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- 1982 Jay Larrin
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- 1983 Henry Kapono
Ka ahue
- 1984 Dreamerboy
- 1984 Kapono Beamer
Escape to Paradise
- 1984 Audy Kimura
Looking for "The Good Life"
- 1985 Brickwood Galuteria
Brickwood...Style
- 1986 Tony Conjugacion
Hawaiian Passion
- 1987 Dennis Pavao
Ka Leo Kite'e
- 1988 Glenn Medeiros
Glenn Medeiros
- 1989 Cyril Pahinui
Cyril Pahinui
- 1990 Jerry Santos
Expecting Friends
- 1991 Israel
Kamakawio'ole
Ka Aho'i
- 1992 Willie K
Kalalafi I
- 1993 Del Beazley
Night and Day
- 1994 Kawai Cockett
'O Ka Ohia Kuu
Aina Nani
- 1995 Keali'i Reichel
Kawapunahele
- 1996 Keali'i Reichel
Lei Half'a
Born & Raised
- 1997 Israel
Kamakawio'ole
N Dis Life
- 1998 Fifi
Born & Raised
- 1999 NOMINEES
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- Kelly Boy Delima
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Kamakawio'ole
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DEBUT

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 fall down into a stew of musical cultures and subcultures. Where else can you see, for example, Filipino boys in W-Wear 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 Kapiolani 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 Teau, 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 TATTOO

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 Tom Wolf's Spokenword 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 punk-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 hated. There were never that many interracial couples here that whole dress-holic oral Hawaiian nostalgia. That's fun."

PRECIOUS PATRONS

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

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