11/18.

*HPU Art Gallery*. 544-0287

**USA & Japan Children's Art Exhibition 2005** Through 10/31. *Lane Gallery*, Honolulu Hale, 530 S. King St.: honolulu.gov/mocal, 527-5666

**Viola Violet** Through 10/31. *Tea at 1024*, 1024 Nu'uaniu Ave.: 521-9596

**Waikiki Hula, by Lew Andrews** Through 12/16. *Kuykendall Hall, Rm. 106*, UH-Mānoa campus: 956-7647

**Wood Skin Ink: The Japanese Aesthetic in Modern Tattooing** Through 11/23. *Japanese Cultural Center of Hawaii'i*. jccc.com, 945-7633

**Yuan Shaw and J. Forest Ocean Bennett** Through 10/31. *Details Gallery*, 1142 Bethel St.: 546-8000

### Call To Artists

**Annual Contemporary Art Show** The Association of Hawaii Artists seeks participants for its next show to be held 10/29 through 11/26. Submit work Sat 10/29 between 10am and

noon. Pick up rejected work between noon and 2pm. All pieces must be properly framed, wired and ready for hanging; no wet work. **Pauahi Tower Lobby**, 1001 Bishop St.: \$20 per person. jaymarzart@verizon.net, 638-8623  
**Jewish Artists in Hawaii'i** Hadassah seeks slides of work by Jewish artists living and working in Hawaii'i for a future exhibit. Submit 10 to 15 labeled slides of work (or work in progress) by June 2006 with title, media, dimensions, artist name and contact info to: Exhibit Committee, c/o Thelma Walenrod, 6750 Hawaii Kai Dr. #1103, Honolulu, 96825. 532-8705

**Life in the Pacific: The 21st Century** The academy seeks high-school and college students with close ties to, and the ability to visit, specific island communities for a photography exhibition scheduled for next year. Students must be able to complete a series of classes and may also serve as museum guides. *Honolulu Academy of Arts*, 900 S. Beretania St.: 532-8700

**Tee Shirt Art Festival** Reserve a space to sell and display T-shirts with categories in hand-painted shirts, low-volume production shirts and mass-produced shirts. *The Gallery on the Pali*, 2500 Pali Hwy.: 239-2880

### Words

**'Olelo Makuahine: New Hawaiian Language Based Resources** The one-day conference benefits teachers, researchers and writers of Hawaiian history, sponsored by the Hawaiian Historical Society—focusing on newly available Hawaiian-language sources. *HPU Hawaii'i Loa*, 45-045 Kamehameha Hwy.: Sat 10/22, 9am. hawaiiianhistory.org  
**re: Verses** Travis Thompson and friends present poets, open mic and jazz music by DJ Mr. Nick. BYOB; all ages. *The ARTS at Marks Garage*. Tue 10/25, 8-10pm. \$5. poetryhawaii@hotmail.com, 753-4661

**Spoken Word Hawaii** Poets, lyricists, storytellers, chanters and comedians share their art over the airwaves on this weekly radio show. *KWAI*, 1080 AM: Every Sat, 10:05pm. 599-1415

**Youth Speaks Hawaii'i** Teens can learn slam poetry writing and performance techniques. *The ARTS at Marks Garage*. Every Wed, 4-5:30pm. Free. youthsspeakshawaii.org, 387-9664

**Youth Speaks Hawaii'i Teen Slam Poetry Competition** Devoted entirely to teenage performers and hosted by members of the Hawaii-Islam team. *The ARTS at Marks Garage*. Sat 10/22, 3:30pm. Free. youthsspeakshawaii.org, info@youthsspeakshawaii.org, 387-9664

### Call to Authors

**Annual Writing Contest** O'ahu Arts Center seeks entries for its second contest in fiction, nonfiction and poetry. One entry per category; cash awards. \$10. ez@hawaii.rr.com, 627-1079

**Bamboo Ridge** Submit up to 12 pages of poetry, up to 25 pages of prose (double-spaced) with a SASE to: Bamboo Ridge Press, P.O. Box 61781, Honolulu, HI 96839-1781. Deadline is 10/31 for the next issue. 626-1481

**Chaminade Literary Review** Submit poetry, fiction, non-fiction, translation and literary commentary for the upcoming issue to: Jim Kraus, Editor, Chaminade Literary Review, 3140 Wai'ālae Ave., Honolulu, HI, 96816. Free.

**Hawaii Review** Hawaii Review seeks poetry, fiction, nonfiction, translation and graphic art. Call for info. 956-3030

**James M. Vaughan Poetry Award** Submit three poems (100 lines or less) with your name, address, phone number, e-mail and names of poems on a cover page (no names on other pages), along with a five-line bio to: James M. Vaughan Award for Poetry, 1060 Bishop St. #402, Honolulu, 96813. The winner receives a \$500 cash award. 544-1108  
**Kaimana** The Hawaii'i Literary Council is accepting submissions for the next issue of its journal. Send fiction and poetry to Tony Quagliano, Editor, Kaimana, P.O. Box 11213, Honolulu, HI 96826-0213.

**Kumu Kahua/UHM Theatre Dept. Playwriting Contest** Plays for the Hawaii'i Prize (\$600) must be set in Hawaii'i or deal with "the Hawaii'i experience"; for the Pacific/Rim Prize (\$450), plays must be set in or deal with the Pacific Islands, Pacific Rim or Pacific/Asian-American experience; for the Resident Prize (\$250) plays on any topic must be written by a Hawaii'i resident (at the time of submission). Call Kumu Kahua's office for the complete rules. Manuscripts accepted by 1/3/06. kumukahua.org, 822-1222

**Youth Speak Out** AIDS The second  
on Page 22



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## Sound check

...and a local punk band of pissed-off Punahou grads

# Irie love

TIMOTHY DYKE

**P**hilosophical Music Question #487: How come you make fun of sweaty, pale Floridians when they sing about God on the Trinity Broadcast Network, but you become all reverent and spiritual when Jamaicans get irie and sing about Jah?

Maybe I should drop the obfuscating pretense of the second person and admit that I'm talking about myself. What the hell is wrong with me? Why do I think Black God is so much cooler than White God? Why is the reggae version of "Mandy" that I heard on KTUH almost listenable while the original Barry Manilow version makes me as self-conscious as a burn victim at water polo practice on picture day?

These are not frivolous questions. Great art should transcend boundaries of racial classification, but God songs sound suspicious to me when they're sung by the same American voices that tell me to curse Darwin and renounce masturbation. So much of what grows out of popular culture in the U.S. sounds like just another way to sell light beer and Pilates videos. If reggae can speak to listeners with no background in Rasta culture, can musicians with little connection to Jamaica create reggae music worth listening to? Such is the question posed by John Brown's Body, the reggae band from upstate New York. If blues migrated from Mississippi to the suburban strip mall, then it follows that the roots of reggae can find fertile ground far from Bob Marley's island home.

### JOHN BROWN'S BODY



**Pressure Points**  
John Brown's Body  
Easy Star, \$15.98

Pressure Points, the new release by John Brown's Body, is not a bad sounding record. This eight-member band creates big noise with percussion, piano, guitar, bass and horns. There's a scene in the movie *Ghost World* where Steve Buscemi's character hears a group full of hard-rocking white guys who call themselves Blues Hammer, and he laments that their music has little to do with the acoustic Delta blues he loves. I kind of liked Blues Hammer, and I kind of like John Brown's Body, but I'm not sure I think of their music as reggae. Whatever it's called, the song "Not Enough" works well as percussion and guitar forge a melody so catchy it gives me an inescapable urge to line dance in my kitchen. *Pressure Points* works best when it whips itself into a skanky, hybrid American music rooted in rhythm and guitar. Least successful are the Jamaicanoid vocals, which sound strained, reedy and unconvincing.

On *Countryman*, Willie Nelson's recent reggae offering, you know what kinds of vocals you're



**Countryman**  
Willie Nelson  
Lost Highway, \$13.98

going to get. Willie sounds like Willie. Remember the '70s Reese's ad where a guy eating chocolate accidentally bumps into a guy eating peanut butter? In a collision of candy and sandwich spread (appearing less homoerotic than it does in this description) Peanut Butter Cups were inadvertently spawned. *Countryman* mashes Willie Nelson with reggae to create a combination slightly less appealing than chocolate and peanut butter. More like mayonnaise and potato chips. Reggae fans may not think this is really reggae, and Willie Nelson fans may feel their man is over-reaching, but if you enjoyed the recent musical collaboration between Ben Folds and William Shatner, you'll probably love this album. That's a positive recommendation. I mean it. It really is.



**Throw Down Your Arms**  
Sinead O'Connor  
That's Why There's Chocolate and Vanilla, \$13.98

It only gets stranger from here. Sinead O'Connor just released a reggae CD called *Throw Down Your Arms*. It would be easy to dismiss her latest project as the next incarnation of an inconsistent performer who has been, at various times, a chart-topping singer of Prince tunes, a working mother, a lesbian, a priest and an enemy of mainstream Catholics. More than 10 years ago, however, after she tore a picture of the Pope on *Saturday Night Live*, O'Connor sang Bob Marley's "War" at Madison Square Garden. She closes *Throw Down Your Arms* with a version of that song, perhaps reminding us of her natural affinity for music that is inherently spiritual and political. It's a bit odd to hear her serve up Celtic praise for Marcus Garvey and Jah, but peculiar or not, *Throw Down Your Arms* manifests once again that O'Connor is a gifted singer who seeks exotic sounds to preach universal themes of freedom and salvation.

There's an aspect of preaching and testifying on *When the World Is Ugly*, the second release by local punk band **Piss Poor Excuse**. Excluding an occasional nod to Operation Ivy, this band has nothing to do with reggae. Piss Poor Excuse protests any number of Bush Administration sins and wanders musically through a range of punk styles that allows bassist Matt Love, drummer Travis Curry and guitarist David Miyashiro to show off their considerable musical skills. (I taught these guys at Punahou. But I'm not disclaiming. I'm proclaiming.) For my taste Piss Poor Excuse is at its best when the band distills its punk anger down to its essential strain of righteous rage and screams: "Fuck You! Anarchy!" You may ask what three college-bound island boys have to be so angry about. But that issue is covered in Philosophical Music Question #261.



**When the World is Ugly**  
Piss Poor Excuse  
Piss Poor Excuse Records,  
\$6.97 (available only at  
Jelly's Aiea)



### JOHN BROWN'S BODY ON STAGE

The New York reggae band makes its Hawai'i debut

Thu 10/20 at Boardrider's Bar & Grill, Kailua  
Fri 10/21 at Don Ho's, Aloha Tower Marketplace  
Ooklah the Moc opens.

9:30PM, \$12 advance, \$15 at the door, 21+  
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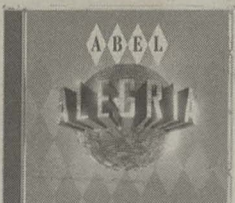
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# EARTH TALK

Questions & Answers About Our Environment

**Are any book or magazine publishers using recycled paper these days?** —*Debby Greco, Canton, CT*

Environmental groups have been advocating for changes in the paper choices of the publishing industry for years. For one, Greenpeace's Book Campaign has been working to convince publishers to switch from non-recycled "virgin" paper to more green-friendly recycled varieties. The virgin paper used in most books has been linked to the ruin of ancient forests in Canada, Finland, Southeast Asia and elsewhere.

Markets Initiative, a group of Canadian environmental organizations working with Greenpeace, has convinced 67 Canadian publishers to make formal commitments to phase out virgin paper in their books. The coalition even provides an extensive list of eco-friendly current titles on its website. Greenpeace and its cohorts have had less success with American publishers, though, going so far as to recommend that U.S. buyers of the latest Harry Potter book make their purchases online from Canadian purveyors offering

Raincoast Books' version on 100 percent recycled paper.

It is much the same story on the magazine side, where a few dozen publishers have embraced the use of recycled paper, while the big players continue to utilize virgin fibers, mainly due to cost considerations, in putting out their glossy productions.

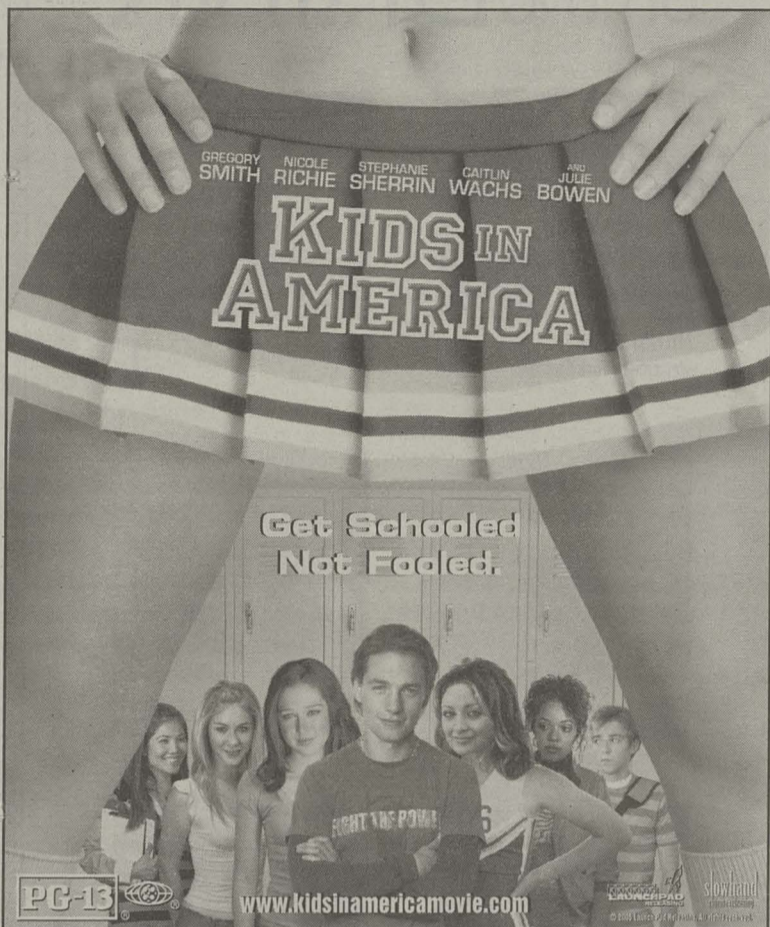
The Magazine PAPER Project (MPP), which is trying to get big publishers to take the lead in choosing recycled as well as chlorine-free options, lists more than 60 magazines that have made a commitment to using ecologically responsible papers, such as those that contain "post-consumer" recycled content or that are produced using non-toxic manufacturing processes. The list includes a wide range of publications, from *Ms. Magazine* to *Discover to Shape*, and just about every environmental and non-profit publication in-between. MPP, which is part of the nonprofit Co-op America's WoodWise program, walks publishers through their papers' impacts and assists them in adopting environmentally preferable alternatives.

Perhaps an indication of things to

come, the 2002 book, *Cradle to Cradle: Remaking the Way We Make Things*, by William McDonough and Michael Braungart—which describes how ideas of "ecologically intelligent design" can be applied to everyday things to reduce environmental damage—is printed on a synthetic "paper" made from plastic resins. The book's pages look and feel like paper, are waterproof and can be recycled in communities that have the means to collect polypropylene, a material similar to that which is used in yogurt containers. The paper is significantly more costly to produce than paper (for now), but this "tree-free" book, says the book's website, "points the way toward the day when synthetic books, like many other products, can be used, recycled and used again without losing material quality."

**CONTACTS:** Magazine PAPER Project, [www.coopamerica.org/programs/woodwise/paperproject](http://www.coopamerica.org/programs/woodwise/paperproject); Greenpeace Book Campaign, [www.greenpeace.org/international/campaigns/forests/greenpeace-book-campaign](http://www.greenpeace.org/international/campaigns/forests/greenpeace-book-campaign); Markets Initiative, [www.oldgrowthfree.com](http://www.oldgrowthfree.com).

**GOT AN ENVIRONMENTAL QUESTION?** Send it to: EarthTalk, c/o E/The Environmental Magazine, P.O. Box 5098, Westport, CT 06881; submit it at: [www.emagazine.com/earthtalk/thisweek/](http://www.emagazine.com/earthtalk/thisweek/), or e-mail: [earthtalk@emagazine.com](mailto:earthtalk@emagazine.com). Read past columns at: [www.emagazine.com/earthtalk/archives.php](http://www.emagazine.com/earthtalk/archives.php).



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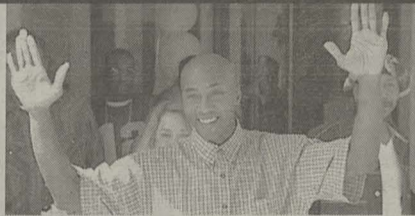


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**AFTER INNOCENCE** Employing a brisk narrative style, fluid editing, and an articulate cast of characters, Jessica Sanders examines the flood of reversed convictions that DNA evidence has visited upon a grievously flawed criminal justice system and what happens to those exonerated once they have been set free. A searing critique of a system that fails the innocent not only once, but twice. Official selection at the 2005 Sundance and Tribeca Film Festivals. war - each examine their role and connection they have to family.

Oct 26 3:45 pm DOLE CANNERY STADIUM  
Oct 27 9:30 pm DOLE CANNERY STADIUM



HAWAII PREMIERE **AFTER INNOCENCE**  
2005, US, English, 1h35m. DIRECTOR Jessica Sanders



HAWAII PREMIERE **RED DOORS** English, Mandarin Chinese 1h35m 2005  
DIRECTOR Georgia Lee CAST Tzi Ma, Jacqueline

**RED DOORS** The story of the Wongs, a Chinese-American family living in the suburbs. Ed, the father and retired, plots to escape his mundane life. After he disappears, his daughters - a Manhattan businesswoman and bride-to-be with cold feet, a medical student intrigued by another woman, and a disaffected high school student in a continually escalating prank war - each examine their role and connection they have to family.

Oct 22 7:45 pm DOLE CANNERY STADIUM  
Oct 25 7:45 pm DOLE CANNERY STADIUM

**CONVENTIONEERS** A blue-state red-state love story set against last summer's Republican National Convention; Massey, a married Republican delegate from Texas, falls hard for Lea, an affianced New Yorker he was attracted to in college, who's now a liberal protester who loathes everything that Republicans stand for. On the big day, both are outside Madison Square Garden - Massey in his red tie, Lea with her protest sign. What will Massey and Lea do? Here's a movie of political bedfellows and the ironies of adulthood.

Oct 24 6:30 pm DOLE CANNERY STADIUM  
Oct 26 6:15 pm DOLE CANNERY STADIUM



HAWAII PREMIERE **CONVENTIONEERS**  
2005, US, English, 1h35m. DIRECTOR Mora Stephens  
CAST Matt Mabe, Woodwyn Koons, Alek Friedman

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HONOLULU Weekly



2005-2006 Season

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Friday, Oct 21, 8:00 pm  
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Jennifer Koh, violin

Jennifer Koh

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Fandango  
Scottish Fantasy, op. 46  
Symphony No. 1



### RHYTHMIC MYSTERIES

Friday, Oct 28, 8:00 pm  
Sunday, Oct 30, 4:00 pm

Heiichiro Ohyama, conductor  
Fabio Bidini, violin

Renowned Italian pianist Fabio Bidini joins the Honolulu Symphony in performance of Dohnányi's enchanting Variations on a Nursery Song, which takes its theme from "Twinkle, Twinkle, Little Star."

Variations on a Nursery Song  
Enigma Variations, op. 36



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## Film

# Both sides now

BOB GREEN

When Annie Proulx published her terrific 30-page story "Brokeback Mountain" in 1997, it was immediately hailed a masterwork; but then most of us thought no one would try to make a film from it. Well, Ang Lee has dared, and he has triumphed: His *Brokeback Mountain*, written for the screen by Larry McMurtry (*Lonesome Dove*) and Diana Ossana, has meaningfully expanded the story without doing harm to its highly textured tone, and has in fact kept that tone throughout. Lee has never made a better movie.

If Hitchcock was cinema's great artist of anxiety, Lee is becoming its great artist of repression. In film after film, Lee has examined every form of repression, and now he has

tackled a love story between two men—a love story, mind you, not merely sexual license. Both men—Ennis (Heath Ledger) and Jack (Jake Gyllenhaal)—itinerant ranch hands in 1963 Wyoming, are ill-suited for what befalls them, and Lee's film follows them into the late '70s,

### Ang Lee's *Brokeback Mountain* is a HIFF standout

as their troubled relationship—secretive and elliptical—evolves...or, rather, doesn't evolve. Though both marry and father children, they simply cannot say goodbye, and so arrange infrequent times and places to meet.



Broken love: Heath Ledger and Jake Gyllenhaal as lonesome cowboys

Both are uncomfortable with their feelings about each other, each proclaiming that he's not "queer." Yet the film's ending yields the real truth, which audiences won't soon forget.

Make no mistake: Lee has not made a stunted, well-meaning little indie, poverty-ridden and obscure, with scant distribution. This is a mainstream-style epic love story with the dramatic personae radically altered. The film has the sweep and texture and verisimilitude of a big

Western, American-style: grand vistas, booming music, familiar actors, visual integrity. And at least one performance Oscar nominating committees can't ignore: Heath Ledger gives his best screen performance to date, as good as anything this year, maybe better. His Ennis Del Mar, a tough, taciturn man filled with fear about what he feels for another man, is both a recognizable and original character. (The scene in which his wife, played by Michelle Williams, finds Ennis

and Jack kissing after being long separated is both powerful and sadening—and beautifully done.)

*Brokeback Mountain* is certainly one of the three or four best American movies of the year; and Lee has clearly guided this treacherous project with a skill most directors cannot even approach. This is one movie you owe yourself to see.

*Brokeback Mountain* plays one time only: Mon, 10/24, 6PM at the Hawaii Theatre

## Town

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

◆ **A History of Violence** (Wed & Thu 1:30, 4:30, 7, 9:20, Fri-Tue 12:25, 3:20, 7, 9:40); **Domino** (Wed & Thu 12:30, 3:30, 7:20, 10:25, Fri-Tue 12:15, 4:10, 7:20, 10:30); **Elizabethtown** (Wed & Thu 12:15, 3:15, 7:15, 10:15, Fri-Tue 11:55, 4, 7:10, 10:05); **The Fog** (Wed & Thu 12, 3, 7:30, 10:30, Fri-Tue 12:20, 3:15, 7:25, 10:30); **The Greatest Game Ever Played** (Wed & Thu 11:35, 2:45, 6:55, 9:55, Fri-Tue 12:30, 6:55); **In Her Shoes** (Wed & Thu 11:45, 12:45, 2:55, 3:55, 7:10, 9:45, 10:20, Fri-Tue 2:45, 6:45, 9:50); **Two for the Money** (Wed & Thu 12:40, 3:45, 7:05, 9:50, Fri-Tue 3:55, 9:45); **Wallace & Gromit** (Wed & Thu 11:30, 12:35, 2:10, 3:20, 4:50, 6:30, 7:25, 9:15, 10:05, Fri-Tue 11:30, 2, 4:30, 7:05, 9:35); ● Thu 10/20: **Corpse Bride** (Wed & Thu 12:05, 6:35); **Flightplan** (Wed & Thu 1:15, 3:50, 6:50, 9:40); **The Gospel** (Wed & Thu 11:55, 2:25, 4:55, 7:25, 10:05); **Into the Blue** (Wed & Thu 3, 9:35); **Just Like Heaven** (Wed & Thu 1:35, 4:25, 6:55, 9:25); **Lord of War** (Wed & Thu 2:30, 9:30); **Serenity** (Wed & Thu 1, 4, 7:35, 10:30); **Sympathy for Mr. Vengeance** (Wed & Thu 12:10, 3:10, 7, 10); **Waiting** (Wed & Thu 12:20, 2:50, 5:15, 7:45, 10:10); ● Fri 10/21: **Doom** (Fri-Tue 11:45, 2:25, 5:05, 7:45, 10:25); **Dreamer** (Fri-Tue 11:30, 2:10, 4:50, 7:30); **Kids in America** (Fri-Tue 12, 3, 7, 10); **North Country** (Fri-Tue 11:40, 4:15, 7:15, 10:15); **Stay** (Fri-Tue 11:50, 2:15, 5, 7:35, 10:20);

**RESTAURANT ROW: 500 Ala Moana Blvd. 526-4171**

◆ **The Cave** (Wed & Thu call theater for showtimes); **Charlie and the Chocolate Factory** (Wed & Thu call theater for showtimes); **Deuce Bigalow: European Gigolo** (Wed & Thu call theater for showtimes); **Must Love Dogs** (Wed & Thu call theater for showtimes); **Sky High** (Wed & Thu call theater for showtimes); **War of the Worlds** (Wed & Thu call theater for showtimes); **Wedding Crashers** (Wed & Thu call theater for showtimes); **The Duke of Hazzard** (Wed & Thu call theater for showtimes); **Fantastic Four** (Wed & Thu call theater for showtimes);

**Mr. and Mrs. Smith** (Wed & Thu call theater for showtimes); **The Skeleton Key** (Wed & Thu call theater for showtimes); ● Fri 10/21: **Four Brothers** (Fri-Tue 12:15, 2:55, 5:30, 8:05, 10:35); **Red Eye** (Fri-Tue 11:15, 1:25, 3:35, 7:45, 10:10); **Transporter 2** (Fri-Tue 11:30, 1:55, 4:15, 7:30, 9:50); **Valiant** (Fri-Tue 11:45, 2:15, 4:35, 7, 9);

**WARD STADIUM: 1044 Auahi St. 593-3000**

◆ **The 40 Year Old Virgin** (Wed & Thu 12:40, 3:30, 7:40, 10:20, Fri-Tue call theater for showtimes); **A History of Violence** (Wed & Thu 1:20, 4:40, 7:10, 9:50, Fri-Tue call theater for showtimes); **Corpse Bride** (Wed & Thu 1, 3:20, 5:50, 8, 10, Fri-Tue call theater for showtimes); **Domino** (Wed & Thu 1:30, 4:30, 7:30, 10:30, Fri-Tue call theater for showtimes); **Elizabethtown** (Wed & Thu 12:30, 3:55, 7, 10, Fri-Tue call theater for showtimes); **Flightplan** (Wed & Thu 12:30, 3, 5:20, 7:40, 10:10, Fri-Tue call theater for showtimes); **The Fog** (Wed & Thu 1, 3:30, 7:50, 10:30, Fri-Tue call theater for showtimes); **The Gospel** (Wed & Thu 1:10, 3:50, 7, 9:30, Fri-Tue call theater for showtimes); **The Greatest Game Ever Played** (Wed & Thu 12:50, 4:20, 7:45, 10:20, Fri-Tue call theater for showtimes); **In Her Shoes** (Wed & Thu 1:20, 4:20, 7:10, 10:10, Fri-Tue call theater for showtimes); **Into the Blue** (Wed & Thu 1:45, 4:50, 7:20, 10, Fri-Tue call theater for showtimes); **Just Like Heaven** (Wed & Thu 12:40, 3:10, 7:10, 9:50, Fri-Tue call theater for showtimes); **Serenity** (Wed & Thu 12:50, 3:40, 7:50, 10:30, Fri-Tue call theater for showtimes); **Two for the Money** (Wed & Thu 1:30, 4:30, 7:20, 10:10, Fri-Tue call theater for showtimes); **Waiting** (Wed & Thu 12:50, 3:20, 5:40, 8, 10:20, Fri-Tue call theater for showtimes); **Wallace & Gromit: The Curse of the Were-Rabbit** (Wed & Thu 12:30, 2:45, 5:10, 7:30, 9:50, Fri-Tue call theater for showtimes);

## Windward

**AIKAHI TWINS: Aikahi Park Center. 593-3000**

◆ **March of the Penguins** (Wed & Thu 5:30, Fri-Tue call theater for showtimes); **Oliver Twist** (Wed & Thu 7:20, Fri-Tue call theater for showtimes); **Thumbsucker** (Wed & Thu 5:40, 7:45, Fri-Tue call theater for showtimes);

**KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-4171**

◆ **Charlie and the Chocolate Factory** (Wed & Thu call theater for showtimes); **Four Brothers** (Fri 4:30, 7:30, 9:30, Sat 1:30, 4:30, 7:30, 9:30, Sun 1:30, 4:30, 7:30, Mon & Tue 4:30, 7:30); **Sky High** (Wed & Thu call theater for showtimes); **War of the Worlds** (Wed & Thu call theater for showtimes); **Wedding Crashers** (Wed & Thu call theater for showtimes); ● Fri 10/21: **Four Brothers** (Fri 4, 7, 9:30, Sat 1, 4, 7, 9:30, Sun 1, 4, 7, Mon & Tue 4, 7); **Red Eye** (Fri 4, 7, 9, Sat 1, 4, 7, 9, Sun 1, 4, 7, Mon & Tue 4, 7);

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

◆ **Domino** (Wed & Thu 1:40, 4:25, 7:15, Fri-Tue call theater for showtimes); **Elizabethtown** (Wed & Thu 1:50, 4:25, 7:05, Fri-Tue call theater for showtimes); **Flightplan** (Wed & Thu 2:30, 4:50, 7:10, Fri-Tue call theater for showtimes); **The Fog** (Wed & Thu 1:20, 3:30, 5:40, 7:50, Fri-Tue call theater for showtimes); **The Greatest Game Ever Played** (Wed & Thu 1:55, 4:30, 7, Fri-Tue call theater for showtimes); **In Her Shoes** (Wed & Thu 2, 4:45, 7:25, Fri-Tue call theater for showtimes); **Into the Blue** (Wed & Thu 2:30, 5, 7:45, Fri-Tue call theater for showtimes); **Two for the Money** (Wed & Thu 2:10, 4:55, 7:30, Fri-Tue call theater for showtimes); **Waiting** (Wed & Thu 1:25, 3:40, 7:20, Fri-Tue call theater for showtimes); **Wallace & Gromit: The Curse of the Were-Rabbit** (Wed & Thu 1:20, 3:35, 5:40, 7:45, Fri-Tue call theater for showtimes);

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

◆ **A History of Violence** (Wed & Thu 12:15, 2:45, 5:20, 7:50, 10:25, Fri-Tue 12:15, 2:45, 5:20, 7:50, 10:25); **Domino** (Wed-Tue 12:20, 4:25, 7:20, 10:20); **Elizabethtown** (Wed-Tue 12:45, 3:45, 7:15, 10:15); **Flightplan** (Wed-Tue 12:10, 2:45, 5:10, 7:40, 10:15); **The Fog** (Wed-Tue 12, 2:30, 5:15, 7:55, 10:25); **The Greatest Game Ever Played** (Wed-Tue 12:45, 3:55, 7:30, 10:20); **Wallace & Gromit: The Curse of the Were-Rabbit** (Wed-Tue 12:05, 2:35, 5:05, 7:35, 10:05); ● Thu 10/20: **In Her Shoes** (Wed & Thu 1, 4:05, 7:10, 10:20); **Into the Blue** (Wed & Thu 12:40, 7:05); **Serenity** (Wed & Thu 4:10, 10); **Two for the Money** (Wed & Thu 12:15, 3:15, 7, 10); ● Fri 10/21: **Doom** (Fri-Tue 12, 2:40, 5:20, 8, 10:50); **North**

**Country** (Fri-Tue 12:15, 3:15, 7, 10); **Stay** (Fri-Tue 12:25, 2:50, 5:15, 7:50, 10:15);

## East

**KAHALA 8-PLEX: Kahala Mall, 4211 Wai'alaie Ave. 593-3000**

◆ **A History of Violence** (Wed & Thu 1, 3:20, 5:50, 8:25, Fri-Tue call theater for showtimes); **Elizabethtown** (Wed & Thu 1:40, 4:25, 7:45, Fri-Tue call theater for showtimes); **Flightplan** (Wed & Thu 1:15, 3:40, 6, 8:20, Fri-Tue call theater for showtimes); **The Fog** (Wed & Thu 1:05, 3:30, 5:55, 8:15, Fri-Tue call theater for showtimes); **In Her Shoes** (Wed & Thu 1:30, 4:20, 7:50, Fri-Tue call theater for showtimes); **Serenity** (Wed & Thu 1:35, 4:25, 8, Fri-Tue call theater for showtimes); **Two for the Money** (Wed & Thu 1:45, 4:30, 7:55, Fri-Tue call theater for showtimes); **Wallace & Gromit: The Curse of the Were-Rabbit** (Wed & Thu 1:20, 3:50, 6:10, 8:30, Fri-Tue call theater for showtimes);

**KOKO MARINA STADIUM 8: 593-3000**

◆ **The Constant Gardener** (Wed & Thu 1:55, 5, 8, Fri-Tue call theater for showtimes); **Domino** (Wed & Thu 1:50, 4:40, 7:50, Fri-Tue call theater for showtimes); **Flightplan** (Wed & Thu 1:40, 3:55, 6:10, 8:25, Fri-Tue call theater for showtimes); **The Fog** (Wed & Thu 1:30, 3:50, 6:15, 8:30, Fri-Tue call theater for showtimes); **In Her Shoes** (Wed & Thu 1:40, 4:45, 7:45, Fri-Tue call theater for showtimes); **Into the Blue** (Wed & Thu 1:45, 4:20, 7:55, Fri-Tue call theater for showtimes); **Waiting** (Wed & Thu 2, 4:15, 6:20, 8:30, Fri-Tue call theater for showtimes); **Wallace & Gromit: The Curse of the Were-Rabbit** (Wed & Thu 1:35, 3:45, 6, 8:15, Fri-Tue call theater for showtimes);

## Central

**MILANI TOWN CENTER STADIUM 14: 593-3000**

◆ **A History of Violence** (Wed & Thu 11:55, 2:15, 4:35, 7, 9:15, Fri-Tue call theater for showtimes); **Corpse Bride** (Wed & Thu 9:10, Fri-Tue call theater for showtimes); **Domino** (Wed & Thu 12:30, 3:45, 7:15, 10, Fri-Tue call theater for showtimes); **Elizabethtown** (Wed & Thu 12:15, 2:30, 3, 5:30, 7:10, 8:15, 10, Fri-Tue call theater for showtimes); **Flightplan** (Wed &

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

# Moviedclock

Legend:  
Showing ◆  
Closing ●  
Opening ●



# O'ahu Films

Unattributed film synopses indicate movies not yet reviewed by HW staff. Indicates films of unusual interest.

## Opening

**Doom** The game is turned into a movie, with The Rock as Sarge. Nurses (practical) in attendance.

**Dreamer: Inspired by a True Story** Horses and racing, with Kurt Russell and the ubiquitous Dakota Fanning.

**North Country** Charlize Theron as a factory worker in the tradition of *Norma Rae*.

**Stay** Is shrink Ewan McGregor going nuts or are the dead reappearing in space and place?

## Continuing

**Asylum** Crazy times, sexual roundelay and overheated acting from Ian McKellan and Natasha Richardson. Nurses in attendance. Patrick Marber (*Closer*) wrote the screen adaptation of the Patrick McGrath novel.

**Domino** Female bounty-hunter makes good.

**Elizabethtown** See review on page 27.

**Flightplan** Jodie Foster returns in another thriller, this one taking place on a plane flight. Her 6-year-old daughter disappears, and those aboard say that Foster is "making her up." The clue that saves the day is a direct steal from Hitchcock's *The Lady Vanishes*. Shame, Jodie.

**The Fog** Remake of the John Carpenter's horror film, this time around with Tom Welling (*Smallville*).

**The Gospel** A prodigal son type returns to the church to find it in a shambles.

**The Greatest Game Ever Played** It's about golf.

**A History of Violence** Adapted from a graphic novel, this film seems at first a radical departure for director David Cronenberg. Café-owner Tom Stall (Viggo Mortensen) is a clean-cut family man who might have a

secret. When Philly gangsters (led by Ed Harris) stop in at his café and insist that Mortensen is really a killer named Joey, we think we might be seeing a Hitchcockian wrong-man thriller.

Cronenberg devotees and film buffs might be prepared for this, but casual audiences might be drawn further into the psychology of violence than they wish. This is a movie that can burrow right under your skin and stay there a while. (Reviewed 10/5) —Bob Green

**In Her Shoes** Director Curtis Hanson (*L.A. Confidential*) directs Cameron Diaz in what is said to be her most challenging role—a family drama.

**Into the Blue** In this remake of 1977's *The Deep*, some divers find themselves in deep trouble with a drug lord after they come upon the illicit cargo of a sunken airplane.

**Just Like Heaven** The casting of Mark Ruffalo and Reese Witherspoon is downright inspired in the screen adaptation of Marc Levy's novel *If It Were Only True*, a shameless love story with a supernatural conceit. These two actors are as believable as romantic comedies get in our cynical age. And, as a wish-fulfillment piece, this is probably the best-acted romantic comedy since *Pretty Woman*—and it may be a better movie. If you can't buy into this conceit, two lost souls finding each other, stay away from *Heaven*. If you're a deep-dyed romantic, you're likely to be charmed by one of the best romantic comedies Hollywood has come up with in a long, long time—happy ending and all. (Reviewed 9/21)—B.G.

**Lord of War** The new Nic Cage vehicle, the first since he became King of the Box Office, tying with Ben Stiller.

**Oliver Twist** Roman Polanski does his take on the Dickens classic. Most reviews have been rhapsodic.

**Serenity** What elevates this movie-beyond the usual sci-fi action hokum is the classic Joss

Whedon wit mixed with his innovative take on the futuristic genre. Whedon has an ability to create a living, breathing universe populated with a sense of history as well as likable, memorable characters with full-fledged story arcs. At the same time, he provides nerds with healthy portions of space battles and shoot-em-up/martial arts junk food. And that counts for a helluva lot in a year that has unleashed *Elektra*, *Cursed*, *Robots* and *The Island* on a quality-starved Dork Republic. (Reviewed 10/12) —Ryan Senaga

**Thumbsucker** Thumbsucker is working against something, even if no two viewers are likely to agree on just what.

The film follows 17-year-old thumb jockey Justin Cobb (Lou Pucci) on a disjointed, zig-zagging journey from winsome loner to high-octane superachiever to something harder to define. After sucking his way through high school despite a curious nature and an irresistible sweetness of spirit, Justin hits bottom and finds salvation in a diagnosis of ADHD and its Ritalin remedy. And suddenly the former ne'er-do-well is a triumphant success. Sort of. (Reviewed 10/5) —Ragnar Carlson

**Tim Burton's Corpse Bride** After his terrific, winning job with *Charlie and the Chocolate Factory*, director Tim Burton falls back on bad story development habits with his latest opus of goth splendor. Yes, it looks amazing and for fans of the genre it is very much worth checking out simply for the aesthetic value, but it needed a bit more to prevent it from seeming like a 78-minute commercial for a new line of action figures. (Reviewed 9/28) —R.S.

**Transporter 2** A slam-bang sequel: unbelievable stunts and thrills.

**Two for the Money** Another Al Pacino buddy movie—sort of. This time the co-star is Matthew McConaughey. Old reliable Rene Russo is around too, as the double-crosses abound.

**Waiting** A waiter reevaluates his dead end job.

**Wallace & Gromit: The Curse of the Were-Rabbit** While it doesn't have the belly laughs and the wow factor of a Pixar production, *Wallace & Gromit* does have the whimsy that was lacking from *Corpse Bride*, as well as a healthy dose of droll British charm. And as with all decent animated films, adults won't be alienated. Nick Park and co-director Steve Box may not have re-invented the clay-wheel here, but *Wallace & Gromit* may be the ones to beat for 2005's Best Animation Academy Award. (Reviewed 10/12) —R.S.

## Art House & Short Runs

**Deconstructing Supper & Field of Genes (double feature)** (2002, U.S.; 1998, U.S.) See Hot Pick on page 10. *University of Hawai'i's HIG Auditorium, Wed 10/19, 3:30 & 7PM, Spalding Auditorium, Sun 10/23, 5PM, \$3 students, \$5 general, 223-0130*

**Everything is Illuminated** Writer/director/actor Liev Schreiber adapted this uneven version of the celebrated novel. There will be those who like it. *Varsity*

**Jinnah** (1998, U.S./Pakistan/U.K.) A rare screening of this film about Mohammed Ali Jinnah, founder of Pakistan. Christopher Lee plays Jinnah awfully well, according to experts at da Movie Museum. *Movie Museum, Thu 10/20 & Sun 10/23, 2, 4, 6 & 8PM, \$4 members, \$5 general, 735-8771*

**Junebug** A British art dealer threatens the equilibrium of her middle-class in-laws in North Carolina. *Varsity*

**Song of Tibet & Windhorse (double feature)**

*Song of Tibet*: Dawa, a modern, leaves Beijing to visit grandparents in Lhasa, soon becomes involved in the effort to complete the tale of her three great loves of her grandmother. Directed by Fei Xie (*A Girl From Hunan*); filmed in Tibet.

*Windhorse*: Shot in Tibet in secret and smug-

gled out, this film depicts life under the thumb of China. Controversial for a myriad of reasons. *Movie Museum, Sat 10/22, 12:30, 4, & 7:30PM, \$4 members, \$5 general, 735-8771*

**Tibet: Cry of the Snow Lion** (2003) A doc offering evidence of the Chinese government's attempt to wipe out Tibetan culture and identity. Narrated by Ed Harris, Tim Robbins and Susan Sarandon. *Movie Museum, Fri 10/21 & Mon 10/24, 2, 4, 6 & 8PM, \$4 members, \$5 general, 735-8771*

**What's a Human Anyway?** (Turkey, 2004) Through the focus on a mugged 39-year-old boy-man whose injuries include partial amnesia, which forces him to reevaluate life from his fragmented consciousness, this tongue-in-cheek effort covers several levels of contemporary Turkish culture. *Doris Duke Theatre, Honolulu Academy of Arts, 900 S Beretania St, Tue 10/19, 1 & 7:30PM, \$5 members, \$7 general, 532-8768*

## Hawaii International Film Festival recommendations

**Prime** (U.S.) comedy; **Brokeback Mountain** (U.S.), drama (see review on page 26); **The Buried Forest** (Japan), fantasy; **Mirror Mask** (U.S.), live action/digital animation; **The Squid and the Whale** (U.S.), family drama; **U-Carmen** (South Africa), opera; **The Dying Gaul** (U.S.) gay indie; **The River Queen** (New Zealand), drama; **Sad Movie** (Korea), drama

The festival opens tomorrow and runs through Oct. 30. Showtimes and venues vary; visit [www.hiff.org](http://www.hiff.org) or call 528-HIFF for information or to purchase tickets.

## The Doris Duke Theatre at the Academy

### What's A Human Anyway?

Dir: Reha Erdem, Turkey, 2004, 128m, NR Turkish w/E.S. Set in an urban apartment building where neighbors, friends, and family live in close quarters, this film focuses on three male protagonists. Director Reha Erdem lends a light touch to the film's narrative twists while also creating a slightly nutty, circus-like environment. The filmmaker also explores more serious themes, depicting the three phases of manhood in patriarchal Turkish society. Winner of the FIPRESCI (International Critics' Association) Award at the 2004 Istanbul Film Festival.

October 19 at 1:00 p.m. and 7:30 p.m.

### Tea Ceremony Demonstration

Dr. Genshitsu Sen XV, Urasenke Grand Tea Master will present a lecture and demonstration of the traditional Japanese Tea Ceremony.

October 19 at 5:00 p.m. FREE

### Hawaii International Film Festival

October 20-30  
Visit [www.hiff.org](http://www.hiff.org) or call 532-3456 for details.

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FILMS



Hawaii International Film Festival

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CONSOLIDATED MILILANI STADIUM 14  
CONSOLIDATED PEARLRIDGE WEST 16  
REGAL WINDWARD STADIUM 10  
CALL THEATRE FOR SHOWTIMES  
NO PASSES OR DISCOUNT TICKETS ACCEPTED FOR THIS ENGAGEMENT

## RESTAURANTS

MALIA LEINAU

Carnaval Las Palmas sticks with the formula

# Más rice and beans



Chipotle and strum: Friday is mariachi night at Carnaval Las Palmas

### RAGNAR CARLSON

There's something about Mexican. We can agree to disagree about where to find the best sushi, the best plate lunch, the best burger, but when it comes to Mexican food—for whatever reason—we stick to our guns. Is it because Mexican food is composed of essentially the same five ingredients, served the same way, at almost every taqueria and restaurant in America? It's a simplicity that lends to easy comparison.

But what is "Mexican food?" Is it rice, beans and pick your meat, as at almost every taco stand and taqueria in the United States? In New York, chef Richard Sandoval has pioneered nuevo-Mexican cuisine with dishes like adobo-marinated lamb chops atop mashed potatoes. He's Mexican. Is it authentic?

Carnaval Las Palmas is the fourth location in Wilfredo Valiente's local chain, and the most ambitious. If you're going to open a Mexican place in Restaurant Row, in the three-tiered (and kind of cursed) former home of Meritage, just across from the well-established (if not well-reviewed) Jose's, it had better work, and quickly. And there are signs that it may: while there's room for more staff training and attention to detail (a giant decommissioned salad bar sits in the middle of the ground-level dining area), the food is classic Mexican-American, prepared by experienced Mexican cooks.

The first miscue was our own. Given the option to sit anywhere—the place was nearly empty at 6PM on a recent Thursday—we chose a table near the entrance, just a few feet from the cash register. Later, I discovered the large, warmly decorated main dining area upstairs—if you come, ask to be seated there or at an outside table.

The extensive menu is a mix of old hat—tacos, enchiladas, taquitos—and some not often seen dishes. As we made our way through a special of soft tacos filled with perfectly grilled, gently dressed mahimahi, the question of authenticity would not go away. Is something you'd pick up at a roadside taco stand in Jalisco more legitimate than the inventive tapaslike fare served up at swank eateries in Mexico City? Mexico once blanketed what are now California and Texas. Is Tex-Mex somehow "inauthentic" just because the border moved? Does any of it even matter? In the end, the food must bear some relation to the cuisine of its native country, and it must taste good. What On that level, Las Palmas succeeds. What sets Carnaval apart from its lunch-only siblings are entrées like subtly seasoned carne de pernil—four slices of baked pork butt crisp on the outside and moist on the inside. The side of refried beans features whole beans and skins rather than the familiar grey gruel. These kinds of simple touches—nothing seemed to have stayed on the grill or in the oven a moment too long, the sour cream and guacamole were generous yet don't overwhelm—show that Las Palmas has steady, experienced hands in the kitchen.

There is at least one true winner—the textbook shrimp ceviche (\$8.95). The popcornlike little blobs of minced shrimp macerate in a tart mix of lemon, onion, cilantro and a hint of jalapeño. (The dish is also available in slightly different form as a main course, with large shrimp.)

My dining companion wondered aloud why Las Palmas doesn't offer a handful of variations on what was our favorite dish. Manager Tino Guzman overheard the remark, and said the restaurant serves "authentic Mexican food, with a few slight changes" to the sauces and spices to accommodate local tastes. (He

added that the nightly special is a chance to try something different, such as chicken mole.) Alas. In food as in the rest of life, the devil's in the details—the difference between a revolutionary eatery and a run-of-the-mill Mexican joint can be as slight as an extra touch of jalapeño in the ceviche, a turn here and there on the grill. Throughout the meal, we wondered what had been sacrificed for the sake of mainstream taste.

Desserts are comfort standards, with dense, custardy flan and sopapilla, a compulsively nibbleable platter of deep-fried tortillas topped with butter, honey, cinnamon and chocolate. These last dishes clarified the disconnect I'd been feeling throughout the meal—despite its swank location and ambitions to innovation, Las Palmas is a down-home restaurant serving almost archetypal Mexican-American food. But the dishes are prepared with care—everything tasted good, nothing was over- or undercooked, the salad-topping salsa was fresh, cilantro-packed simplicity. If the management wants to break new ground, that's not happening yet. For now, Carnaval Las Palmas offers the same well-done, reasonably priced beans-and-rice formula as its other locations—and salsa on Fridays and mariachi on Saturdays. You can do a lot worse than that. ■

### Carnaval Las Palmas

Restaurant Row, 500 Ala Moana Blvd, Ste 6F (533-0129)

Hours: Mon–Fri 10:30AM–3PM, 5–9PM, Sat & Sun 5–9PM

Appetizers: \$3–\$8.95

Main Dishes: \$7.50–\$15.95

Recommended dishes: shrimp ceviche, carnitas, carne de pernil

Payment: AmEx, Disc, MC, V

This coupon valid for 50% off second purchase of equal value\*

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Consolidated KAHALA 8 733-6243	Consolidated PEARLWEST 16 483-5344	Consolidated KOKO MARINA STADIUM 8 397-6133	Regal Cinemas DOLE CANNERY 18 800-FANDANGO #1718	Regal Cinemas WINDWARD STADIUM 10 800-FANDANGO #1719

Sorry, No Passes Accepted For This Engagement. For Additional Information, Call Theaters Or Check Directories.

# RESTAURANTS

## New & Noteworthy

### A Taste of New York

1137 11th Ave at Wai'ala'e Ave, Kaimuki (737-DELI). Daily 9:30AM-9PM. Sandwiches: \$11.95-\$14.95. Cheesecake: \$9.95. AmEx, Disc, MC, V.

A Taste of New York is O'ahu's closest thing to a bite of a Big Apple deli, serving overstuffed reubens and Eisenberg's corned beef from Chicago. Fifteen bucks may seem steep to Honoluluans used to paying \$2 for a thin teri-beef sandwich, but these monsters come loaded with 11 ounces of meat. Must try: house-made cheesecake. Based on a recipe from New York's Carnegie Deli, it's not too sweet and the flavorful crust melts in the mouth.

### Banzai Sushi Bar

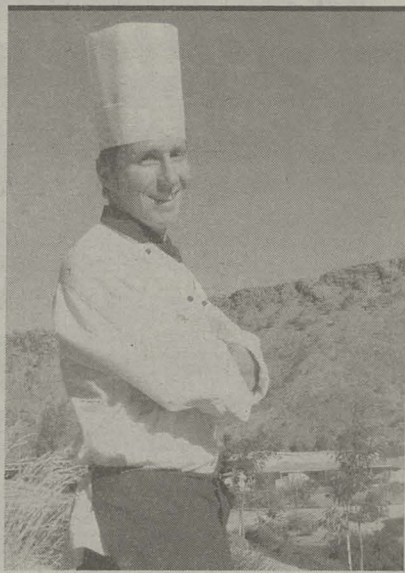
North Shore Marketplace, 66-246B Kanehameha Hwy, behind Patagonia (637-4404). Tue-Sun 5-10PM. Appetizers: \$3-\$12.50. Sushi & sashimi dinner: \$18.75. AmEx, MC, V.

You get standard sushi with a Brazilian twist at Banzai Sushi Bar. Take a seat (on a chair or on a pillow) on the big wood lanai. Tuck into citrusy ceviche, nigiri sushi and maki as crickets and Stan Getz's saxophone serenade you.

### Bonacas's

Manoa Marketplace, 2752 Woodlawn Dr (988-2685). Mon-Sat 11AM-7:30PM. Sandwiches: \$5.95. Cash only.

Sometimes you can build a better mousetrap: Owner Larry Yepes, a former surfboard shaper, takes liberties with deli classics—adding veggies and decreasing the amount of meat—to create successful sandwiches. Paper-thin pastrami slices are fatty and tender, and the Reuben's crisp rye stays crisp. There are also pastas on the menu. Take a seat at an outdoor table.



### Wizard of Oz

Lemon myrtle, bush tomato and barramundi? They're elements of Australian cuisine, a sort of Brit-Pac hybrid, which is making a splash in places like New York. In town next week is chef Athol Wark, known for using Australia's indigenous ingredients. He's cooking at three venues—your chance to chew some 'roo.

**Taste of Australia.** Village Steak and Seafood Restaurant, Hilton Hawaiian Village, Thu 10/20 & Fri 10/21, 6-10PM. A la carte menu includes mountain pepper berry kangaroo on a yam fondant and crisp mulloway with a caper mash.

**Under the Southern Cross.** 3660 on the Rise, 3660 Wai'ala'e Ave (737-1177), Sun 10/23, 6-9PM. Wark joins chef Russell Siu to create a \$65 prix-fixe menu of more than 10 dishes. Highlight: Dinner is preceded by a tasting of

20 Australian wines. To reserve, call the Vintage Wine Cellar at 523-WINE.

**Hawaii International Film Festival screening of Three Dollars.** Hawaii Theatre, 1130 Bethel St, Wed 10/26, 6:30-8PM. Attend the HIFF screening of this new Australian and you get to graze on Wark's gourmet appetizers. For the reception and movie: \$50. Call the Australian American Chamber of Commerce at 526-2242. Leave a message and you'll be contacted.

### Diamond Head Grill

W Honolulu, 2885 Kalākaua Ave (922-3734, www.w-dhg.com). Daily 7AM-2:30PM, 6-11PM. Starters: \$11-\$18. Entrées: \$25-\$45. AmEx, MC, V.

New chef Guillaume Burlion breathes new life into what was a fading hotel restaurant. The Frenchman's classical background is evident in dishes like an eggshell filled with a very adult pabulum of egg, lobster, foie gras and truffle. Some of the simplest items are the best: like the stack of pineapple tomato slices drizzled with tart shiso vinaigrette.

### 808 Kapahulu

808 Kapahulu Ave at Winam St (737-8081). Sun-Thu 6PM-1AM; Fri, Sat 6PM-2AM. Dishes: \$4.50-\$15. AmEx, Disc, JCB, MC, V.

Taka Kajima has ended his experiment in swank—now the lights are brighter and the expanded menu includes items like hamburger katsu. The addictive chicken pot pie is still there, but not as

rich and thick as it used to be. Plus the place has lost its liquor license. Still, with selections such as Korean-style steak tartare and the pesto-coated lamb chops, 808 Kapahulu is worth considering for a bite.

### J at the Willows

901 Hausten St between King St and Kapi'olani Blvd (952-6990). Tue-Sat 5:30-9PM. Starters: \$8-\$12. Entrées: \$24-\$31. AmEx, MC, V.

In his second try at having his own room at the Willows, chef Jay Matsukawa pulls it off. In what was known as the Rainbow Room, J at the Willows looks like part of a convention center, but the well-done food shows that Matsukawa has developed finesse. Dishes like tender lamb, slightly crunchy with a rub of toasted fennel and coriander, get classic presentation on bright white plates. Do order dessert—fruit, chocolate or vanilla done three ways.

and minifootballs of fried mochi stuffed with dried shrimp and pork are irresistibly crisp and sticky-soft.

### South Shore Grill

3114 Monsarrat Ave (734-0229). Daily 11AM-8PM. Sandwiches: \$4.25-\$5.75. Plates: \$5.75-\$7.95. Cash only.

Linda Gehring is the wife of Teddy, of Bigger Burger fame, but her thing is fish. Get fresh mahimahi in soft tacos, as an entrée with her addictive Asian-style slaw or in a sandwich with chipotle-aioli sauce. The food may be fast, but it's fresh—and all made from scratch.

### Sweet Basil

1152A Maunakea St between Pauahi and Beretania Sts (545-5800). Mon-Fri 10:30AM-2PM. Starters: \$4-\$7.95. Entrées: \$7.50-\$11.95. AmEx, MC, V.

The latest restaurant entrant in pho-rich Chinatown is Thai, with a lineup of familiar dishes done well with quality ingredients. A menu star is the short ribs braised in massaman curry—your spoon sinks into the long-simmered meat. Neighborhood office workers pour in for the \$8.95 all-you-can-eat buffet.

### Legend Seafood

Chinatown Cultural Plaza, 100 N Beretania St at River St (532-1868). Daily 10:30AM-2PM, 5:30-10PM. Dim sum: \$2.85-\$3.75 per plate.

Sure, the seafood is good, but Legend is Honolulu's gold standard for dim sum. Nearly every dish is textbook perfect in preparation and freshness. Look fun stuffed with scallops melt in the mouth

### News you can eat

Celebrate McKinley's 140th anniversary at **A Taste of McKinley** on Wed 10/19 at the Sheraton Waikiki Hotel Ballroom. There will be food by the Pineapple Room and L'Uraku, but what would a high school celebration be without eats from KC Drive Inn and Zippy's too? Tickets start at \$75, with proceeds going to the McKinley High School Foundation's scholarship program. Call 536-3832. ■ At **Vino** (Restaurant Row, 524-8466), Chuck Furuy's September "Chuck's Table"—a communal four-course dinner with wine—was such a hit, he's hosting another one Wed 10/26 at 6PM (\$30). ■ **Alan Wong's** chef de Partie Tuyet Tran cooks the Next Generation dinner (\$65, \$90 with wine). On the menu: Pecky-toe crab and sweet corn soup, spicy seafood laksa, kiawe-grilled Maui-raised New York steak. ■ **Have food news?** E-mail editorial@honoluluweekly.com

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# The Straight Dope

By Cecil Adams

One of the most familiar scenes in the Tarzan movies is Tarzan swinging through the jungle on vines. My friends and I were discussing this and came to the conclusion that there aren't any vines in America strong enough to swing on, but maybe there are in Africa. Are any vines growing in trees strong enough to swing on?

—ShonEncinas, via e-mail

Oh, sure. We're talking here about lianas, a generic term for the high-climbing woody vines found in the tropics. One of the biggest lianas, *Entada gigas*, turns up in both the Americas and Africa. It can reach well over a foot in diameter, more than sturdy enough to swing on. However, you can see where other problems might intrude—e.g., how you'd get a grip. The more you investigate, in fact, the more you realize vines wouldn't make for a practical system of locomotion. Investigate further still and you come to an additional conclusion: Tarzan creator Edgar Rice Burroughs didn't think they would either.

Vines first. Having consulted with George Angehr, who serves as tropical forest expert for the Straight

Dope Science Advisory Board and moonlights as an ornithologist for the Smithsonian Institution in Panama, we can state the drawbacks of vines-as-jungle-bicycle as follows:

(1) As depicted in the Tarzan movies, the vines are attached at the top, free-swinging at the bottom. In reality, lianas are attached at the bottom (they're plants, with roots in the ground) and . . . well, maybe not free-swinging, but not reliably anchored at the top. Yank on a liana and one of two things is going to happen: nothing, because the top is entwined in the tree canopy, in which case, being secured at both ends, the thing won't let you do much swinging—at best you'll be able to sway back and forth; or it falls on top of you in a heap.

(2) Actually, a third thing might happen if you yank on a liana. As reported online and confirmed by Angehr, God's own collection of bugs and other little uglies may rain down on you. On the plus side, bisect a liana with a machete and you may find it contains drinkable water.

(3) Jungle vegetation is so densely matted, among other things by lianas, that even if suitable vines were available, attempting to swing on one would produce results less in keeping with Tarzan of the Apes



ILLUSTRATION: SLUG SIGNORINO

ing "vines" instead of trapezes. (In the 1932 film *Tarzan the Ape Man*, starring Johnny Weissmuller, circus performers did in fact execute the trickier vine stunts.) Disney finally released an animated Tarzan movie in 1999; I haven't seen it, but from all accounts the king of the apes catapults through the treetops in a manner that owes a lot more to apes (and is likelier a lot truer to Burroughs's conception) than to Cirque du Soleil.

Still, let's concede one point to vine lovers. Orangutan researchers—and yes, I know orangutans live in southeast Asia, not Africa—speak of a phenomenon called "liana sway," described as "a 'Tarzan'-type movement in which the orangutan swings horizontally on one or more vertical lianas with increasing amplitude to reach the next support" (Thorpe and Crompton, "Locomotor Ecology of Wild Orangutans [etc.]," *American Journal of Physical Anthropology*, 2005). So to some extent apes can travel by vine—and if the infant Lord Greystoke had been orphaned in Borneo, maybe he'd have learned to do it too.

Comments, questions? Take it up with Cecil on the Straight Dope Message Board, [www.straightdope.com](http://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.

than George of the Jungle.

Don't blame Edgar Rice Burroughs for steering the public wrong, though. Here's his description of how a young Tarzan gets around from the first book, *Tarzan of the Apes* (1914): "He could spring twenty feet across space at the dizzy heights of the forest top, and grasp with unerring precision, and without apparent jar, a limb waving wildly in the path of an approaching tornado. He could drop twenty feet at a stretch from limb to limb in rapid descent to the ground, or he could gain the utmost pinnacle of the loftiest tropical giant with the ease and swiftness of a squirrel. Though but ten years old, he was fully as strong as the average man of thirty. . . . And day by day his strength was increasing."

In short, Tarzan propels himself the same way most arboreal primates do, by swinging, climbing, and leaping among the branches. Vines play no special role in this process. An episode late in the book has Tarzan improbably swinging through the not-yet-logged-off but largely vineless north woods of Wisconsin, somehow carrying Jane.

OK, it sounds cool on the page. But no flesh-and-blood human has the musculature to fling himself from tree to tree as monkeys do. That presented a problem when Hollywood decided to portray Tarzan on the screen. Burroughs reportedly felt the answer was Disney-quality animation. Since that wasn't in the cards at the time, the next best thing was circus-style acrobatics us-

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I took my old granny to the park today, 'cause she likes to go feed the pigeons.



She fed them pigeons for awhile, but I took her home after I seen that them birds started squirtin' out white foam.



I don't know what pigeons usually eat... but I'm pretty sure it ain't alka-seltzer.



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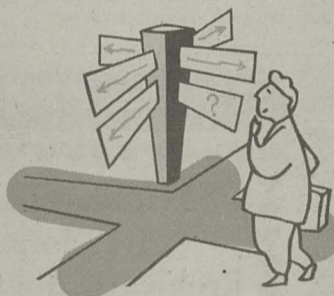


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## Web of mystery

Ever wish you knew what was happening on the latest pop-culture drama these days? Thanks to a new website launching Oct. 26—[www.prettyfreaky.net](http://www.prettyfreaky.net)—you can keep tabs on *Pretty Freaky*—the trials and tribulations of the vampire, the witch and the alien as they try to fit in with local culture.

The website will contain videos, short films, mini comics, photo stories and illustrations that will guide fans through the difficult mortal dilemmas and dangerous supernatural situations that these far-from-normal, attractive 20-year-old women experience.

The project definitely “fits in with

the spirit of Halloween,” says Jeff Katts, creator and executive producer of *Pretty Freaky*. Though the story “will have local elements,” Katts says, “I wanted to show more of Hawai‘i than surf, sand and palm trees. On the night scene, I’ve bumped into people that are sort of like vampires.”

Katts is interested in how many hits the website gets, how much response the *Pretty Freaky* project receives. “The point is to get a fan base, a fan following.”

For those who can’t get enough of, or just mildly enjoy, horror flicks, *Pretty Freaky* spans the gamut of scary-movie monsters. And for those who like stories with a local flavor, there promises to be something to wet your whistle. Who knows? You may actually fit in. That is freaky. —BRADY ROBINSON



## Goblins, ghosts & Hollywood stars

**Halloween make-up practice?** Hardly. A couple of hundred people lined up at Ko Olina last week to get made up and coiffed but trick or treating was far from their minds.

The scene was a wedding. The bride and groom: Kate Hudson and Matt Dillon. The best man: Owen Wilson. The father of the bride: Michael Douglas.

No, it’s not real. Universal Pictures’ *You, Me and Dupree* is the latest big film project to hit O‘ahu. Directors Joe and Anthony Russo (*Welcome to Collinwood*) needed hundreds of local background actors last week to portray bridesmaids, videographers, photographers, chefs, florists, crazy uncles, kooky aunts, immediate family and friends of the bride and groom. The synopsis? A best man (Wilson in his element) moves in with the happy couple and becomes pretty much the houseguest from hell.

Will you be able to spot your friend in the crowd? It may depend on the outfit. “I may not be visible,” says Terry Olival, wedding guest, “but my pink dress, which I bought for an actual wedding, has been in three wedding scenes—on *North Shore*, *Lost* and now this.”

—BECKY MALTBY (PHOTO AND TEXT)

## A grave mistake

Though they’re headquartered in Indiana, the century-old Batesville Casket Company is, well...dying to help us in Hawai‘i. For more than 40 years, the quiet little store has thrived on Colburn Street in Honolulu, supplying the local death industry with top quality hardwood and metal coffins. According to the staff, the local supplier sometimes delivers as many as 200 caskets a month to mortuaries and funeral homes.

But being the country’s leading casket manufacturer didn’t stop an out-of-the-box thinker in the

marketing department from coming up with a whole new line of pseudo-solemn-sarcophagus stuff to sell: Their online logo store offers everything from toy replicas of casket trucks for kids (Happy Birthday, Timmy, now you can transport the coffins of all your dead Power Rangers) to somber desk accessories for bored-to-death CEOs such as cas-



ket-shaped paperweights and ballpoint pens resting peacefully in tiny wooden coffins. It may be a savvy Fortune 500 company but, frankly, their business would die if everyone really obeyed the polite words stamped boldly across the back of their trucks: Please drive safely.

—MARCIA ZINA MAGER (PHOTO AND TEXT)



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