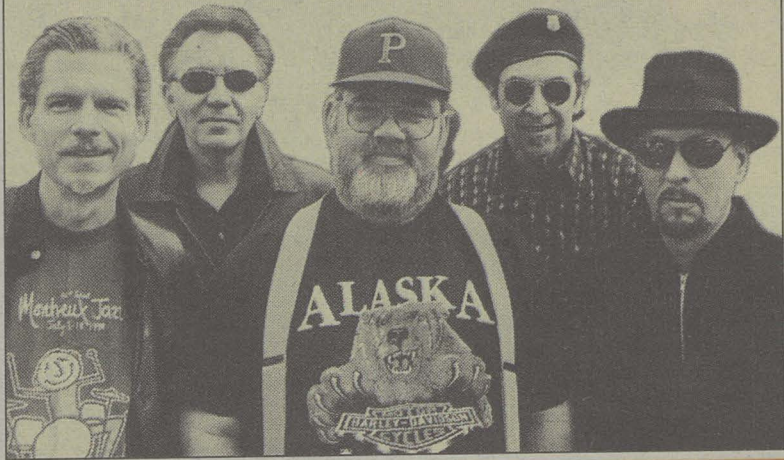


Local picks for federal courts by Robert M. Rees Page 11

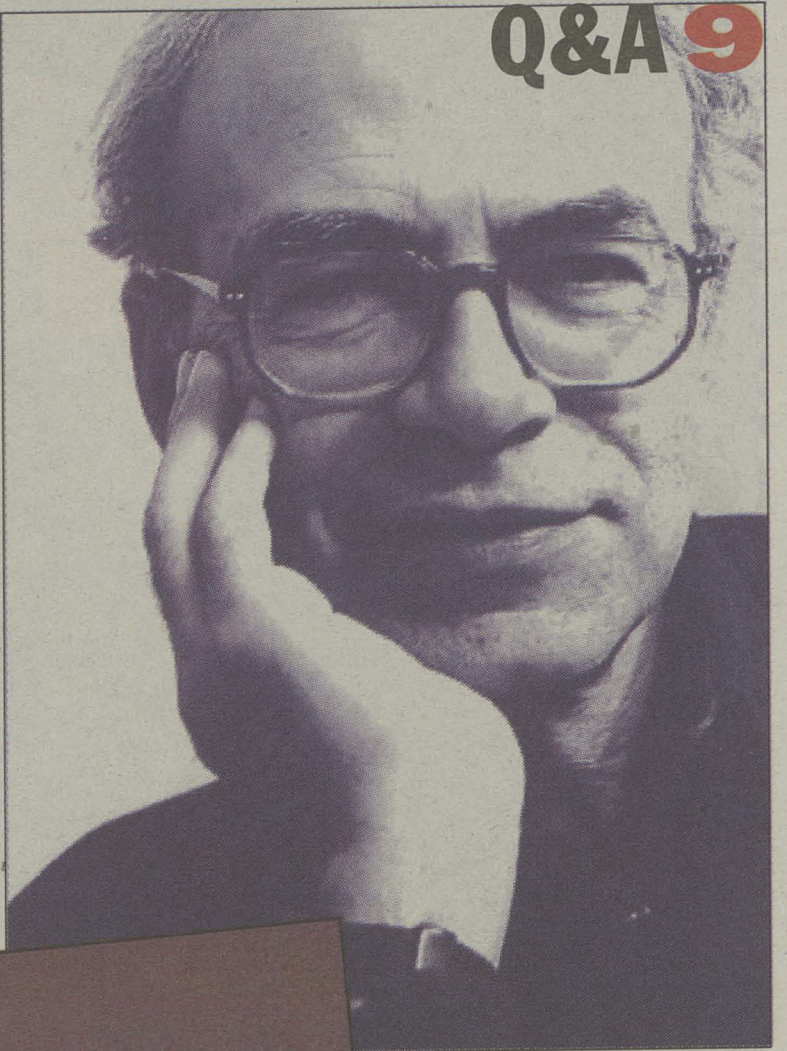
Solo 15



Canned Heat 17



Q&A 9



H O N O L U L U

Volume 11, Number 35
August 29 - September 4, 2001
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Weekly

Illustrations (circa 1975): Courtesy Esther Shimazu

NOT Bamboo Ridge



Presenting a Parody of Hawai'i's
Literary Scene

By AMY ARKOFF

Page 6





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First Amendment debate

Robert M. Rees seems to be taking a disappointing vacation from intellectual honesty lately. He appears to be equally adept at arguing both sides of a First Amendment debate. Most recently, Rees argued that the city's behavior was nothing short of scandalous when the Council tried to pass noncontent-based rules to get T-shirt vendors off public sidewalks. ("City Hall of Shame," *HW*, 8/8.) At issue in Rees' essay is the question of selling T-shirts on the sidewalks of Kalakaua Avenue in Waikiki.

When the Council first ruled to restrict all of the large tables that were quite literally blocking pedestrian use of public property — and even interfering with access to private property — the T-shirt vendors countered by printing messages on tags inside the shirts, and then claiming free speech rights in order to continue selling. The "nonprofit" status of most of those vendors was at the very least controversial. Some qualified for the most easily gained tax-exempt status by affiliating with mail-order churches. Others apparently donated "a portion" of their proceeds to a legitimate charity. The Internal Revenue Service does not prohibit such activity, but merely taxes commercial enterprises on behalf of nonprofit organizations as "unrelated business income." As long as board members of "nonprofit" groups remain unpaid, the sales are completely legal.

While the reasons for these exemptions are legitimate and valid, they created a loophole made in heaven for the Waikiki T-shirt vendors. Though the sudden move of many vendors to become nonprofit messengers of free speech was transparent and ridiculous in its abuse of the Constitution, Rees nonetheless sees the city's attempt to remove all vendors from the public sidewalk as some draconian attempt to shut down political comment. (In my own unofficial survey at the time, I asked several tourists if they were even aware of the "free speech" messages hidden in the shirts they had purchased from those vendors. None were.)

Oddly, however, Rees can argue the opposite side of the same coin. In addressing the question of a Christian cross, located on a Catholic church built on private property, Rees sees the city's sign restrictions as a perfectly legitimate vehicle for abridging the church's First Amendment guarantee of free exercise of religion. ("Cross-purposes," *HW*, 6/27.) He even seems to find some logic in claiming that the city's reluctance to use the sign ordinance to prohibit religious symbols on private property was some sort of violation of the separation doctrine.

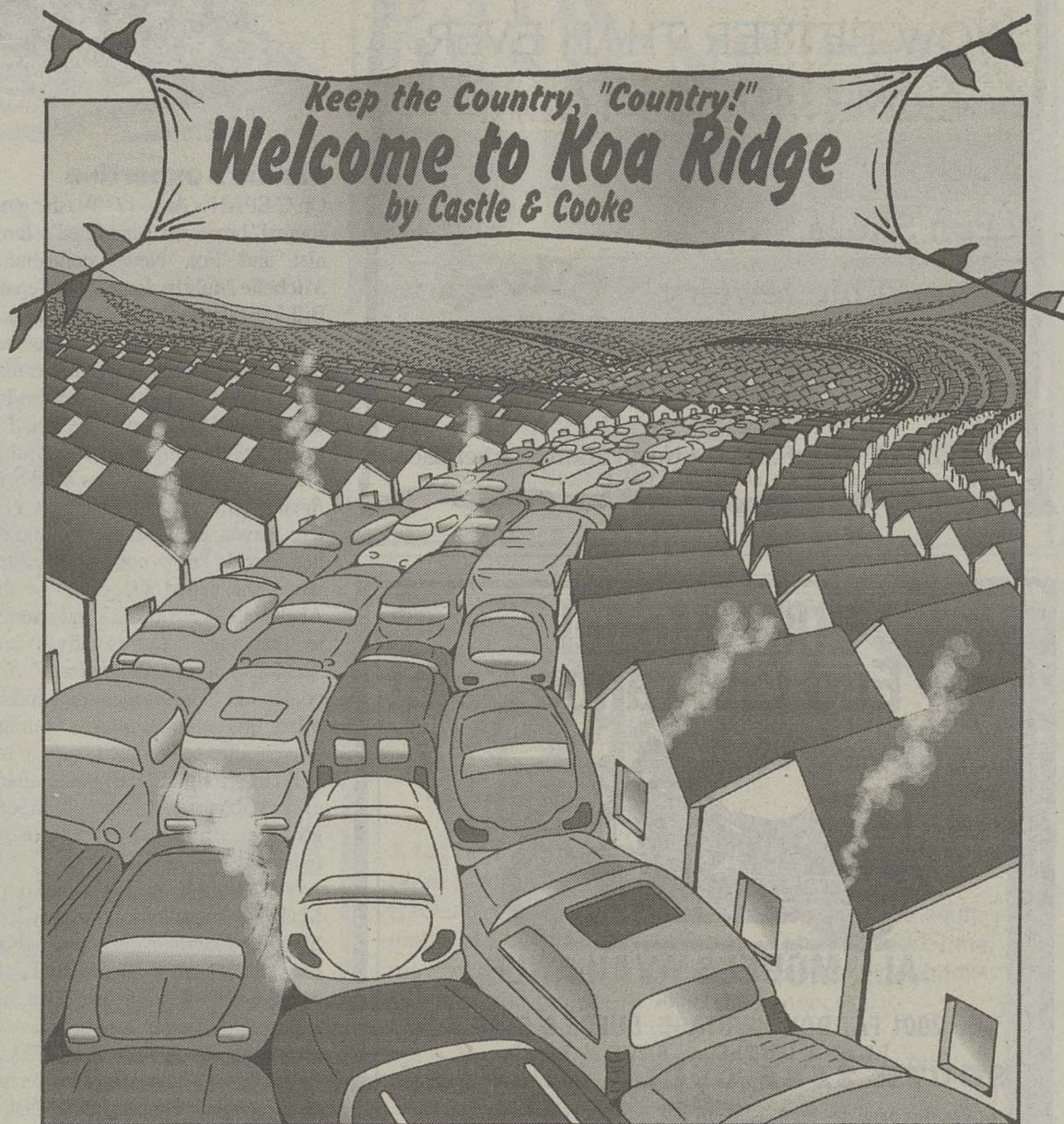
So, to summarize Rees' recent First Amendment positions: T-shirt vendors on public property, good. Churches on private property, bad. As I have said before, free speech is only genuinely free when it applies equally to all. Rees, however, seems to be more bent on pursuing a political agenda than he does on truly securing First Amendment rights equally and for all citizens.

Ken Armstrong

Robert M. Rees responds: Mr. Armstrong's loaded assertion that I see a violation of separation of church and state in "the city's reluctance to use the sign ordinance to prohibit religious symbols on private property" is filled with error and innuendo. An ordinance "to prohibit religious symbols on private property" is a figment of Armstrong's imagined martyrdom. What he describes as "reluctance" was an aggressive and covert city plan to exempt just St. Jude Church from the zoning ordinance that prohibits property owners from erecting signs 20 feet or higher. When non-Christian groups applied for similar exemptions, they were turned down.

First Amendment law is fact-intensive, but Mr. Armstrong glibly and falsely summarizes my view as, "T-shirt vendors on public property, good. Churches on private property, bad." On the contrary, my view is content-neutral: Government may pass narrowly tailored time, place and manner restrictions that, in the pursuit of a legitimate government interest, incidentally impact on free expression. An example is a restriction on noise outside hospitals, or height restrictions for signs. What government may not do is find false pretext for time, place and manner restrictions that in reality are designed to curtail free expression.

What Armstrong should worry about is that until 1990, the U.S. Supreme Court held that even neutral laws may not be applied to impose substantial burdens on the free exercise of religion unless the state had a compelling justification. When the Court changed its mind, this left a dangerous gap that I believe has weakened the Free Exercise Clause.



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However, the gap is not of significance in the St. Jude case because there was no substantial burden imposed by a height limitation.

Not-so-sleepy Supremes

It is important to examine the work of the Hawai'i Supreme Court, but I disagree with Bob Rees' conclusions ("The sleepy Supremes," *HW*, 7/25). While no one is going to agree with every decision of the court, by and large, this court is a vast improvement over the Lum court (1982-1992). It would take a law review article to fully consider the court's judicial philosophy. But let me briefly mention the court's performance in the environmental context.

The Lum court disregarded due process concerns in the context of land use decision-making (*Sandy Beach Defense Fund*); refused to construe the coastal zone law literally to protect public resources (*Kona Old Hawaiian Trails Group*); and ignored prior precedent in upholding development rights (*Kaiser Hawai'i Kai Development*).

In contrast, the Moon court has established a plethora of well-articulated decisions that protect citizens' rights and the environment.

The Hawai'i's *Thousand Friends* (*Camp Kailua*) and the *Citizens for the Protection of the North Kohala Coastline* (*Chalon*) cases make it easier for the public to challenge environmental decisions in court — where the *Old Kona* case had taken those rights away. The Curtis decision forbid US Cellular from putting up large cell towers in the agricultural district without community participation in decision-making.

The *Kahana Sunset* case requires an environmental assessment for "minor" projects that facilitate larger development — just as the law

requires, but which agencies have ignored for years. The *Korean Buddhist Dae Won Sa Temple* case comprehensively discusses county zoning ordinances and upheld the integrity of Honolulu's land use ordinance. The *Kepo'o* decision mandates that the Department of Hawaiian Home Lands comply with the state's environmental disclosure law. The *Gatri* case requires that development near the shoreline comply with the community plans — where the Lum court's *Protect Ala Wai Skyline* decision had not.

Then there are the two landmark cases: *PASH/Kohanaiki* and the *Waiāhole* decision. While these two decisions apparently stunned the community, a careful reading of these decisions demonstrates that the court successfully balances the rights of property owners and the public's interest in protecting natural resources. Because the court did not simply roll over for the developers' demands, people view these cases as anti-development. Yet, neither decision goes anywhere near as far as many native Hawaiians and environmentalists wished. The court's well-articulated decisions struck the middle ground in a reasonable manner. At a minimum, they prevent landowners from unilaterally destroying or depleting natural resources. And that's a good thing.

David Kimo Frankel

Rees responds: Mr. Frankel says he disagrees with my "conclusion," but then either misstates or misunderstands it to be that the Moon Court is not an improvement over the Lum Court. In fact, my article states that some of the Moon Court's decisions have been outstanding, and that, "We know that the court, when it actually tries, is capable of greatness."

Frankel's "disagreement" turns out to be redundant to my article. For example, he cites two cases he describes as "landmark," evidently forgetting that my article also cited one of these, *PASH*, as one of the court's "very few significant decisions."

The conclusion of my article that Frankel missed is that the court should do in all cases what it has done in only a few instances — utilize oral arguments, and issue more than just Memoranda Opinion or Summary Disposition Orders. The best route for the Court is to craft each ruling so that, as U.S. Supreme Court Justice Thurgood Marshall once demanded of his colleagues, it can go forth with authority.

Dept. of corrections

- The Web page stopakaka.org was misidentified ("Akaka bill reservations," *HW*, 8/22).

- Lopaka Kapanui, not Shoji Ledward, attended Punahou with fellow Poetry Without a Net mates David Parrish and Robert Pennybacker ("Beat boys," *HW*, 8/15).

- The old Civic Auditorium was located on King Street, not Beretania; and Joss took the photo of paddler Karel Tresnak Jr. ("Best of Honolulu," 8/15).

- Territorial law, not state law, set up the regulation of corporate monopolies in 1913 ("HECO: Wired to the Past," 8/22).

- Andy Hope, Jamie Uchima and Ed Hope of Ronnie's Ice Cream were misidentified in a photo ("Parlor games," 8/22).

Write to: Letters to the Editor, Honolulu Weekly, 1200 College Walk, Suite 214, Honolulu, HI, 96817, or fax to 528-3144. E-mail to editorial@honoluluweekly.com. Letters may be edited for length and clarity.

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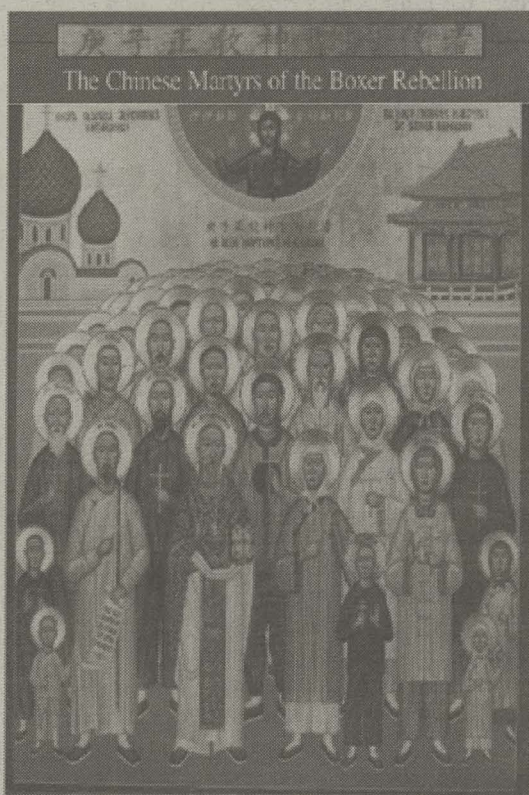
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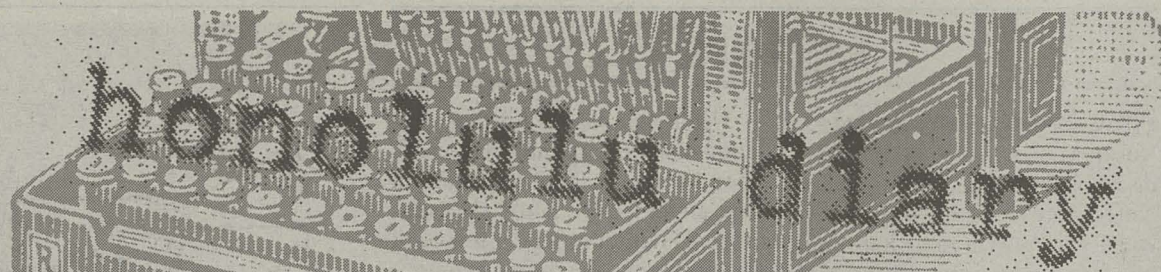
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Malkin's expertise

On C-SPAN's Aug. 17 "Washington Journal" broadcast, syndicated columnist and Fox News contributor **Michelle Malkin** denounced Senate Bill 746, aka the **Akaka bill**, which would give Native Hawaiians federal recognition. The substance of her reasoning was that, unlike American Indians, the Hawaiians never had a treaty relationship with the United States. In her July 27 *Jewish World Review* column, "Apartheid for Native Hawaiians," Malkin continued her fervid, know-nothing punditry when she called supporters of the Akaka bill "scam artists," and referred to "luau pits," "restless natives" and "zealous minority Balkanizers." She contended: "Unlike legitimate Indian tribes that retained quasi-sovereign powers after ceding their lands to the U.S., no group of Native Hawaiians ever established a treaty right to self-governance and exemption from our federal Constitution."

Via e-mail, this reporter pointed out to Malkin the Kingdom of Hawai'i's long history of international treaties; in particular, with the United States. Malkin, a 31-year-old Filipino American, responded, "I did not say that Hawai'i 'never had a treaty with the U.S.' I said that NATIVE HAWAIIANS never had the sort of treaty relationship that Native Americans had, which treated them as a separate and sovereign nation. As I understand it, what treaties did exist, existed between the U.S. and the Hawaiian government — which represented people of many different backgrounds, not just Native Hawaiians."

Of course, Malkin, whose rabid columns are sometimes carried by the *Honolulu Star-Bulletin* and regularly featured in *MidWeek*, never mentioned the 1893 U.S.-backed overthrow of the Hawaiian Kingdom, nor the Hawaiian resistance to American annexation.

—Ed Rampell

Surrogate Supremes

On Aug. 24, the **Hawai'i Supreme Court** heard oral arguments on the state Attorney General's motion to reinstate the original criminal indictments against former Bishop Estate Trustees **Dickie Wong** and **Henry Peters**, and developer **Jeffrey Stone**. State Circuit Court Judge Michael Town had dismissed the indictments in 1999.

To hear the cases compressed and discussed in a reasoned atmosphere was revealing. As Wong said on the way out of the courtroom, "I hope you got all this. What happened [back then] was bullshit."

All five sitting justices had recused themselves from the matter because of their previous role in appointing trustees. Judge George "Spike" Masuoka of Kaua'i asked pointed questions of the AG's Office.

Deputy AG **Larry Goya** opened by asking the court to rule that Judge Town had erred by citing an "attorney-client privilege where there was none." Town's dismissal of the indictments, argued Goya, constituted abuse of judicial discretion.

Masuoka, picking up on what had been highlighted in attorney John Edmunds' brief on behalf of Stone, interrupted to ask Goya why the grand jury had been permitted to hear

Stone's former attorney, **Richard Frunzi**, proclaim that he was testifying under "the crime-fraud exception to attorney-client privilege." Was this necessary, asked Masuoka, and didn't it taint the jury?

Goya, adopting a narrow view, responded that the grand jury, if it had been tainted, would have issued an indictment immediately following Frunzi's testimony.

Goya also asserted that testimony other than Frunzi's established there had been "covert" communication between Wong and Stone about the sale of the Kalele Kai project to Stone by Bishop Estate. Masuoka jumped in to demand, "What testimony? Nothing in the record shows they discussed the project."

Wong's attorney, **Eric Seitz**, reminded the court that Frunzi had been allowed to opine to the grand jury, without evidence, that there had been "a sweetheart deal." Added Seitz, "There are serious issues about whether a crime ever occurred."

Along these lines, Masuoka asked Goya if the sale of Kalele Kai to Stone for \$21.9 million hadn't been at a higher, not lower, price than Bishop Estate could have gotten elsewhere. Goya responded that the promissory note still has a way to go before it is paid in full.

At the end, when Judge Masuoka said, "We'll take the matter under advisement," the only remaining question was why Gov. Ben Cayetano and AG Earl Anzai have allowed this vendetta to continue.

—Robert M. Rees

Imagineering Waikiki

Deep in the valley of Hawai'i tourism, things sure seem busy. The Hilton Hawaiian Village opened its 453-room Kalia Tower in the spring and now wants to add a seventh structure, an \$80 million, 350-time-share unit, on the sliver of a lot where the seven-story Waikikian Hotel, closed in 1996, used to be. In July, Outrigger Enterprises announced a massive, \$300-million hotel reconstruction and renovation project along Lewers Street that will transform the heart of the Concrete Jungle. Mayor Jeremy Harris, trying to revive that elusive "Hawaiian sense of place," launched his first "Brunch on the Beach" gala in July that drew thousands.

The **Waikiki Beach Marriott Resort**, formerly the Hawaiian Regent Hotel, is attempting a more modest resuscitation. Picked up for \$125 million last November, Marriott plans to "modernize" the 1,308-room facility, the third largest on O'ahu, says GM **C. Dennis Nau**. Taking a page out of the George Kanalele play book, Nau says Marriott is committed to "preserving and perpetuating the Hawaiian culture." Local culture, too: That's why they're adding a banquet space for weddings and birthdays.

George Kuo, Martin Pahinui and Dennis Kamakahi are part of Marriott's live-music lineup. The hotel wants the tunes to drift out over bustling Kalakaua, where Kūhiō beach was recently widened and landscaped, to snare passersby.

Unlike its neighbor immediately Diamond Head along Kalakaua, the **Aston Waikiki Beach Hotel**, Marriott hired all of the hotel's 516 em-

ployees, thus avoiding the nasty protest that hundreds of ILWU members began inflicting on Aston in mid-August. Aston, which scooped up the 715-room property formerly called the Hawaiian Waikiki Beach Hotel (and the Holiday Inn Waikiki before that), initiated job cuts to offset its renovation costs.

Marriott has plans for its own, \$60-million upgrade, to be completed by January, with no planned job cuts. The sense of cautious optimism among Marriott employees — hotel occupancy has now dipped for the sixth straight month — was palpable the sultry eve of Aug. 16. As **Auntie Genoa Keawe**, 83 this year, strummed her 'ukulele to an adoring crowd, workers scurried to meet the food and beverage needs of an overflow crowd. The occasion celebrated the silver-haired legend's move, after five years' worth of playing Thursday evenings at the hotel's Lobby Bar, to the makai lanai of the Ocean Terrace.

What does auntie, who's been playing Waikiki for decades, think of all this activity?

"This mayor, he wants to change too much," she replies, staring clear-eyed out to sea from the same spot where Queen Lili'uokalani's summer house was located a century ago. "Enough beautification already."

—Chad Blair

STEP on it

Asking the obvious questions and doing the legwork on behalf of the state's biggest industry: the academic enterprise of the STEP program at the University of Hawai'i's School of Travel Industry Management. The acronym stands for **Sustainable Tourism and the Environment Program**.

In the past few months, STEP released preliminary results from a survey it carried out under TIM Professor **Sam Lankford** measuring the perceptions of tourists. Part I of the study, which received only passing mention in the daily newspapers, reported results of a survey of 501 randomly chosen visitors. Among the findings:

- Ninety three percent of visitors noted that tourism facilities had adversely affected scenery.
- Just 6 percent of visitors felt that the rapid growth of tourist numbers and resorts was "not a problem."
- Only 15 percent of visitors agreed that the state should increase the number of tourists.
- By a nearly 2 to 1 margin, visitors believe that tourism negatively affects the environment.
- Sixty-four percent of visitors surveyed called for the preservation of natural coastlines compared to 6 percent who wanted more golf courses.

Whether the industry pays attention to the information remains to be seen. Part II of the study, which examines perceptions of residents, visitor-industry workers and "conservation group members" remains incomplete. STEP researchers and students recently completed a study of the state's planned Saddle Road improvements on the Big Island, looking at it as an eco-tourism opportunity; another study underway looks at carrying capacity of coastal/marine recreation sites (i.e., Hanauma Bay).

—Curt Sanburn

On the eve of the World Conference against Racism, the former president of Ireland calls for the elimination of "an evil that has survived too long."

Racism, and the fight against it

MARY ROBINSON

Geneva, Aug. 14 — At the outset of this new century, the challenge remains of how to realize the right of all individuals to the equal human dignity promised in the Charter of the United Nations. The key to meeting that challenge is the elimination of racial discrimination and the repudiation of the prejudices that sustain it.

The goal of the World Conference against Racism to be held in Durban, South Africa, between Aug. 31 and Sept. 7, is to find a way to do so.

The continuing existence of racism, racial discrimination, xenophobia and related intolerance constitutes a fundamental human-rights challenge. It is an important opportunity for the world community to commit, for the first time in the post-apartheid era, to a truly global effort to address the ancient and the modern manifestations of this evil.

Much has already been achieved. The regional preparatory meetings have recognized that racism is a problem in every country and every region. The profile of racism as a global issue has been raised to an unprecedented level. Groups all over the world have had their voices heard and their concerns acknowledged in ways that were not possible before preparations for the conference began.

We are seeing the creation of a global constituency which did not exist before. At the level of civil society, Durban promises to be a significant event which will permanently change the way that racism issues are viewed and dealt with.

The subject matter of this conference touches upon delicate issues — not just matters of domestic policy and practice but, in some cases, fundamental issues of national identity. While individual societies have embarked on processes of reflection and reconciliation, we as a global community have never attempted it before.

There is no possibility of a neutral outcome from this conference. If it is not successful, the disappointment will be great and the bitterness and recriminations will be likely to spill over into other issues and other forums. At a time when the international community is grappling with so many complex global problems,



Mary Robinson, now with the United Nations, is coordinating the racism conference, to be held in South Africa beginning Aug. 31.

we simply cannot afford to fail to find consensus on an issue as clear-cut as racism.

At Durban our objectives will be threefold:

1) a declaration that solemnly acknowledges the wrongs of the past, notes the current manifestations of racism, racial discrimination, xenophobia and related intolerance, and commits states and peoples to moving forward together in the fight against racism;

2) a concrete, forward-looking program of action that identifies practical steps for fulfilling this commitment; and

3) an alliance between governments and civil society that will enable the struggle against racism to be carried beyond Durban.

The true test of both the declaration and the program of action will be whether they help to ensure progress in combating racism.

For the international community to mobilize behind a serious document that explains the nature of racism in the modern world, and that sets out the strategies to combat it, would be a major step forward.

A major preoccupation during the preparations for the conference has been how to address the wrongs of the past and the effects of mass slavery and other past exploitations which persist even today. It is essential to recognize these wrongs and the negative impact they have had and to do so in a solemn way which truly respects the suffering of the victims. To those who argue that the emphasis on the past has been too

great I would say that we must come to terms with the past in order to move forward.

One point which must be made regards language in the draft document that seeks to equate Zionism with racism. The United Nations has already dealt with this issue at great length. The resolution stating that Zionism is a form of racism was repealed a decade ago. It is inappropriate to reopen this issue in any form, and anyone who seeks to do so is putting the success of the Durban Conference at risk. However, I am acutely aware of the suffering of the Palestinian people and dismayed at the continuing toll of daily deaths and injuries.

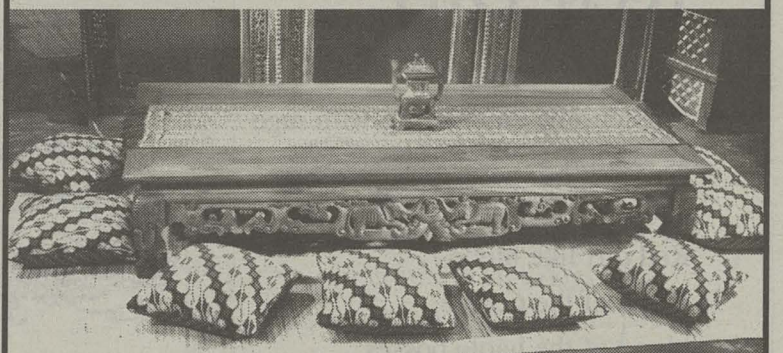
There is a need to renew a global commitment to the ideals of those who framed the basic documents of the United Nations and their determination to eliminate all forms of discrimination. There is also a need to recognize what they saw: That without a clear commitment to a core idea of the UN Charter — namely that of the equality of all human beings and the need for international cooperation to achieve that ideal — the particular evil of racism cannot be eliminated.

The Durban Conference has the capacity to take another historic step in the struggle against racism and to forge a new partnership between governments and civil society that will work effectively for the elimination of an evil that has survived too long. ■

Mary Robinson, former president of Ireland, is the United Nations High Commissioner for Human Rights and the Secretary-General of the World Conference against Racism.

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Red Dirt

Plantation days
Smoldering, smoldering with rage
as red dirt
collects in my fingernails
Red dirt like blood
blood of the people
blood of the haole bosses
Just because I can't remember any of it,
and am a member of the richest,
most powerful racial group in Hawai'i,
don't think I can wash this red dirt from my fingernails
or you from yours



JAMES YAMAGUCHI
*has been attending the University
of Hawai'i for eight years.*

Guess Who

I'm very popular in France
and I can see your underpants
They look like banana leaves to me
or perhaps a lovely guava tree
Plants grow in my Maui yard
So writing verses isn't hard.
I just look out the window and —
I write a poem, on demand
The mountains could inspire me more
but I like the plants outside my door
The sky is very pretty too
but that's surely not occurred to you
That's why they give me my awards
Because my imagination soars!
And rocks are mystical; our kin
And there's a spirit in the wind
Are you taking all this down?
'Cause, I won't always be around
Honolulu magazine finds me endlessly alluring
The New Yorker thinks me quite enduring
Some sourpusses say I'm frumpy and outdated
What do I care — I'm off to France
It really pays to be — overrated.

The author of this poem is *not* W.S. MERWIN

HaiKu

Evil haoles,
evil haoles
They oppress me
Why can't I write?
Evil haoles won't let me.

DEREK LOOK-KIM
*is working on a novel about Plantation
days funded by a grant from the State
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Hawai'i's Literary Scene

Stand back, this is:

N O T Bamboo Ridge

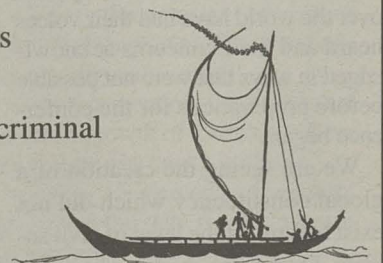
By AMY ARKOFF



Amy Arkoff was born and raised in Honolulu and
graduated from Roosevelt High School.

Poetry is Surprisingly Violent

At the cafe
At the bookstore
An ordinary man speaks of a werewolf stalking its prey,
A moon-faced woman tells how her dog ripped a rabbit apart;
She seems strangely proud
Where am I?
In a den of poets
Poetry is suprisingly violent these days
Be prepared to flee as the perpetual student
speaks of blood and guts
As academics profess to smoldering rages
nurtured for ages
But the man who really does look like a criminal
recites love poems
It's a heavy load it seems
to toughen up poetic dreams



CHRISTINA MEYERSON

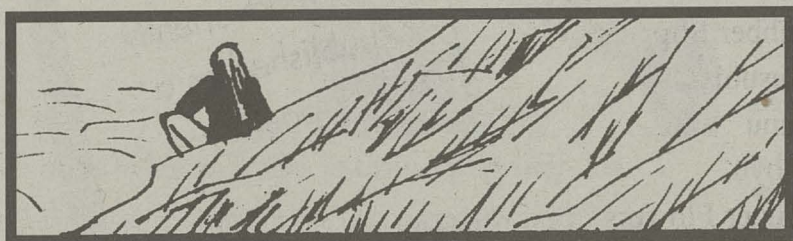
Obasan

Grandma, Obasan, Tutu, standing in the
doorway, sees me working. She brings me tea
and stories of the old country and comforts
me after my long nights of study at the white
man's university. Then I realize, this is really
weird, because, I'm Caucasian.

TRICIA DeWITT

Tragedy is hard to find
When you're only twenty
But you can write about your
tortured mind
If you exaggerate plenty

A. ARKOFF



Young poets often find drama in their own not-so-rapidly approaching demises. In the tradition of literary magazines, Not Bamboo Ridge gives these young bards a place to express their dark forebodings.

Untitled

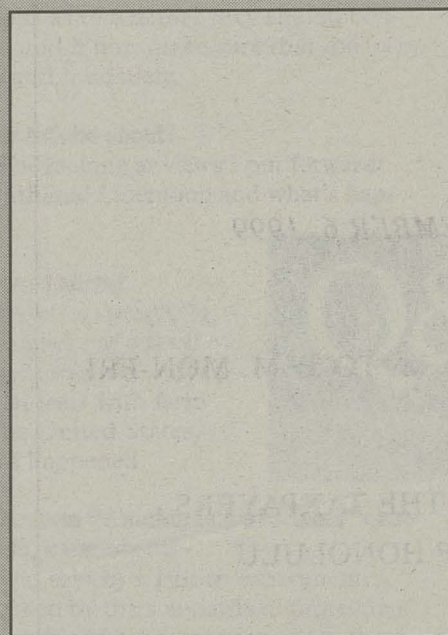
I wake to the cold grey dawn
I take the #4 bus to the University
Then I take the giant coughing beast
Back to my green house where sometime,
Maybe twenty years ago,
someone, probably
died
I smell the neighbors cooking chicken
and that chicken
is dead
I can't help thinking that in another sixty years
I'll be dead
I drift off to sleep to battle the demons that fight for my soul
They appear on the wall as shadows
or perhaps they are the shadows of my sister Jackie
But who's to say that Jackie isn't a demon?
If Liz Hurley can be the devil,
why not Jackie?
I close my eyes, just hoping that when I wake up in the morning,
I won't be DEAD.

KATHERINE57 "GOTH"
collects stuffed animals. She is an undergraduate
at Windward Community College. This is her
first publication outside of the Internet.

Blood
Devil
Suicide
Gore
Heroin

These are a few of my favorite words.

KATHERINE57 "GOTH"



I would make this space into a poem
but the white man took my talent
with his neocolonial, thieving ways
and left my brown soul bare as a cupboard
after Lois-Ann Yamanaka has a
midnight snack

Bare as the ocean
after a shark attack
He took my verbs
He swiped my nouns
He stole my punctuation marks
for his white house on a hill
They are holding up that mansion still.

DEREK LOOK-KIM



whispering fish nets
lava rocks
time
dreams
footprints
waves
mist
nets
ump

JAMES YAMAGUCHI
would have made these words into
a poem, but he feels that sentence
structure is a colonial invention.

Not Bamboo Ridge is pleased
to offer an excerpt from
another novel, *Hilo Rain*
by Dominique Vierra.

Outside someone sets a cane
field on fire. Centipedes
crawl under the house, a
rooster crows, mangy dogs bark
mournfully. A torrential rain pours
out of the sky. Trade winds blow.
Ferns scrape a window pane. Outside
red mud stains everything it touches.
Kilauea erupts, engulfing a small
town and taking hallmarks of the
modern world with it, leaving a
steaming primeval landscape, like the
first day of time. A black pig roots in
the fallen timbers. The small country
store sells liquor, soda and cigarettes
to the residents of the sleepy town.
Uncle Pops Jr. sits at his accustomed
place telling stories to passersby. A
bus leaves the small town, a face
pressed against the back window.
Inside a hand clutches a borrowed
suitcase, filled equally with hope and
sadness. Miles of cane stretch out in
every direction. Cane, sugar cane,
lots of it: a ruffled sea of green stocks
extending into the distance. It's an
agricultural crop, and it's all over the
place. ... Waves caress the black
rocks: the mist is their offspring. A
lone swimmer straggles to shore, wet
hair gleaming in the sun. Ships
depart, taking the dreams of the
travelers with them. A flower lei
floats on the surface of the water.

DOMINIQUE VIERRA
is supported by numerous grants
and awards, about one per
nature allusion.
When she finds her plot, it's going
to be a powerful one, for sure.

In her new book, *Found Poems*,
Sheva discovers urban poems in
street signs and license plates.

SAIGONPASSION
CAUTIONDEADEND
ONEWAY
KEEAUMOKUSTREET
YIELD
JESUSSAVES

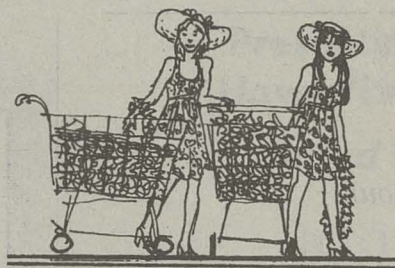
Saigonpassion tells of the hazards of
the sex industry. The original poem
can be found in the police evidence
room. If possible, SHEVA likes to
assemble her poems in the Beretania
Star parking lot late at night, stating,
"It gives me a feeling of wholeness to
physically work with signs."

Graft

RIGHT LANE CLOSED
SIDEWALK CLOSED
LANE CLOSURES
PARK CLOSED
BRIDGE WORK BEGINNING SEPTEMBER 6, 1999
ROAD WORK
EXPECT DELAYS
LUNALILLO ON RAMP CLOSED 9A.M. TO 3P.M. MON-FRI
DETOUR
MEN WORKING
ANOTHER PROJECT PAID FOR BY THE TAXPAYERS
OF THE CITY AND COUNTY OF HONOLULU

SHEVA

The original of this poem can be found all over
the highways all of the time.



Untitled

Shave Ice
Rubber Slippers
Musubi
Limu
Shoyu
Ginger Flowers
Bananas

JAMES YAMAGUCHI

OOPS!

James
Yamaguchi's
shopping list
was inadvertently
published as a
poem

Susan DeVine favors us with an excerpt from her new novel, soon to be published by Random House. Susan lived in Hawai'i for six years during her upbringing, later moving to London and Paris. *Passion Flower* appears to be an overheated, incomprehensible tangle of vignettes set in tropical Hawai'i, featuring a Caucasian family and their moody Asian retainer. The lush greenery and decay seem to suggest undercurrents of barely restrained passion, or perhaps, severe indigestion. The girl's mother seems self-absorbed and fragile, leaving her children much in the care of a mature male employee.



Passion Flower

by Susan DeVine

"Where's my gin?" bellowed Mrs. Rutherford. "Honey, go into town and get my gin. Tell Ah Fong to put it on the tab. Do as I say."

"But mother, I was just getting into a sexually fraught situation with our loyal family retainer."

"Well, you can do that later. Hustle."

"Now Bonnie," said Mrs. Rutherford, addressing her younger daughter through the open window, "come out of that lush vegetation and into our ramshackle home, which symbolizes our status as displaced colonials."

A nine-year-old girl appears in the doorway. "But Mother, isn't that more like *Jewel in the Crown* or something?"

"They eat that shit up on the Mainland, so go with it, or would you

like to be just ordinary white-bread Caucasians? Huh? Do you think we'd be the main characters in a novel then? We *have* household help — do you want to live in a Lois-Ann Yamanaka novel?"

"Have you ever noticed how nature is threatening to engulf us?"

"Yeah well if your gardener is diddling your daughter in the toolshed, that tends to happen."

Just then a board falls from the ceiling. Rats, cats, dogs and a scorpion run across the floor. Passion vines which have grown into the house seem to encroach.

"This is getting scary."

"Camp it up dear. If we lose this book contract, we'll be homeless."

"Where's Dad?"

"He's working as a Kumu Kahua character."

"Why can't we go with him?"

"You *know* there's only one evil token haole in each Kumu Kahua play."

"Mom, there's passion flower vines in every room of the house!"

"That's called a metaphor. Freshman English instructors eat that shit up, and that means royalties! Metaphors, similes, themes! Metaphors pay the bills."

"We ain't got no plot."

"No one's had a decent plot in Hawai'i since World War II. It's called tropical plot rot. Race, creed, or color aside, the last time we saw narrative drive was *From Here to Eternity*. When James Jones named that book he didn't know he was saying so much. So we have to make do with themes, atmosphere and the occasional forced conclusion."

"So let's have some decadence, some similes, some mournful asides regarding the landscape. Let's make some muted points about race relations and the societal structure, throw in a lot of tropical heat, churn it up and make it work."

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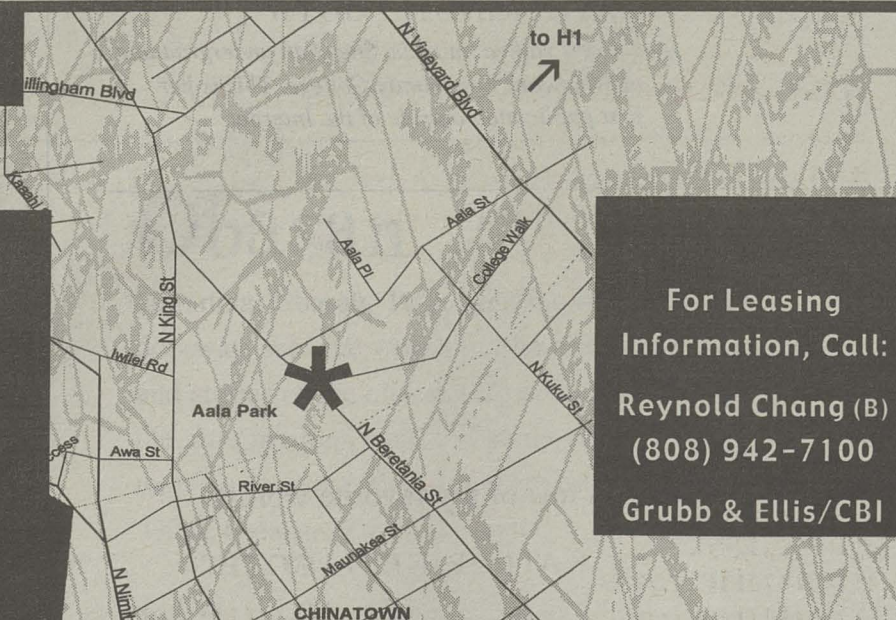
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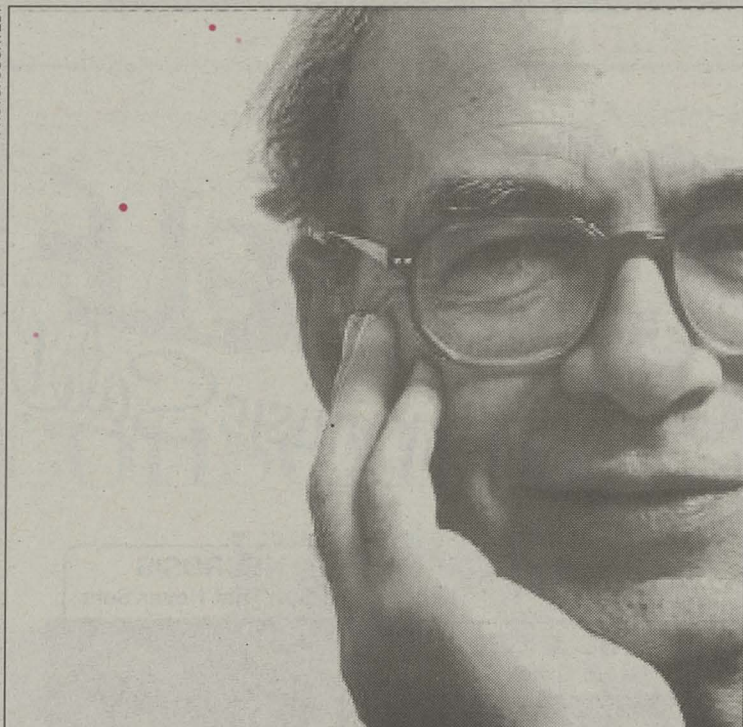
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With tracts to his credit like *Should the Baby Live?* and *Rethinking Life and Death: The Collapse of Our Traditional Ethics*, Princeton philosopher and bioethicist Peter Singer has left storms of controversy in his international wake. A year ago, the *Chronicle of Higher Education* called the Australia-born, pro-euthanasia founder of the animal-rights movement "the most reviled philosopher" who nevertheless "just wants more happiness for everyone." Singer's seminal 1975 work, *Animal Liberation*, published in nine languages, compares man's treatment of animals to the tyranny of whites over blacks. Singer speaks at the McCoy Pavilion on Sept. 1 at 7 p.m. The event is sponsored by the Vegetarian Society of Hawai'i and Animal Rights Hawai'i.

By ANDREA BAER

I read that you are in favor of killing babies provided they are no more than 28 days old.

I don't hold to that anymore. It's not that I'm for killing them, but I do think that where infants are born with severe disabilities, parents, together with their doctors, ought to be able to make decisions as to whether they should continue to live, and if not, make sure that the baby dies quickly and humanely.

What will your talk be about?

I'm going to be looking at views I put forward originally in *Animal Liberation* and what's happened since.

What's happened since?

Obviously there's a completely different awareness of ethical issues relating to animals. But unfortunately, at least with farm animals in the United States, very little has happened.

Is that how the term "a nation of barbarians," quoted in your book, came about?

I think that was said by a British experimenter, who was shocked by the standards of protection for animals used in experimentation. And, there too, the U.S. still lags behind, but for farm animals it's getting even worse.

How many animals are subject to abuse?

In the U.S., something over 9 billion.

Would you say most of them are suffering?

Yes I would. Most of these animals have never been outdoors; they're subject to enormous overcrowding. Chickens have their beaks cut back to prevent them from killing each other. Sows are confined in stalls where they can't walk a single step to or fro.

Do you want to do away with all animal experimentation?

I'm concerned about reducing the amount of overall suffering, so I wouldn't say it's so crucial

whether it's animal or human suffering.

If it was something that was really going to cure a major disease I would be very hard put to say that that shouldn't go ahead. But it's totally absurd not to use embryonic stem cells, which can't suffer, at the same time that it's okay to use dogs or cats or chimpanzees.

How did you get involved in this?

The more I thought about it, the harder I found it to find a sufficient, morally significant dividing line between members of our species and members of any other species.

Is that what you mean when you refer to "speciesism" in your book?

Yes. I think what that shows is that we are saying our species is special just because they happen to belong to our species. That's very similar to the logic of the racists.

What about insects?

I think it's not very likely that

mosquitoes or something like that are really capable of feeling pain. I wouldn't rule it out altogether and would give them the benefit of the doubt where I can.

How does it strike you that *Animal Liberation* is called the bible of the animal rights movement?

I'm not one who thinks that there ought to be any sacred scripts and believes that everything is open for improvement. But if it moves people to become vegetarians or look for free-range eggs, then it's doing some good.

You have said America is a failed social experiment.

I think the emphasis on individualism hasn't produced as good a place to live as some European societies that have had more of an emphasis on a concern for the whole community.

Ever order steak?

No, actually the smell of grilling steak tends to put me off. It seems rather fatty and unpleasant.

Q&A
Peter Singer

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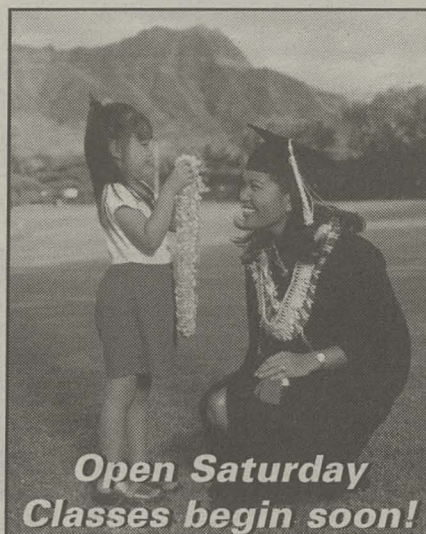
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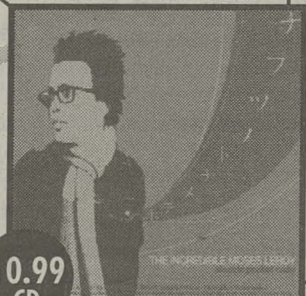
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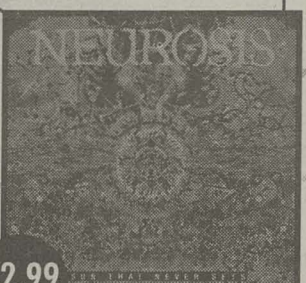
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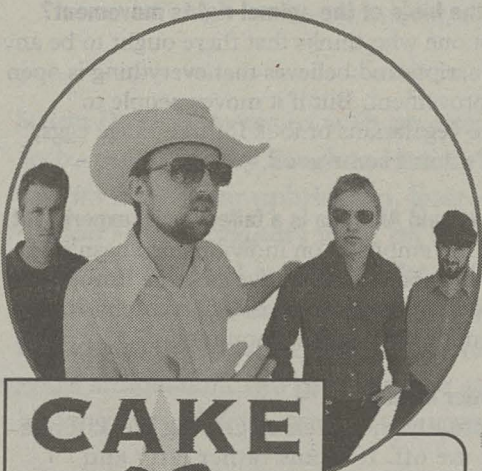
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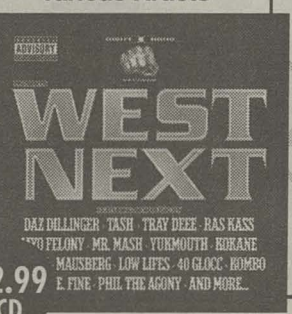
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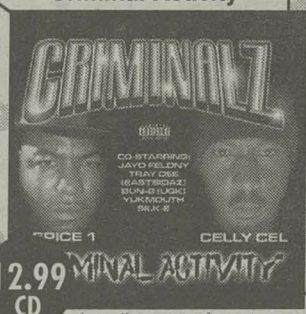
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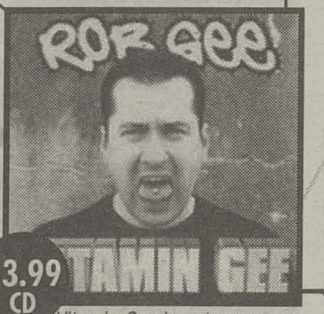
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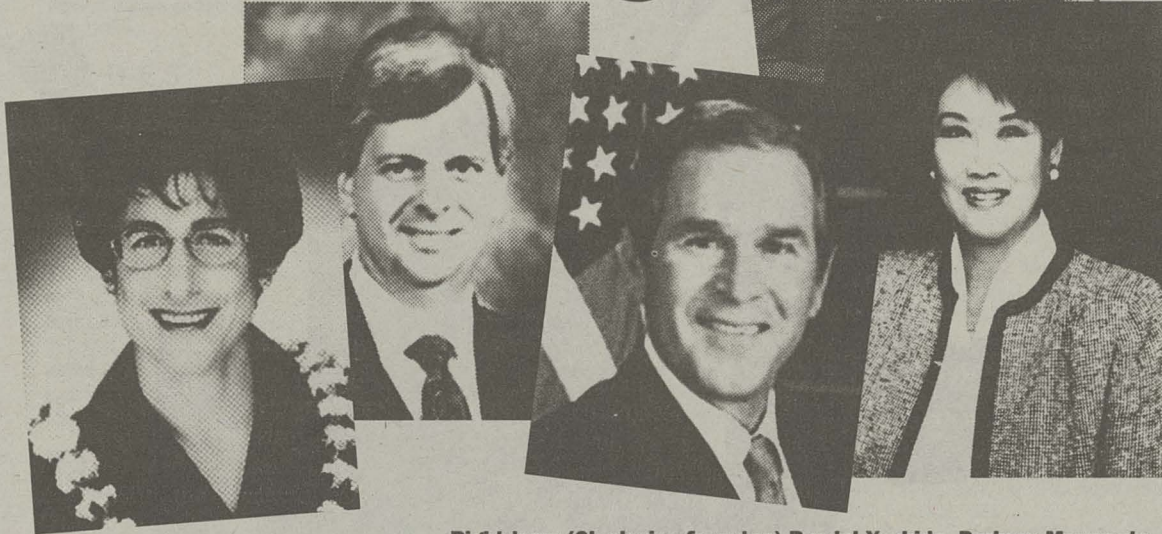
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Politics

President Bush, as a result of conflicting advice from Hawai'i's Republicans, is on the verge of an error in judgment.

Advising, consenting



Right turn: (Clockwise from top) Randal Yoshida, Barbara Marumoto, George W. Bush, Richard Clifton and Linda Lingle.

ROBERT M. REES

On June 22, President Bush nominated a solid but uninspired choice, local Republican Party attorney Richard Clifton, to the 9th Circuit Court of Appeals, the federal court that includes Hawai'i in its jurisdiction. All Clifton needs now is the consent of the U.S. Senate. But, as Clifton is discovering, and as Hawai'i's other candidates for the federal bench have learned, confirmation is a waiting game.

For example, Clifton's predecessor as Hawai'i's nominee for the 9th Circuit, attorney James Duffy, was nominated by President Clinton in 1999. He languished until March of this year, when his nomination was finally extinguished by the new Bush administration, along with 62 other pending nominees that a Republican Senate had refused to approve for a Democratic president.

Another nominee from Hawai'i, Susan Mollway, waited four years, and went through two nominations, before she was recently confirmed to the U.S. District Court.

There is no reason to expect that Clifton's nomination will be any smoother than Mollway's or Duffy's. Although Clifton is evidently a first-class attorney, he is caught between a Republican White House and a Democratic Senate. As a result, he is suffering from nostalgic and partisan comparisons to Duffy. Gov. Ben Cayetano has already declared Clifton's nomination to be "political." Sen. Daniel Inouye, only seven days after Clifton's nomination, expressed his feelings when he wrote to a local attorney, "Prior to the withdrawal of his nomination, Mr. Duffy was one of the best nominees pending before the U.S. Senate."

Inouye and Sen. Daniel Akaka will no doubt go along with the nomination of Clifton, but not before making a fuss designed to extract a political debt.

Still awaiting nomination by Bush and the ordeal to follow are candidates for the U.S. District Court and the U.S. Attorney's Office in

Hawai'i. Local Republicans have already provided the names of these candidates to the Bush administration. The only problem is that the names were supplied by two disparate groups of Republicans.

One faction is the Republican Party of Hawai'i, represented by state chair Linda Lingle and two local delegates to the Republican National Committee, Travis Thompson and Miriam Hellreich. Lingle's nominating committee interviewed 20 candidates.

Rep. Barbara Marumoto, who chaired Bush's 2000 presidential campaign in Hawai'i, leads the other Republican contingent. For Marumoto, the nominating process is an opportunity to restore some of the heft she lost following the election of 19 Republicans to the state House in 2000, when Lingle summarily replaced Marumoto with Rep. Galen Fox as House minority leader.

Marumoto and Lingle agreed on Clifton for the 9th Circuit, but split on other key selections. For U.S. Attorney, Lingle's choice is Mark Bennett, an attorney who has worked in the U.S. Attorney's Office here and in Washington, D.C. Bennett was interviewed by the White House counsel and reportedly made a strong and favorable impression. Nevertheless, the Bush administration reportedly is leaning toward Marumoto's candidate, Ed Kubo, who currently works in the U.S. Attorney's Office.

For U.S. District Court, Lingle wanted Jay Fidell, a real-estate attorney, but Marumoto again submitted her own list, one that included Adrienne King, Federal Magistrate Barry Kurren, Marshall Silverberg of the U.S. Attorney's Office and attorney Randal Yoshida. The Bush Administration again went with Marumoto's list.

Kurren, highly qualified and highly regarded, went to Washington to be interviewed by the White House. However, the current front-runner for nomination to the U.S. District Court of Hawai'i is not Kurren but Republican loyalist Yoshida.

Marumoto got to know Yoshida when he headed the state Liquor

Commission in the late 1980s. As a real-estate agent, Marumoto found new office space for the commission, and recalls, "I was impressed with his work on the Liquor Commission. He closed down a lot of bars."

Yoshida, like Kurren, won't comment on the selection process, and says, "I don't know what's going on." He does acknowledge that people he knows have received vetting calls from the FBI.

Yoshida is so sensitive about secrecy that he won't even supply his curriculum vitae. If he did, it would include not only the Liquor Commission, but also the Board of Education and appointed stints in the City Prosecutor's Office. In fact, in what was not his finest hour, Yoshida ran for city prosecutor in 1996.

It was during his campaign that Yoshida announced that one of his opponents, David Arakawa, now Corporation Counsel for Honolulu, was planning to "smear me with false information." Said Yoshida, "They did it to [City Prosecutor] Charles Marsland eight years ago." (This was apparently a reference to allegations that people in the City Prosecutor's Office, when Marsland was in charge, were involved in the smearing of Cec Heftel when Heftel ran against John Waihe'e in the gubernatorial primary of 1986).

Due partially to what appeared to be baseless accusations made in the future tense, Yoshida was eliminated in the primary with only 22 percent of the vote. Peter Carlisle went on to defeat Arakawa in the general election.

It was also in 1996 that Tom "Fat Boy" Okuda, who as chief administrator for the Judiciary routinely fixed traffic tickets, alleged to this reporter that Yoshida had been one of those in the City Prosecutor's Office who had used Fat Boy's services (*HW*, "Fat Boy's Fix," 4/10/96). Yoshida denied the accusation. Okuda's attorney tried to subpoena tags as proof of Okuda's assertions, but the City Prosecutor's Office successfully fought the subpoena, and Fat Boy became the fall guy.

Now, as Marumoto says of Yoshida's candidacy, "The ball is in the president's court."

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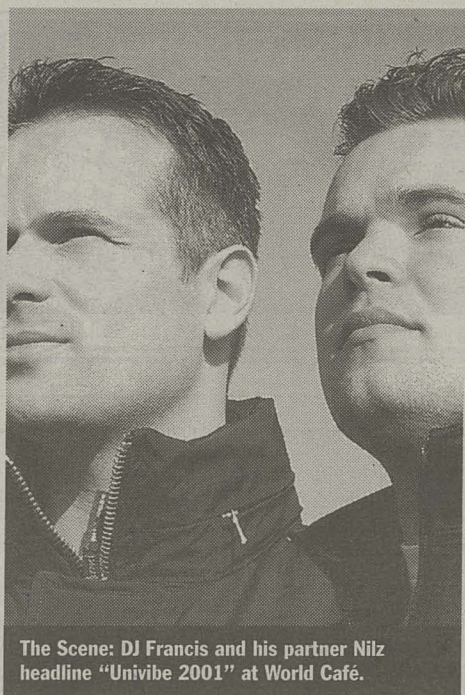
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The Scene: DJ Francis and his partner Nilz headline "Univibe 2001" at World Café.

The Scene

Univibe 2001

Sunday nights are normally scary, with the *60 Minutes* clock ticking drearily away, warning us of school or work on Monday. But then a three-day weekend (like this one) arrives and Sundays take on a new meaning — like, another night to groove. This Labor Day eve, Double-O-Spot presents "Univibe 2001," a foam party at the World Café, headlining Dutch DJ duo Lock 'n Load. Trippy atmospherics aside, the Lock 'n Load pair of DJ Francis and Nilz has international house cred. Their signature single "Blow ya mind" was doing nuthin' for two years until the Club Caviar boys heard the original and decided to remix it. Blue White Records blew the whole thing up, and in fall of 1999, the song emerged as standard issue in the house DJ's arsenal.

Inundating this end-of-summer love fest: 500 gallons of foam and a glow-bubble tent (a black-light tented area where several glow-in-the-dark bubble machines make the party people glow in the dark on contact).

Joining the Netherlands on the turntables will be G-Spot, DJ Dawn, SpyRolle, Rayne, Ikon and Basement Addicts. Drop in, tune out and let the foam wash away your end-of-summer blues.

— Li Wang

World Cafe, 1130 N. Nimitz Hwy.: Sun 9/2, 9 pm - 4 am, \$15. 591-3500.

Concerts

Mr. Vegas

How-biz legend Wayne Newton, the man of many names, talents, and twice as many fan clubs, returns to Honolulu with his charismatic grin this Friday for an evening concert to benefit the Waikiki Community Center. Newton, aka Mr. Las Vegas, The King of Las Vegas, Sir Wayne Newton and "the 'shock jock' guy from *Ally McBeal*," started young. At age 6, when Elvis Presley was still a teenage truck driver, Newton was already doing a daily radio show before school. He sang for President Truman as a first grader. And before the Beatles could afford the trip across the Atlantic, Newton — two years younger than John Lennon — was dazzling Las Vegas show-goers and trading jokes with Jackie Gleason and Lucille Ball on national television.

Besides consistently breaking attendance records with his shows on the Vegas strip, Newton is a tireless good-will ambassador. After entertaining troops overseas in Vietnam, Lebanon and the Persian Gulf, the

Music **13** Concerts/On Sale/Theater/Dance/Museums **16** Galleries/Learning **19**
Botanical/Hikes/Whatevahs/Volunteer/Neighbors/Gay **21**
Mixed Media/Grassroots **26** Movies **28**

PHOTOS: COURTESY

Hot PICK



Concerts: Wayne Newton returns to town, this time to the Sheraton Waikiki.

U.S. government gave Newton an award for being the only American entertainer to appear in all three spots.

From *I Love Lucy* to James Bond movies, the peripatetic entertainer has shared the screen with Chevy Chase in *Vegas Vacation* and appeared on sitcoms *Perfect Strangers*, *Ellen* and *The Fresh Prince of Bel Air*. In 1999, his portrayal of "shock jock" Harold Wick on *Ally McBeal* earned Newton a surprising amount of critical acclaim.

The legendary recording star promises to regale Waikiki with standards such as "Danke Shoen" or "Red Roses for a Blue Lady." The performance is to raise funds for the Waikiki Community Center's after-school programs, says director Jeff Apaka, whose close relationship with Mr. Las Vegas landed the star in Honolulu this time around.

—Sara Lin

Sheraton Waikiki, 2255 Kalākaua Ave.: Fri 9/7, 7 p.m. \$45, 65, 85. 922-4422.

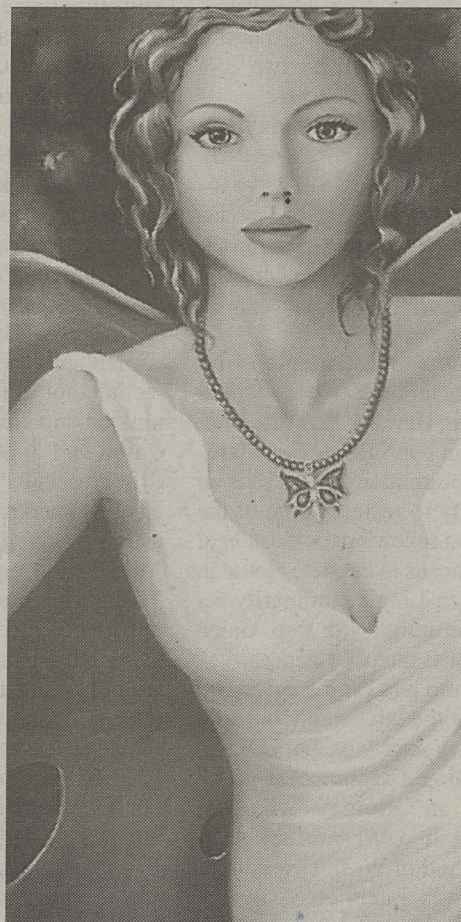
Galleries

Pitre's cause

Honolulu's resident surrealist fantasist is delving into cold, harsh reality. John Pitre has a cause. "We're one of the few countries that punish, rather than treat, our drug addicts," says the wealthy pop imagist, who is holding an art sale-and-auction fundraiser at his Chinatown gallery this Friday to benefit the Sand Island Treatment Center.

Pitre got involved, he says, because he's alarmed and saddened by the degradation of hardened drug addicts. "Their numbers are increasing at a tremendous rate — ice, crack, heroin addicts. Either society decides they're sick and tries to help them, or they die. Meanwhile, we're spending millions trying to eradicate nearly harmless substances — whoever beat their grandmother to death on pot?"

The Sand Island Treatment Center has been particularly successful in treating these individuals, Pitre says. "Many of its clients are walking death when they arrive at the clinic. The center does wonderful things." Last year, it gave



Galleries: "Butterfly Queen" by Dawn Pitre, included in an art sale, auction and fundraiser in Chinatown.

away \$5 million in free care, according to Pitre.

Fifteen percent of the art sale's proceeds will be donated to the Sand Island center. A separate blind auction of "Politics," the only Pitre original not already in a private collection (it's the famous image of the musclemans on the horse), will begin bidding at — gulp! — \$95,000, with a quarter of that particular sale also going to the center.

A good cause, controversial art and a generous host are just a few reasons to spend Friday night in Chinatown's moody purlieus.

"It's going to be a great party," Pitre promises.

—Andrea Baer

1111 Nu'uanu Ave.: Fri 8/31, 6 p.m. to 9:30 p.m. Free.

Theater

All the Queen's women

On Sunday, Queen Lili'uokalani's birthday will be celebrated with events at 'Iolani Palace. Next door at the Kana'ina Building (the old archive building), at 3:30 p.m., first-time playwright Helen Edith M. Lee Kwai's one-act play entitled *Ka Lei Maile Ali'i* — *The Queen's Women* will be performed by a cast made up almost entirely of nonprofessional actors.

An eighth-grade teacher at Highlands Intermediate School, Kwai was inspired by the Hui Aloha 'Aina Nā Wāhine, the women who were instrumental in stopping the first attempt at annexation. The only known photo of these women is the subject of her play. "Those of us who can trace our lineage to women in the picture can't help but be moved, particularly if we are presently active in the Hawaiian sovereignty movement," says Kwai. "Those of us who are not in the movement for one reason or another, upon discovering our ancestors' role in the resistance movement may be sparked into becoming active and learning about our history."

Kwai's "spark" from the women in the photo inspired her to write the play in a way that brings the women to life, setting the play at one of the large gatherings these women organized. As the play unfolds on Sunday, the audience will be like the people at the gatherings in the late-19th century — witnessing and participating in the events in front of them.

"I only recently became aware that my great-great-grandfather and grandmother John Adams Cummins and Kahalewai Cummins (the vice-president of the women's group) were members of the Hui Aloha 'Aina," says Kwai. "I felt a sense of pride and came to realize why I became an activist and why I am an educator. It's in my genes. So many of us feel a responsibility to continue the work that was started by our ancestors. My hope in doing the play is that people will be inspired to learn more about the past and carry on the legacy left by these women."

—Anne Keala Kelly

Kana'ina Building (old archives building), next to 'Iolani Palace. Sun 9/2, 3:30 p.m. Free.

HAPPENINGS

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

Music

29/Wednesday

ALTERNATIVE

Nani and Boys on the Side, Indigo (9:30 p.m.) 521-2900

BLUES

Night Train featuring Bobby Thurstby, Sand Island R&B (9:15 p.m.) 847-5001

J.P. Smoketrain, Dixie Grill, 'Aiea (9 p.m.) 486-CRAB

CONTEMPORARY

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

Byl Leonard Band, Don Ho's Island Grill (6:30 p.m.) 528-0807

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

Native Tongue, Kelley O'Neil's (8 p.m.) 926-1777

Lance Orillo, Chart House (5:30 p.m.) 941-6660

Stardust, Hanohano Room (8:30 p.m.) 922-4422

DJ

Wild Ass Wednesdays w/ Kidd Cisco & Sonic, Pipeline Café (9 p.m.) 589-1999

Wet N Wild Wednesdays (Top 40, hip hop, house w/ DJs Byron the Fur & Billy G), Wave Waikiki (10 p.m.) 941-0424, ext. 12

Unity Dance 2001 (w/ guest DJs), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426

HAWAIIAN

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

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

Malu Duo, Aloha Tower (11:30 a.m.) 528-5700

Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Ilaniwai, Kapono's (5:30 p.m.) 536-2161

Ka'au Crater Boys, Hale Noa (8 p.m.) 735-4292

Kapena, Kapono's (9 p.m.) 536-2161

Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Leonani, Jameson's, Restaurant Row (6 p.m.) 521-6488

Na Kanipa'a, Ocean Terrace, Waikiki Beach Marriott Resort (5:30 p.m.) 922-6611

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

Rod Tanu & The Volcanoes, Shore Bird Ocean-side Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

Timothy Kallen, Sarento's (7 p.m.) 955-5559

Ivo Monroe, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (7 p.m.) 946-8500

Sonya Mendez, Shell Bar (8 p.m.) 947-7875

NIGHTCLUB SHOW

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

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

ROCK/R&B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

eight o eight, Esprit Nightclub (8:30 p.m.) 922-4422

Rubber Soul, Harry's Bar (8:45 p.m.) 923-1234

Factor X, Jaron's Kailua (9 p.m.) 261-4600

STEEL DRUM

Greg & Junko McDonald, Royal Hawaiian Shopping Center (7:30 p.m.) 922-0588

30/Thursday

BLUES

Bad Mojo, Players, University (10 p.m.) 949-5527

CONTEMPORARY

Dean & Dean, Chart House (5 p.m.) 941-6660

Emerald House, Chart House (9 p.m.) 941-6660

Horizon, Planet Hollywood (5:30 p.m.) 924-7877

Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731

Stardust, Hanohano Room (8:30 p.m.) 922-4422

COUNTRY

The Geezers, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

DJ

Coyote 808 (hip hop, R&B, house), World Cafe (9 p.m.) 599-4450

Get Up, Stand Up (hip hop & reggae w/ DJs Azia, Jrama, Taharba, Tavaana & Nocturnal Sound Crew), Wave Waikiki (10 p.m.) 941-0424, ext. 12

DJ Lion, Los Garcia's Restaurant (9 p.m.) 261-0306

DJ Mark (downtempo, house, new disco), Indigo (10 p.m.) 521-2900

Ladies Night w/ T&C, Pipeline Café (9 p.m.) 589-1999

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

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

FUNK

Hidden Agenda, Brew Moon (9 p.m.) 593-0088

GUITAR

J. W. Lathrop, Waipuka Poolside Bar (5 p.m.) 924-4961

HAWAIIAN

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

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

Kahua, The Willows (6 p.m.) 952-9200

Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

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

Keli'i Kaneali'i's Hapa, Chai's Bistro (7 p.m.) 585-0011

Kilinahe, Kapono's (5:30 p.m.) 536-2161

Mahina & Kahala, Jaron's Kailua (8:30 p.m.) 261-4600

Malana, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Nā Kama, Don Ho's Island Grill (6:30 p.m.) 528-0807

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

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

Rod Tanu & The Volcanoes, Shore Bird Ocean-side Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

Timothy Kallen, Sarento's (7 p.m.) 955-5559

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

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (7 p.m.) 946-8500

NIGHTCLUB SHOW

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

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Tennyson Stephens, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655

ROCK/R&B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

eight o eight, Esprit Nightclub (8:30 p.m.) 922-4422

Piranha Brothers, Kelley O'Neil's (8 p.m.) 926-1777

Rubber Soul, Harry's Bar (8:45 p.m.) 923-1234

Willie K, Kapono's (9 p.m.) 536-2161

WORLD

So-n-Sooo, Anna Bannanas (9 p.m.) 946-5190

31/Friday

ALTERNATIVE

Happy Gets Lucky, Kemoo Pub and Grill (9 p.m.) 621-1835

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

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

BLUES

Cantina Blues, Los Garcia's Restaurant (9 p.m.) 261-0306

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

CONTEMPORARY

Rodney Arias, Giving Tree Espresso Café, Pearl Highlands Shopping Center (7 p.m.) 455-8733

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

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

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

Horizon, Planet Hollywood (5:30 p.m.) 924-7877

Just Joe, Jaron's Kailua (4 p.m.) 261-4600

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

Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731

Native Tongue, Brew Moon (5 p.m.) 593-0088

Stardust, Hanohano Room (10:30 p.m.) 922-4422

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

DJ

Anti-Club (Goth, industrial, alternative), 3259 Koapaka St. (10 p.m.)

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

T Dance, Hula's Nightclub (8 p.m.) 923-0669

DJ Frankie, Zanzabar (8 p.m.) 924-3939

Freakin' Fridays w/ DJ RJ Reynolds (R&B, hip hop), Shooters Nightclub (10 p.m.) 678-2008

Soljah Fridays, Pipeline Café (9 p.m.) 589-1999

Freakin' Fridays (R&B, hip hop, reggae, house), E'Club: Kane'ohe Marine Corps Base (9 p.m.) 254-7660

I-94 Live Broadcast (Big Teeze & DJ K-Smooth), World Cafe (9 p.m.) 599-4450

DJ Mark (downtempo, house, new disco), Indigo (10 p.m.) 521-2900

Spy Bar (house), John Dominis (10 p.m.) 523-0955

FUNK

Hidden Agenda, Brew Moon (9 p.m.) 593-0088

GUITAR

J. W. Lathrop, Waipuka Poolside Bar (5 p.m.) 924-4961

Eric Petersen, Ye Olde Fox and Hounds Pub & Grub (9 p.m.) 947-3775

HAWAIIAN

Brickwood Quartet, Don Ho's Island Grill (6 p.m.) 528-0807

Haku Mele, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311

Kahala'a, Ocean Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611

Larry Kailoa, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311

Henry Kapono, Kapono's (10 p.m.) 536-2161

Karla & Nā Mea Hula O Kahikinaokalani, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422

Keli'i Kaneali'i's Hapa, Chai's Bistro (7 p.m.) 585-0011

Ku'uipo Kumukahi, Duke's Canoe Club (4 p.m.) 923-0711

A Tropical Jam (live bands), Don Ho's Island Grill (10 p.m.) 528-0807

Nā Kama, Kapono's (5:30 p.m.) 536-2161

Omi, Honey's at Ko'olau (7 p.m.) 236-4653

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

Polymite, All-Star Hawai'i (7 p.m.) 955-8326

Ray Sowers, Pizza Bob's, Hale'iwa (7 p.m.) 637-5095

Rod Tanu & The Volcanoes, Shore Bird Ocean-side Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

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

Waki Waki Woo, Waikiki Grand Hotel Lobby, 134 Kapahulu (5:30 p.m.) 261-3194

HIP HOP/JAZZ

Quadrax, Players, University (10 p.m.) 949-5527

JAZZ

Asizwen Trio, Old Spaghetti Factory (6 p.m.) 591-2513

Timothy Kallen, Sarento's (7 p.m.) 955-5559

Lenny Keys & Rocky Holmes, Troy's Kāhala Bar & Grill (8:30 p.m.) 738-5655

James Kraft & Lou Benanto Jr., Padovani's Bistro (7:30 p.m.) 941-7275

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

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (7 p.m.) 946-8500

Rolando Sanchez & Salsa Hawai'i, All-Star Hawai'i (8 p.m.) 955-8326

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

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

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

REGGAE

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

ROCK/R&B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711

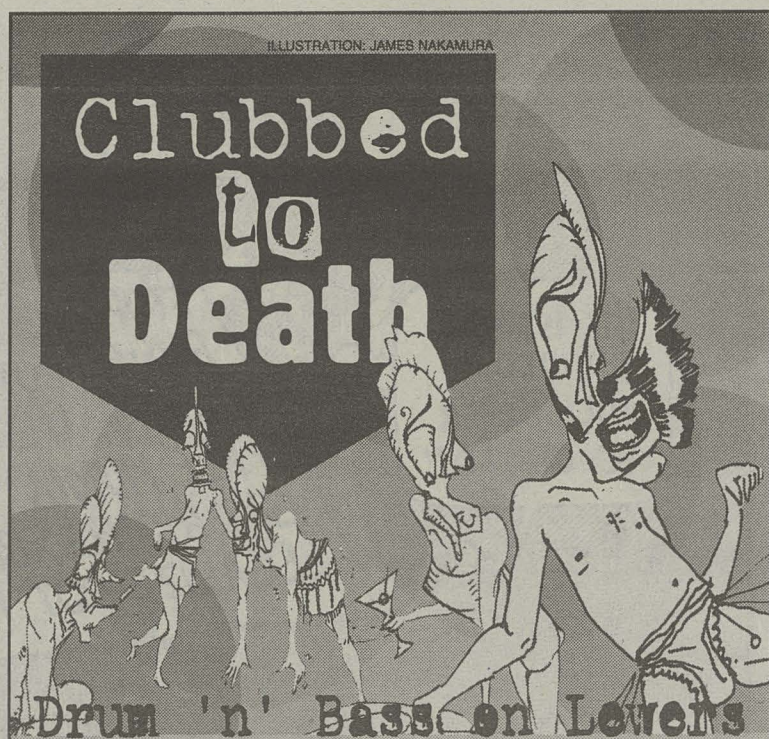
Einstein's Cousin, Anna Bannanas (9 p.m.) 946-5190

John Cruz, Kapono's (8 p.m.) 536-2161

eight o eight, Gordon Biersch (9 p.m.) 599-4877

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

Rubber Soul, Harry's Bar (8:45 p.m.) 923-1234



Have you ever wanted to visit Africa? Smell the air, see the sights, hear the tribal drum beats and watch some native dance rituals? I've always wanted to experience that type-o-thing, but never had a chance to. ... Maybe, just maybe, we could go somewhere and get just a little taste to satisfy the jonesin' for Africa; at least the drumbeats and dancing part. ... Then I remembered "Rewind" at Steak and Seafood, 412 Lewers St. between Ala Wai and Kūhiō, the place to be Saturday nights from 10 p.m. - 2 a.m., a night devoted to drum 'n' bass. Cover is five shells, with 18-and-over welcome.

I stumbled onto Rewind a while back by accident. A couple of friends and I were prowling Waikiki for something to do, just about anything fun. So we walked past Lewers Street and saw the ubiquitous G-Spot and decided to follow him. ... We lagged a block behind, so he wouldn't notice, double-o-seven style. He turned into a hotel and walked up next to a pool. Huh? I thought there wasn't anything going on, or he was visiting his grandma or something, until I heard a faint drum 'n' bass rhythm in the air and noticed a small herd of peeps chilling outside. Cool! At first this seemed like a weird spot for a club. I half expected to see old, white tourists hanging out in the bar with umbrellas in their drinks, but nothing of that sort was to be seen. I remember attending Rewind a year or so ago at Evolutions — remember that club? It was just as chill now as it was then.

Walking into a drum 'n' bass shindig is like walking into a tribal coming-of-age ritual, minus the circumcision. It's funny and quite enjoyable, because people are dancing to a beat that simply takes over. Imagine 160 bpm (beats per minute) with people frantically dancing while trying to match every one. It looks like people are in a trance state, as if their heartbeat and the rhythm of the drums have merged to become one; and, just before a heart attack, they achieve Nirvana. It's somewhat reminiscent of some sorta freaking mating ritual that's being performed almost everywhere in the club. I'm exaggerating, but it's still a very entertaining scene. Don't get the impression that half-naked people are jumping around, breathing fire, carrying around Ervegie figurines and praying to Shango. Now that would be a real party! It's not like that. Ul-

timately, Rewind is all about people chilling and dancing to dope beats.

There is a video projector playing Asian cinema clips (I need to rent me one of those). Tribal-looking graffiti paintings are scrawled around the club. Modern-day hippies mingle between themselves and the music. The music is pure "jump-up" style, dark drum 'n' bass. If you're not familiar with how D&B sounds just say the following 10 times fast: "Boom, rat-ta-tat-tat, boom, boom, boom, rat-ta-tat-tat, boom, boom, bratbrat-ta-tat-tat, boom!" Hear it? That's drum 'n' bass! This comes with the occasional MC overlapping the beats. Suddenly, "rorror amagabarror doareroor up rorror amagaror ewind barror doareroor jump" came over the speakers. What the? I guess the PA system was kinda whack, so when someone started rhyming, it made a scary sound. The inaudible garble continued. "Rorror amagabarror doareroor oareroor jump" — it sounded like a fast-food drive-through in London. Sober, the scene was a little overwhelming, so I took a detour to the bar with my guide at my side just in case dangerous animals try to jump me. Hell, yeah! Well drinks are only three beads and Michelob is only two. I opted for the well. The disk-junkies regular lineup, rotating week by week, is: Cloned Monkey, BassX, Mase, Syrin, Mind Games, Necron 99, Kause and special Mainland guests.

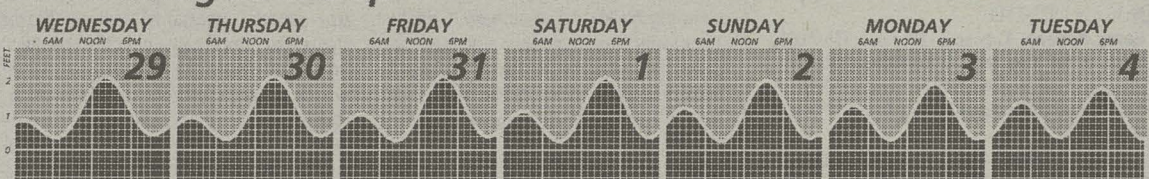
I got my drink on, got my guide, now all that was needed was to see some safari animals ... and I wasn't disappointed. There was a shirtless caribou frequenting the bar, a long-haired gazelle prancing away from the predatory baboons (me and my friend Rames), a dying hippopotamus in the bathroom exceeding his gorging limit of alcohol, a lot of pesky insects doing hand jigs from off-beat dancing and a pride of lions in the middle of the dance floor practicing the hunt with their B-boy skillz. I was impressed.

It was a great time. The night ended with a stampede for the door with Rames trying to catch some live prey, so we followed the game.

TED RALL



TIDES - Aug 29 to Sep 4



Moon Phases: LAST QUARTER - Sep 10 NEW MOON - Sep 17 FIRST QUARTER - Sep 23 FULL MOON - Sep 2
Tide times and heights are for Honolulu Harbor.
Tide and moon information supplied by Doug Behrens Design.

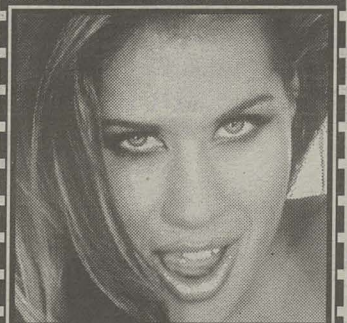
Writers Wanted

Honolulu Weekly is seeking adventurous and creative arts and entertainment writers with a solid grasp of the alternative press style. Dependability and desire are key, as well as a lively writing style and knowledge of the local scene.



Please send resume, & 3 writing samples to:
Arts Editor, Honolulu Weekly
1200 College Walk, #214, Hon, HI 96817
All submissions will be considered.

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1/Saturday

ALTERNATIVE

Big Toe, Wave Waikiki (10 p.m.) 941-0424, ext. 12
Slug, Kemoo Pub and Grill (9 p.m.) 621-1835

BLUES

Bad Mojo, Brew Moon (9 p.m.) 593-0088
Night Train featuring Bobby Thurstby, Troy's Kāhala Bar & Grill (8:30 p.m.) 738-5655

CONTEMPORARY

Tito Berinobis, Chart House (8 p.m.) 941-6660
Roland Chang, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
Horizon, Planet Hollywood (5:30 p.m.) 924-7877
Mike & Tom, Cheeseburger in Paradise (4 p.m.) 923-3731
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
Stardust, Hanohano Room (10:30 p.m.) 922-4422
Tino & Rhythm Club, Esprit Nightclub (9 p.m.) 922-4422

DJ

T Dance, Hula's Nightclub (8 p.m.) 923-0669
DJ James Coles, Zanzabar (8 p.m.) 924-3939
Banzai Saturdays (hip hop, R&B, reggae), All-Star Hawai'i (10 p.m.) 955-8326
Jammin' 93.1 Live Broadcast (Justin Cruz & DJ Wu-Chang), World Cafe (9 p.m.) 599-4450
DJ Mark (downtempo, house, new disco), Indigo (10 p.m.) 521-2900
Wonder Lounge Weekend w/ DJs Tim Borsch, Gary O, Kevin Sanada & Monkey, "W" Diamond Head Grill (10 p.m.) 922-1700
Soul'd Out Saturday, Pipeline Café (10 p.m.) 589-1999
Twilight (house w/ Scottie Soul, Cory Wells & Haboh), Nick's Fishmarket (10 p.m.) 955-6333
Xsi w/ DJ Denovo, Auntie Pasto's, Kapahulu (10 p.m.) 739-2426

GUITAR

J. W. Lathrop, Waipuka Poolside Bar (5 p.m.) 924-4961
Eric Petersen, Ye Olde Fox and Hounds Pub & Grub (9 p.m.) 947-3775

HAWAIIAN

Pa'ahana, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Kahali'a, Ocean Terrace, Waikiki Beach Marriott Resort (6 p.m.) 922-6611
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Kapena, Duke's Canoe Club (4 p.m.) 923-0711

Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Ho'okena, Chai's Bistro (7 p.m.) 585-0011
Simplicity, All-Star Hawai'i (7 p.m.) 955-8326
Leon Siu, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Soundettes, Don Ho's Island Grill (6:30 p.m.) 528-0807
Haumea Warrington, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268

JAZZ

Timothy Kallen, Sarento's (7 p.m.) 955-5559
James Kraft & Ernie Provencher, Roy's (7:30 p.m.) 396-7697
Jeff Peterson, Michel's (6:30 p.m.) 923-6552
Sonny Silva, Cafe Sistina (6 p.m.) 596-0061

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408
Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Don Conover, Da Smokehouse (7:30 p.m.) 946-0233
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK/R&B

Ginai, Shell Bar (8 p.m.) 947-7875
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711
Rock & Roll Soul, Kelley O'Neil's (8 p.m.) 926-1777

2/Sunday

BLUES

Night Train, Ye Olde Fox and Hounds Pub & Grub (9 p.m.) 947-3775
J.P. Smoketrain, Tropics, Kailua (7 p.m.) 262-3343

CONTEMPORARY

Dean & Dean, Chart House (9 p.m.) 941-6660
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
"Soul Bucket" Mark & Clay, Cheeseburger in Paradise (4 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Tino & Rhythm Club, Esprit Nightclub (9 p.m.) 922-4422

COUNTRY

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

DJ

Club '80s, Wave Waikiki (10 p.m.) 941-0424, ext. 12
Dark Side of the Moon w/ DJ Grant Mitchell, Brew Moon (10 p.m.) 593-0088
Kklub (w/ DJs KSM & Scottie Soul), Fusion Waikiki (10 p.m.) 924-2422
Mercury Lounge (downtempo, abstract, drum 'n' bass), Oasis Bistro, Discovery Bay Center (9 p.m.) 955-9744
Sanctuary Sundays, Pipeline Café (10 p.m.) 589-1999

GUITAR

J. W. Lathrop, Waipuka Poolside Bar (5 p.m.) 924-4961
Jim Smart, Koko Crater Coffee (8 a.m.) 393-2422

HAWAIIAN

'Elua Kane, Jaron's Kailua (10:30 p.m.) 261-4600
Imai & Company, Don Ho's Island Grill (4 p.m.) 528-0807
Jerry Santos' Olomana, Chai's Bistro (7 p.m.) 585-0011
Henry Kapono, Duke's Canoe Club (4 p.m.) 923-0711
Moe Keale, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
George Kuo, Martin Pahinui, Steven Hall, Ocean Terrace, Waikiki Beach Marriott Resort (5:30 p.m.) 922-6611
Ladies K Trio, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Makana, Barefoot Bar, Outrigger Waikiki Hotel (10 p.m.) 922-2268
Manu Mele, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277
Noly Paa, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Noly Paa, Lewers Lounge, Halekulani Hotel (10:15 p.m.) 923-2311
Power of 4, Hanohano Room (8:30 p.m.) 922-4422

HIP HOP

House of Hip Hop (open mic), World Cafe (9 p.m.) 599-4450

JAZZ

Asizwen Trio, Old Spaghetti Factory (6 p.m.) 591-2513
Doctor Jazz Quintet, La Mariana Restaurant (6 p.m.) 841-2173
Jonny Kamai, Sand Bar, Sheraton-Waikiki (3:30 p.m.) 922-4422
Jeff Peterson, Canoes at the 'Ilikai (6 p.m.) 949-3811
The Three of Us, La Mariana Restaurant (3:30 p.m.) 841-2173
James Kraft Trio with Lisa-Maria, Wild Mushroom (10:30 a.m.) 542-8749

LATIN

Duo de Serenata, Michel's (6:30 p.m.) 923-6552
Salsaloha, Kemoo Pub and Grill (9 p.m.) 621-1835

NIGHTCLUB SHOW

Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

Don Conover & guest singers, Radisson Waikiki Prince Kuhio Hotel (7 p.m.) 922-0811
Tennyson Stephens, Duc's Bistro (7 p.m.) 531-6325

ROCK/R&B

Ghost, Kemoo Pub and Grill (9 p.m.) 621-1835
Pāolo Jones, Kelley O'Neil's (8 p.m.) 926-1777
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711
Snake, Kemoo Pub and Grill (4 p.m.) 621-1835

3/Monday

CONTEMPORARY

Tito Berinobis, Chart House (9 p.m.) 941-6660
Dean & Dean, Chart House (5 p.m.) 941-6660
Line Zero (Jason & Corbett), Kelley O'Neil's (8 p.m.) 926-1777
Native Tongue, Cheeseburger in Paradise (7 p.m.) 923-3731
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Tino & Rhythm Club, Esprit Nightclub (9 p.m.) 922-4422

COUNTRY

The Geezers, Banana Patch Lounge, Miramar Hotel (7 p.m.) 922-2077

DJ

Architects (hip hop), Players, 'Aiea (9 p.m.) 488-8226
'80s Retro Flashback (w/ DJs D & E-Jay), Hula's Nightclub (9 p.m.) 923-0669
Concentration (hip hop, drum 'n' bass), Auntie Pasto's, Kapahulu (10 p.m.) 739-2426
Summer Beach Party 2001 w/ DJs KSM & Billy G, Wave Waikiki (10 p.m.) 941-0424, ext. 12

HAWAIIAN

Lopaka Brown, Wailana Cocktail Lounge (6 p.m.) 955-1764
Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Keoki Johnson, Mai Tai Bar, Royal Hawaiian (8:30 p.m.) 923-7311
Ku'uipo Kumukahi, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Malu Trio, Aloha Tower (11:30 a.m.) 528-5700
Noly Paa, Lewers Lounge, Halekulani Hotel (10:15 p.m.) 923-2311
Noly Paa, Orchids Restaurant, Halekulani Hotel (8:30 p.m.) 923-2311
Puamama, Don Ho's Island Grill (6:30 p.m.) 528-0807
Rod Tanu & The Volcanoes, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

James Kraft, Chez Michel (6 p.m.) 955-7866

LATIN

Hot Salsa Dancing Hawai'i, Moose McGillycuddy's, Waikiki (9 p.m.) 923-0751

ROCK/R&B

The Now, Cheeseburger in Paradise (4 p.m.) 923-3731
Piranha Brothers, Irish Rose Saloon (9 p.m.) 924-7711

STEEL DRUM

Greg & Junko McDonald, Royal Hawaiian Shopping Center (7:30 p.m.) 922-0588

4/Tuesday

BLUES

Open Blues Jam w/ the Thom Tom Cats, Tiare's Sports Bar & Grill (9 p.m.) 230-8911
J.P. Smoketrain, Dixie Grill (6:30 p.m.) 596-8359

CONTEMPORARY

Tito Berinobis, Chart House (6 p.m.) 941-6660
Emerald House, Chart House (9 p.m.) 941-6660
Native Tongue, Kelley O'Neil's (8 p.m.) 926-1777
Stardust, Hanohano Room (8:30 p.m.) 922-4422
Tino & Rhythm Club, Esprit Nightclub (9 p.m.) 922-4422

DJ

Bomb-ASS-tic Tuesdays w/ Da Bomb & Piko, Pipeline Café (9 p.m.) 589-1999
Cadillac Daze presents Blue Velvet, Blue Room (327 Keawe St.) (10 p.m.) 585-5995
Phat Tuesday (hip hop, house, trance), World Cafe (9 p.m.) 599-4450
The Pussycat Lounge, Wave Waikiki (9 p.m.) 941-0424, ext. 12

HAWAIIAN

Robert Cazimero, Chai's Bistro (7 p.m.) 585-0011
Jonah Cummings, Barefoot Bar, Outrigger Waikiki Hotel (4 & 10 p.m.) 922-2268
Harry & Ellsworth, Cheeseburger in Paradise (11 p.m.) 923-3731
Keith & Carmen Haugen, Mai Tai Bar, Royal Hawaiian (5:30 p.m.) 923-7311
Kahua, Aloha Tower (11:30 a.m.) 528-5700
Kanilau, Poolside, Sheraton-Waikiki (6 p.m.) 922-4422
Nā Kama, Don Ho's Island Grill (6:30 p.m.) 528-0807
Rod Tanu & The Volcanoes, Shore Bird Oceanside Bar & Grill, Outrigger Reef Hotel (4 p.m.) 923-2277

JAZZ

Rich Crandall et al., Studio 6 (8 p.m.) 596-2123
Ivo Monroe, Troy's Kāhala Bar & Grill (7 p.m.) 738-5655

LATIN

Duo de Serenata, Pueblo Spanish Restaurant (7 p.m.) 946-8500
Sonya Mendez, Shell Bar (8 p.m.) 947-7875
Shakasamba, Cafe Sistina (10 p.m.) 596-0061

NIGHTCLUB SHOW

Society of Seven (SOS), Outrigger Waikiki (6:30 & 8:30 p.m.) 922-6408
Yes!, Outrigger Reef Towers (6:30 & 8:30 p.m.) 924-7711

PIANO

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

ROCK/R&B

Bongo Tribe, Irish Rose Saloon (9 p.m.) 924-7711
Oopso Facto, Tiare's Sports Bar & Grill (10 p.m.) 230-8911

Continued on Page 16

Music

"A year ago, six months ago, I thought I was an artist. I no longer think about it, I am."
—Henry Miller, *Tropic of Cancer*

Lounge lizards

RIC VALDEZ

Tim White rhymes and carries his nylon string guitar everywhere he goes. Aarin Correa writes; she blends her husband's music into her words and wants to make headway against fear. Guitarist Michael Tanenbaum rocks his guitar with a slapping rhythm. Meanwhile, somewhere else, the improvisational drums of Babatunji Heath light it up.

These soloists, lone wolves, will come together in Chinatown for something the organizers call a "superwide variety show." Chalk up another incarnation of the Lizard Loft, which, fitfully since 1992, has been providing emerging Honolulu artists with a stage and the chance to share their stuff with the public.

Lyn Kajiwaru Ackerman started the nonprofit organization (at Java Java Café on Kapahulu) to provide support for artists in all areas — music, dance, drama and literature. The Loft lay dormant from 1995 to this year, when it found a safe haven at Marks Garage on Nu'uanu Avenue.

"This is really a convergence of creativity. Synergy happens," Ackerman says. "It's not only a place to do work but a place for artists to meet other artists."

Thursday night, Aug. 30, will be the third solo-art showcase hosted by Lizard Loft at the new Marks Garage location, under the guidance of "Solo Art" organizer Maggie Chang. The previous two shows Chang assembled offered a dizzying lineup of performances: contemporary Japanese Butoh, classical guitar, Kazoo blowing go-go dancers and spoken word. This month's showcase will be filled with musical performances, but one segment merges music with literature.

Correa will be reading from "An Open Market" — a short semi-autobiographical piece. Aarin's husband, composer Skye Correa, along with Sean Carroll, plays guitar, wooden slit drums and percussion to help her interpret her piece through morphed traditional sounds.

Correa's narrative is loosely based on the story of her mother, who, as a 12-year-old Samoan girl with certain social values, was adopted from her home into a Western family with obviously different social and cultural values.

When asked what she hopes to accomplish on the Lizard Loft stage, Correa is forthright: "I hope by the end to have gotten to a narrative of what it's like to be isolated in Western culture, from who you are and where you came

from," she says. "One thing I want to do is make a little headway in a battle against fear, in its many forms — public speaking, trying to own my words, trying to own my history and trying to speak out loud."

Correa, a *Weekly* contributor, adds, "It's great that these kinds of events exist to give budding fools a place to embrace their fate, head on."

On the other hand, Tim White is no stranger to sharing his feelings with strangers — or speaking out loud. You can catch him performing all over town ... literally. White is an uninhibited soul who will pick up his instrument and sing you one of his soulful songs in the middle of a crowded coffee shop, if you ask. (He performs regularly at Bogart's Cafe on Monsarrat Avenue.)

In natty dreads, circa Bob Marley's *Catch a Fire*, White fits the romantic image of a gypsy, a troubadour. Although White has been singing since he could walk, he's only honed his guitar skills over the past 18 months, after he got frustrated trying to get other musicians to manifest his musical ideas. His last band had three Japanese guys in it, so White sang in Japanese.

As far as inspiration and influences, White's quick to name Sade.

"One guy told me I sound like a white guy with soul," White explained with a chuckle. Which really was intended to be a compliment, placing him in the company of the melody-favoring, light-skinned

brothers like Ben Harper or Jack Johnson. Although White's ever-present smile makes him more likely to fit in with De La Soul.

Stepping away from the free-flowing style of White, Michael Tanenbaum brings a more methodical approach to the stage. Most of his time is spent working on film scoring and writing music for modern dance. Recently Tanenbaum has been stepping out of the solitude of his studio to perform original guitar and piano pieces in Honolulu and Los Angeles.

His guitar "finger style" blends elements of slack key, Celtic, bluegrass as well as funk and jazz tonalities, in an intriguing acoustic stew. Using extensive alternate guitar tunings and a percussive tap/slapping technique, Tanenbaum expands the meaning of rhythm guitar.

Babatunji Heath founded Junk Studios in the same spirit as Lizard Loft, to afford musicians a place to record and practice. It was his wife, Solo Art organizer Maggie Chang, who coaxed Heath to go solo for this event. Neither a stranger to struggling, underground musicians in Hawai'i, nor to live performance, Heath says his drum set will be a tribute to the original and recently-demolished Junk Studio's former home, the old Kodak Building on Kapi'olani Boulevard.

These Lizard Loft artists, ready or not, plan to bring down the house.

Lizard Loft, The ARTS at Marks Garage, 1159 Nu'uanu Ave.: Thu 8/30, 7:30 p.m. \$5. 521-2903.

Natty dreadster: Tim White strums, hums and raps solo.

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HAPPENINGS

Continued from Page 14

The Now, Cheeseburger in Paradise (4 p.m.) 923-3731

Concerts

D.L. Hughley Pat Morita opens for the star of the sitcom, *The Hughleys* and featured performer in the Spike Lee documentary, *Kings of Comedy*. *Hawai'i Theatre Center*, 1130 Bethel St.: Sun 9/2, 7 p.m. (doors), 8 p.m. (show). \$36.50 and up. 528-0506

Dennis Kamakahi Renowned composer and musician, Dennis Kamakahi closes out the 2001 Living Masters Concert Series with his apprentice in slack-key guitar, Jon Yamasato. *Iolani Palace*, King Street: Sun 9/2, 2 p.m. Free. 522-0832

E Ho'omau la The Hawaiian Music Hall of Fame presents their annual fall concert. Among the performers are Emma Veary with Randie Hongo, The Haili Church Choir of Hilo and the Kahauanu Lake Singers, with Uncle K. on 'ukulele and Tommy Lake on bass. *Kawaiaha'o Church*, 957 Punchbowl St.: Sat 9/1, 3:30 - 5:30 p.m. \$15. 735-2866

ESP Zanuck Kapala Lindsey and Tennyson Stephens lead an all-star lineup of soul and R&B. *The ARTS at Marks Garage*, 1159 Nu'uauu Ave.: Tue 8/28 & Wed 8/29, 8 p.m. \$15. 521-2903

Four Local Bands Just like it says, four local bands will play at this Hawaiian Express event. *Club FOUR 78*, 478 'Ena Rd, Waikiki: Sat 9/1, 6:30 - 10 p.m. \$5. 946-6499

Friends of the Bride Described as "a live, demented sense of American music." *The ARTS at Marks Garage*, 1159 Nu'uauu Ave.: Sat 9/1 \$7. 521-2903

Hawai'i's Unions, Hawai'i's Future: Union Labor Day Concert 2001 Scheduled to perform are Fiji, Melveen Leed with Matt Catigub, Ho'onua, Pati, The Mana'o Company, Three Plus, Kalapana, Damon Williams, Darren Benitez, Maunaulua, The All-Star Band featuring Sam and Lina Girl, Augie T, Da Bruddahs Keahiwai and more. *Waikiki Shell*, Kapi'olani Park: Sun 9/2, 1 - 9 p.m. Free

admission to labor Union members. (Contact unions for tickets.)

The Kings of Boogie Blues See Concerts on Page 17. *South Seas Village at the Hawaiian Hut*, 410 Atkinson Dr.: Fri 8/31, 8:15 p.m. \$23. 941-5205

Labor Day Metal Festival No. 2 Featuring Hawai'i's premiere metal bands: Primal Tribe, Slug and Sabbath. 21 and over. *Gussie L'Amours*, 3251 N. Nimitz Hwy.: Sun 9/2, 8 p.m. Free. www.sabbatar.com 637-0493, 836-7883

Wayne Newton See Concerts Pick on Page 12. *Sheraton Waikiki*, 2255 Kalākaua Ave.: Fri 9/7, 7 p.m. \$45 - \$85. 922-4422

Organ Recital and Choral Evensong Cathedral Musician Arlan Sunnarborg performs works by Vierne and Franck. The St. Andrew's Cathedral Choir follows with selections from Stanford and Thiman. *St. Andrew's Cathedral*, Queen Emma Square: Sun 9/2, 7:30 p.m. Donation basis. 524-2822, ext. 223

Third Annual Xtreme End of Summer Luau Featuring live local entertainment by Pati, A.Z., B.E.T., Dance Mix 2000, Dis Guyz, Hot Salsa Dancing Hawai'i, S.C.U., Nefarious as well as national acts Coo Coo Cal and Krazy Bone of Bone, Thugs and Harmony. *Hawaiian Waters Adventure Park*, 400 Farrington Hwy., Kapolei: Sun 9/2, 10:30 a.m. - 10 p.m. \$19.99. 945-3928

Univibe See The Scene Pick on Page 12. *World Café*, 1130 N. Nimitz Hwy.: Sun 9/2, 9 p.m. \$15. 5591-3500

Wildest Show in Town Ten Feet plays Hawaiian at this week's finale of the annual summer concert series. *Honolulu Zoo*, 151 Kapahulu Ave.: every Wed, 6 - 7 p.m. Free. 929-3191

On Sale

Iona Pear — Passage Into Tomorrow A powerful 60-minute gallery performance piece based on the nuclear bombings of Hiroshima and Nagasaki; an exploration of the relationship between paper and skin as the housing of the soul. *The ARTS at Marks Garage*, 1159

Nu'uauu Ave.: Fri 9/7 - Sun 9/9, 8 p.m. \$15; \$12 advance. 521-2903, 528-0506

Jekyll & Hyde Jade Stice directs and Laurence Paxton stars in the Hawai'i premiere of the Broadway musical. *Diamond Head Theatre*, 520 Makapu'u Dr.: 9/14 - 9/30: Thu - Sat, 8 p.m.; Sun, 4 p.m. \$10 - \$40. 733-0274

Theater & Dance

A Period Piece A comedy by Jan Itamura and Margaret Jones about that time of the month. *The ARTS at Marks Garage*, 1159 Nu'uauu Ave.: Thu 8/30 - Sat 9/1, 8 p.m.; Sun 9/2, 4 p.m. \$10. 521-2903

All-Star Hawai'i Murder Mystery Help figure out whodunit at this show, which puts a new spin on the murder-mystery genre. *All Star Hawai'i*, 2080 Kalākaua Avenue: every Sun, 5 p.m. doors, 5:30 p.m. \$15. 955-8326, 945-9700

All the Queen's Women See Theater Pick on Page 12. *Kanaina Building* (old archives building), next to Iolani Palace: Sun 9/2, 2:30 p.m. Free.

Diamond Head Theatre Performing Arts Program Singing, dancing and acting classes for different ages and levels are offered. Classes start mid-September and run through mid-November. *Diamond Head Theatre*, 520 Makapu'u Dr.: \$100 - \$150. 733-0274, 733-0277, ext. 306

The Effect of Gamma Rays on Man-in-the-Moon Marigolds The Actors' Group performs Paul Zindel's story of a widow and her two daughters. Call for costs and ticket reservations. *Yellow Brick Studio*, 625 Keawe St.: Through Sun 9/9: Thu - Sat, 7:30 p.m.; Sun, 4 p.m. 591-7999

TakeTiNa Deborah Masterson leads the group in these exploratory sessions of rhythm and dance. *Golden Phoenix Bookstore*, 1251-B S. King St.: every Wed, 6:30 - 8:30 p.m. Donation basis. 593-1249

Triptaka Koreana — The River of Eternal Love A one-day stop by Korea's leading

musical company results in a staging of this ancient tale of love and betrayal in Korea in the 1200s. *Blaisdell Concert Hall*, 777 Ward Ave.: Thu 8/30, 4:30 & 8 p.m. \$20 - \$70. 591-2211

Auditions

Hawai'i Opera Theatre Chorus Prepare two classical music pieces (pianist will be provided) to be a part of the chorus for H.O.T.'s 2002 Grand Opera Season. *Hawai'i Opera Theatre*, 987 Waimanu St.: Tue 9/4 & Wed 9/5, call for audition appointment. 596-7372, ext. 34

James Joyce's The Dead Joyce Maltby directs this musical based on the short story from Joyce's 1914 novella, *Dubliners*. Bring printed sheet music for an audition of singing and readings from the script. *Hawai'i Pacific University Theater*, 45-045 Kamehameha Hwy., Kane'ohe: Fri 9/7, 7 p.m.; Sat 9/8, 1 p.m.; Sun 9/9, noon. 375-6415, 254-0853, 236-7917

Kumu Kahua's Ola Ka Lau Director Tammy Haili'opua seeks seven actors for the world premiere this November of Kimo Armitage's exploration of a Hawaiian family dealing with loss and the ancient Hawaiian art of healing. Needed are a Hawaiian woman, late-20s; a local man, late 20s; part-Hawaiian man, early 30s; two part-Hawaiian women, 60s; a part-Hawaiian man, 60s; and an Asian woman, early 50s. *Kumu Kahua Theatre*, 46 Merchant St.: Sat 9/15, 1 - 5 p.m. & Sun 9/16, 6 - 9 p.m. 536-4441, 536-4222

Museums

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

Behind the Scenes Tour A new program at the Bishop, in which the museum opens up a portion of its huge collection of cultural artifacts to public viewing. A one-hour tour in the restricted areas of collections focuses on King Kalākaua, the royal family and their prized

possessions, including clothing, royal jewels and personal belongings. Participants must be at least 12 years of age, and groups of 10 or less are recommended. Note: The cost for the one-hour tour is \$15.00 (This is in addition to the general admission.) 847-8243

Children's Discovery Center Children can gambol through four galleries of gadgetry and installations that celebrate and educate. 110 'Ohe St.: Tue - Fri, 9 a.m. - 1 p.m.; Sat and Sun, 10 a.m. - 3 p.m. \$8 adults, \$6.75 children 2 - 17. 522-8910

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

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

Journey Recent paintings by Linda Fong. Through 10/14.

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

Enrique Martinez Celaya New oils by the Los Angeles-based artist. Opens Fri, 8/24. Through 10/21.

Recent Works by Pia Stern New oils by the Honolulu artist. Through 9/5.

Ontogeny Recapitulates Phylogeny Recent works by Stephen Freedman. Through 9/5.

Hawai'i: Old and New A multimedia invitational featuring Sharon Britt, Barry Chann, Margaret Ezekiel, Ka-Ning Fong, Pamela Hayes, Nancy Poes, Philip Spalding, Kelly Sueda and Doug Young. Through 9/5.

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

Continued on Page 19

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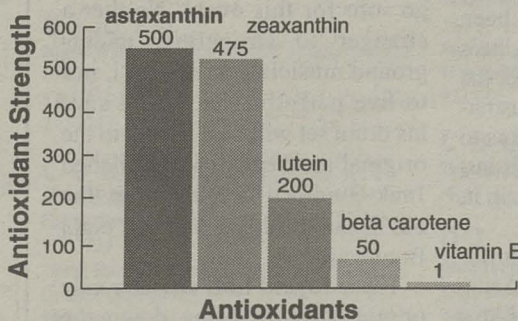
BioAstin™, an exciting new microalgae supplement grown in Hawaii by **CYANOTECH** and sold under the **Nutrex Hawaii** label (see list of stores below), is the subject of ongoing clinical trials for a growing list of health benefits. A Swedish clinical trial using the same microalgae as found in **BioAstin™** showed a three-fold increase in endurance for college students taking the product when compared with a placebo (sugar pill)! In a related application, Cyanotech has applied for a patent on reduced muscle soreness and enhanced recovery times. To verify the results in a controlled study, clinical trials are scheduled.

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BioAstin™ supplies an extremely powerful antioxidant called Astaxanthin (ASTA-ZAN-THIN), a naturally occurring compound responsible for the red coloring in seafoods such as salmon, shrimp, and lobster. Microalgae are the richest source of astaxanthin. Although similar to the better-known antioxidant beta-carotene, slight differences in the structure of astaxanthin cause it to be radically different in activity. Astaxanthin is ten times stronger than beta carotene and up to 500 times stronger than vitamin E as an antioxidant. Other aspects of its structure allow it to pass the "blood brain barrier", meaning it can deliver antioxidant benefits directly to the brain and eyes.

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House of Health, Honolulu
Huckleberry Farms, Honolulu
Kokua Market (University), Honolulu
Design For Living, Kalihi
Lifestream Natural Foods, Kapahulu
Good Health Food Store, Pearl City
Toshi's Health & Specialty, Pearl City
The Source Natural Foods, Kailua
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Concerts

PHOTO: COURTESY

Sixties blues band Canned Heat hasn't cooled off.

Boogie on

Canned Heat: (From left) John Paulus, Fito de la Parra, Dallas Hodge, Stanley Behrens and Greg Kage.

STEPHEN FOX

Thirty-two years after Woodstock, Canned Heat boogies. Unlike the aging rockosaurus-es ambling to resurrect the chunky carcasses of youthful careers, Canned Heat is still in top form. But then, Canned Heat was never really like other rock bands in the first place. Over time, these bluesmen's music has aged with grace. This Friday, Canned Heat will play the Hawaiian Hut at a gig dubbed "The Kings of Boogie Blues."

"The living contributes to the music," says the group's original manager and producer Skip Taylor. "The magic gets to be a part of the whole thing as opposed to a learned craft." Blues legend John Lee Hooker, who died recently, is a prime example, playing a gig three days before his death at 84. Canned Heat began a long friendship with Hooker in 1970, releasing the *Hooker 'n' Heat* album in 1971. Drummer Adolfo "Fito" de la Parra played drums for Hooker's last four shows, while Taylor engineered the sound. The band has dedicated this tour to Hooker's memory.

"Without John Lee Hooker, there wouldn't be Canned Heat music," de la Parra says. "He was still playing his ass off and singing at the end."

Once upon a time, Taylor, then a clean-cut William Morris agent, went to a UCLA frat party where he heard two new bands: Canned Heat and the Doors. Needless to say, he signed both. By 1967, the year Canned Heat took off, Taylor had formed his own company, grown his hair and taken on the producer role for the band. By 1969, the band had hits in the Top 10 and an invitation to go down to Yasgur's farm in Woodstock to climax an era.

"Flying in there on a helicopter and seeing 400,000 people gathered to listen to music," Taylor reminisces, "there has never been anything that affected me as much. I think it changed the face of America."

The band just performed at the 32nd anniversary concert, refreshing the memories. "'Goin' Up to the Country' was No. 1 on the East Coast that week," Taylor says. "And when the band went into [Taylor begins humming the tune] and 400,000 people rose off the ground it was like the sermon on the mount. It was an amazing moment in the life of music."

Living the

Blues is de la Parra's book on the Canned Heat saga, the title reflecting the tough road the band has traveled. "The club owners in the late '60s were actually afraid of the word blues," he explains. "They got humiliated by club owners calling them crazy for trying to play this music that was just for blacks." Later, things got worse. Someone planted a bag of illegal drugs in the band's hotel room in Denver in 1967, under a push by the local police to keep long-hairs out. Desperate for cash to keep the band out of jail, Taylor sold the rights to tunes that went on to earn millions of dollars.

In the years following, the original Woodstock lineup, except for de la Parra, has died, and subsequent members have departed the band for a variety of reasons or have met untimely deaths. De la Parra has been the engine that kept the band running all these years. During Taylor's 20-year vacation from the band, de la Parra produced, booked tours, replaced departing members and kept the flame alive.

During that time, the band collaborated with Little Richard and John Mayall, and played Carnegie Hall with Hooker. In the past two years performances have included five European tours. They now have roughly 35 albums under their belt.

"This is not a revival band, because I'm still here," de la Parra states emphatically. "We've never stopped working in spite of the tragedies we've faced." The current lineup was formed in 1999. "I look for the best musicians to represent the band and keep the spirit of the Canned Heat going." The players now are John "J.P." Paulus (guitar and bass), Stanley "The Baron" Behrens (harmonica, sax, flute, vocals), "Dallas"

Hodge (vocals and guitar), Greg "The Gator" Kage (bass and vocals) and, of course, de la Parra (drums and vocals). All are seasoned blues men with credits to spare.

Bringing them together was Taylor, who came back on board in 1997 after a 20-year hiatus. He had helped find a record deal for the 1994 *Internal Combustion* album, and gradually found himself out on the road again. Currently, he is producing a new album, *Friends in the Can*, due out next year. The CD will come in a metal can which Taylor suggests might be recycled into an excellent stash box. It includes Hooker's last studio session and a list of other blues legends. Taylor won't make it to Hawai'i this trip, though he fondly remembers the old Crater Festivals. He's got to play golf at Pebble Beach with a host of rockosaurus including Huey Lewis and Glenn Frey.

Taylor sums it all up with words from his last conversation with Hooker. "Just remember," Taylor quotes from Hooker, "nobody boogies like Canned Heat and me do."

"The Kings of Boogie Blues" — South Seas Village at the Hawaiian Hut, 410 Atkinson Dr.: Fri 8/31, 8:15 p.m. \$23. 941-5205.



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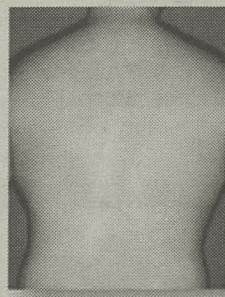
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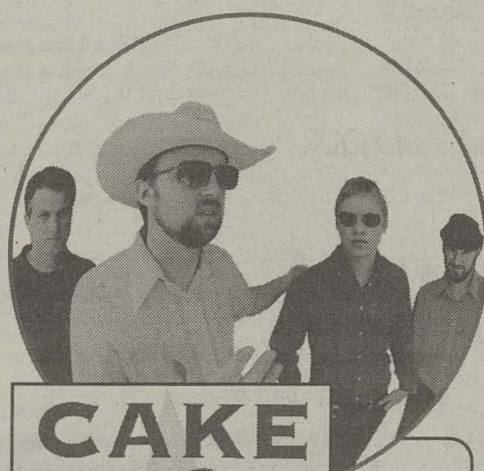
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From Page 16

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

Inner World, Outer World: The Art of Kaichi and Sueko Kimura. A range of two-dimensional works by the two prominent Island artists who were, for a time, husband and wife. Guest curated by Marcia Morse. Opens 8/30. Through 10/28.

Peacefulness through a Bowl of Tea: Urasenke Modern Tea Utensil Exhibition. A special multimedia exhibition of 96 modern tea utensils from the headquarters of the Urasenke Foundation in Kyoto, Japan. Through 9/2.

Yida Wang. A rare solo exhibition of varied works by the artist herself. Through 8/25.

'Iolani Palace Built by King Kalākaua, this beautiful and extravagant home is the nostalgic site where Hawaiian sovereignty was lost and Queen Lili'uokalani was placed under house arrest during the overthrow of the Hawaiian monarchy. **Corner of King and Richards Sts.:** Tue - Sat, 9 a.m. - 2:15 p.m. \$10 adults, \$3 children (children under 5 not permitted). 538-1471

Mission Houses Museum Visitors can take a step back in time to experience the social history of early 19th-century Hawai'i and the cultural encounters of Hawaiians, missionaries and others. Includes the oldest frame structure in the Islands, as well as a printing press, mission depository, living history and other exhibits. 533 S. King St.: Tue - Sat, 9 a.m. - 4 p.m. \$8 adults, \$7 kama'aina, military, \$6 seniors, \$4 students, children 4 - 13, \$3 children 3 and under. 531-0481

Maritime Museum The maritime history of Hawai'i, starting with the early Polynesians and working through modern times. The Falls of Clyde is part of the exhibit. **Pier 7-Honolulu Harbor.** Open daily, 8:30 a.m. - 5 p.m. \$7.50 adults, \$4.50 children. 523-6151

Galleries

Opening

Celebration of the Moment The Windward Artists Guild's annual exhibition, featuring works created within the last two years, not exhibited previously in Hawai'i. Opens Tue 9/4, runs through 9/28. **Ho'omaluhia Gallery,** 45-680 Luluku Rd., Kāne'ohe: daily, 9 a.m. - 4 p.m. Free. 233-7323

Faculty Art Exhibition An exhibition of multimedia works by fine art faculty from the Department of Art at the University of Hawai'i at Mānoa. Opening reception Sun 9/9, 2 - 4 p.m. Opens Sun 9/2, runs through 9/21. **UH Art Gallery,** UH-Mānoa campus: Mon - Fri, 10:30 a.m. - 4 p.m.; Sun, noon - 4 p.m. Free. 956-6888

Midnight Hula Recent prints, etchings and watercolors by Joan Allen. Opens Sat 9/1, runs through 9/30. **Ko'olau Gallery,** Mānoa Marketplace: Tue - Sat, 10 a.m. - 6 p.m.; Sun, 10 a.m. - 4 p.m. Free. 988-4147

Continuing

Exhibit A Multimedia and installation art by Debra Drexler, Jodi Endicott, Darius Homa, Kloe Kang, Noe Tanigawa. Through 9/1. **The ARTS at Marks Garage,** 1159 Nu'uau Ave.: Tue - Sat, 11 a.m. - 6 p.m. Free. 521-2903

Flights of Fancy Cloisonné and Limoges Enamels by Jack Kinkelaar. Through 9/3. **Queen Emma Gallery, Queen's Medical Center Main Lobby,** 1301 Punchbowl St.: Mon - Fri, 8 a.m. - 4 p.m.; Sat & Sun, 8 a.m. - noon. Free. 537-7167

Found Words The painting and poetry of Sabra Rae Felstein, Yolanda Szardas-Castillo, Elisabeth Knoke Dieckvoss, Kaethe Kauffman, Katharine Smith and Alshaa Rayne. Through 9/28. **Gallery on the Pali,** 2500 Pali Hwy.: Mon - Fri, 9 a.m. - 5 p.m.; Sat & Sun, 1 - 4 p.m. Free. 526-1191

Frank Hernandez Recent paintings by the artist and teacher. Opening reception Fri 8/31, 3:30 - 6:30 p.m. Through 9/12. **Kirsch Gallery,** Punahou School: Mon - Fri, 11 a.m. - 3 p.m. Free. 944-5711

George Woollard and Chuck Davis Abstract works on paper and canvas. Through 9/17. **The Nohea Gallery,** Kāhala Mandarin Hotel: Free.

Hō'ailona Mai Hiamoe I Ka Wā Pono Joint exhibition by Nāi'a-Ulumaimalu and Nālani Minton. Through 9/8. **Native Books,** 1244 N. School St.: Mon - Fri, 9 a.m. - 5 p.m.; Sat, 10 a.m. - 4 p.m. Free. 845-8949

Island Intersections New paintings and ceramics by sibling artists Ron and Diana Lee. Through 9/28. **bibelot gallery,** 1130 Koko Head Ave., Suite 2: Tue - Thu, 10 a.m. - 4:30 p.m.; Fri & Sat, 10 a.m. - 6 p.m. Free. 738-0368

Katherine Love Recent works by. ... Through 9/28. **HPU Art Gallery,** Hawai'i Pacific University, Hawai'i Loa campus, 45-045 Kamehameha Hwy.: Mon - Sat, 4 - 6 p.m. Free. 544-0287

Marti Wiese Rounds and Gwen Hanson Artworks by. ... Through 8/31. **Ho'omaluhia Gallery,** 45-680 Luluku Rd., Kāne'ohe: Mon - Sat, 9 a.m. - 4 p.m. Free. 233-7323

Ni-Vanuatu: People in Touch with Their Natural Environment These stunning images by Melanesian resident David Becker are presented alongside traditional masks and carvings. Through 10/5. **East-West Center Gallery,** John A. Burns Hall, UH-Mānoa campus, 1601 East-West Rd.: Mon - Fri, 8 a.m. - 5 p.m.; Sun, noon - 4 p.m. Free. 944-7111

Art Auction & Benefit See Galleries Pick on Page 12. **Pitre Fine Arts,** 1111 Nu'uau Ave.: Fri 8/31, 6:30 p.m. Free. 521-5773

Silent Shores, Misty Mountains Recent acrylics by Patrick Doell. Through 8/31. **Ko'olau Gallery,** Mānoa Marketplace: Tue - Sat, 10 a.m. - 6 p.m.; Sun, 10 a.m. - 4 p.m. Free. 988-4147

Theorem New paintings by Arnold Bornios. Through 9/13. **Coffeeline Gallery,** 1820 Uni-

versity Ave.: Mon - Fri, 7 a.m. - 3:45 p.m.; Sat, 8 a.m. - noon. Free. 947-1615

Wedding Moments Varied images taken by photographer Toshi Murakawa. Through 8/31. **Canon Gallery,** Ward Plaza, 210 Ward Ave., Suite 200: Mon - Fri, 9 a.m. - 5 p.m. Free. 522-5930

Call To Artists

Celebration of the Moment Entry deadline (including delivery of artwork) is Sat 9/1, 9:30 a.m. - 12:30 p.m. Artists are invited to enter the Windward Artists Guild annual exhibition. Work must have been created within the last two years and not have exhibited previously in Hawai'i. Through 9/1. **Ho'omaluhia Gallery,** 45-680 Luluku Rd., Kāne'ohe: 9:30 a.m. - 12:30 p.m. 233-7323, 261-4014, 236-4449

Metal Sculpture Proposals Proposals sought for two outdoor projects (at least seven feet tall) of varying themes. Deadline for submission is Sat 9/15. Call for prospectus. Through 9/1. 263-1159

SFCA Seeks Painters Submission deadline is Wed 10/10, 4:30 p.m. Artists are sought to paint a 48-inch by 36-inch portrait in oil or acrylic medium on linen canvas. Send a cover letter describing working method (i.e., work from photos or live sitting), artistic intent, timetable, cost estimate, résumé and five examples of past portraiture (sent as 8-inch by 10-inch color photos). Label each photo with your name; the subject's name, title and occupation; medium; year of completion and dimensions. Provide a 9-inch by 12-inch self-addressed envelope with sufficient postage for return of all materials. Submit to State Foundation on Culture and the Arts, 250 S. Hotel St, 2nd Fl., Honolulu HI 96813, ATTN: APP Program. Through 10/10. 4:30 p.m. 586-0304

the underground Wall and floor space are available for showings of all media. Call for more information. Through 12/31. **the underground,** 91 S. King St.: 348-0591

Learning

Ballroom Dance Lessons The United States Amateur Ballroom Dance Association, Honolulu, teaches salsa, mambo and swing. **Kāhala Elementary School Cafeteria,** 4559 Kilauea Ave.: every Wed, 9/5 - 10/10, 7 p.m. (6:30 p.m. registration). \$10 + \$20 USABDA membership.

Butoh Dance Workshop New students are welcome! Originally from Japan, butoh is an avant-garde art form that incorporates traditional Japanese dance with elements of German Expressionism, performance art and improvisation. Tangentz Performance Group now gives us regular folks a chance to explore the intriguing world of butoh dance first-hand (and -foot, and -butt) in classes that teach concentration, flexibility and heightened sensory awareness. **Japanese Cultural Center of Hawai'i, Kenshikan Dojo,** 2454 S. Beretania St.: every Sun, 3 - 5 p.m. \$20/month. 988-4290

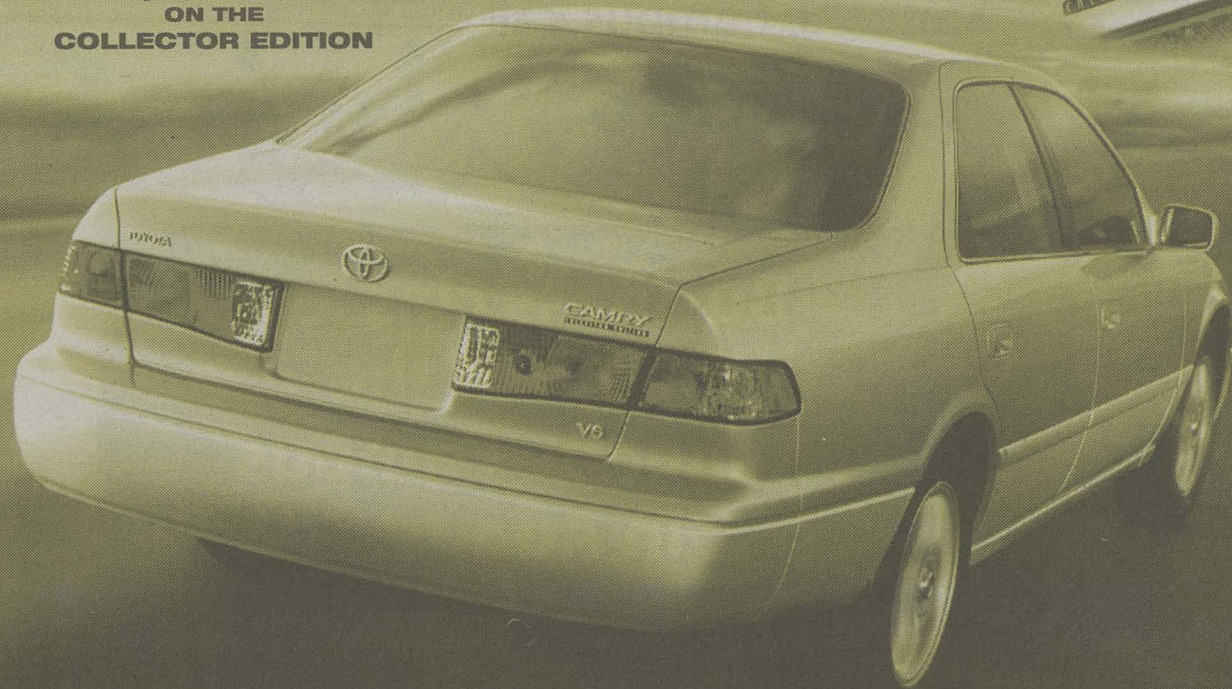
Free Line Dance Lessons No be shame. Dancers of all levels are invited to join in at these regular line dance lessons, put on by Parents Without Partners, a nonprofit, nonsectarian support organization for single parents and their children. Ward Warehouse stage: every Tue, 6 - 8 p.m.; Windward Mall stage: every Thu, 6 - 8:30 p.m. Free. 262-6442

Indonesia Under Megawati — Challenges and Opportunities The Pacific & Asian Affairs Council (PAAC) presents this lecture by Richard W. Baker of the East-West Center, who will discuss this pivotal moment in Indonesia's history. **Bali Indonesia Restaurant,** 1901 Kapi'olani Blvd., Suite 110: Fri 8/31, 11:30 a.m. registration. \$20 (includes lunch); \$15 members. 944-7780

Micro Enterprise Training Learn from the Honolulu Community Action Program what you need to know to start a business in Hawai'i. **Honolulu Community Action Program Inc.,** 1120 Maunakea St, Ste. 280: 9/4 - 6, 9/11 - 13: Tue - Thu, 9 - 11 a.m. 521-4531

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HAPPENINGS

From Page 19

Modern Dance Classes Rachel Berman, Hawai'i native and former principal with the Paul Taylor Dance Company in New York resumes her ongoing classes. All levels welcome. *Kawaiaha'o Recital Hall, Mid-Pacific Institute Campus*, 2445 Ka'ala St.: every Mon and Wed, 6:30 - 8 p.m. \$10 per class; \$90 per 10. 988-2420

Photography Class A noncredit course for beginning and intermediate levels. Each class is three hours, including darkroom time. *Kapi'olani Community College*, 4303 Diamond Head Rd.: every Sat, 9/8 - 11/3. \$275. 734-9211

Taiko Drumming The TCP teaches this Japanese drum method to the general public for all skill levels and age groups. Call for more information. *Taiko Center of the Pacific*. Classes run 9/4 - 10/21. 737-7236

Botanical

Garden Nightwalk Bring walking shoes, insect repellent, rain gear and a flashlight to explore the garden trails beneath a full moon. Reservations required, and be on time. The walks start at 6:30 p.m. sharp. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: Sat 9/1, 6:30 - 9 p.m. Free. 233-7323

Halaawa Xeriscape Garden Tours Free tours of a garden of water-conserving plants. *Halaawa Xeriscape Garden*, 99-1268 Iwaena St., Halaawa Industrial Park: every Wed & Sat, 10 a.m. - 2 p.m. Free. 527-6113

Hawai'i Bonsai Association Annual Show The Hawai'i Bonsai Association features a variety of plants and demonstrations as part of the larger Okinawan Festival going on this weekend. *Kapi'olani Park*. Sat 9/1, 9 a.m. - 9 p.m. & Sun 9/2, 9 a.m. - 4 p.m. 239-8346

Tropical Plant Nature Walk Enjoy tropical plants and majestic views of the Ko'olau on this guided walk. Walking shoes required, insect repellent and light rain gear recom-

mended. *Ho'omaluhia Botanical Garden*, 45-680 Luluku Rd., Kane'ohe: every Sat, 10 a.m.; every Sun, 1 p.m. Free. 233-7323

Waimea Botanical Foundation and the North Shore Outdoor Circle Plant Sale A wide assortment of plants for sale, with proceeds going to the Waimea Arboretum Foundation, a nonprofit botanical research organization. *Waimea Valley and Adventure Park and Arboretum*, 59-864 Kamehameha Hwy.: Sat 9/1, 9 a.m. - 3 p.m. Free admission. 638-8511

Hikes & Excursions

Diamond Head Surfside Stroll Meet at the Gandhi statue in front of the Honolulu Zoo for this ecological trek along the shoreline. *The Clean Air Team*, 720 South St. #184: every Sun, 9 a.m. - noon. \$10. 948-3299

Honouliuli Preserve Hike Frolic (gingerly!) among scores of rare and endangered plant and animal species in this moderate interpretive hike along the Honouliuli Contour trail. Call for reservations. *The Nature Conservancy of Hawai'i*. Sun 9/2, 8:30 a.m. - 2:30 p.m. \$5 refundable deposit. 537-4508, ext. 220

Kuolani-Waianu A five-mile hike through the pines of Wai'ahole Valley and along Waianu Stream. *Hawaiian Trail & Mountain Club*. Meet at 'Iolani Palace grounds, mauka side: Sun 9/2, 8 a.m. \$2. 373-1492, 842-9596

Moonwalk Proceeds from this magical moon jaunt through Waimea Valley go to the Waimea Arboretum Foundation. *Waimea Valley and Adventure Park and Arboretum*, 59-864 Kamehameha Hwy.: Fri 8/31, 8:30 - 9:30 p.m. \$3 per person, \$5 per couple or \$7 per family. 638-8511

Whatevahs

12th Annual Friends of Operation Manong Garage Sale Funds raised from the

sale of these housewares, clothing, toys and books go to scholarships and programs for underrepresented minorities. *744 'Elepaio St.*, Kāhala: Sat 9/1, 8 a.m. - 2 p.m. Free admission. 734-1136

A Swing Dance The Dance Club at the University of Hawai'i and the Swing Dance Club of Hawai'i present this open event, where all styles of swing will be played. *Ala Wai Palladium*, Ewa Ballroom, 2nd Floor, 404 Kapahulu Ave.: Fri 8/31, 6 - 9 p.m. \$10; \$3 members; \$5 students. 838-0900, 839-6631

Hawai'i Animal Sanctuary Garage Sale 100 percent of the proceeds go to food, medicine and medical care for homeless and abused animals. Donations of money and food are welcomed, also. *Hawai'i Animal Sanctuary*, 603 Hahaione St. Hawai'i Kai: Sat 9/1, 8 a.m. - 2 p.m. 395-0023

Kahuku Public Library Yard Sale The proceeds from these books, plants, baked goods and more will go toward library equipment and programs. *Kahuku United Methodist Church*, 56-463 Kamehameha Hwy. (next to Rainbow School): Sat 9/1, 9 a.m. - 1 p.m. 293-8935

Lizard Loft Solo Art A variety show of local talent performing music and storytelling, featuring Aarin Correa, Babatunji Heath, Michael Tanenbaum and Tim White. See Music on Page 15. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Thu 8/30, 7:30 p.m. \$5. 521-2903

Okinawan Festival Families can have a pleasant weekend outing of Okinawan food, crafts and demonstrations at this popular annual event. Part of the extensive variety of entertainment featured is the playful and masked movement of local dance-theater company Monkey and the Waterfall. *Kapi'olani Park*. Sat 9/1 & Sun 9/2. 676-5400

Polo at Waimānalo Every Sunday! The sport of kings — in the only state to have ever had them. Gates open at 1 p.m. *Waimānalo Polo Field*, Kamehameha Highway, across from Bellows AFB: every Sun, 2:30 p.m. \$3. 396-0494

Tahiti Fete Tahitian food, crafts and especially hip-shakin' dance, with solo and duo competitions. *Aloha Tower*, Pier 10: Sat 9/1 & Sun 9/2, 10 a.m. - 4 p.m. 566-2337

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

Volunteer

A Day of Caring Call Aloha United Way to see how you can get involved with this community project, covering a wide range of duties at sites across the island. Wed 9/5 *judith@auw.org*, 543-2214

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Institute for Human Services Volunteers are needed to help sort donated clothing for distribution to the homeless guests of IHS. One four-hour shift per week, three-month commitment. *Institute for Human Services*, 546 Ka'a'ahi St., Honolulu HI 96817: 537-2724

Mt. Ka'ala Service Project Volunteers needed for half-day cleanup in Kane'ohe. Call for Sierra Club for meeting place, time and details. Sat 9/1. Free. 538-6616

Waikiki Aquarium Reef Exhibit Adults (18 years and up) can learn about reef life and history in order to share this information with Aquarium visitors of all ages. *Waikiki Aquarium*, 2777 Kalākaua Ave.: Nine-class training session begins Tue 9/4. 923-9741, ext. 120

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Kona Ultimate Sunfest The Old Airport Fields in Kailua-Kona are the sight of this first annual co-ed ultimate frisbee tournament, sponsored by Kona Brewing Company. Sat 9/1 & Sun 9/2. *www.dolphin-diaries.com/sunfest*, *rekrappy@hotmail.com*, (808) 327-0358

Maui Bash 2001 Maui's A & B Amphitheater hosts this big Hawaiian blow-out with Henry Kapon, Olomana, Willie K., Dennis Pavao, Colón, Maunaloa, Mana'o Company, Ten Feet and more. Sat 9/1, 3 - 10 p.m. \$15 - \$35. (808) 242-7469

Sam Choy's Poke Festival Local, national and international contestants — both amateur and professional — will compete in different culinary categories for \$15,000 in cash and prizes. *Hāpuna Beach Prince Hotel*, 62-100 Kauna'oa Dr., Kohala Coast: Sun 9/16, 11 a.m. (808) 880-3023

Taste of Lahaina Maui's largest culinary festival celebrates its 10th anniversary with games, live music and cooking demonstrations by the island's finest restaurants. *Lahaina Town Action Committee*. Fri 9/7 & Sat 9/8. (808) 667-9175

Gay

Black Garter Café This event is described by the promoters as "a bar for women." Call the Women's Hotline for information on cost and directions. 531-4140, ext. 2 *Che Pasta Cafe*, 1001 Bishop St.: every Fri, 9 p.m. - 2 a.m. \$5. 524-0004

Gay Surf Club Meet at the Duke Kahanamoku statue at 11 a.m. sharp. Free lessons for beginners. **Continued on Page 26**

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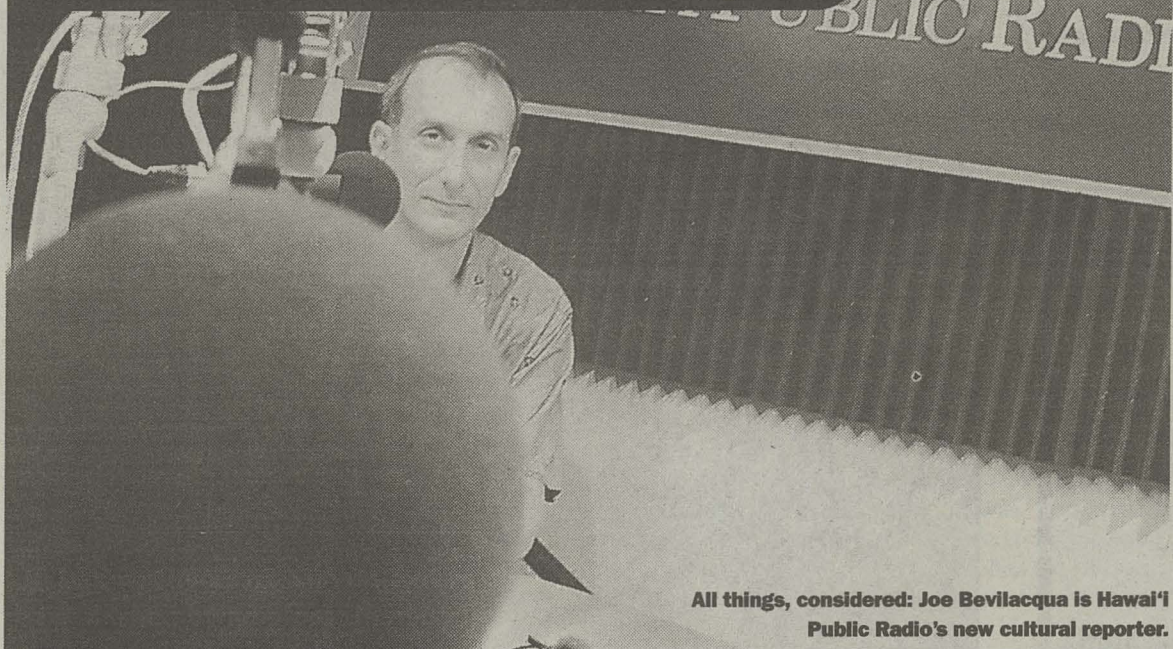
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Radio

PHOTO: BRANLUND

With the arrival of public-radio pro Joe Bevilacqua, HPR bulks up its arts and entertainment coverage.

Voices carry



All things, considered: Joe Bevilacqua is Hawai'i Public Radio's new cultural reporter.

LI WANG

Last week, the Hawai'i Public Radio news department scored a major coup with the arrival of 42-year-old Joe Bevilacqua, who fills the local NPR affiliate's newly created position of cultural reporter. HPR (KHPR 88.1 FM, KIPO 89.3 FM) snagged him from KUT-FM, the public radio station closely connected to the University of Texas campus, in Austin, where he hosted *Morning Edition* and produced news and special projects often syndicated nationally.

Bevilacqua joins HPR's staff fresh off of writing, producing and narrating a piece that earned him a top award in this year's International Competition for Radio Advertising and Programming. That piece, "Lady Bird Johnson: Legacy of a First Lady," took five months of tedious research, including plowing through hours of previously unreleased audio archives from the LBJ Library, digging up period news broadcasts and reading transcripts of private conversations of her husband, former President Lyndon B. Johnson.

Bevilacqua says one particular segment, in which Lady Bird traveled south from Washington in an attempt to quell racial tensions, clearly shows why, even now, radio impacts an audience at a level no other medium can.

"If you do not have the sound of her on the train, making the speech with people shouting, trying to shout her down, you can't capture the essence of that situation," he submits. "If you show that on television, you, as the viewer, are going to look at it and not be involved. That grainy footage is the most that is there — it looks like something that happened in the past."

"But on the radio, you hear the voices, you hear the crowd. You picture it in your mind the way you want to see it." That's the

power of radio, he says.

For his radio documentary on the Kerrville Folk Festival, Bevilacqua condensed weeks' worth of sound into a one-hour program that presented the festival in a raw format with little narration.

Bevilacqua's hire at HPR comes at a time when public radio's audience has grown nationally from about 14 million listeners in 1990 to 22 million last year, according to industry reports. NPR listeners are notoriously steadfast. Locally, the very public reaction to the sudden death last February of Alan Bunin, gentle host of *Morning Café* on KHPR, proved the existence of Honolulu's own, tight-knit-but-invisible public-radio community.

Rail-thin, wearing cloth sneakers and an Island-style shirt in the KHPR studio, Bevilacqua, a devout vegetarian and hybrid car-driver, says he is excited at the prospect of cultivating Honolulu's arts and entertainment scene on the radio. HPR had been seeking someone to cover the culture beat for some time, says station president Michael Titterton; when he noticed Bevilacqua's job-wanted posting on the public-radio Web network, he jumped at the opportunity to hire him. It turns out that Titterton and Bevilacqua had met previously at a conference in Seattle.

Bevilacqua officially debuted as segment reporter on *Morning Edition* earlier this week. One of his first local stories he's planned is a feature on Mānoa Valley Theater's production of *Smokey Joe's Café*, a 1950s musical with a predominantly African-American cast. He's also eager to cover the Honolulu Symphony Orchestra's dauntless efforts to attract new audiences. "In just a few days, I've collected a wealth of material for stories," the reporter crows. Reluctant to give too much away,

he says he sees some longer documentary possibilities, some of them perhaps of national interest.

Bevilacqua's background in radio theater and comedy would be icing on the cake. An expert voice actor, Bevilacqua can juggle several animated characters' roles at the same time. As a producer, one of his most widely syndicated projects was the "Misadventures of Sherlock Holmes," a series of parodies of radio theater which he wrote, produced, directed and acted in from 1983 to 1985. The East Coast native hosted, wrote and produced the "We Take You Now to Grover's Mill: The War of the Worlds 50th Anniversary" in 1988. NPR Playhouse production and acting credits include *The Bear* by Anton Chekov and *The Debutante* by F. Scott Fitzgerald.

Bevilacqua says he loves radio and radio history; he has an FCC second-class engineer license. He wrote the companion books on radio history for the Vintage Radio CD Collection issued by the Smithsonian. His love of music led him to write and produce "Giant Steps: Jazz Profiles" for Public Radio International while working at WNYC in New York.

With such talent, a strong résumé and an excellent gig in Austin — a happening, progressive town — why did Bevilacqua choose to pull up stakes and move to Honolulu?

"My wife and I are always looking to try something new," he says. "Austin was a really great place to live about five to 10 years ago. We had this really great music scene happening. It's not as good as it was. The city decided to focus on hi-tech, which helped the economy in the short run, but it made everything too expensive for the artists."

Now, Bevilacqua wants to do some radio magic on O'ahu. "I want people to hear the sound of rain on a metal roof," he says. "I always strive to paint the picture in the minds of listeners."

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Film

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Francis Ford Coppola's revamped classic reminds us that masterful filmmaking is, unfortunately, a thing of the past.

Apocalypse wow



CHAD BLAIR

I've never been able to sit through *Apocalypse Now* in one sitting, because, like Captain Willard's patrol boat crew heading upriver into the land of Joseph Conrad, I've usually been too stoned. The running time for the 1979 movie is 150 minutes, after all. Now, with Francis Ford Coppola's *Redux*, there's nearly another hour of restored footage tacked on — and most of that centers around a love story.

That said, *Apocalypse Now Redux*, which slipped quietly into Waikiki 3 last Friday, is simply the best movie of 2001. Not only does it deserve its (mostly) attendant critical accolades — Roger Ebert practically pops a woody in his review — but you might even be able to take a little smoke break during the showing and return to enjoy all the pretty colors. *Redux*, augmented by new Technicolor dye-transfer prints, is an orgasmic tapestry of sight and sound that leaps off the screen and into your brain. Wait for the DVD if you must, but the time to see this movie classic is right now and on the largest screen in the Islands.

Seeing *Redux* is also a shocking reminder of how bad Hollywood filmmaking has become. The goof-ball animated *Shrek*, after all, was the summer's highest-grossing pic; the immature boner comedy *American Pie 2*, a sequel, was the only film that managed to hold the No. 1 ranking for two weeks in a row.

In shocking contrast, Coppola's masterwork, which followed his three other '70s masterpieces (*The Conversation* and the first two *Godfather* films), makes a strong argument that the only truly great American directors of the last 30 years have been Coppola and that other Italian American, Martin Scorsese. (Sorry, Tarantino, Spielberg, Lucas et al., you don't make the cut.)

Redux won't change Americans' viewing habits. MTV, premiering just two years after *Apocalypse Now*'s first release, forever changed our attention spans, especially if you are younger than 40. Even the film's Web page (miramax.com/apocalypsenow) appears stodgy — tiny black helicopters set against a sinking sun backdrop flutter slowly across the screen.

Coppola has also re-billed the film, giving prominent credit to two actors in *Redux* who were unknown 22

years ago but today are big stars (Harrison Ford and Laurence Fishburne, the latter who changed his name from Larry somewhere along his career trajectory). Problem is, Ford has little screen time and Fishburne, a 14-year-old at the time of filming, is almost unrecognizable.

What's been paid less attention to during the massive media blitz for the rerelease is the film's interpretation of America's involvement in the Vietnam conflict, and *Apocalypse Now*'s place in the canon of Vietnam films — and American history itself. Pulitzer Prize-winning author David Halberstam has been making the TV, radio and print circuit in an attempt to better set up the context for the only war that America ever lost (in Vietnam it's referred to as "the American War"). Sometimes Halberstam shares the stage with a physically bloated, babbling Coppola, but it is Halberstam who is better able to explain Coppola's own work. Among the best and brightest of '60s print reporters who covered the war, Halberstam loves the movie, except for that "bullshit stuff at the end with Marlon Brando."

It was that "bullshit stuff" that turned off many viewers, though a new scene with Brando (the mad Colonel Kurtz) and Martin Sheen (the captain ordered to kill him) makes it easier to digest Brando's brooding, philosophical analysis of the nature of war. We are also reminded that the best actor of his generation went from earning an Oscar (which he declined) for his portrayal of Don Corleone in 1972, to buttering up Maria Schneider's ass in *Last Tango in Paris* a year later, to raking in millions for a brief appearance as Christopher Reeve's father in *Superman* (1978).

That helps explain why Hal Ashby's *Coming Home* and Michael Cimino's *The Deer Hunter*, both released in 1978, linger longer in the public consciousness than *Apocalypse*. This is how we used to think a Vietnam War movie should end: Bruce Dern stripping and going for a last swim while Jane Fonda and Jon Voight make love, or Christopher Walken losing a round of Russian roulette.

But it is clear over 20 years later that *Apocalypse* is the superior film, cinematically and historically. We

didn't quite glean that the first time around, but it was because we weren't far removed from the actual event (the U.S. pulled out its troops in 1973, with South Vietnam falling to the Communist North two years later). Coppola captured the complicated quagmire of that tragic misadventure better than anyone.

It's also a great war flick. Has there ever been a better filmed battle scene than the one launched by Colonel Kilgore (Robert Duvall) on an unsuspecting fishing village? No one can listen to Wagner's *Die Walküre* without thinking of Army helicopters. Brit punksters the Clash even immortalized Kilgore's napalm-infused bravado in "Charlie Don't Surf."

Speaking of Charlie, today's audiences can't help but think of the Sheens while watching *Apocalypse* — son Charlie, whom Oliver Stone intentionally cast in *Platoon* (1986) to recall father Martin's Willard — and Martin Sheen himself, who is perhaps the most successful cast member still working today (Ford's star has begun to dim, while Fishburne is betting on the *Matrix* sequels to revive his career). Sheen's Willard is the American everyman, the true center of the film. His tortured internal struggle over following orders to execute Kurtz emerges only in hindsight as the most apt metaphor for America's role in Vietnam: a decent person/country in too deep to find an honorable way out.

That Sheen now portrays the U.S. president on the popular, Emmy-winning *The West Wing* is a delicious irony for Coppola, who had first wanted Harvey Keitel to portray Willard. Opinion polls have revealed that more Americans wish the fictional Josiah Bartlet was president than George W. Bush — who defeated two Vietnam vets named Gore and McCain.

Another epic war film has been reissued, by the way: *Pearl Harbor*. Director Michael Bay has trimmed the love story, flashed Kate Beckinsale's naked bottom and added more blood and guts to the battle scene for the DVD version. Big deal. Go see *Apocalypse Now Redux* before it leaves our shores. Then check out *Hearts of Darkness: A Filmmaker's Apocalypse*, a 1991 documentary on the making of the film. And then pray that a Francis Ford Coppola-type one day emerges to rescue American filmmaking. ■

The east wing: Martin Sheen stars as Capt. Willard in *Apocalypse Now Redux*, which opened Aug. 24 in Honolulu.

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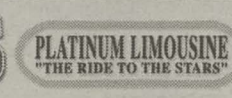
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Hula's Saturday Catamaran Hula's Bar & Lei Stand hits the open ocean. Meet at Hula's at 2:30 p.m. for a prompt launch at 3 p.m. *Hula's Bar and Lei Stand*, Waikiki Grand Hotel, 2nd floor, 134 Kapahulu Ave.: every Sat, 2:30 p.m. \$10. 923-0669

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Grassroots

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Hawai'i Justice Foundation Grant Applications Proposed projects should provide justice for Hawai'i's vulnerable populations, among other criteria. Write or call for full guidelines or application. *Hawai'i Justice Foundation*, 810 Richards St., Ste. 645, Honolulu, HI 96813: Completed applications must be received by Fri 8/31. 537-3886

Submissions

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

- Date and time;
- Location (include a street address);
- Cost or admission price (please note if event is free);

- Contact phone number;
- Description of the event. If submitting an entry to the music section, include the general type of music (jazz, rock, hip hop, Hawaiian, etc.).

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

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

BUSINESS REVIEW

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Dr. Awakuni, located in Honolulu at 615 Piikoi Street, Suite 1101, phone 589-1433, is extensively trained to understand the biomechanics of the human body. As a primary health professional, he is concerned with dealing with the cause of the pain rather than just treating the symptoms. Injury, stress, poor conditioning or repetitive movement can cause structural abnormalities in the spine which block neural transmission. Nerve interference can affect diverse areas of the body causing numbness or pain in the extremities, headaches, muscular and joint discomfort and even TMJ dysfunction in addition to back pain.

Dr. Awakuni locates spinal misalignments through orthopedic, neurological, physical and spinal examinations. By proper adjustment, your spine may be restored to its correct position without surgery or drugs. Chiropractic manipulation is also of value as a preventative health measure. Dr. Awakuni is committed to providing his patients with a combination of professional knowledge and experience with compassionate and personalized care.

New Visions "Where There's A Visible Difference"

If you're looking for the original, the unusual, the classic or the unique in eyewear, then **New Visions** is for you. Today, eyeglasses have attained a new status as a high-fashion accessory. Like everything else, optical styles change, but like hairstyles or clothes, not every style suits every individual. **New Visions** prides themselves on keeping up with current trends in both fashion and technology.

Located in Honolulu at 1613 Nuuanu Avenue, phone 528-5252, **New Visions** offers an extensive selection of frames from budget to designer, child to adult. Colors, shapes and materials to meet any individual taste are displayed. Keeping current with technological advances, they can offer scratch- and shatter-resistant lenses, inconspicuous bifocals, reduced-weight lenses for high prescriptions and UVA and UVB protectant sunglasses as well as state-of-the-art contact lenses. As Hawaii's largest contact lens dispenser, they can fill your prescription with the style you're looking for. They feature a variety of name-brand contact lenses including daily and extended wear soft contact lenses, astigmatic, bifocal and disposable soft lenses as well as hard and gas permeable lenses. Most are available in a selection of tints and, in some cases, even change eye color. Ask your doctor about **New Visions**, and bring your prescription to them.

These vision experts have earned a reputation that is second to none and are known for precision in optics and elegance in eyewear. They are committed to helping you "see" and "look" your best. For more information, call them at 528-5252, or e-mail them at newvisions@aol.com.

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If your commercial, industrial or residential building was built prior to 1986, chances are asbestos and lead content, as much as 99.9%, were used in that building. An Environmental Protection Agency study estimates that more than 750,000 buildings in the United States contain asbestos and lead, which are believed to cause respiratory conditions in humans. **Precision Demolition & Construction**, serving all of Hawaii, phone 678-9533, is the asbestos and lead company you can trust.

Precision Demolition & Construction is well-known for fair project bids, asbestos and lead removal with minor disruption to plant or business operations, and thorough clean up after removal including all demolition work. **Precision Demolition & Construction** and their team of qualified employees have successfully performed asbestos and lead removal in industrial facilities, office buildings, apartment complexes, schools and residential homes. They are licensed to provide asbestos abatement and lead removal services in the state of Hawaii according to all federal, state, EPA and OSHA regulations.

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Select Staffing Services

Judy Bishop, General Manager

With the return to Hawaii of General Manager *Judy Bishop*, **Select Staffing Services** has expanded their service to Hawaii businesses, offering a full range of human capital management services including temporary, temp-to-hire and direct-hire placement. **Select** is located in Honolulu at 550 Paiea Street, Suite 222.

Many businesses experience personnel problems due to our mobile society and changing business climate with its accompanying economic and technological challenges. **Select Staffing Services** can help you maintain staff stability and enhance productivity. All types of professional, technical personnel and light industrial workers are available. Whatever your needs, they will be glad to assist you with their qualified staff and professional services, allowing you uninterrupted business operations. Each applicant is thoroughly screened, tested, briefed and placed in assignments according to previous training and experience as well as personal capabilities and talents. With their sister company, *Computer Training Academy*, **Select Staffing Services** offers free computer training to those who qualify, so employers can be assured that they will be provided with competent, experienced personnel, and applicants can find extensive employment opportunities.

For complete information on how your business can benefit from their proven services, call or e-mail **Select** today. Let these people-oriented professionals fill the gaps in your organization. Anyone interested in the flexibility and career benefits that full-time direct hire as well as temporary employment offers is also encouraged to call or e-mail **Select Staffing Services** today. For more information, call 839-2200, e-mail select@selectstaff.com, or visit them on the World Wide Web at www.selectstaff.com.

Integrated Pest Management

Mankind wages a never-ending battle with the insects and other pests that invade our homes and commercial buildings. Traditionally, any chemical or compound that would kill and repel was used. Now, however, the planet's growing ecological problems demand more environmentally compatible solutions.

Integrated Pest Management, located in Honolulu at 1150 North Nimitz Highway, Unit M, phone 625-2847, provides this area with cost-effective and EPA approved methods of handling the onslaught of termites, roaches, fleas, ants, mice and other pests. Their technicians are fully trained, licensed and insured and are available to thoroughly inspect your residential and commercial property, assess your needs and quote you a fair price.

Integrated Pest Management has earned an outstanding rapport in Hawaii for their dependable and professional services. Their management's emphasis on courtesy and accommodation has earned them an excellent reputation. They sincerely care about their clients' best interests and have built a business that satisfies this standard. Since pests are active at any time of the year, these professionals are available for prompt and complete inspections during any season. Contact **Integrated Pest Management** at 625-2847 for an appointment or additional information.

Charles Plastow & Associates

Serving The Community For Over 25 Years

For a professional painting and wallpapering service, regardless of the size of the job, the company to call in this area is **Charles Plastow & Associates**, located in Honolulu at 670 Prospect Street, Suite 705, phone 524-4333. Give them a call anytime, and they will come out to your home or business to discuss your painting and wallpapering needs and give you an estimate. They carefully analyze each job before the first stroke of the brush and recommend any needed repairs.

Charles Plastow & Associates specializes in brush, spray and roller painting for both interior and exterior applications. These professionals fully prepare the surface to be painted with power washing so the job will be attractive and long lasting. They fill cracks, scrape, caulk and do drywall repairs. They also offer waterproofing and mildew protection. Quality paints and wallpaper are always used, and you can be sure that they will complete the work on schedule and with expert workmanship. They are fully licensed and insured for your protection.

If quality painting, wallpapering and supervision on every job are important to you, call **Charles Plastow & Associates**. With over 25 years of experience, many satisfied customers are your guarantees of a job well done.

Hawaii Kai Retirement Community

Retirement no longer means stagnation. Today, people who are reaching retirement age retain more vitality and productivity than in the past. And, after many years in the workplace, they are finally at liberty to indulge their own interests at their own pace. This means that there is a need for a living situation that provides gracious surroundings, comfort, security, privacy, recreational opportunities, companionship and intellectual stimulation while eliminating the necessity of home and property maintenance.

This tall order is met by **Hawaii Kai Retirement Community**, located in Honolulu at 428 Kawaihae Drive, phone (808) 395-9599 or (808) 396-0720. They provide a tastefully decorated living environment set amidst gracious grounds in a convenient location. Their services include a variety of recreational programs, both active and intellectual, as well as personal care services as needed. Staffed 24 hours a day, **Hawaii Kai Retirement Community** provides dignified assistance and will arrange for immediate medical attention should it be necessary. To ensure the safety of their residents, they are equipped with modern smoke and fire detection and medical alert systems in each apartment.

Hawaii Kai Retirement Community is located near local restaurants, theatres and shopping areas, and transportation is included in the monthly rent. Well established as a facility for care-free retirement living, they invite you to contact them for more information or to arrange for a tour.

Specialty Roofing Thomas Esperanza, Owner

To have everyone "under one roof" implies closeness, security and convenience. When someone who is angry "raises the roof," it indicates that there is nowhere to take shelter in the situation. Roofs are so vital that they have become metaphors for the circumstances life throws our way.

Well-known for roof construction or restoration, **Specialty Roofing**, located in Honolulu and serving the entire area, phone 671-8778, provides expert roof construction, tear-offs and re-roofing. They are experienced in both flat and pitched roofs, and they handle residential, commercial and industrial projects. They are familiar with the full range of roofing products on the market today including shakes, shingles, composition roofs and metal roofing as well as single-ply and specialty systems such as monier and clay tiles. In addition, over time and exposure to the elements, your shingles are not the only things that wear and need to be replaced. Flashing, vents and pipe collars need replacing as well as the felt paper. **Specialty Roofing** will suggest which roofing products will provide the most durability and best visual appeal while meeting your budget needs.

Your roof represents only about 15% of your building investment, but no building can endure without one. Trust your roof to **Specialty Roofing**. Their experience and expertise, and their dedication to quality workmanship and materials, assure you of a roof that will preserve and protect your property for years to come. *Mention this reader ad and receive a discount on your roof.*

Creative Planners Of Hawaii, Inc.

Eleanor Hagedorn, CEO

Creative Planners Of Hawaii knows how hectic and stressful planning a wedding or special event can be. There are endless details and decisions involved in creating that special moment. They can assist you with every facet of your special day from the initial planning stages to the final "I Do." To ensure that your long-awaited event is virtually stress-free and flawless in every way, they attend the rehearsal, wedding and reception.

Creative Planners Of Hawaii can coordinate services including photography, videography, catering and entertainment. They can also be relied on to arrange for limousine services as well as for cake design and decoration, floral arrangements and mistress and master of ceremony needs. They work with the most imaginative and respected people in their specialized field. The family of professionals, crafts people and artists apply their diverse skills and talents into every event coordinated.

Creative Planners Of Hawaii caters to those who want the best wedding possible. They can customize your dream wedding, or they have a variety of packages that really give you a choice. Your wedding consultant is a gift to yourself and an important investment in providing professional, knowledgeable, experienced planning for your perfect day. You will find that using their services will save you a great deal of money and that their service more than pays for itself.

Eliminate the stressful guesswork. Save precious time and costly mistakes. Enjoy your wedding day to the fullest. Contact **Creative Planners Of Hawaii** at (808) 262-0480. They look forward to helping you make your special day a dream come true. For more information, visit their Website at www.creative-planners.com.

A new bio shows a not-so-innocent side of the famous brain.

Einstein redone

REBECCA SKLOOT

Gyroscopic forces: Albert Einstein ponders his next tryst.

In a recent television commercial, Albert Einstein stands in front of a vending machine, torn between Diet Pepsi or Diet Coke. The two are molecularly similar, he points out, yet there must be a fundamental difference. But what? He accelerates through the universe in his head where he encounters a young girl who says, "Duh," and suddenly he understands. Einstein reaches for a Diet Pepsi and skips away, clicking his heels as he disappears into the cosmos.

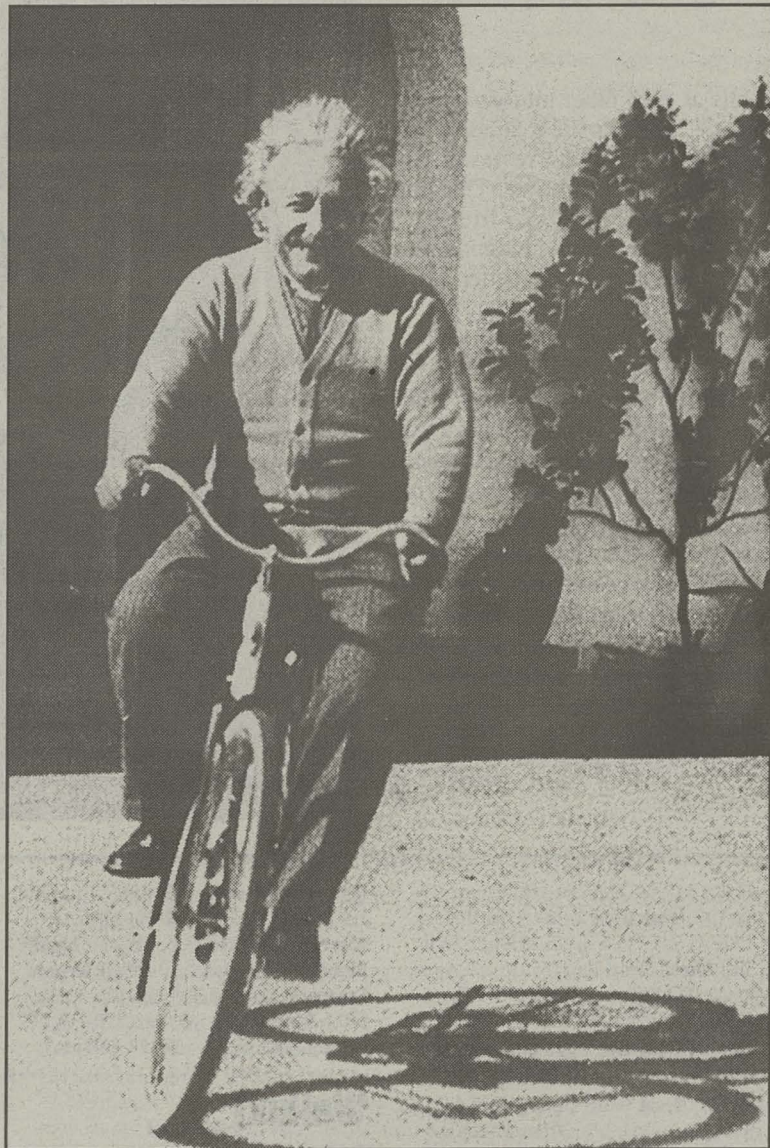
Albert Einstein's face stares from coffee mugs, T-shirts and posters, and if you judge from popular image, he was a sweet, innocent guy who happened to be a genius. But if you judge from *Einstein in Love: A Scientific Romance* (Viking; 416 pages; \$27.95), by Dennis Overbye, the latest in a string of Einstein biographies, the man was far from either sweet or innocent. A flurry of new material on Einstein began stirring debates in the late 1980s. The juiciest centered on stacks of letters between Einstein and his first wife, Mileva Maric, a dark-souled Serbian who was gifted in mathematics and could hold her own in physics.

Because of these letters, historians began throwing around words like "philanderer," "flirt," "draft dodger" and "hustler," as they debated whether Einstein cheated Mileva out of her share of credit for the Theory of Relativity. Overbye stumbled onto one of these debates and, fascinated, he set out to tell the story of Einstein's early years, something no other biography had done.

Overbye traces the tormented relationship between Albert and Mileva Einstein; what emerges is a story as painful to follow as it is intriguing. In their early days as young star-crossed lovers, their letters drip with longing and need. They spend years separated by distance, and by Albert's bourgeois family who refuses to accept a Serb plagued by tuberculosis and a limp. After bearing an illegitimate child whose fate is still unknown, Albert and Mileva marry and fall into a dark, painful relationship that only gets worse as the book progresses.

Though Overbye never says one way or another what role Mileva played in the Theory of Relativity, he portrays a relationship where collaboration would lead to turmoil and sanitariums, not Nobel Prizes.

The letters exchanged during Albert and Mileva's courtship reveal the only specks of human romance in this "scientific romance." And in fact, according to Overbye, they reveal something essential about Einstein's personality. "Albert was always more comfortable longing for his lover, his family, or his great mentor from a distance than being embraced, being consumed, up



close." Einstein emerges as a man capable of unprecedented abstract thought and brilliance, but incapable of bringing enough of himself into a personal relationship to make it work. Perhaps because of this, Einstein's only true and ongoing love was physics.

Albert's extramarital affairs land him in bed with his cousin, who later becomes his second wife, and in numerous brothels. And though Overbye leaves it up to the reader to decide whether Mileva's deepening depression and jealousy resulted from Albert's behavior or vice versa, he seems to sympathize with Albert, whom he portrays as being trapped in a loveless, sexless marriage with a melancholy tyrant. "We can only imagine Albert's state of mind at the time," Overbye writes. "He might have felt that it had been 10 years since a woman had smiled at him and seemed happy to be with him, not needful, or disappointed, complaining, depressed, or demanding, merely happy. What weary frost-ravaged traveler fleeing his own particular wasteland has not stepped off the gangplank or train platform and scented the soft amaretto wind of some paradise and felt a new self stirring, has not thought to himself that he could be

a better person ... here, in the sunshine of your smile?" After watching Mileva forfeit her dream of a Ph.D. to help Albert succeed, give up her only daughter at his request, and calculate his math equations into all hours of the night, not all readers will easily share Overbye's sympathies.

Einstein in Love is meticulously researched and full of beautifully written prose that help readers soar through its pages. Overbye has done a remarkable job of chronicling the history of physics and explaining the science behind it with artful clarity. So this isn't just an easy-reading love story (or lack-of-love story). The bulk of Overbye's book is about the nuts and bolts of complex science. Readers who aren't looking for a crash course in physics may find some of this burdensome, but it's necessary for understanding Einstein's true romance.

With *Einstein in Love*, Overbye accomplishes an important goal: he humanizes a legend, warts and all, and reminds readers that even icons have dark sides. And one thing's certain: readers will find it impossible to see Einstein's famous face in the same light.

Rebecca Skloot is a freelance science and medical writer. This article first appeared in the San Francisco Chronicle.

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Woody squared

BOB GREEN

For his 35th movie, writer-director-star Woody Allen does a period crime-caper romantic comedy, maybe the last time Allen (at 65) can get away with it. The period — one whose music he loves — is 1940, and the general milieu is that of the *Maltese Falcon* or *Double Indemnity*. Allen's house director of photography — China's Zhao Fei — gives the color film a burnished, coppery look, which helps immeasurably. What is surprising, however, is that Allen doesn't try for satire or spoof: He immerses us in a plot and story almost as if the movie were "straight." Sometimes this works; sometimes, it doesn't.

Allen's motto must be "waste not, want not," for this is one of his movies like *Manhattan Murder Mystery* that

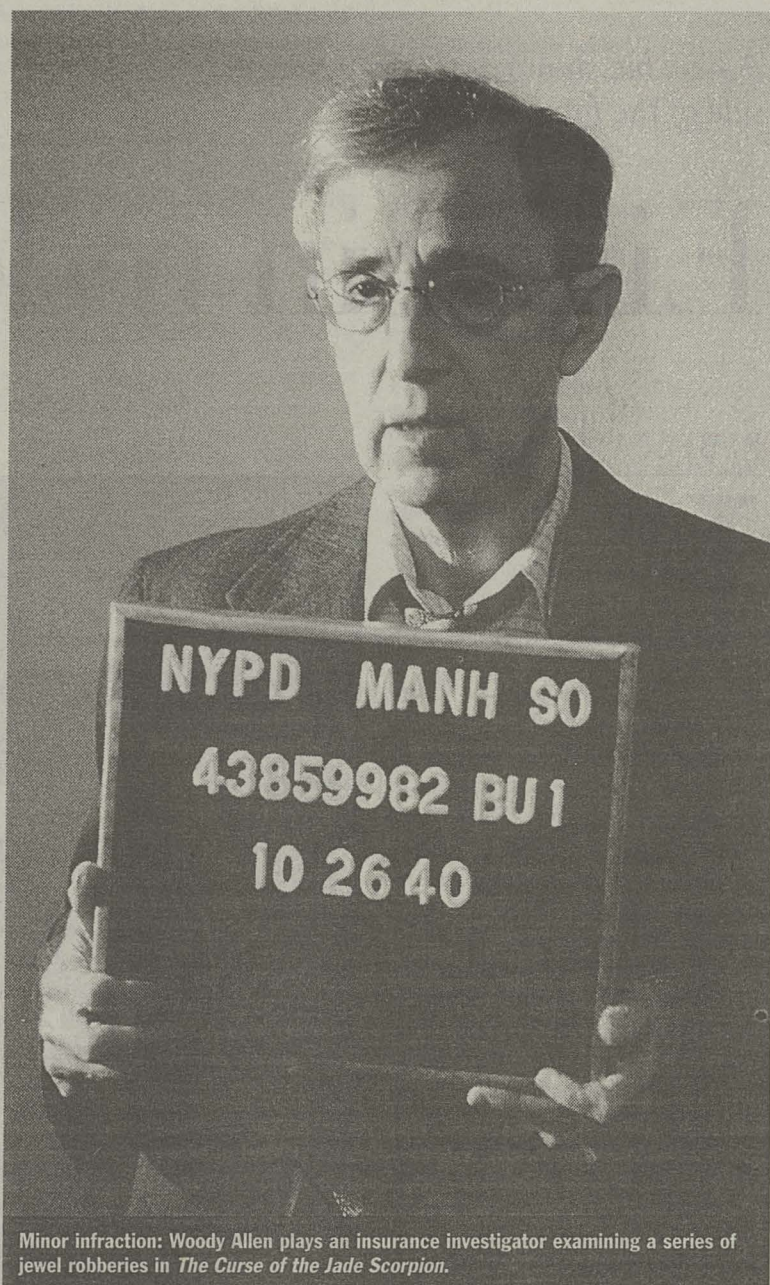
The Curse of the Jade Scorpion keeps the pot boiling.

seems to have come from a desk drawer full of random one-liners and plots not quite fully worked out. Here, insurance investigator C.W. Briggs (Allen) and a co-worker he despises (Helen Hunt) are hypnotized (by a performer who turns out to be a jewel thief) to love each other when catalyzed by the words "Madagascar" and "Constantinople." It is then that Briggs/Allen begins to investigate jewel robberies his hypnotist has commanded him to commit.

Allen and Hunt hurl one-liner in-

sults at each other all through the movie, tickling the matinee audience with whom this reviewer saw this minor Allen movie. This one can be called "audience-friendly," free from the cultural intimidations and nuances of other, better Allen movies. And, like his last movie — the woeful *Small Time Crooks* — this thing might be a medium hit.

What about the one-liners? Half are excellent; half might have you groaning. But the Honolulu audience seemed to like the romance of the thing, and Helen Hunt is the best partner Allen has had since early Diane Keaton. Together the two vet performers disguise — maybe even transform — a tedious, creaky movie into something resembling a lark. Surely even Woody Allen is allowed a potboiler every now and then — and *Curse of the Jade Scorpion* is certainly it.



Minor infraction: Woody Allen plays an insurance investigator examining a series of jewel robberies in *The Curse of the Jade Scorpion*.

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

Legend:

- ◆ Showing
- Closing
- Opening

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RESTAURANT ROW 9 THEATRES: 526-4171

◆ **America's Sweethearts** (Wed & Thu 4, 10:15 p.m., Fri-Tue 1:45, 4:15 p.m., Fri-Mon also 11:15 a.m.); **American Pie 2** (2, 4:30, 7, 9:30 p.m., Fri & Sat also midnight, Fri-Mon also 11:30 a.m.); **Jay and Silent Bob Strike Back** (2:30, 5, 7:30, 10 p.m., Fri & Sat also 12:30 a.m., Fri-Mon also noon); **John Carpenter's Ghosts of Mars** (Wed & Thu 1:45, 4:15, 7, 9:30 p.m., Fri-Tue 7, 9:30 p.m., Fri & Sat also midnight); **The Others** (Wed & Thu 2:15, 4:45, 7:15, 9:45 p.m., Fri-Tue 4, 7:10, 9:30 p.m., Fri & Sat also 12:15 a.m., Fri-Mon also 11 a.m.); **Rat Race** (2:15, 4:45, 7:15, 9:45 p.m., Fri & Sat also 12:45 a.m., Fri-Mon also 11:45 a.m.); **Rush Hour 2** (1:15, 3:30, 5:45, 8, 10:15 p.m., Fri & Sat also 12:30 a.m., Fri-Mon also 11 a.m.); **Summer Catch** (1:30, 4:15, 7:15, 9:45 p.m., Fri & Sat also 12:15 a.m., Fri-Mon also 11 a.m.); **Thru 8/30: American Outlaws** (1:30, 7:45 p.m.); **Captain Corelli's Mandolin** (2:30, 5:30, 8:30 p.m.); **○ Fri 8/31: Made** (2:30, 5, 7:15, 9:45 p.m., Fri & Sat also midnight, Fri-Mon also 12:15 p.m.); **Spy Kids** (1:30 p.m.); **SIGNATURE DOLE CANNERY: 735-B Iwilei Road 526-3456**

◆ **American Outlaws** (Wed & Thu 7:40, 10 p.m., Fri-Tue TBA); **American Pie 2** (Wed & Thu 11:50 a.m., 2:15, 5, 7:40, 10:05 p.m., Fri-Tue TBA); **Bubble Boy** (Wed & Thu 11:25 a.m., 1:25, 3:25, 5:25, 7:25, 9:35 p.m., Fri-Tue TBA); **Captain Corelli's Mandolin** (Wed & Thu 12:45, 3:45, 7:10, 9:55 p.m., Fri-Tue TBA); **The Curse of the Jade Scorpion** (Wed & Thu 11:25 a.m., 1:50, 4:25, 7, 9:45 p.m., Fri-Tue TBA); **The Deep End** (Wed & Thu 12:05, 2:30, 5:15, 7:45, 10:10 p.m., Fri-Tue TBA); **Hedwig and the Angry Inch** (Wed & Thu 12:15, 2:35, 4:45, 7:05, 9:40 p.m., Fri-Tue TBA); **Jay and Silent Bob Strike Back** (Wed & Thu 11:45 a.m., 2:20, 5:05, 7:35, 10 p.m., Fri-Tue TBA); **John Carpenter's Ghosts of Mars** (Wed & Thu 11:15 a.m., noon, 1:45, 2:45, 4:30, 5:30, 7:15, 8, 9:45, 10:15 p.m., Fri-Tue TBA); **Osmosis Jones** (Wed & Thu 12:10, 2:20, 5:10 p.m., Fri-Tue TBA); **The Others** (Wed & Thu 11:35 a.m., 2:15, 4:55, 7:25, 9:50 p.m., Fri-Tue TBA); **Planet of the Apes** (Wed & Thu 11:30 a.m., 2:05, 4:40, 7:20, 9:55 p.m., Fri-Tue TBA); **The Princess Diaries** (Wed & Thu 11:30 a.m., 2:05, 4:35, 7:20, 9:50 p.m., Fri-Tue TBA); **Rat Race** (Wed & Thu 11:20 a.m.,

12:30, 2, 3:15, 4:45, 6:45, 7:30, 9:30, 10:15 p.m., Fri-Tue TBA); **Rush Hour 2** (Wed & Thu 11:20 a.m., 1:30, 3:35, 5:45, 7:15, 7:55, 9:25, 10:10 p.m., Fri-Tue TBA); **Shrek** (Wed & Thu 11:55 a.m., 2:25, 5 p.m., Fri-Tue TBA); **Summer Catch** (Wed & Thu 11:40 a.m., 2:10, 4:50, 7:30, 10:05 p.m., Fri-Tue TBA); **VARSITY TWINS: 1106 University Ave. 296-1818, code 1609-16**

◆ **Sexy Beast** (Wed & Thu 12:15, 2:30, 4:45, 7:15, 9:15 p.m., Fri-Tue 1, 3, 5, 7:30 p.m., Fri-Sun also 9:45 p.m.); **Thru 8/30: The Golden Bowl** (12:30, 3:45, 7, 9:45 p.m.); **○ Fri 8/31: Ghost World** (1:30, 4:15, 7 p.m., Fri-Sun also 9:15 p.m.); **WARD STADIUM 16: 1044 Auahi St. 594-7000**

◆ **American Pie 2** (Wed & Thu 12:50, 3:10, 5:40, 8, 10:15 p.m., Fri-Sun 12:50, 3:20, 5:40, 8:15, 10:45 p.m., Mon 12:50, 3:20, 5:40, 8, 10:15 p.m., Tue 1, 3:15, 5:30, 7:50, 10:10 p.m.); **Bubble Boy** (Wed & Thu 12:30, 2:50, 5:30, 7:45, 10 p.m., Fri-Mon 12:30, 2:40 p.m., Tue 1, 2:55 p.m.); **Captain Corelli's Mandolin** (Wed & Thu 1, 2:10, 4, 6:45, 7:30, 10:10 p.m., Fri-Tue 1, 4 p.m., Fri-Sun also 7:45, 10:30 p.m., Mon also 7, 9:45 p.m., Tue also 7:10, 9:50 p.m.); **The Curse of the Jade Scorpion** (Wed & Thu 12:30, 3, 5:25, 7:50, 10:15 p.m., Fri-Sun 12:30, 3, 5:25, 7:55, 10:40 p.m., Mon 12:30, 3, 5:25, 7:45, 10 p.m., Tue 1:45, 4:15, 7:15, 9:45 p.m.); **The Deep End** (noon, 2:30, 5, 7:30, 9:50 p.m., Tue 1:40, 4, 7:30, 9:50 p.m.); **Jay and Silent Bob Strike Back** (12:10, 2:45, 5:10, 7:40, 10:15 p.m., Tue 1:10, 3:30, 5:45, 8, 10:15 p.m.); **John Carpenter's Ghosts of Mars** (Wed & Thu 1, 3:15, 5:30, 7:55, 10:05 p.m., Fri-Sun 1, 3:15, 5:45, 8:10, 10:40 p.m., Mon 1, 3:15, 5:45, 8, 10:10 p.m., Tue 1, 3:05, 5:20, 7:45, 10 p.m.); **Jurassic Park III** (12:15, 2:35, 4:55, 7:15, 9:40 p.m., Tue 1:30, 4:45, 7, 9:15 p.m.); **The Others** (Wed & Thu 12:20, 2:45, 5:15, 7:45, 10:10 p.m., Fri-Mon 12:20, 2:45, 5:15, 8, 10:20 p.m., Tue 1, 3:20, 5:35, 8, 10:20 p.m.); **Planet of the Apes** (12:45, 3:30, 7, 10 p.m., Tue 1:20, 4, 7, 10 p.m.); **The Princess Diaries** (Wed & Thu noon, 2:30, 5, 7:35, 10:10 p.m., Fri-Mon noon, 2:30, 5, 7:35, 10 p.m., Tue 1:45, 4:30, 7, 9:30 p.m.); **Rat Race** (Wed & Thu 12:20, 2:55, 5:30, 7:55, 10:20 p.m., Fri-Sun, 12:10, 2:45, 5:20, 8, 10:40 p.m., Mon 12:10, 2:45, 5:20, 7:50, 10:15 p.m., Tue 1:30, 4, 7:20, 9:45 p.m., Tue); **Rush Hour 2** (Wed & Thu noon, 1, 3:10, 6, 4:30, 8:10, 9:45, 10:20 p.m., Fri-Sun 1, 3:10, 6, 8:20, 10:45 p.m., Mon 1, 3:10, 6, 8:10, 10:20 p.m., Tue 1, 3:10, 5:30, 7:40, 10 p.m.); **Summer Catch** (Wed & Thu noon, 2:40, 5:10, 7:40, 10:10 p.m., Fri-Sun noon, 2:40, 5:10, 7:45,

10:30 p.m., Mon noon, 2:40, 5:10, 7:35, 10 p.m., Tue 1, 3:20, 5:40, 8, 10:20 p.m.); **Thru 8/30: American Outlaws** (3:15, 7:45 p.m.); **Legally Blonde** (1, 5:30, 10 p.m.); **○ Fri 8/31: Jeepers Creepers** (12:40, 3, 5:30, 8, 10:20 p.m., Tue 1:45, 3:50, 6, 8:10, 10:20 p.m.); **○ (noon, 2:20, 4:50, 7:15, 9:30 p.m., Tue 1:30, 3:45, 5:55, 8:10, 10:20 p.m.);**

Waikiki

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◆ **Encounter in the Third Dimension** (2, 5, 8 p.m.); **Extreme** (1, 4, 7 p.m.); **Hidden Hawaii** (noon, 3, 6, 9 p.m.);

WAIKIKI THEATRES: Kalakaua at Seaside Ave. 296-1818, code 1609-12

◆ **Apocalypse Now Redux** (2:30, 7:30 p.m.); **The Others** (2:45, 5:05, 7:25, 9:45 p.m.); **Rush Hour 2** (1:30, 3:40, 5:40, 7:50, 10:10 p.m.);

Windward

AIKAHI TWINS: 'Aikahi Park Center. 296-1818, code 1609-19

◆ **Jurassic Park III** (6:15 p.m.); **Planet of the Apes** (Wed & Thu 6, 8:30 p.m., Fri-Tue 8:15 p.m.); **Thru 8/30: American Outlaws** (8:15 p.m.); **○ Fri 8/31: The Princess Diaries** (6, 8:30 p.m.);

ENCHANTED LAKE CINEMAS: 1060 Keolu Dr. 263-4171

◆ **Rat Race** (4:15, 7:15, 9:45 p.m., Sat-Mon also 1:45 p.m., Mon also 11:15 a.m.); **Rush Hour 2** (4:30, 7:30, 9:55 p.m., Sat-Mon also 2 p.m., Mon also 11:30 a.m.); **Summer Catch** (4, 7, 9:30 p.m., Sat-Mon also 1:30 p.m., Mon also 11 a.m.);

KAILUA CINEMAS: 345 Hahani St. 261-9103

◆ **Captain Corelli's Mandolin** (4:30, 7:15 p.m., Fri-Sun also 10 p.m., Sat & Sun also 1:45 p.m.); **Jay and Silent Bob Strike Back** (4:15, 7 p.m., Fri-Sun also 9:15 p.m., Sat & Sun also 2 p.m.);

KEOLU CENTER CINEMA: 1090 Keolu Dr. 263-5657

◆ **American Pie 2** (Wed & Thu 4:15, 7:15, 9:45 p.m., Fri-Tue 4:45, 7:45, 10 p.m., Sat-Mon also 1:45 p.m.); **Bubble Boy** (Wed & Thu 4:45, 7:45, 10 p.m., Fri-Tue 4 p.m., Sat-Mon also 1 p.m.); **John Carpenter's Ghosts of Mars** (Wed &

Thu 4:30, 7:30, 9:55 p.m., Fri-Tue 4:15, 9:45 p.m.); **Thru 8/30: The Princess Diaries** (4, 7, 9:30 p.m.); **○ Fri 8/31: America's Sweethearts** (7:15 p.m., Sat-Tue also 1:15 p.m.); **Jeepers Creepers** (4:30, 7:30 p.m., Sat-Mon also 1:30, 9:55 p.m.); **Pearl Harbor** (7 p.m.); **KO'OLAU STADIUM: Temple Valley Shopping Center 296-1818, code 1609-14**

◆ **American Pie 2** (Wed & Thu 3:05, 5:15, 7:30, 9:50 p.m., Fri-Tue 2:20, 7:20 p.m.); **Bubble Boy** (Wed & Thu 1:05, 3, 5:05, 7:10, 9:10 p.m., Fri-Tue 1:45, 3:45 p.m.); **Captain Corelli's Mandolin** (Wed & Thu 1:45, 4:20, 7:05, 9:55 p.m., Fri-Tue 4:40, 9:30 p.m.); **Jay and Silent Bob Strike Back** (1, 3:10, 5:20, 7:30, 9:40 p.m.); **John Carpenter's Ghosts of Mars** (Wed & Thu 1:15, 3:20, 5:30, 7:40, 9:45 p.m., Fri-Tue 1:15, 5:30, 9:50 p.m.); **The Others** (Wed & Thu 2:45, 5, 7:15, 9:30 p.m., Fri-Mon 12:05, 2:20, 4:40, 7:10, 9:25 p.m., Tue 2:20, 4:40, 7:10, 9:25 p.m.); **Rat Race** (Wed & Thu 2:30, 4:50, 7:25, 9:55 p.m., Fri-Mon 12:10, 2:30, 5, 7:25, 9:45 p.m., Tue 2:30, 5, 7:25, 9:45 p.m.); **Rush Hour 2** (Wed & Thu 2, 3:50, 6, 8, 10 p.m., Fri-Mon 12:30, 2:45, 5, 7, 9 p.m., Tue 2:45, 5, 7, 9 p.m.); **Summer Catch** (Wed & Thu 2:20, 4:40, 7, 9:15 p.m., Fri-Mon 12:45, 3, 5:25, 7:40, 9:55 p.m., Tue 2, 4:30, 7, 9:20 p.m.); **Thru 8/30: The Princess Diaries** (2:30, 4:50, 7:20, 9:40 p.m.); **○ Fri 8/31: America's Sweethearts** (3:25, 7:35 p.m.); **Jeepers Creepers** (noon, 2, 4:10, 6:10, 8:10, 10 p.m., Tue noon); **○ (1:10, 3:15, 5:30, 7:45, 9:50 p.m.); Pearl Harbor** (6, 9:30 p.m.);

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

◆ **American Pie 2** (Wed & Thu 11:45, 2:25, 5, 7:20, 10:10 p.m., Fri-Tue 2:25, 5, 7:20, 10 p.m.); **Bubble Boy** (Wed & Thu 11:25 a.m., 1:25, 3:25, 5:25, 7:25, 9:25 p.m., Fri-Tue 11:25 a.m., 5:30 p.m.); **Captain Corelli's Mandolin** (Wed & Thu 12:45, 3:45, 7:05, 9:55 p.m., Fri-Tue 11:45 a.m.); **The Curse of the Jade Scorpion** (Wed & Thu 11:40 a.m., 2:20, 5:05, 7:45, 10:15 p.m., Fri-Tue noon, 2:20, 5:05, 7:25, 9:40 p.m.); **Jay and Silent Bob Strike Back** (Wed & Thu 11:30 a.m., 1:50, 4:20, 7:35, 9:50 p.m., Fri-Tue 12:10, 2:30, 5:10, 7:35, 9:45 p.m.); **John Carpenter's Ghosts of Mars** (Wed & Thu 11:55 a.m., 2:10, 4:25, 7:40, 9:40 p.m., Fri-Tue 12:20, 2:35, 4:55, 7:40, 9:50 p.m.); **The Princess Diaries** (Wed & Thu 11:20 a.m., 2, 4:40, 7:15, 10 p.m., Fri-Tue 11:40 a.m., 2:15, 4:45, 7:15, 10:05 p.m.); **Rat Race** (Wed & Thu

CINEMA

Hidden away

BOB GREEN

The radiant face of actress Tilda Swinton (*Orlando*, *The Beach*) is perfect for film acting: The broad expansive visage, with almost translucent skin, can register the tiniest emotion, making expository dialogue almost unnecessary. In *The Deep End* — a character study masquerading as a noir thriller — Swinton plays a mother who must assume heroic stature if she is to save her family, most particularly, her 17-year-old son, about whom she has had the most disturbing epiphanies. And she must deal with blackmailers, would-be murderers, and the usual demands of a mother — a Lake Tahoe mother whose admiral husband is out to sea.

Written, directed and produced by Scott McGeehe and David Seigel (*Suture*), the film is superbly crafted; it moves the way movies should: fluidly and economically. *The Deep*

*The excellent
The Deep End
takes
melodrama out
of the shallows.*

End, as it turns out, is the name of the Reno gay bar, where Margaret Hall (Swinton) goes in order to tell 30ish macho-sleaze Darby to keep away from her son. Darby, a real rotter with the edgy appeal of the dangerous, can be bought off, but Margaret says no.

Darby, in fact, shows up at the Hall house, where he and the son, Beau, have a terrible quarrel. Later, Darby's body is found outside the house, and, to protect her son, Margaret hauls the body into the lake to "bury" it. Her gifted son, about to go away to a good college, has never discussed his homosexuality with

his mother, and she knows her husband would be outraged, unable to accept the fact.

But now, a handsome blackmailer — himself under sexual thrall to his criminal partner — shows up to demand money from Margaret. He has a videotape, he says, of Beau and Darby in sexual congress, a 40-minute tape of which he shows the mother (and us) a few minutes. We watch Swinton watch the tape in what can only be called an amazing scene. Now, perfectly alone, Margaret/Swinton must decide what to do — much to the admiration of the melancholy blackmailer (Goran Visnjic from TV's *ER*). What the mother does and says, and acts out form the last half of the story — melodrama brought up to date with hidden homosexuality, blackmailers as "businessmen," a mother with three children caring for them all and trying to "save" her son without the aid of her husband.

The New Yorker magazine calls this film "the best movie of 2001." It isn't quite that, but it is a superior film in a summer of (largely) cinematic impoverishment, and so it's easy to over-like it — at least for a professional film critic. It's main character is a strong, resourceful woman; it addresses truly contemporary themes and its craftsmanship is as good as anything out there in a long while. *The Deep End* is to melodrama what *Fargo* is to thriller-comedy. Its moral center is a concerned, responsible woman in whom we can believe. This movie won't be around long: Catch it while you can.

WHO IS CORKY ROMANO?

In Theatres October 12



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DAILY BARGAIN MATINEES: MON. - FRI. ALL SHOWS BEFORE 6PM, SAT., SUN. & HOLIDAYS ALL SHOWS BEFORE 3

DOLE CANNERY 18		
735 Iwilei Rd. • In Downtown Honolulu • 526-3456 ALL STADIUM SEATING • ALL DIGITAL SOUND • ALL THX		
JAY & SILENT BOB (R) Digital / No Passes 11:50 AM, 2:20, 5:05, 7:30, 9:50	CURSE OF THE JADE SCORPION (PG-13) Digital / No Passes 11:40 AM, 2:55, 4:20, 7:25, 9:45 (No 7:25 Show on Tue 09/04)	THE OTHERS (PG-13) Digital 2:40, 5:00, 7:30, 10:00
JEEPERS CREEPERS (R) Digital / On 2 Screens / No Passes 11:40 AM, 12:40, 1:45, 2:55, 3:50, 5:10, 5:55, 7:15, 8:05, 9:35, 10:15	THE DEEP END (PG-13) Digital / No Passes 12:05, 2:30, 5:15, 7:35, 10:10	RUSH HOUR 2 (PG-13) Digital / On 2 Screens 12:20, 2:55, 5:15, 7:15, 7:45, 9:25, 9:55
GHOSTS OF MARS (R) Digital / On 2 Screens / No Passes / No SATs 11:30 AM, 2:10, 2:30, 3:50, 7:55, 10:10	RAT RACE (PG-13) Digital 11:30 AM, 2:10, 4:50, 7:30, 10:05	THE PRINCESS DIARIES (G) Digital 11:45 AM, 2:25, 4:45, 7:25, 9:55
BUBBLE BOY (PG-13) Digital / No Passes 11:35 AM, 1:35, 3:35, 5:35	CAPTAIN CORELLI'S MANDOLIN (R) Digital 11:35 AM, 4:55, 10:15	PLANET OF THE APES (PG-13) Digital 2:55, 7:40
SUMMER CATCH (PG-13) Digital / No Passes / No SATs 11:40 AM, 2:15, 4:45, 7:10, 9:50	HEDWIG AND THE ANGRY INCH (R) Digital 7:55, 9:40	SHREK (PG) Digital 12:15, 2:25, 5:05
	AMERICAN PIE 2 (R) Digital 11:55 AM, 2:15, 5:05, 7:40, 10:05	AMERICA'S SWEETHEARTS (PG-13) Digital 8:00 PM
		SPY KIDS (PG) Digital 12:00 PM

PEARL HIGHLANDS 12		
1000 Kamehameha Hwy • Pearl City • 455-6999 ALL STADIUM SEATING • ALL DIGITAL SOUND		
ALWAYS AMPLE FREE PARKING	THE BUBBLE BOY (PG-13) Digital / No Passes 11:40 AM, 1:40, 3:40, 5:40	RUSH HOUR 2 (PG-13) Digital 11:30 AM, 1:40, 3:40, 5:40, 8:10, 10:30
JEEPERS CREEPERS (R) Digital / No Passes 11:50 AM, 2:10, 4:25, 7:05, 9:25	SUMMER CATCH (PG-13) Digital / No Passes / No SATs 11:40 AM, 2:10, 4:40, 7:10, 9:50	PRINCESS DIARIES (G) Digital 11:30 AM, 1:30, 4:30, 7:30, 9:30
JAY AND SILENT BOB STRIKE BACK (R) Digital / No Passes 11:50 AM, 2:10, 4:25, 7:05, 9:25	CAPTAIN CORELLI'S MANDOLIN (R) Digital 11:40 AM, 2:10, 4:40, 7:10, 9:50	AMERICA'S SWEETHEART (PG-13) Digital 8:00 PM
GHOSTS OF MARS (R) Digital / No Passes / No SATs 11:50 AM, 2:10, 4:25, 7:05, 9:25	RAT RACE (PG-13) Digital 11:40 AM, 2:10, 4:40, 7:10, 9:50	PEARL HARBOR (PG-13) Digital 8:00 PM
CURSE OF THE JADE SCORPION (PG-13) Digital / No Passes 12:00 PM, 2:30, 5:00, 7:30, 9:40	AMERICAN PIE 2 (R) Digital 2:45 PM, 5:05, 7:35, 9:55	SPY KIDS (PG) Digital 11:45 AM, 1:45, 3:45, 5:45, 7:45, 9:45
	THE OTHERS (PG-13) Digital 2:00 PM, 4:40, 7:10, 9:25	

WINDWARD STADIUM 10		
46-056 Kamehameha Hwy, Bldg. G • 234-4000 ALL STADIUM SEATING • ALL DIGITAL SOUND		
ALWAYS AMPLE FREE PARKING	THE BUBBLE BOY (PG-13) Digital / No Passes 11:25 AM, 1:40, 3:40, 5:40	RUSH HOUR 2 (PG-13) Digital 11:35 AM, 1:40, 3:40, 5:40, 8:10, 10:10
JEEPERS CREEPERS (R) Digital / No Passes 11:55 AM, 2:10, 4:25, 7:45, 10:15	SUMMER CATCH (PG-13) Digital / No Passes / No SATs 11:40 AM, 2:10, 4:40, 7:10, 9:50	PRINCESS DIARIES (G) Digital 11:40 AM, 2:15, 4:45, 7:15, 10:05
JAY AND SILENT BOB STRIKE BACK (R) Digital / No Passes 11:50 AM, 2:10, 4:25, 7:05, 9:45	CAPTAIN CORELLI'S MANDOLIN (R) Digital 11:45 AM, 2:10, 4:40, 7:10, 9:50	THE OTHERS (PG-13) Digital 11:30 AM, 1:40, 3:40, 5:40, 8:10, 10:10
GHOSTS OF MARS (R) Digital / No Passes / No SATs 12:00 PM, 2:30, 5:00, 7:30, 9:40	RAT RACE (PG-13) Digital / No Passes / SATs 11:30 AM, 2:05, 4:35, 7:05, 9:35	
	AMERICAN PIE 2 (R) Digital 2:25 PM, 5:00, 7:20, 10:00	

\$4.75 Daily Bargain Matinee Mon-Fri before 6PM - Sat, Sun & Holidays before 3PM

LISTINGS FOR Fri 08/31 - Thurs 09/06 CREDIT CARD TICKETING AVAILABLE

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11:15 a.m., 1:55, 4:35, 7:10, 10:05 p.m., Fri-Tue 11:30 a.m., 2:05, 4:35, 7:05, 9:35 p.m.); **Rush Hour 2** (11:35 a.m., 1:40, 3:50, 6, 8:10, 10:10 p.m.); **Summer Catch** (Wed & Thu 1, 3:10, 5:20, 7:30, 9:45 p.m., Fri-Tue 1:10, 3:20, 7:30, 9:55 p.m.); **Thurs 8/30: American Outlaws** (11 a.m.); **Fri 8/31: Jeepers Creepers** (11:55 a.m., 2:10, 4:25, 7:45, 10:15 p.m.); **The Others** (11:50 a.m., 1:55, 4:05, 7:10, 9:25 p.m.);

East

KAHALA 8-PLEX: Kahala Mall.
296-1818, code 1609, 18

◆ **American Pie 2** (Wed & Thu 1, 3:15, 5:30, 7:45, 10 p.m., Fri 1:15, 3:30, 5:45, 8, 10:15 p.m., Sat & Sun 11:30 a.m., 1:45, 4, 6:15, 8:30, 10:45 p.m., Mon 1, 3:15, 5:30, 7:45, 10 p.m., Tue 12:45, 3, 5:15, 7:30, 9:45 p.m.); **Bubble Boy** (Wed & Thu 1, 3, 5, 7, 9 p.m., Fri & Tue 12:30, 2:30 p.m., Sat & Sun 11 a.m., 1, 3 p.m., Mon 12:15, 2:15 p.m.); **Captain Corelli's Mandolin** (Wed & Thu 1:45, 4:30, 7:15, 10 p.m., Fri 4:30, 7:30, 10:15 p.m., Sat & Sun 5, 7:45, 10:30 p.m., Mon 4:15, 7, 9:45 p.m., Tue 4:30, 7:15, 10 p.m.); **Jay and Silent Bob Strike Back** (Wed & Thu 12:30, 2:45, 5:15, 7:30, 9:45 p.m., Fri 1:30, 3:45, 6, 8:15, 10:30 p.m., Sat & Sun 11:30 a.m., 1:45, 4, 6:15, 8:30, 10:45 p.m., Mon & Tue 1, 3:15, 5:30, 7:45, 10 p.m.); **The Princess Diaries** (1:45, 4:15, 7, 9:30 p.m., Fri 12:30, 3, 5:30, 8, 10:30 p.m., Sat & Sun 12:15, 2:45, 5:15, 7:45, 10:15 p.m., Mon 11:30 a.m., 1:45, 4, 6:15, 8:30, 10:45 p.m., Tue 12:30, 2:55, 5:20, 7:45, 10:10 p.m., Fri 12:30, 3, 5:30, 8, 10:30 p.m., Sat-Mon 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m., Tue 12:30, 2:55, 5:20, 7:45, 10:05 p.m.); **Rat Race** (Wed & Thu 1:30, 4:30, 7, 9:30 p.m., Fri 12:45, 3:15, 5:45, 8:15, 10:45 p.m., Sat & Sun noon, 2:30, 5, 7:30, 10 p.m., Mon 11:30 a.m., 2, 4:30, 7, 9:30 p.m., Tue 2, 4:30, 7, 9:30 p.m.); **Rush Hour 2** (12:45, 2:50, 5, 7:15, 9:30 p.m., Fri 1, 3:15, 5:30, 7:45, 10 p.m., Sat & Sun 11 a.m., 1:15, 3:30, 5:45, 8, 10:15 p.m., Mon 11 a.m., 1:15, 3:20, 5:25, 7:30, 9:45 p.m.); **Summer Catch** (Wed & Thu 12:30, 2:55, 5:20, 7:45, 10:10 p.m., Fri 12:30, 3, 5:30, 8, 10:30 p.m., Sat-Mon 11:45 a.m., 2:15, 4:45, 7:15, 9:45 p.m., Tue 12:30, 2:55, 5:20, 7:45, 10:05 p.m.); **Fri 8/31: Jeepers Creepers** (Fri 1:45, 4, 6:15, 8:30, 10:45 p.m., Sat & Sun 11:30 a.m., 1:45, 4, 6, 8:15, 10:30 p.m., Mon 11:15 a.m., 1:30, 3:40, 5:45, 8, 10:05 p.m., Tue 1:15, 3:25, 5:30, 7:30, 9:45 p.m.);

KOKO MARINA STADIUM 8:
296-1818, CODE 1609-17

◆ **American Pie 2** (Wed & Thu 1:05, 3:20, 5:30, 7:45, 10 p.m., Fri-Sun 4:50, 10 p.m., Mon & Tue 4:50, 9:45 p.m.); **Captain Corelli's Mandolin** (Wed & Thu 1:20, 4:20, 7:10, 9:45 p.m., Fri-Tue 2,

7:10 p.m.); **The Curse of the Jade Scorpion** (Wed & Thu 1:10, 3:25, 5:35, 7:50, 10 p.m., Fri-Tue 2:10, 4:40, 7:20, 9:50 p.m.); **The Others** (Wed & Thu 12:45, 3, 5:15, 7:30, 9:45 p.m., Fri-Tue 1:10, 3:20, 5:30, 7:50, 10 p.m.); **The Princess Diaries** (Wed & Thu 12:30, 2:50, 5:10, 7:30, 9:50 p.m., Fri-Tue 1:20, 4:20, 7, 9:30 p.m.); **Rat Race** (Wed & Thu 12:40, 3:05, 5:25, 7:45, 10:05 p.m., Fri-Tue 1:50, 4:30, 7:30 p.m., Fri-Sun also 10:10 p.m., Mon & Tue also 9:50 p.m.); **Rush Hour 2** (Wed & Thu 12:50, 2:55, 5, 7:40, 9:55 p.m., Fri-Tue 1:30, 3:30, 5:30, 7:40, 9:40 p.m.); **Thurs 8/30: Jurassic Park III** (1, 5:20, 9:30 p.m.); **Fri 8/31: Jeepers Creepers** (1:30, 3:45, 5:45, 8:10 p.m., Fri-Sun also 10:30 p.m., Mon & Tue also 10 p.m.); **Fri 8/31: American Outlaws** (1:30, 3:45, 5:45, 8:10 p.m., Fri-Sun also 10:30 p.m., Mon & Tue also 10 p.m.); **Fri 8/31: American Outlaws** (1:30, 3:45, 5:45, 8:10 p.m., Fri-Sun also 10:30 p.m., Mon & Tue also 10 p.m.);

Central

MILILANI TOWN CENTER STADIUM
14: 296-1818, CODE 1609-23

◆ **American Outlaws** (7, 9:15 p.m.); **American Pie 2** (Wed & Thu 1:05, 3:25, 7, 9:20 p.m., Fri-Sun 1:10, 3:40, 7:40, 10:10 p.m., Mon & Tue 1:10, 3:40, 7, 9:25 p.m.); **Bubble Boy** (Wed & Thu 2:25, 4:40, 7:25, 9:30 p.m., Fri-Tue 1:05, 3:05 p.m.); **Captain Corelli's Mandolin** (Wed & Thu 2:15, 4, 5:15, 8:15 p.m., Fri-Tue 5:30, 8:15 p.m.); **The Curse of the Jade Scorpion** (Wed & Thu 2:40, 4:55, 7:15, 9:40 p.m., Fri-Tue 2:30, 4:55, 7:25, 9:50 p.m.); **Jay and Silent Bob Strike Back** (Wed & Thu 1, 3:30, 7:25, 9:45 p.m., Fri-Tue 2, 4:35, 7:15, 10 p.m.); **John Carpenter's Ghosts of Mars** (Wed & Thu 1:15, 3:45, 7:40, 9:55 p.m., Fri-Tue 2:10, 4:20, 7:10, 9:35 p.m.); **Osmosis Jones** (Wed & Thu 1:30, 3:35 p.m., Fri-Tue 1:30 p.m.); **The Others** (Wed & Thu 2:10, 4:45, 7:45, 10 p.m., Fri-Sun 1:50, 4:30, 7:50, 10:30 p.m., Mon & Tue 1:50, 4:30, 7:50, 10:30 p.m.); **Planet of the Apes** (1:20, 3:05, 7:05, 9:45 p.m.); **The Princess Diaries** (Wed & Thu 1:35, 4:05, 7:10, 9:50 p.m., Fri-Tue 1:15, 3:50, 7, 9:30 p.m.); **Rat Race** (Wed & Thu 2:20, 4:50, 7:40 p.m., Fri 1:45, 4:15, 7:20, 9:55 p.m., Sat-Mon 12:30, 3:20, 7:20, 9:55 p.m., Tue 3:20, 7:20, 9:55 p.m.); **Rush Hour 2** (Wed & Thu 1:10, 3:20, 5:30, 7:20, 9:35 p.m., Fri 1:30, 3:45, 6, 8:20, 10:40 p.m., Sat & Sun 12:45, 3:15, 5:30, 8:20, 10:40 p.m., Mon 12:45, 3:15, 5:30, 7:40, 9:50 p.m., Tue 1:30, 3:45, 7:35, 9:50 p.m.); **Summer Catch** (Wed & Thu 2:30, 5, 7:30, 9:55 p.m., Fri & Tue 1:40, 4:10, 7, 9:40 p.m., Sat-Mon 12:15, 2:55, 7,

9:40 p.m.); **Fri 8/31: Jeepers Creepers** (Fri-Sun 1:25, 3:35, 7:45, 10:15 p.m., Mon & Tue 1:25, 3:35, 7:45, 9:55 p.m.); **Fri 8/31: American Outlaws** (1:50 a.m., 2:10, 4:35, 7:50, 10:10 p.m., Fri-Tue 1:50 a.m., 2:05, 4:35, 7:50, 10:10 p.m.); **John Carpenter's Ghosts of Mars** (Wed & Thu 11:20 a.m., 2, 4:45, 7:25, 9:45 p.m., Fri-Tue 2:40, 4:55, 7:20, 9:45 p.m.); **The Others** (Wed & Thu 11:45 a.m., 2:05, 4:25, 7:10, 9:25 p.m., Fri-Tue 2, 4:40, 7:10, 9:25 p.m.); **The Princess Diaries** (Wed & Thu 11:15 a.m., 1:50, 4:30, 7, 9:30 p.m., Fri-Tue 11:20 a.m., 1:50, 4:30, 7, 9:30 p.m.); **Rat Race** (Wed & Thu 11:35 a.m., 2:15, 4:55, 7:35, 10:05 p.m., Fri-Tue 11:25 a.m., 2:15, 4:50, 7:35, 10:05 p.m.); **Rush Hour 2** (11:30 a.m., 1:45, 3:50, 6, 8:10, 10:20 p.m.); **Summer Catch** (Wed & Thu 11:55 a.m., 2:30, 4:50, 7:20, 9:50 p.m., Fri-Tue 12:05, 2:30, 5:10, 7:30, 9:50 p.m.); **Thurs 8/30: American Outlaws** (7:30, 10:15 p.m.); **Shrek** (12:05, 2:20, 4:40 p.m.); **Fri 8/31: America's Sweethearts** (12:20 p.m.); **Jeepers Creepers** (12:15, 2:35, 5:05, 7:45, 10:15 p.m.); **Fri 8/31: American Outlaws** (11:55 a.m., 2:10, 4:25, 7:05, 9:35 p.m.); **Pearl Harbor** (8 p.m.); **Spy Kids** (11:45 a.m.);

PEARLRIDGE WEST: 296-1818, CODE 1609-22

◆ **American Pie 2** (Wed & Thu 12:15, 1:25, 2:30, 3:35, 4:45, 5:45, 7, 8, 9:15, 10:15 p.m., Fri-Tue 12:40, 2:55, 5:10, 7:25, 8, 9:40, 10:15 p.m.); **Bubble Boy** (Wed & Thu 12:15, 2:15, 4:15, 6:15, 8:15, 10:15 p.m., Fri-Tue 12:15, 2:15, 4:15 p.m.); **Captain Corelli's Mandolin** (Wed & Thu 2, 4:40, 7:25, 10:05 p.m., Fri-Tue 5:15 p.m.); **Jay and Silent Bob Strike Back** (Wed & Thu 12:15, 1:40, 2:35, 3:55, 4:55, 6:15, 7:15, 8:40, 9:35 p.m., Fri-Tue 12:15, 2:45, 5:15, 7:10, 7:45, 9:30, 10:05 p.m.); **John Carpenter's Ghosts of Mars** (Wed & Thu 12:30, 2:45, 5, 7:15, 9:20 p.m., Fri-Tue 12:30, 2:40, 4:50, 7, 9:05 p.m., Fri & Sat also 11:05 p.m.); **Osmosis Jones** (Wed & Thu 1:20, 3:30 p.m., Fri-Tue 12:45, 3 p.m.); **The Others** (12:45, 3, 5:15, 7:30, 9:45 p.m.); **Planet of the Apes** (1:50, 4:30, 7:10, 9:40 p.m., Fri-Mon only 11:15 a.m., 1:50, 4:30, 7:10, 9:40 p.m.); **The Princess Diaries** (Wed & Thu 12:15, 2:45, 5:15, 7:45, 10:15 p.m., Fri-Tue 12:25, 2:50, 5:15, 7:45, 10:15 p.m.); **Rat Race** (Wed & Thu 11:30 a.m., 12:30, 2, 2:55, 4:30, 5:20, 7, 7:45, 9:20, 10:15 p.m., Fri-Tue 12:30, 2:55, 5:20, 7:45, 10:15 p.m.); **Rush Hour 2** (Wed & Thu 11:15 a.m., 12:15, 1:15, 2:15, 3:15, 4:15, 5:15, 5:55, 6:15, 7:15, 7:55, 8:15, 9:15, 9:55, 10:15 p.m., Fri-Tue 12:20, 1:15, 2:20, 3:15, 4:20, 5:15, 6:20, 7:15, 8:20, 9:15, 10:20 p.m., Fri & Sat also 11:15 p.m., Fri-Mon also 11:15 a.m.); **Summer Catch** (Wed & Thu 12:15, 2:40, 5:05, 7:30, 9:55 p.m., Fri-Tue 12:30, 2:50, 5:10, 7:35, 10 p.m.); **Thurs 8/30: American Outlaws** (5:35, 7:45, 9:55 p.m.); **Fri 8/31: Atlantis: The Lost Empire** (12:15, 2:30, 4:50 p.m.); **Jeepers Creepers** (12:45, 1:40, 2:55, 3:50, 5:05, 6, 7:15, 8:10, 9:25, 10:20 p.m., Fri & Sat also 11:20 p.m., Fri-Mon also 11:30 a.m.); **Fri 8/31: Atlantis: The Lost Empire** (12:15, 2:30, 4:50 p.m.); **Pearl Harbor** (6:15, 10 p.m.);

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Murder by numbers

ROSE KAHELE

A rash of gruesome and seemingly unconnected murders has hit Tokyo. Upstanding, hard-working citizens — school teachers, doctors, even a policeman — are killing loved ones and co-workers. Each perp cuts a wide, deep X into his victim. Later, when questioned by police, the killers can barely remember what they've done, and what they do remember doesn't seem to alarm them at all.

Detective Takabe (Koji Yakusho, the breakout ballroom dancer of *Shall We Dance?*), struggling to balance his demanding job with caring for his mentally-ill wife, eventually tracks down Mamiya, an enigmatic young drifter who seems to be a sort of passive-aggressive Hannibal Lecter. What is Mamiya telling people? Can Takabe get close enough to find out without harming himself and those around him?

Director Kiyoshi Kurosawa's (no

An exploration of modern Japan is clouded by ambiguity.

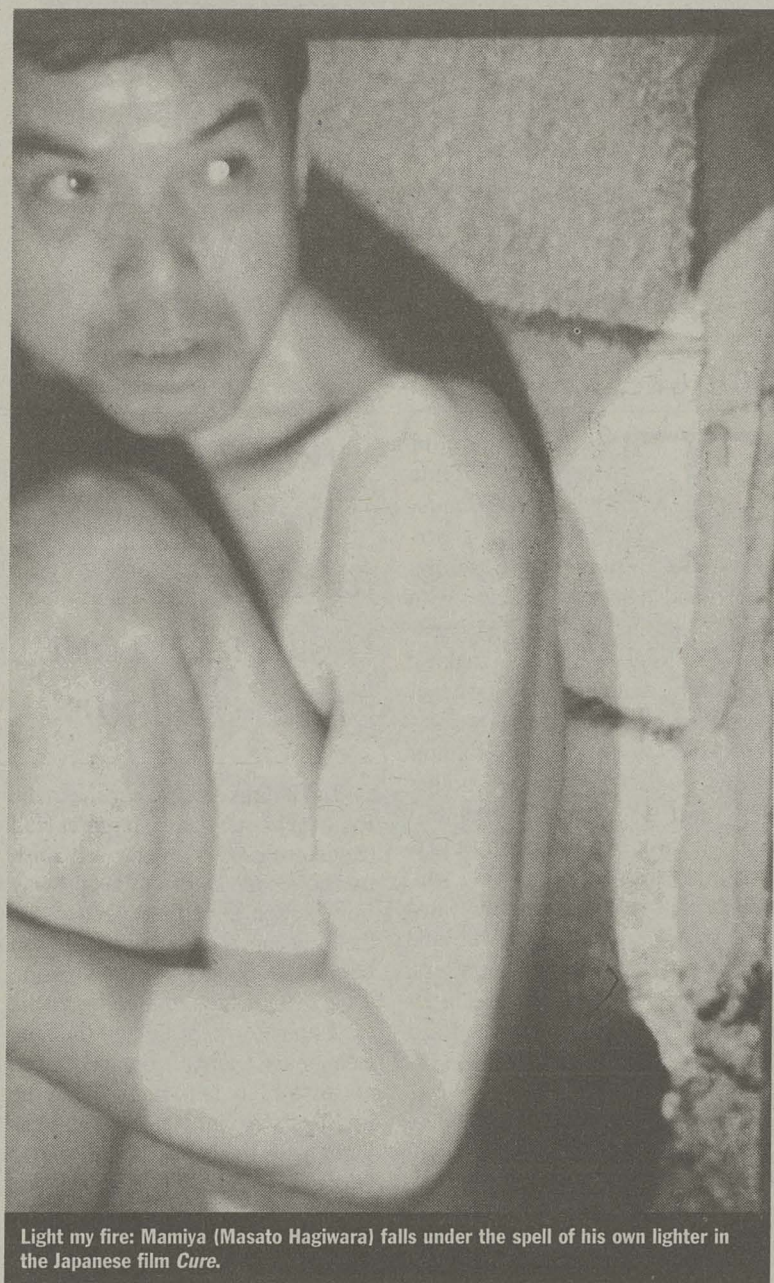
relation to *that* Kurosawa) moody and atmospheric *Cure* is part psychological thriller and part meditation on modern Japan. It is a provocative and powerful mix in light of the very difficult times that the country has had to endure over the last decade or so. But unfortunately, *Cure* shies away from being an exploration of a way of life and turns into a ghost story. And, in the end, it shies away from that, too.

Cure slowly unfolds in Hitchcockian fashion, with Kurosawa walking us through murder after murder with each as mysterious as the next. For much of the movie, this

is fine because its dramatic engine (What is this guy telling them and what do these people need to hear?) keeps things humming along. But then about three-quarters of the way through, *Cure* switches gears when Takabe discovers that Mamiya, a former university researcher, had been studying an old, underground hypnosis cult. From then on most of the air is let out of the plot and, as it turns out, most of it is hot air.

Don't get me wrong. I think *Cure* is worth watching, but I don't think that it is all *that* worthwhile. After spending a summer watching connect-the-dots Hollywood, seeing a beautifully shot film with mystery and subtlety is a welcome sight. However, I don't think *Cure* goes far enough. After a while, you realize that moodiness is pretending to be complexity and ambiguity is masquerading as profundity. ■

Cure is playing at the Academy Theater.



Light my fire: Mamiya (Masato Hagiwara) falls under the spell of his own lighter in the Japanese film *Cure*.

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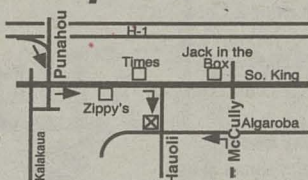
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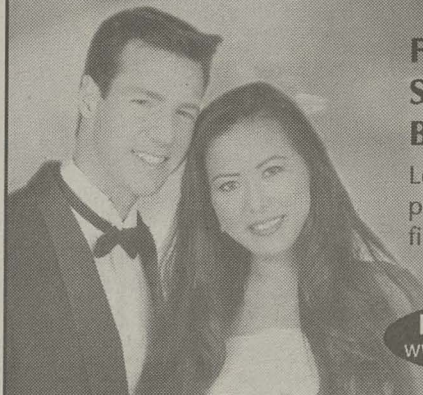
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Food

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Eating sushi properly is apparently something we
just haven't been doing, here in Hawai'i Nei.

Rules of the roll

SANDY SZWARC

Knowing what to expect and being deferential to a few basic social rules can keep raw-fish fans from blundering through a sushi dinner and appearing gauche. The sushi bar is an honored place to dine in Japan; it's where the action is, and the front-row seats are the best spots to watch and interact with the chef and enjoy occasional extra tidbits he invites you to taste.

The sushi chef, called *shokunin*, holds an elevated position in Japanese culture and is treated respectfully for his notable training and skillfulness in preparing sushi and sashimi. Avoid a big gaffe: Don't ask him to handle your bill or money, take your drink orders, or serve other foods. There's a waitress to take care of that. The chef's an expert on inspecting and procuring the finest seafood, preparing it safely and making it the most pleasurable to eat. He knows what is freshest and best that day, so smart sushi diners put themselves in his hands and take his suggestions. Sushi is made to order and always a la carte.

At the beginning and end of traditional Japanese meals, you may be offered an *oshibori*, a steaming hot towel to wipe your hands with. After you've used it, simply return it to the basket.

When you're seated, the first thing you may notice is the condiments. A little mound of slivered ginger, a tiny jug of shoyu and a pinch of wasabi will be available at the sushi table. These condiments are for the sashimi, *not* the sushi. The chef has carefully flavored the sushi and may feel insulted if you presume the need to season it. Kind of like smothering a fine truffle risotto with ketchup — in front of the chef.

The pink pickled ginger is used to cleanse the palate between types of fish, not meant to be eaten with it. Doing so will earmark you as a neophyte.

Shoyu is poured into the little shallow dish for dipping. All sushi chefs agreed that the most common faux pas is dipping sushi rice into the soy sauce. It falls apart leaving rice in the bowl and dribbling rice particles and sauce all over the table. Handling wasabi (the horseradish-like root ground into a green paste) is tricky. Warning: The fiery stuff will painfully (or pleasurably) open your sinuses. More importantly, it will overpower the subtle flavors of the sashimi. "You want to taste the clean, pure flavors of the fish," says an esteemed chef. "Don't make a

slurry of soy sauce and wasabi or dunk your entire sashimi into it, as many do. That's simply wrong."

Sushi is finger food and meant to be eaten with your hands. At the sushi bar, instead of silverware you'll find chopsticks (*hashi*) made of unpolished wood. Chopsticks are for the sashimi. Do learn the basic dos and don'ts of chopstick etiquette.

done. Once you pick up something, too, you're obligated to eat all of it. The biggest impropriety would be to ask for a knife to cut your sushi or sashimi. This implies that the food is too tough.

What do you drink with sushi? Traditionally, beer, wine or hot green tea is drunk with sushi or sashimi, while sake is enjoyed



"Don't make a slurry of soy sauce
and wasabi or dunk your entire
sashimi into it, as many do. That's
simply wrong."

When ever you're not using chopsticks, place them in front

of you parallel with the table. Don't place them directly on the bar; instead, prop the business ends on a little ceramic item called a *hashi oki*, which has an indentation to hold the chopsticks. One sushi chef says it's impolite to waive your chopsticks around, point them at people, stick them in your rice bowl or use them to pass food to others. When you're picking up food from a common plate, use the reverse end of your chopstick, not the narrow part that goes in your mouth. And, one never licks his chopsticks. That would be like licking your dinner knife.

Sushi should be eaten in one bite. If it's too big for one bite, hold the remaining piece in your fingers until you finish it. Never bite into it and return a partially eaten piece to your plate. That's just not

with sashimi. Today, sakes and premium sakes are considered appropriate with both. These beverages enhance the delicate flavors of sushi, rather than overpower them.

If you're drinking sake or tea, you fill your neighbor's cup but never your own. So be attentive to the needs of your dining partners. To accept the courtesy of your neighbor, hold your cup while your beverage is being poured. A cup is never allowed to become empty so once you've had enough, turn it upside down.

Finally, although you're sitting at the "bar," never, ever light up during or after the meal. Smoking is considered impolite, as it ruins the delicate flavors of the seafood for others and ridicules the efforts of the chef.

So, go ahead and pony up to the sushi bar. You've been well-briefed on how to mind your manners.

This article first appeared in *Dining Book*.

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Transportation	page 33
Real Estate	33
Music Connection	34
Mind Body Spirit	35
Marketplace	36
Write 2 Me Personals	37
Career Source	38
Back Page	40

Ad Deadlines

Line Advertising: Copy, space reservations, art and payment must be submitted before Monday, 10am.

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SINGER/SONGWRITER wants to sing w/band. Influences are Neil Diamond and Rolling Stones. 38 Year old Hispanic male. Call 672-4117 Raul

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Aries

(March 21 - April 19):

It may be difficult to figure out how your problems are necessary, but that's what I'm asking you to do. What part does your suffering play in holding your world together? How do your most intractable dilemmas help you avoid reaching goals you're afraid to strive for? In what sense do your crazy-making frustrations entertain you or keep you from being bored? Do you ever find yourself sort of bragging to others about the difficulties you have to endure? Are they essential to the construction of your self-image? Please write out your answers and mail them to yourself.

Taurus

(April 20 - May 20):

I thought of you recently while I was at a concert by "mystic folk" singer Lakshmi Ma in Fairfax, CA. Introducing a song she wrote while in Maui, she extolled the inspirational effect of the lush vegetation. "There's more green there than the eye is capable of seeing," she concluded. It so happens, Taurus, that wherever you're now situated on this planet, even in the desert, you're about to receive an influx of the blooming creativity that erupted in Lakshmi in response to Maui's teeming flora. If you're a pagan, expect a most rousing encounter with the Green Man.

Gemini

(May 21 - June 20):

Astrologer Caroline Casey offers an apt metaphor to illustrate how crucial it is for us to hear and read good stories. She notes that if we don't have enough of the normal, healthy kind of iodine in our bodies, we absorb radioactive iodine, which has entered the food chain through nuclear test explosions conducted in the atmosphere. Similarly, unless we fill ourselves up with transformative, soulful stories, we're more susceptible to sopping up poisonous, degenerative narratives. This is always true, but it's especially apropos for you now, Gemini. Why? Because you're erecting new structures in your psyche, and you need the very best building materials. Poet Muriel Rukeyser said, "The world is made of stories, not atoms." I'd add, "You are Made Of Stories, Too."

Free Will Astrology

by Rob Brezsny

Cancer

(June 21 - July 22):

While on the job, professional wine tasters don't actually drink any of the wine they sample. They swirl it around in their mouths, then spit it out. Why? They believe that swallowing diminishes their ability to discern all the subtleties of the experience. Given the experimental nature of your imminent future, Cancerian, and given how crucial it is for you to maintain a high level of discrimination, I suggest you apply the wine tasters' approach to everything you do.

Leo

(July 23 - Aug. 22):

Here's the hypothetical situation: You're seeking supernatural help to gain insight into your life's most maddening mystery. In an old *grimoire*, or book of spells, you find a ritual that promises to do just that. Among the raw materials it calls for are a beet harvested at the full moon, morning dew from a spider web, a plum flower sucked on by a hummingbird, a piece of bark from an oak tree that's at least 100 years old and the tongue of a black snake. Now let's say you balk at that last ingredient. Couldn't you substitute something that's easier to obtain, like maybe a honeysuckle stamen or even a salamander's tail? I'm here to tell you no, Leo. Follow the magical instructions exactly, or else don't try the magic in the first place.

Virgo

(Aug. 23 - Sept. 22):

From an astrological perspective, it's a pretty good time to be a cute brat, wear red shoes and push your own buttons before anyone else

can. It also happens to be an absolutely perfect moment to do the following: fantasize that your so-called "dark side" is sweet and creamy; meditate on how the calcium in your bones and the iron in your blood were originally forged at the core of a red giant star that died billions of years ago; and consider the possibility that one of the secrets of life is to change yourself in the exact way you want the world around you to change.

Libra

(Sept. 23 - Oct. 22):

Don't be overly alarmed just yet, but the spooks under your bed may soon be crawling out looking for more action. Likewise, you should monitor other hot spots where potential mischief might be brewing. For instance, the skeletons in your closet may be about to rouse themselves and try on your dirty laundry as a prelude to staging a coming-out party. Please consider trying a do-it-yourself exorcism as a preventive measure. The astrological omens suggest that the eruption of a weird mess is by no means inevitable.

Scorpio

(Oct. 23 - Nov. 21):

Wanted: Gutsy Scorpio of any gender to serve as a model for a statue of the Egyptian goddess of justice, Maat. You must be willing to sit on a lion, wear ostrich feathers, and hold a sword aloft for long hours. Your thighs should be strong and you should be able to make your eyes look wild with the desire to foment balance and mercy everywhere you go. Ideally, you are in a phase of your personal life when you are sincerely angry about all forms of injustice, even those that don't directly affect your own interests. Furious curiosity is also a plus.

Sagittarius

(Nov. 22 - Dec. 21):

The reviews for your current performance are beginning to pour in. Here's the first crop. "Spellbinding, hot-blooded. We were swept away." —*Journal of Constructive Melodrama*. "A splashy surprise ... hugely entertaining." —*Intimate Spectacle* magazine. "A visual treasure house overflowing with gorgeous images." —*Chronicle of Real Life Fairy Tales*. "Refreshingly unpredictable. Gleefully ridiculous. Scarily enjoyable." —*Personal Evolution Review*. "Hilarious! Finger-snapping, laugh-out-loud fun!" —*Shattered Dogma Weekly*.

Capricorn

(Dec. 22 - Jan. 19):

How about some more lessons in making the best of the Aquarian Age, Capricorn? Last week we dealt with channeling. This time we present forms of divination you can use to identify embryonic possibilities lurking on the frontiers of your world. You are, after all, wading into the most exploratory, experimental phase of your astrological cycle. 1) Cledonism: Your prophetic sign comes via the first words you hear after getting up in the morning. 2) Ornithomancy: Obtain your omen by reading the flight patterns of birds. 3) Surrealmancy: Study all of my horoscopes and heed the one you like best. 4) Peanutbutterandjellyomancy: Throw an open-faced peanut butter and jelly sandwich in the air. The cosmic reply is "yes" if the sandwich falls face down, "no" if it's face up.

Aquarius

(Jan. 20 - Feb. 18):

My grandma often told me that since I have

a nice voice I should be a radio disc jockey. My seventh-grade science teacher assured me I'd be a great biologist, and my college advisor urged me to become a professor in religious studies. Through the years, many other critics and helpers have also shared their thoughts on how best to live my life. In the end, I've always decided it was wisest to obey no other authority but my muses. What's your position on this issue, Aquarius? Considering the epic surges of expectations that are now flowing your way, you might want to follow my example. P.S. Those you love have the greatest power to come between you and your muses. For the foreseeable future, gently excuse yourself from their pressure to be who they want you to be.

Pisces

(Feb. 19 - March 20):

A case can be made for the role of perfume and cologne in the escalating rate of failed relationships. Why? Because humans emit pheromones, subtle smells rich with psychosexual signals. Everyone has a signature set of pheromones that naturally draws certain potential mates and repulses others. But synthetic scents interfere with the pheromones' job, bringing together couples whose chemistry is at odds. One of the deeper issues here is that manufactured fragrances may derail us from trusting the intuitions provided by our instincts. I'll leave you to draw further morals from the story, especially as they apply to your quest for a kind of intimacy that doesn't require the use of any artifice at all.

You can call Rob Brezsny, day or night, for your "Expanded Weekly Horoscope" at (900) 903-2500. Don't forget to check out Rob's Web site at: www.freewillastrology.com.

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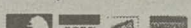
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The Straight Dope

Cece, give it to me straight. Is it true that if you touch/handle baby birds, their parents will abandon them? I was forced to evict two little birdies from my garage. I built a new home for them and hoped mom and pop would find them. It appeared that the family had a reunion within about an hour. Is this an old wife's tale to prevent kids from hassling birds? I will trust only your answer on this and not some kook with a nature show on TV.

—Andy, Silver Springs, Nevada
(PS: Please put out a new book soon, I'm jonesing.)

Sure, as soon as we clear out that warehouse full of the last one. What's with you guys, you don't read the newspapers? You think the world ignorance situation is abating?

The common belief is that if you handle a wild baby animal, it'll pick up your scent, which will cause its parents to reject it. Whether or not this is true for mammals, it's not true for most birds, which have a poor sense of

smell. (One exception is vultures, but most people don't have baby vultures nesting in their garages — and if you do, I ain't hanging at your hacienda.) My assistant Jill reports, "I've placed baby birds back in nests and watched their parents come back to feed them. Once I found a baby bird while backpacking and set it on my sleeping bag, and the mother landed on the bag and fed her baby right on my stomach." That's Jill for you — one part Annie Oakley and one part Francis of Assisi.

Bird nests are a different story. "Birds will abandon nests if disturbed early in the incubation process," says my friend Barb, a former zookeeper (no kidding) and bird expert. "It's not the scent of stinky *Homo sapiens* that keeps them away, it's the stupidity of *Homo sapiens* for having disturbed them in the first place. Later in incubation, birds have a stronger bond to the nest, which increases when the young have hatched. However, some species are more sensitive than others. So

please tell your readers to stay the hell away from all nesting birds, especially because they could be arrested if I ever catch them."

You think she's kidding? You wouldn't if you saw the look in her eye. 'Disturbing birds' nests or messing with birds is, with some exceptions, a federal crime — specifically, a violation of the Migratory Bird Treaty Act, which, according to a U.S. government brochure (www.faa.gov/arp/bird-strike/chapter4.pdf), protects "almost all native bird species in the United States, with the exception of nonmigratory game birds such as pheasants, turkeys and grouse." Other species not protected include "exotic and feral species such as mute swans, graylag geese, muscovy ducks, European starlings, house (English) spar-

rows, and rock doves (pigeons)." In case you're not getting the message, the latter group are all non-native, i.e., foreign, species. Isn't that a pistol? For years people have been griping that federal protection doesn't cover illegal immigrants, and now we find this discrimination extends even unto birds. (Some states may protect exotic species.)

The brochure cited above refers to birds near airports, which obviously are major public facilities, and you're probably thinking the law doesn't apply to those birdies in your garage. Ha. Federal regulations allow you to "scare or herd" birds. But, unless certain species (e.g., blackbirds, cowbirds, grackles, crows and magpies) are "committing or about to commit depredation [against]

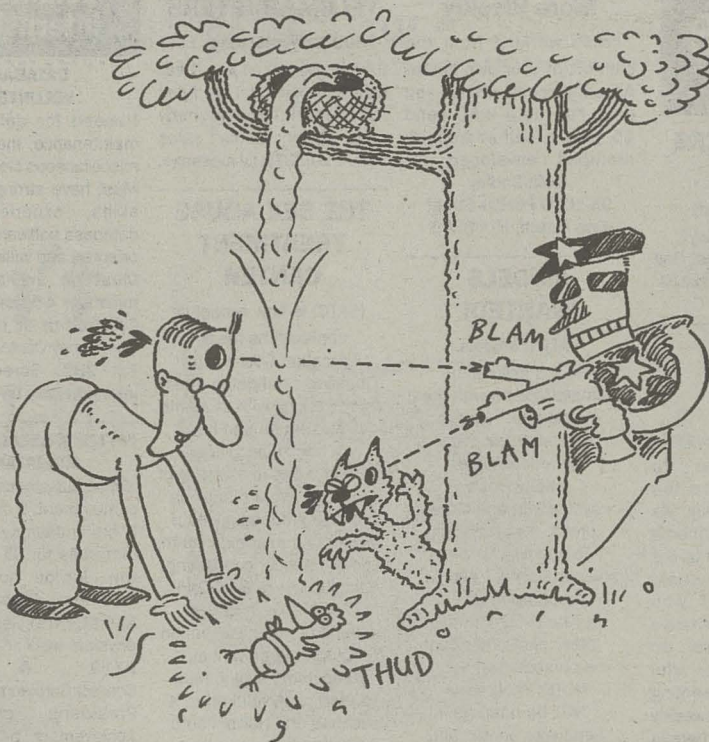


ILLUSTRATION: SLUG SIGNORINO

agricultural crops, livestock, or wildlife," etc, you can't kill or trap them without a permit. And get this: Neither can your cat. Strictly speaking, hardcore bird lovers say, you could be prosecuted for failing to control predation by your pets.

"That's an outrage!" you say. "My cat [German shepherd, tank-full of piranha] is only doing what comes naturally. You can't hold me responsible for that."

Tell it to the judge, pal. Cats kill an estimated 1 billion birds a year in the U.S. (seriously — they've done studies), and some say it's high time we put a stop to it. Offhand I don't know of any cat owners being prosecuted, but somebody has to be first.

Well, I'm not letting the gum-mint tell ME what do, you're saying. Fine, but there are practical reasons not to mess with these critters. You've heard of West Nile virus, which can cause fever, head and muscle ache, rash, and in extreme cases death? Know what the primary hosts are? Wild birds, muchacho — so keep your mitts to yourself.

—Cecil Adams

Comments, questions? Take it up with Cecil on the Straight Dope message board, www.straight-dope.com, or write him at The Chicago Reader, 11 E. Illinois, Chicago 60611.

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KNEAD to KNOW

The Sunshine Bakery

There are those who say that eating organic is good for you and for the planet.

Sunshine Bakery was started here in Hawai'i two and a half years ago by Dr. Mitsuo Hirose, who owns three other Sunshine bakeries in Japan. Hirose, who believes in the health benefits of the organic way of eating, went to Europe to study the art of baking and became committed to bringing the public a better product — one free of preservatives, artificial flavorings and yeast accelerators. Sunshine Bakery is a reflection of that commitment, using natural yeast and organic flour in all its



baked goods.

Hirose, a consultant for the Tokyo Baking Association, travels to Hawai'i every two or three months to ensure that everything is done to his satisfaction.

One of the most popular confections is the sweet potato pastry: sesame seeds and custard on an oval bun, filled with Okinawan purple sweet potato. Another favorite is the noa bread: white and rye flour with walnuts, raisins and lemon and orange peel.

A baking schedule is also available, so you can get your favorite items fresh from the oven.

—Shayne

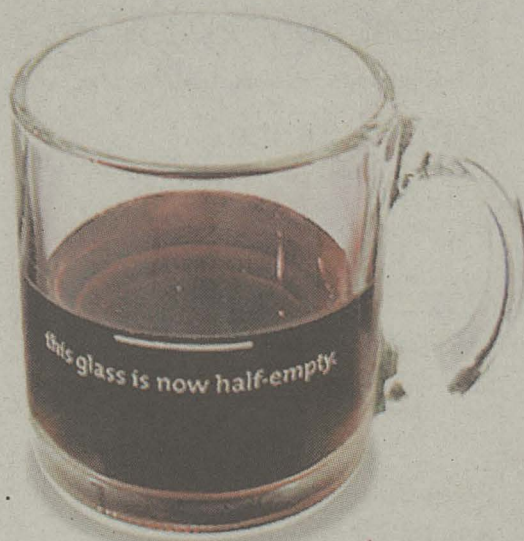
Sunshine Bakery,
2570 S. Beretania St.; 942-3120

Don't despair

Gifts for people who hate gifts

Hate shopping? Now there's a Web site for you: Despair Inc., the brainchild of founder and COO E. L. Kersten (picture a smart-aleck Sonny Bono), has defied the dot.com collapse with www.despair.com, a home-shopping page that has prospered by accentuating the negative. One of Despair's most successful product lines is 24-inch by 30-inch lithographs of seemingly bucolic nature vistas framed in black. Seemingly, because the accompanying text betrays the image.

Example: A poster depicting a skydiver leaping off a rustic mountain face reads, "Insanity: It's difficult to comprehend how insane some people can be, especially when you are insane." The Web site offers tips on whom to purchase this gift for: "Dennis Hopper characters, Mountain Dew addicts, disaffected college students." Another lithograph, this one showing the Leaning Tower of Pisa



at dusk, says, "Mediocrity: It takes a lot less time, and most people won't notice the difference until it's too late." Perfect for "mechanical/civil engineers, quality assurance personnel. ..."

Other glum themes include Adversity, Misfortune, Bitterness, Pretension, Agony, Doubt, Futility, Pessimism ... well, you get the idea. There are other products as well, such as T-shirts and coffee mugs. Despair even has as its own registered trademark the "frowny" emoticon :-(which serves, appropriately, as their logo.

—Chad Blair

www.despair.com

Wizard STONES

Healing stones of Kapaemahu

Most people think Waikiki's ancient history is long gone, buried under layers of concrete. But these four stones, sitting on Kūhiō beach near the HPD Substation, have watched Waikiki evolve through the centuries from a sandy strand backed by a placid muliwai into an urban resort. According to folklore, the Healing Stones of Kapaemahu — weighing nearly 8 tons each — were moved to the beach from Kaimuki more than 500 years ago by four kahuna from Tahiti: Kapaemahu, Kahaloa, Kapuni and Kinohi. The kahuna blessed the stones with healing powers, then promptly vanished.

It is said that in the late 1800s, Princess Likelike and her daughter, Ka'iulani, never swam at Waikiki without placing offerings on



the stones. In 1910, the will of Governor Cleghorn, Likelike's husband, requested that the stones "not be defaced or removed." They remained on the beach fronting the Moana until the 1920s, when they mysteriously disappeared. Forty years later, the Waikiki Bowling Alley on Kalākaua Avenue was demolished, and workers found the four large boulders supporting the foundation of the building. They were relocated to Kūhiō beach in 1980, where they lay unnoticed for years. In 1997, the Queen Emma Foundation had the stones ceremoniously placed on a lava rock platform encircled by a wrought-iron fence for protection.

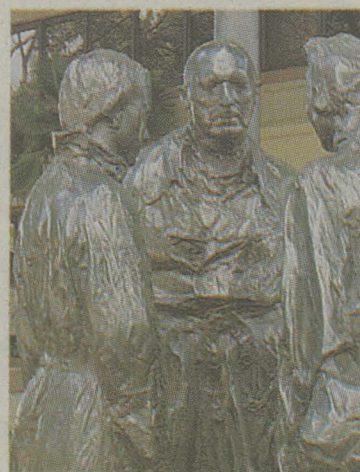
—Carrie Ching

BRONZEage

SENSE OF dis-PLACE-ment

"You'll never make it," teachers told the young New Jersey farmboy-artist, who had converted chicken coop to studio and chicken wire to sculpture. Many years later, just months before his death in 1999, sculptor George Segal, whose plaster or bronze, life-size figures startle and disarm in cities all over the world, was awarded the National Medal of Arts.

Segal's bronze hui, "Chance Meeting," was acquired in 1992 for the mall fronting UH-Mānoa's William S. Richardson Law School by the State Foundation on Culture and the Arts for a cool half million. It is one from an edition of six. One



of the figures in the trio represents Segal's daughter; the man is his neighbor down the road.

At first glance the trench-coated figures seem to bear absolutely no relevance to our tropical urbanity — fish out of water. At once alien and intimate, the piece provokes. One UH professor says "Chance Meeting" mimics the campus and its dislocated academics accurately. The "local"-style directional signpost is part of the original work. (Other versions in other places have haole directions.)

Carol Hasegawa, a conservator with the SFCA who has worked on "Chance Meeting," spent the summer with the New York City Parks Department, where she worked on cleaning Segal's same-sex-couple monuments on Sheridan Square in Greenwich Village — prep work for Gay Pride Week in June.

—Curt Sanburn

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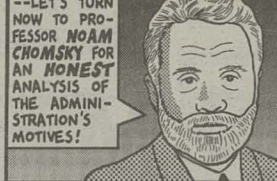
THIS MODERN WORLD

by TOM TOMORROW

CNN'S NEW CHIEF HAS BEEN WOOLING REPUBLICAN LEADERS--AND HAS REPORTEDLY OFFERED RUSH LIMBAUGH A SHOW--IN AN APPARENT RESPONSE TO THE INCREASING POPULARITY OF FOX NEWS...
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IT'S QUITE A SEA CHANGE FOR CNN, WHICH HAS, OF COURSE, TILTED TO THE FAR LEFT SINCE ITS INCEPTION...AFTER ALL, EVERYONE REMEMBERS THE NETWORK'S OUTSPOKEN OPPOSITION TO THE GULF WAR...
RATHER THAN WASTE YOUR TIME WITH THE PRESIDENT'S LATEST LIES AND OBFUSCATIONS--



...THE FUTILE EFFORTS TO PROTECT FELLOW TRAVELER BILL CLINTON FROM THE LEWINSKY SCANDAL...
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...THE FAWNING COVERAGE OF THEIR COMRADES IN THE ANTI-GLOBALIZATION MOVEMENT...
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...AND OF COURSE, THE RELENTLESS HARPOING ON THE ALLEGED ILLEGITIMACY OF THE BUSH PRESIDENCY...
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