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- 1984 Dreamerboy
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- 1984 Audy Kimura
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- 1990 Jerry Santos
Expecting Friends
- 1991 Israel
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Ka Aho'i
- 1992 Willie K
Kalalafi
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- 1994 Kawai Cockett
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Aina Nani
- 1995 Keali'i Reichel
Kawapunahele
- 1996 Keali'i Reichel
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Born & Raised
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DEBROT

HALL OF FAME

The nightlife:
Honolulu Stew

BY SHAWN SPEEDY LOPES

Of pre-concerts, outside-the-club and first-time visitors, the nightlife in Honolulu seems to be the way divergent scenes ball down into a stew of musical cultures and subcultures. Where else can you see, for example, Filipino bebop in Waikiki bobbing their heads to the beat alongside West Indian rastas, Hawaiian surfers and mainland GIs? An intensive search may also unearth some of the most fascinating sub-genres to be found—or heard—anywhere on the planet.

On the second floor of the apply but unimaginatively named "The Nightclub on Kapihahai Boulevard," hip young DJs serve up a wondrous blend of Southeast Asian electronic, occasionally sharing the bill with energetic Latino pop bands and aspiring singers. "I actually have thought about these kinds of events as being an ethnic or cultural thing for me," says Amy Team, 22, a regular at the "The." "But I think I like coming here mainly because it's just different and it'll always be a really underground thing."

ZOO T ALLURE

While a far cry from the dapper, zoo-styled look-alikes of the larger, maintained swing scenes in San Francisco, L.A. or New York, the kids who attend Tim Wolf's Speakeasy Swing and Swing Town Ball events make up for what they lack in fashion with pure youthful enthusiasm and hard-core Hawaiian flare. Casually attired in old-school aloha shirts and low-hanging pocket chains, the fellows resemble a 1940s Polynesian street gang, while the ladies play their funk-swing mixtures to perfection, complete with rhye-red lipstick and leather chokers.

"I think it goes back to the uniqueness of Hawaii and the fact that people here are open to a lot of different things," explains Wolf. "I was very surprised when I went to San Francisco about eight months ago and saw that the swing scene there, while very dedicated, was also segregated. Everyone had some part of the scene they absolutely loved. There were never that many fans there. I just get into that whole dress-holic oral Hawaiian nostalgia. That's fun."

PRECIOUS PATRONS

One owner of a longtime fixture on the Honolulu club scene offers an explanation for the city's anything-goes outlook. "I think we're seeing the effects of the economic recession in Asia," he explains, "and, along with heated competition for mainland visitors from other destinations, it's really causing us to look to other outlets for ways to attract a

just isn't possible for me," G-Sport admits. "The scene here is smaller, which has its advantage, and disadvantages. A lot of people here didn't grow up with dance music like they might have in Chicago, and it does take a lot more work to get things going. On the other hand, it's good to see how people from different scenes here can get together to make a real region party."

For G-Sport, Wolf and other promoters who hope to someday see Hawaii as a major nightclubbing paradise, the way may be a ways away, but club-hoppers can rest assured that the tropical nightlife here will always reflect the open and inclusive attitude of its 1 million-plus residents. ■

Shawn "Speedy" Lopes is the nightlife columnist for the Honolulu Advertiser, earning \$2,000 to \$3,000 a gig, which

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