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# Weekly

November 3-9, 2010 • Volume 20 Number 44 • [www.HonoluluWeekly.com](http://www.HonoluluWeekly.com)

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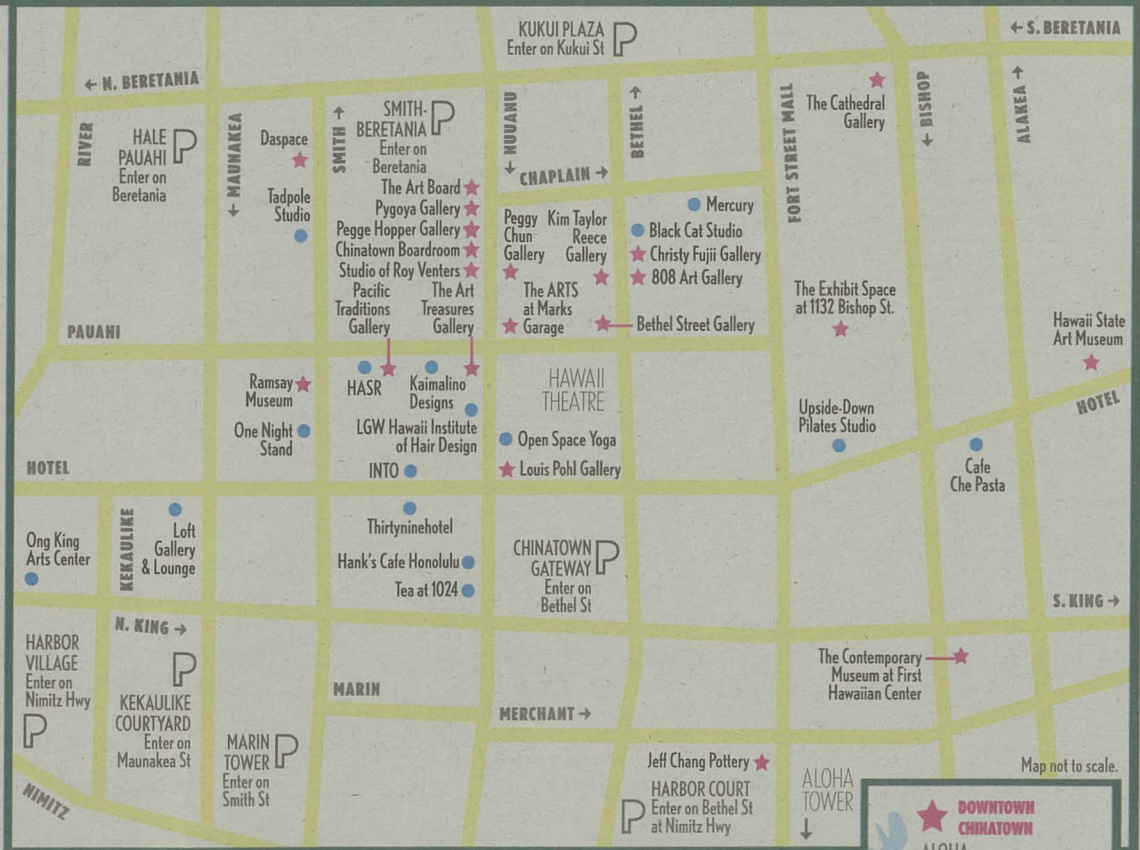
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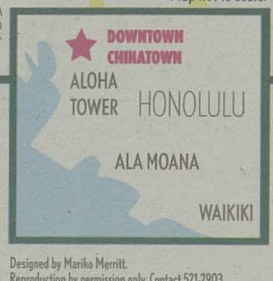
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**Board breaking**

“[School] board members believed that the factors that impacted student performance were outside themselves, and they had excuse after excuse for why kids weren’t doing as well. They’d say things like they needed more parent support, or more money, or parents who cared about education or fewer poor kids.”

These words could well have been used to describe Hawai’i’s Board of Education, but they were used by Mary Delagardelle to describe school boards in low-achieving district [“Asking the right questions,” 10/27]. She is the founding

executive director of a foundation that is responsible for the initial studies establishing a relationship between school board functions and student achievement.

Although Delagardelle does not believe that there is a difference between the way elected or appointed boards impact student achievement, Hawai’i’s low-achieving BOE needs to be changed. It won’t be changed by doing the same things over and over, and continuing to elect the BOE would do just that.

Ms. Delagardelle says that the mentality of school boards in high-achieving districts “were very consistently elevating in terms of what students could accomplish, their beliefs that all students could learn, and in their capacity to impact that learning for kids.”

Let us urge the governor to appoint members to the BOE who have this kind of mentality.

*John Kawamoto  
Honolulu*

**Kyo-yay!**

Hooray to you for publishing the Curt Sanburn’s full story on Kyo-ya’s over-development on Kalākāua [10/20]. You are the only one in town to give us the entire story—hooray! Thank goodness for real journalism. For sure the fourth estate is vital to democracy.

*William Reese Liggett  
Honolulu*

**The octopus**

So the Kyo-Ya giant corporation had the chutzpa to ask the time-honored defenders of the sacred lands, the Outdoor Circle, to endorse their exrescence of a tower in Waikīkī? They also allegedly asked the chair of the Neighborhood Board No. 5 Diamond Head Kapahulu St. Louis Heights to endorse them, allegedly through a contact (can’t imagine who) at the Neighborhood Commission, but he didn’t say no like the Outdoor Circle, which just obliged by staying away from the hearings.

This servant of the people not only testified in favor of the tower, he allegedly told the whopping fib that the bBoard had allegedly been “monitoring the situation,” and was allegedly in favor of the tower. That Neighborhood Board had never ever even mentioned an opinion, review, report, question, on this Project in their official record.

There is not a single mention of any such attention to the Project of the Kyo ya tower in the minutes of that Board. It’s going to be very, very interesting to see what that board does about it. It would be interesting to see the content of any discussion of the Kyo-Ya project—if any mention had ever been made—in the official records of the Outdoor Circle.

*Margo Ige  
Honolulu*

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Vol. 20, No. 44  
November 3 – 9, 2010

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**Cover:** “Circling akule, Kealakekua Bay, Hawai’i 2000.” Photograph by Wayne Levin

ISSN #1057-414X

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Folks wonder why the U.S.A. is hated by so much of the world. Well, those poor folks know that we run medical tests on them and not in New Jersey. An example is the news that we used poor, non-Caucasian Guatemalans to run syphilis tests. Buried from view are the tests by Big Pharma in Haiti and Africa.

But we are saved because the U.S. is so religious and we have values.

Whoopee.

*Ed Corl  
Waipahu*

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*In tense meeting, regulators snap over depleted uranium*

# Stryker brigade snag

JOAN CONROW

**P**lans to construct a Stryker Brigade training area at Schofield Barracks ran afoul of the Nuclear Regulatory Commission (NRC) because the Army has no license to handle the toxic depleted uranium there.

This was underscored during the Army Corps of Engineers' Oct. 29 informational briefing to the NRC in Washington, DC. (This reporter attended the meeting via conference call.)

The Corps had planned to begin the \$80 million construction project this week with a controlled burn at the range. Instead, NRC staff warned the Corps that it risked sanctions if it proceeded because it has no license to possess, decommission or transport radioactive depleted uranium at Schofield.

Depleted uranium from weapons likely used in training between 1962 and 1968 was discovered at Schofield Barracks in August 2005, according to information available at the NRC's website.

"I'm putting you on notice that this could constitute potential deliberate violations of NRC regulations," NRC attorney Brett Klukan told Hans Honerlah, chief of the Corps' Radiation Safety Office. "We don't approve of what you're doing right now. There needs to be a review and approval of what you do. You are outside the process."

It was also disclosed at the briefing that the Army conducted an unauthorized cleanup of soil contaminated by depleted uranium at Schofield in 2008. Some of that material was already transported out of the state and some remains stored in Hawai'i awaiting shipment.

"Under what legal authority did you remove this DU?" Klukan asked Honerlah.

"It was an Army call," Honerlah said. "We had the choice of leaving it there or properly disposing of it, so we disposed of it."

"So you didn't really do that

*They've given misinformation to the public and to the regulators. That's why we can't trust that they [the Army] will do the right thing by the community."*

—Kyle Kajihiro of Demilitarize Hawai'i

analysis to see if you had legal authority to dispose or transport this material," Klukan pressed.

Honerlah said the cleanup work was done under the license of the Army's contractor, Cabrera Services. But NRC staff said the Army, as the owner of the radioactive material, must hold the license.

"This shows the Army has been playing fast and loose with the rules," said Kyle Kajihiro of Demilitarize Hawai'i. "That's what we've found all along. They've given misinformation to the public and to the regulators. That's why we can't trust that they [the Army] will do the right thing by the community."

The NRC said it would investigate the 2008 clean up as part of its ongoing review of whether enforcement actions should be taken against the Army for unlicensed activities involving depleted uranium dating back to the 1960s.

The dense, toxic material served as ballast in the M101 "spotting rounds" used in Hawai'i and elsewhere for training in conjunction with the Davy Crockett recoilless gun, one of the smallest nuclear weapons ever built.

The Army has applied to the NRC for a license to possess 17,600 pounds of depleted uranium at its American installations, including Schofield and Pohakuloa Training Area on Hawai'i Island. But Klukan said the application was for possession only.

"We were never made aware the Army intended to pursue de-

commission," he said, adding that the NRC had advised the Army that areas with depleted uranium should not be disturbed.

Klukan said the Army must either amend its application or seek a separate license to conduct the decommissioning work.

Klukan also rapped the Corps for attempting to proceed with the Stryker construction project without first running its plans by the NRC.

"Where did you get the authority to think the NRC wouldn't need

to review the remediation plans?" Klukan asked.

"We didn't think it was decommissioning," Honerlah replied. "We thought it was just cleaning up the area to make it safe for construction."

NRC staff said it typically takes the agency a year to review technical plans.

"Usually an applicant gives us notice of an activity of such magnitude so we can rally resources," Klukan said. "You guys want to start next week."

Honerlah said all the plans have been completed in draft form, but only half have been finalized.

"Do we have to notify them [NRC] and get approval of all our activities?" asked a Cabrera staff member of his attorney during a break in the proceedings. The attorney, apparently unaware that his voice was not muted on the conference call, replied: "I guess that depends on how they interpret what

we're doing."

Klukan also noted that the Army claimed in its application that it did not know how much depleted uranium it actually possesses because it could not conduct a full survey of its ranges.

"But now we're finding in an area where you want to do a full survey, you can. I'm highly concerned about that. So it is possible to clean up the unexploded ordnance, which we were told was not possible."

"Anything's possible," Honerlah said. "It's a question of cost."

Honerlah said he would need to talk to his supervisors about how the NRC's stance would affect the construction schedule, although he did note "it could take years" to complete the agency's review process.

Kajihiro said he hoped the delay would support efforts to gain protection for archaeological sites and burials that would be impacted by construction. ■

## Editor's note

**G**osh, is election season over already? After nine months inside the spin cycle, I'm sure we're all a little bit dizzy, which makes this a great time to talk about books. We're happy to present our Winter 2010 books issue. It was an entirely fascinating list this year, and we hope you find our coverage worthwhile.

On our end, it's been one milestone moment after another lately. With this issue we bid aloha to Production Manager Manny Pangilinan. Manny joined the Weekly in late 2007 and has poured his heart and energy into the paper ever since. Manny has been responsible for the layout and design of the paper and has been a key part of the team that produces the paper's covers—as often as not, he's designed those covers himself. He's taking a much deserved extended break as he travels with his family to spend the rest of the year in New York, and while it's possible he'll be back at his desk sometime next year, we'd be remiss if we missed a chance to thank him for his contributions over the last three years. Aloha, Manny.

This issue also brings my run as editor to a close. Everyone should be so lucky as I have been these past two-and-a-half years: To do this job is to develop a relationship with this place, and with the community we have made here, that I'm not sure is available any other way.

My sincere thanks to everyone at the *Weekly* for doing whatever it takes—and it takes a lot—to produce this paper every week. I am especially grateful to former editor Lesa Griffith and former managing editor Adrienne LaFrance, both of whom, in different ways, made this adventure possible for me. Publisher Laurie Carlson gave me the opportunity of a lifetime, for which I will always be thankful.

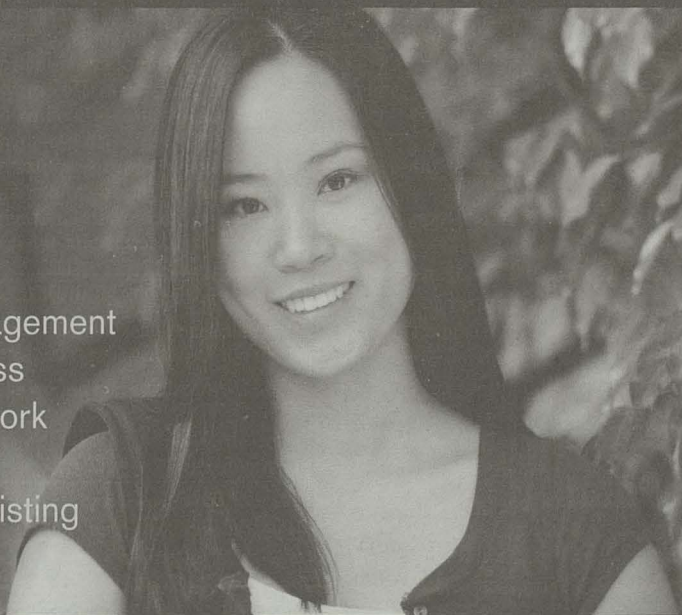
And I want to thank readers, for your support and patience and criticism—for all of it, and most of all for your interest. It has been an honor to serve as editor of a paper that means so much to so many passionate, concerned, curious people in this community. I know I speak for the rest of the staff—past, present and future—when I say that we deeply appreciate your support and your trust. I hope we've proved ourselves worthy.

Thank you, as always, for reading.  
Aloha.

—Ragnar Carlson

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# Q&A

Frances Moore Lappé

"I grew up thinking somehow we had a democracy. I didn't realize that I had to be a part of creating it. But we can't create something we can't imagine."



## Writing an end to tyranny

Groundbreaking writer visits Honolulu this week.

Interview by Martha Cheng

Forty years ago, before the ideas of eating with a smaller carbon footprint and eschewing factory-farmed beef were en vogue, Frances Moore Lappé wrote *Diet for a Small Planet*, a book that exposed the excessive waste in the grain-fed meat industry and championed instead a plant-based diet. This book and her work since then garnered recognition around the world; *Gourmet Magazine* named Lappé among 25 people (including Thomas Jefferson, Upton Sinclair and Julia Child), whose work has changed the way America eats. Lappé sees food as an entry point for what she calls a "living democracy," in which each person's actions are intentional and accountable, and each person strives for a world they want to live in. Lappé arrives in Honolulu this week for two lectures: *Facts/Myths of World Hunger: Politics of Scarcity*, and *Food Democracy: Ideas and Stories to Liberate Our Food Systems*. The following is an abridged interview with the Weekly.

### Why is food an entry point to the larger issues of politics?

It dawned on me, food is our most direct link to the earth, something we do every day. We make choices about it every day, multiple times a day. It brings us together with one another. It is the basis of ritual and religious tradition...There's the cultural role of food as well, as it's really personal—it directly connects us with our own bodies and how we feel.

So it is both incredibly spiritual and with religious meaning for people. I just thought if I follow that thread, that would be a pathway to making things better. How, if we could create a food system for all of us, that would make us all healthy, then in the process we have to address political, economic, social, psychological, all those dimensions.

### So how do you make a more plant-based, conscious diet more accessible to people with less money?

The whole movement has to be seen as one of liberation and not as a top-down order, a preachy sort of movement. It has to do with liberation and people seeing that the diet that is most available to them—certainly here in the States—and that the diet most available to poor people is a diet sure to make a huge portion of us sick.

On the surface, processed food can appear to be cheaper, but [it's not] actually, in terms of nutrients and, of course, the health insurance that you buy when you buy healthier food.

For example, I once compared how many calories you would get and how many nutrients you would get from one pound of hamburger and one pound of potato chips compared to whole beans and one pound of whole brown rice. For half the price you could get vastly more nutrients. It's learning not that you're

a bad person kind of thing. But you can liberate yourself from something that is costly and eat something that is healthy. So that's the spirit. It's all about liberation for me. Not forcing oneself to do one thing.

### I guess it's also a convenience factor and also a familiarity issue with how to cook the ingredients. So how do you liberate people?

It's all about face-to-face. It's about friendship, for people to feel excited to be part of it. I think in Oakland, Calif., at the People's Grocery, the young people there are really concerned about their parents getting diabetic and not healthy, so the young people got interested in learning new recipes and cooking with their folks and trying different kinds of food in the house.

It's not going to happen by telling people what to do. It's really about the fun in being part of a group and experimenting and feeling like you're really freeing yourself from the top-down control of advertisers. So that's what the appeal to me is.

I remember when I wrote *Diet for a Small Planet*, I thought, "Oh you mean, I'm not a victim anymore of food advertisers, I can make choices?" I can make choices based on what is healthy for my body, what I really like. I really felt like I was an adventurer. I really felt like I was an explorer and free from the top-down control of the industry then and now.

For me, it's all about the human connection of sharing that kind of excitement with other people...None of us want to wake up someday and think, "I'm really unhealthy...I just let myself be pushed around by food advertisers who were enticing me."

### If there is plenty of food, why is there hunger?

Hunger is just a symptom of a deeper problem...what I call the

"one rule economy," a market driven by highest return to people who already have all the wealth. So we end up with a world where there's more and more inequality.

So you have a country like India, for example, which produces enough food, but the number of billionaires doubled last year. In India the grain is now rotting instead of people having access to it because the people are just too poor buy it because of the extreme inequalities of power.

Similarly, here in the US half of our children will be on food stamps at some point, even though we are in many ways the world's preeminent producer. It's all about the economic dimension of democracy. Hunger is a reflection not of a lack of food, but a lack of what I call a living democracy, a lack of democracy in which we all have a voice. Because no one chooses to go hungry.

Whenever there is hunger, it means that democracy is yet to be fulfilled. What my work is about is trying to alert people that a real democracy is possible...I grew up thinking somehow we had a democracy.

I didn't realize that I had to be a part of creating it. But we can't create something we can't imagine. So I see my job as helping people really to imagine a living democracy.

When I'm there in Hawai'i, I'll be talking about people in different parts of the world who are building a new, living democracy, but doing it by reclaiming traditional practices as well.

Frances Moore Lappé speaks at the University of Hawai'i at Mānoa Architecture Auditorium, Thu., 11/4, 7PM; Kuykendall Hall, Fri., 11/5, NOON, [womensstudies.hawaii.edu](http://womensstudies.hawaii.edu)

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COVANCE

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# hot picks

## Theater

### Blowin' in the wind

**W**hat would happen if all the wives and mistresses of the world's most powerful men decided to withhold sex until they ended the war?

Tiger Woods might be on the front lines singing Dylan songs. Charlie Sheen might host a Thanksgiving dinner with Kim Jong-il and George W. Bush as his guests and Johnny Depp might actually plan a patch-making party with a very naughty band of Mexican pirates in hopes of gaining some kind of peaceful coexistence. This idea is ancient.

In a play called *Lysistrata*, Greek playwright Aristophanes began the first recorded version of the battle of the sexes. A woman plots to end the Peloponnesian war by persuading the women of Greece to withhold sexual pleasures from the guys, and in the end, the sexual deprivation works, thus leaving room for speculation that maybe all is fair in love and war.

—Shantel Grace

Chaminade University, 3140 Wai'ala'e Ave., opens Fri., 11/5, ends Sun., 11/14, all shows 7:30PM except Sun. (3PM), \$5, [chaminade.edu](http://chaminade.edu), 735-4815

### The puritans vs. The Bad Girls Club

**H**opefully you had that seventh-grade history teacher who gave you your first taste of the Salem Witch Trials. (Thank you, Mr. Karlin.) If you didn't, you missed out on one of the most famous cases of mass hysteria to ever hit America. And at 13 years old, a witch hunt and a hanging is pretty interesting and traumatizing stuff.

*The Crucible*—a play about witch hunts and the struggle for truth and righteousness—takes

## Theater

### A dish best served at UH

**T**his week, Kennedy Theatre tackles the big one in the Shakespeare oeuvre: *Hamlet*. The classic tale of the melancholy Danish prince with some serious daddy issues, an insatiable desire for revenge and a heavy case of existential angst gets the tragic UH spin on the theater's main stage.

Hamlet is visited by the ghost of his father, who informs him that he was murdered. The poor boy discovers his uncle (who married his widowed mother) is the killer and the plot for vengeance is on. "The play's the thing" and spoiler alert: No one gets out of here alive.

The Bard may have written a ton of plays, but none command the sheer majesty or quote-ability quotient of *Hamlet*. "To be or not be, that is the question..." "Alas, poor Yorick..." "There are more things in heaven and earth..." "Good night, sweet prince..."

Newcomers can revel in the opportunity to finally view a classic live, while Elizabethan aficionados can compare this interpretation with their own favorite version. (Extra credit assignment: Sit through the 242-minute Kenneth Branagh flick before seeing this one.)

The performances on Saturdays 11/6 and 11/20 will have "pre-show chats" with Dr. Valerie Wayne and Eleanor Svaton. They will answer all your brainiac literary questions.

—Ryan Senaga

Kennedy Theatre, 1770 East-West Rd., opens Fri., 11/5, ends Fri., 12/3, \$5-\$20, [etickethawaii.com](http://etickethawaii.com), 956-7655

place against the backdrop of the Salem witch trials in the late 17th century. A few accusations from a few girls instigates an epic witch hunt resulting in women being charged and hanged. It's a tale about the dangers of religious extremism, false accusations and the intrusion of government on our individual liberties.

The story of witchcraft trials and executions has captured the imagination of artists and authors for years, and Arthur Miller's *The Crucible* is no exception.

—S.G.

Diamond Head Theatre, 520 Makapu'u Dr., Wed., 11/3, 4:30PM, & Thu., 11/4, 7PM, \$3-\$25, [diamondheadtheatre.com](http://diamondheadtheatre.com), 943-2244



Somebody's getting dunked.

COURTESY: HAWAIIAN SCHOOL

## Concerts

### Boom bap trio

**C**elebrate Veterans Day the LA way when Nextdoor welcomes a trio of rhyme-slayers and an emcee who is out to prove he's no one-hit wonder.

Serving their proper blend of meaningful, inspiring boom bap since the mid '90s, **Uno Mas** and **Cookbook** of LA Symphony, **Scarub** of the Living Legends, and **Ahmad**, had success on varying levels long before the popularity of digital downloading and the invention of social network swag.

Uno Mas and Cookbook, whose crew has been on hiatus for a few years now, have continued to do damage as a duo as evident in the lyrical chemistry they developed as teens. Their most recent album *C and U Music Factory* features an array of LA-based artists like Scarub, Evidence and DJ Rhettmatic.

Scarub has never changed—consider that a good thing because along with constant tours with his Living Legends' brothers and collaborations with Very to form Afro Classics, his solo grind remains creatively fearless and relentless.

Known best in hip-hop circles for the timeless classic "Back in the Day," a song he put out when he was still in high school, Ahmad, the

South Central-native-turned-Stanford-graduate, appears to be schooling fools again 16 years later with his don't-call-it-a-comeback album *The Death of Me*.

—Kalani Wilhelm

Next Door, 43 N. Hotel St., Wed., 11/10, 9PM, \$20, [nextdoorhnl.com](http://nextdoorhnl.com), 548-6398

### Asian persuasion

**F** fiery mouth-watering kimchee, taekwondo, Samsung, and the so-called mad man dictator of the North are just one of many things that may pop in your head when you think of Korea. Speaking of "pop," Korean pop, better known as "K-pop," is another contribution the country has been noted for. A benefit for the Korean Cultural Center brings a strong line up of K-pop's best talent in the **Radio Star Concert**.

Byun Jin-sub, Korea's elite balladeer, will be performing his hit singles, "If My Love Will Come" as well as "To My Lady," along with Korea's Godfather of Soul, Bobby Kim, whose stylish fuse of hip-hop and soul earned him the Korean Music Award back in 2004.

Also in attendance will be K-pop boy-band Buga Kingz and darling LA-based duo Baby Fair & Lola J, who do a killer job harmonizing in

their native language with a bit of Americano. A treat it will be to see one of the world's hardest languages come to life melodiously.

Oh, and one more thing that comes to mind when we think of Korea: Korean soap operas. Come on, admit it. You like to watch.

—Stephanie Barbosa

Neal Blaisdell Concert Hall, 777 Ward Ave., Fri., 11/5, 7PM, \$35-\$100, [ticketmaster.com](http://ticketmaster.com), 591-2000

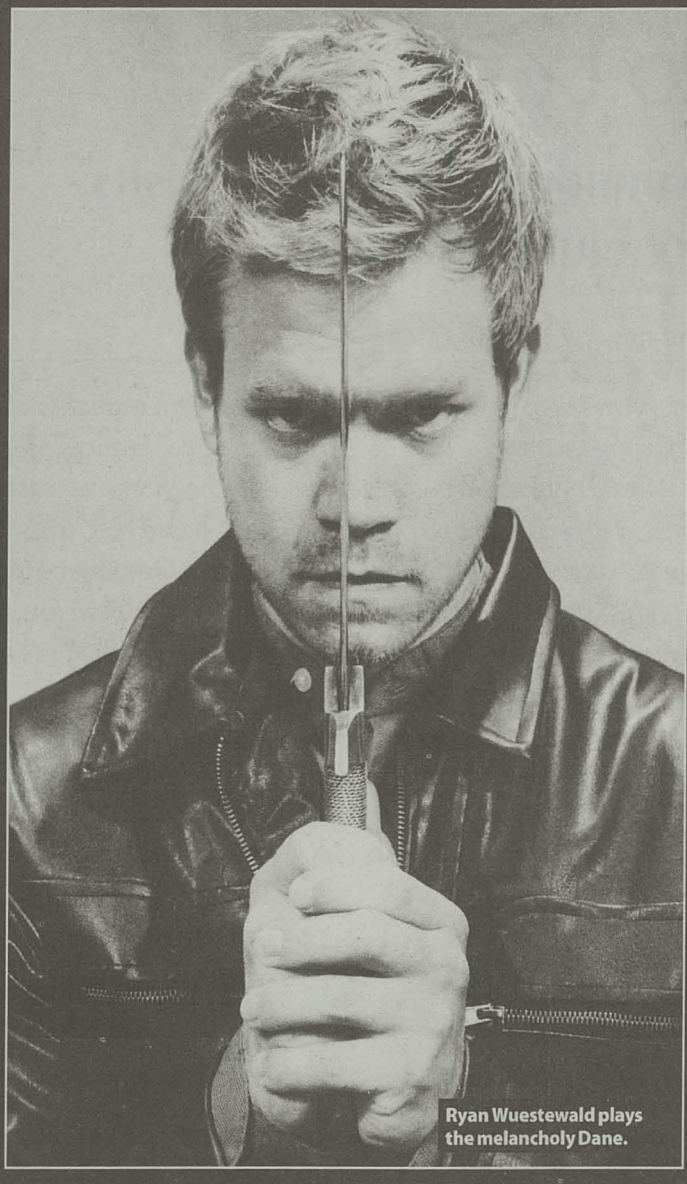
## Whatevas

### Quantum of...huh?

**F**irst the world was flat. Then it was round. Still is, except now it's all just matter, the smallest unit being the atom. Until they broke that thing open and all these subatomic particles spilled out. Or something. But who cares, because the world is ending in 2012 anyway. Except the material doesn't really exist in the first place, so what's it mean "to exist" in an immaterial world, and, like, where does it all end? Or begin? Sorry, let's start over... *WHO AM I?*

To put these confusing "things" in a new perspective comes the feature-length documentary *The Quantum Activist*, which makes

COURTESY KENNEDY THEATRE



Ryan Wuestewald plays the melancholy Dane.

its Hawai'i premiere at the Japanese Cultural Center this Saturday. Topics in the film leap from quantum physics to the nature of God, religion, evolution, creativity, economic models and inner/outer experienced reality in an attempt to bridge the gap between science and God.

In attendance for a Q&A follow-

ing the screening will be the film's subject—the quantum activist himself—Dr. Amit Goswami, Ph.D. He'll bring his science-meets-spiritual microscope to all your aural-burning questions. If you felt enlightened by 2004's *What the Bleep Do We Know!?* then this is right up your spiritual alley.

—Matthew DeKneef

Japanese Cultural Center of Hawai'i, 2454 S. Beretania St., Sat., 11/4, 7PM, \$22 advance, \$30 at the door, [quantumactivisthawaii.com](http://quantumactivisthawaii.com), 942-1818

## Medium rare

When Ouija boards and Magic 8 Balls just won't do, **John Edward** is there to help audiences with *Crossing Over*. The psychic medium took a few years off from touring in Hawai'i but it is predicted that Honolulu will be poised and ready for a rare appearance at the Blaisdell Concert Hall.

Audiences may typically know Edward from his internationally

syndicated shows, *Crossing Over with John Edward* and *John Edward Cross Country*. In these shows, he uses his ability to connect with loved ones who have passed on. His unique approach has earned him a following around the world. His clientele include everyday people in a wide range of age, professions and even law enforcement. Some wait for five years just to have a private session with him. One might wonder if any of his clientele have ever crossed over to the other side during the wait.

Whether Edward attempts to predict future events or communicate to the dearly departed, there is something compelling to be experienced by skeptics and believers alike. During the Q&A sessions, local audiences might hear about when the next tsunami may strike, where a family heirloom is hidden, or how much it may cost to get your very own John Edward T-shirt.

—Fernando Pacheco

Neal Blaisdell Concert Hall, 777 Ward Ave., Sat., 11/6, 2PM, \$55 - \$75, [blaisdellcenter.com](http://blaisdellcenter.com), 591-2211



COURTESY JACOBSON/INK

He knows what you're thinking.

## 'Ohana

### Puppet power



It's time to play the music. It's time to light the lights.

"That wasn't me talking, it was the dummy." If you're attending the Puppetry Workshop with Elizabeth Westermann, this excuse is totally valid.

In just three hours, that inanimate object will come to life with believability by the workings of your hand and you'll obtain the power to make your audience laugh, cry or get all *Dark Crystal*.

Simple hand puppets will be used as well as stick-and-rod ones—just like the Muppets. Indulge your inner *Avenue Q* and learn the

coordination to flap that moppet's mouth to match the words coming out of yours.

Heck, after this seminar, even a sock with two black marker-ed eyes and red lipstick lips will be yours to manipulate and garner awe. Whether you want to sing "Rainbow Connection" is up to you.

—R.S.

The ARTS at Marks Garage, 1159 Nu'uuanu Ave., Sat., 11/6, NOON, \$50, to sign-up contact [ots\\_improv@hotmail.com](mailto:ots_improv@hotmail.com) or call 224-7585

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The University of Hawai'i's Edward Gorey exhibit keeps the Halloween spirit going

# The Gorey details

MARCIA MORSE

Edward Gorey (1925-2000) and his multifaceted work as author, illustrator, designer and playwright seem both steeped in 19th century Victorian style and uncannily relevant to a contemporary society that has grown perpetually wary of the dark unknown that lurks around every corner.

Gorey (and his various alter egos, including Ogdred Weary and Dogear Wryde) understood that even though a child resides in all of us, children must often confront the terrors and complexities of a life created and managed by adults who often get things wrong, either willfully or inadvertently.

In the face of this utterly tenuous and ultimately nonsensical nature of human existence, it was Gorey's gift to find ways to get us to laugh, or at least smile—perhaps a bit nervously, but often with a sense of relief.

"A was an Author who went for a walk..." begins *Musings of Mystery and Alphabets of Agony: The Work of Edward Gorey*, leading us through a deliciously labyrinthine display of the fruits of his rich but reclusive life, now on view at the University of Hawai'i at Mānoa Art Gallery. The exhibition draws on the John A. Carollo-Edward Gorey Collection at UH's Special Research Collections in Hamilton Library, with loans courtesy of the



A is for AMY who fell down the stairs

This is how Edward Gorey teaches keiki their ABCs.

Edward Gorey Charitable Trust and the Edward Gorey House—the artist's residence, now a house museum, on Cape Cod.

Gorey "self-published" his first book at the age of 12, acquired a personal library of more than 25,000 volumes, wrote and illustrated more than 100 books and created almost that many covers and illustrations for other authors. All told, Gorey is the consummate bibliophile, one completely devoted to a world captured in text and

image.

One way to approach this exhibition is to think about it as a giant scrapbook, where each distinct segment of the gallery is like a page full of all the bits and pieces that together point to the sum of an extraordinary life.

It is no surprise that this exhibition is about books—those written by others with covers and/or illustrations by Gorey and, most importantly, those both written and illustrated by Gorey, with such enticing

titles as *The Unstrung Harp* (his first in 1953), *The Headless Bust: A Melancholy Meditation on the False Millennium* (1999), *The Doubtful Guest*, *The Beastly Baby* and *The Dwindling Party*. Also look for the clues to the "whodunit" dimension of Gorey's life: the window out into a garden sprouting headstones, the stairway to nowhere and the video display of Gorey's contribution to PBS's long-running *Mystery!*

Representing an inspired convergence between the world of the child and the world of the book, are Gorey's alphabet books with rhyming structures to aid in the learning of letters that are the basic building blocks of the

English language.

*The Gashlycrumb Tinies* is exemplary in serving both an educational function (the recitation of letters and alliterative, associated words in poem form) along with a social commentary, using each letter as an occasion to identify an existential hazard to the children depicted.

Gorey concocted other alphabets along the way, including one in which a creature of his own devising, the Figbash, is reshaped into

the credible contours of each letter. The Figbash, a long-armed being, is one of several creatures Gorey sewed together.

Gorey's style is that of the illustrator—a linear style that uses the vocabulary of the draftsman or printmaker to create a visual world. Easier to translate black-and-white into print than shades of gray, such technique depends on developing a vocabulary of mark-making that engages a display of lines—short, long, parallel, cross-hatched—that define the contours of the cast of characters and the dark environments in which they reside.

In this thicket of marks, it often seems to be dusk in Gorey's world, with figures moving in and out of the shadows of reality. Gorey is a proven master of this world. Sketchbook pages offer clues as to the transition between initial idea and final concept.

Dark as this world is, Gorey also provides reminders that there is room for play and playfulness. Some of that comes from the delights of language itself (of rhymes, of alliterations, of puns, of doubled meanings) and some derives from the inherent absurdity and complexity of the human condition that Gorey understood and continuously celebrated.

UH-Mānoa Art Gallery, 2535 McCarthy Mall #141, ends 12/10, Mon. thru Fri., 10:30AM-5PM, Sun., NOON-5PM, free, hawaii.edu, 956-6888

## THE SCENE

"Shooting Stars" local performing troupe featuring some of Hawai'i's most talented youth. *Whole Foods, Kāhala Mall, 4211 Wai'ālae Ave.: Through 12/31 738-0820*

### Neighbors

**Toni Childs** A one night only performance with Toni Childs and her band. Partial Fundraiser for scholarships through Y.W.C.A. for Ala Palamea Creative Arts Therapy. [www.hawaiicat.org](http://www.hawaiicat.org). *Kaui'i Community College, Performing Arts Center: Wed., 11/10, (7PM) \$35-\$50. 808-635-5556*

### Airwaves

**Bytemarks Cafe** A high tech radio magazine, hosted by Burt Lum and Ryan Ozawa—self-described "geeks-in-residence." *KIPO 89.3. Wednesdays, (5PM) hawaiiublicradio.org, 941-3689*

**Talk Story Radio** Jeff Gere's long-running program featuring the tales and tellers of Hawai'i and the Pacific Rim now available as a downloadable podcast! Set your browser to [feeds.feedburner.com/TalkStoryRadio](http://feeds.feedburner.com/TalkStoryRadio).

**Hawai'i's Reel Stories** The local show is now available to view online. Watch local authors, business owners and youth living in Hawai'i. Visit [oc16tv.com](http://oc16tv.com). *Oceanic Cable, Channel 16. Thursdays, (8:30PM)*

**Da Body: Aloha Shorts** A free live taping and Clothing Food Drive for the Institute For Human Services. Specially selected poetry and prose from *Bamboo Ridge* authors and poets. *Atherton Performing Arts Studio, Hawai'i Public Radio, 738 Kāheka St.: Sun., 11/7, (6:45PM) 955-8821*

**Thinking Out Loud: Talking Issues, Taking Action** A radio show exploring issues of concern to the Japanese American and broader community in Hawai'i. Listeners are urged to call in. Hosted by UH-Mānoa professors Christine Yano and George Tanabe. *KZOO, 1210 AM: Mondays, (6:30PM) 941-5966*

### Whatevas

**3rd Annual Holmes-coming Celebration** A celebration for the engineering community of UH and Hawai'i. Food by *d.k. Steakhouse* and *Sansei Seafood Restaurant and Sushi Bar*. Poker tournament, entertainment and more. Takes place at *UH-Mānoa*. Call for location details. *Wed., 11/10, (5:30-8:30) \$50+. 531-4252*

**Annual Winter Art and Crafts Bazaar** Christmas ornaments, patch quilts, boutique items, baked goods, potted plants, local fruits and vegetables, books, silent and live auction. *First Presbyterian Church of Honolulu at Kō'olau, 45-550 Kionaoe Rd.: Sat., 11/6, (9AM-2PM) Free. 255-7176*

**First Fridays** Galleries and studios open their doors for an evening celebration of artists, art and the process of art making. Live music, drink specials, and serious street parties throughout Chinatown. *Fri., 11/5, (5-9PM) Free.*

**Girlfest Hawai'i Kick-Off** A conference on the cultural and gendered intersections of homelessness, prisons, domestic violence, and Hawaiian sovereignty. How can change happen, and what can we do right now? UH Mānoa Women's Studies Dept, MANA, Maoliworld, 'Ōiwi: A Native Hawaiian Journal, and other community organizations will be running educational tables. Performances by poet Sage Takehiro and others. *Kamakakuokalani Center for Hawaiian Studies, 2645 Dole St.: Wed., 11/10, (3-6PM) Free.*

**Japanese Sale** a week-long sale full of great bargains on unique one-of-a-kind donated Japanese items. Everything from ceramic ware to Hinamatsuri dolls. Takes place in the gift shop. *Japanese Cultural Center of Hawai'i, 2454 South Beretania St.: Sun., 11/7-Sat., 11/13, (10AM-4PM) jchc.com, 945-7633*

**John Edward** (See Hot Picks) As a psychic medium, author and lecturer, he has, over the last twenty years, helped thousands with his uncanny ability to predict future events and communicate with those who have crossed over to the Other Side. See it to believe it. *Neal Blaisdell Center, 777 Ward Ave.: Sat., 11/6, (2PM)*

**The Lightsleepers Pop-Up Store Grand Opening** (See City Wise) Limited designs and colorway t-shirts with music by Vezzen, DJ Observ, Oliver Twist, and Kavet The Catalyst. [www.lightsleepers.net](http://www.lightsleepers.net). *split obsession, 1450 Ala Moana Blvd. #2201 (Next to Neiman Marcus): Sat., 11/6, (5-9PM)*

**Trivia Night** Win a round of free drinks, design your own hotdogs and look forward to a trivia infused evening. *Manifest, 32 N. Hotel St.: Tuesdays, (6PM) Free. 523-7575*

**Girlfest Hawai'i** The seventh annual event is a multimedia art festival dedicated to prevent violence against women and girls through education and art. Events include workshops, sports, films, art and a Rage Against Violence after-party. Visit [girlfesthawaii.org](http://girlfesthawaii.org) for the scoop! *Runs Wed., 11/10-Sun., 11/14.*

**The Exodus From Egypt** An event that includes a report on James Hoffmeier's excavations at Tell el-Borg and geological work in Sinai. Satellite imagery is used to reconstruct the ancient environment on Egypt's eastern frontier, the very area where the Bible reports the exodus to have occurred. *Campus Center Ballroom, UH-Mānoa; Wed., 11/10 (7:30PM) Free.*

### Civics

**Waimānalo Bay Beach Park Master Plan A** public meeting for those interested in

new spots firlds, camping areas, walking and exercise paths and safety and preservation issues. E-mail [cfernandez@pbrhawaii.com](mailto:cfernandez@pbrhawaii.com) for details. *Waimānalo Beach Park, 41-415 Hihimanu St.: Thu., 11/18, (7-9PM) 521-5631*

### Submissions

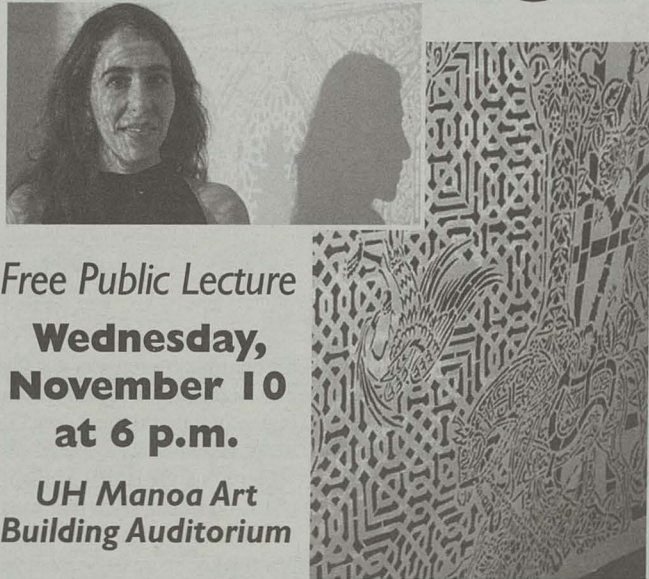
"The Scene" provides groups and individuals with free listings of community events, activities and entertainment. Submissions must include the following:

- Date and time;
- Location (include a street address);
- Cost or admission price;
- Contact phone number;
- Description of the event. (who, what, where, why...etc.)

Deadline for submissions is two weeks before the listing should appear. Listings appear the Wednesday before the event. "The Scene" is also posted each week on our Web site, at [honoluluweekly.com](http://honoluluweekly.com).

Send all submissions c/o **Honolulu Weekly Calendar Editor, 1111 Fort Street Mall, Honolulu, HI 96813, fax to 528-3144 or e-mail [calendar@honoluluweekly.com](mailto:calendar@honoluluweekly.com)**. Submissions are not accepted over the phone. Please do not send original art.

# Afruz Amighi



Free Public Lecture  
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UH Manoa Art  
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Afruz Amighi was born in Tehran, Iran and lives and works in New York. Amighi's works explore the oft-tumultuous social and political history of Iran. She has exhibited internationally and was awarded the Jameel Prize by London's Victoria and Albert Museum in 2008.

For more information please visit  
[uhintersections.blogspot.com](http://uhintersections.blogspot.com)

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## Q&A

Charlyne Yi

It's whatever I feel in the moment because sometimes I feel unsafe on stage, like if the audience hates me.

JON MACKAY

# GiRL FeST talk with Yi

The Paper Heart star headlines GiRL FeST Hawai'i

Interview by Matthew DeKneef

Kathy Xian's 7th Annual GiRL FeST Hawaii begins this week and the lineup for the multimedia art festival and conference to prevent violence against women and girls through education and art is awe-inspiring.

There will be the island premiere of the film *Salt of This Sea*, a drama about a Palestinian woman in Brooklyn who travels to her home country. Bands Against Violence will include Black Square, Hell Caminos, Dirty Genes, T. Miller and Nickie P. There'll also be a roller derby and an opening night bash at The Venue at Bambu Two.

Headlining GiRL FeST will be Charlyne Yi, best known as stoner girlfriend "Jodi" in *Knocked Up*. The Weekly talked with the comedian, musician and documentary filmmaker about the simple things in life like Tchaikovsky, magic tricks and babysitting some kid named Michael Cera.



Yi's talents blur the lines.

**Hey, Charlyne. You ready to deconstruct some comedy?**  
Oh, man. Noooo.

**You're so talented, I really don't know where to begin. Let's start with your music. Is that a serious ambition or a hobby?**

I actually have a guitar in my hands as we speak, so yeah, I'm pretty serious about it. I was always doing music before I started comedy, but back then my hearing was going bad, so I stopped playing and then recently I was like, "Oh, I should just wear an earplug." Problem solved.

**Is there anything you're particularly obsessed with at the moment, within your own music or anyone else's?**

Well, I'm meeting my friend today 'cause I'm trying to start a new band, like something "country-tribal." You know, kind of country, kind of tribal? Actually, that doesn't make sense. Does that mean a lot of crazy drums or something? As for other music, my friends usually show me what to listen to. Honestly, I have a few songs I've listened to since I was born. Like my favorite album of all time is *The Nutcracker* by Tchaikovsky.

**Let's talk about the 7th Annual GiRL FeST Hawai'i. What will you be doing there?**

I'm going to do a little bit of music and storytelling. People always see me as a comedian, but I don't even know if I am a comedian because I don't tell, like, zingers. But if I do tell jokes, they're bad on purpose. If any jokes happen, they'll be obnoxiously gross and "Ha! Ha! Ha!" stuff. I'll tell silly stories, play silly songs, maybe some sincere songs. It's more a variety type show.

**When'd you become so funny?**

I really don't know if I am. Sometimes it works, sometimes it doesn't. I think when I first started performing it was some stand-up amateur night. I was working at a magic stand kiosk at the mall, so I thought, "Hey, I'll do magic!" except all the magic didn't work. Then I went to grab the microphone and lift it out of its socket thing, and the mic hit me in the face and people started to laugh because it made them uncomfortable. That kind of became my thing.

**And your stand-up is very audience interactive. You'll bring people on stage to do improvised bits. Are you planning on doing that at GiRL FeST?**

It's whatever I feel in the moment because sometimes I feel unsafe on stage, like if the audience hates me. I was performing in Scotland and one day, just no one was laughing and I wasn't doing anything different from the shows before and I can just feel myself dying inside. And I'm not angry or upset at the audience for not "getting it." It's like, "No, I feel so sorry for inflicting pain on you," so I doubted myself after that. Then the show the next day was like, amazing.

**Do you feel like a role model for young women?**

I don't think people really have role models. We should be allowed to make mistakes. The whole concept of having an idol seems a bit...disgusting. Why need a celebrity to look up to when you should have your own common sense? Just be good. Just try to do what's right inside your heart. I hope I'm not a role model.

**What do you think it means to be a "girl" in 2010?**

I don't know. I'm constantly unaware of it 'cause most of my friends are guys, so I always forget I'm a girl. I don't know if there's a difference between guys and girls, except for their privates.

**I really liked your film *Paper Heart*. I thought it was fucking adorable. Is that the kind of reaction you were going for?**

Yes, I wanted people to call me up and say: [creepy voice] "I thought it was fucking adorable." [Laughs] Originally [*Paper Heart*] was going to be a strict documentary because I'm so obsessed with love and love stories. I think people are constantly trying to find love, so I wanted to make it hopeful. [Laughs] Sorry, I feel so girly right now, that's so gross.

**You're no longer dating Michael Cera, who co-starred in it with you. How has breaking up with someone informed you about love?**

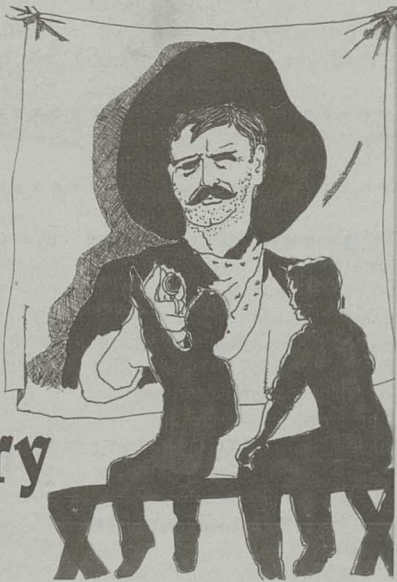
Well one thing: We never were dating. And two: I don't know how things started, but it was partly a joke. Considering the film is half-documentary, half-fictional, things about it are all blurred in and of itself so we just went along with it. It went so far, like, I told some magazine that I used to be his babysitter. "I remember holding his hand platonically to help him cross the street to holding his hand now romantically at 33 years old, and thinking to myself, "This is odd." ■

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# Winter Books

Twice each year, the *Weekly* explores the latest in local fiction, nonfiction and poetry, in search of the bountiful gifts a great book provides. This year, as we begin to disengage from the fractitiousness and discord of one of the longest local political seasons in memory, we've found some language worth luxuriating in. Other new releases are less satisfying. As always, it was the search itself that brought the most meaning, and we hope these reviews generate more questions than answers.

*A gorgeous, troubling book documents the Blackburn collection.*

## Naïve art

**Polynesia**  
Adrienne Kaeppler  
University of Hawai'i, 2010  
410 pages, \$100

**W**hat does it mean to collect things? If we are looking at a collection of objects, may we ask its owner where they came from, and how he or she came to possess them? May we ask how much was paid, and to whom? How is it different to gather objects of historical and cultural value into private hands? How are these questions affected by the passage of time, by the smoothing wash of loss and history and forgetting? And what happens when we remember again?

These are among the many questions raised by the publication of *Polynesia*, an extraordinarily beautiful new book documenting and displaying one of the world's most comprehensive collections of Polynesian art. Unfortunately, the book's extensive text leaves these questions not merely unresolved, but almost entirely unaddressed.

The collection on display here is the property of Mark and Carolyn Blackburn, and the result of Mark Blackburn's lifelong interest in Polynesian art and craft—it has been both his life and his work. In his introduction, Blackburn writes that the roots of his interest in Polynesia began with an account of Captain Cook's voyages. Soon after, he traveled to Hawai'i, Tahiti and New Zealand, "where I came under the spell of the islands."

Blackburn goes on to discuss his great admiration of Polynesian seafaring. "It took great skill and seamanship to travel on these early voyages of discovery, where a ship and its crew could easily be lost to weather or reef groundings. It took

men of great courage and fortitude to accomplish these early voyages." Scratch that—it was the trips into Polynesia that captured Blackburn's imagination. The original voyages of discovery themselves, those of the great and unknown navigators who led the settlement of Polynesia, are left unremarked upon.

If this seems an awfully, um, odd way to begin a book about Polynesia, well, it is. But it is in this case an appropriate one, as the rest of the book's extensive text follows Blackburn's lead.

Written by Adrienne Kaeppler, the Smithsonian Institution's curator of oceanic ethnology and one of the world's foremost outsider experts on Polynesian culture, the book's text is learned and informative—even readers with a wide knowledge of cultural practices throughout the region will surely find a great deal here that is new. Kaeppler treats even the smallest island groups with great care.

It takes nothing away from Kaeppler's narrative, of course, to say that few will be buying this book for the essays. As a physical object, *Polynesia* is surpassingly beautiful. Blackburn's collection is truly stunning to behold in its entirety, and the design, in clothcover and rich, lustrous color by the outstanding local designer Barbara Pope, is gorgeous.

We discover religious artifacts from throughout Polynesia, beautifully rendered 'umeke and whale ivory jewelry in every imaginable form, along with drawings by passing explorers, fierce weaponry and, in the case of Hawai'i, lei hulu of breathtaking beauty. Kamehameha's spittoon,

David Kalākaua's covered bowls, even Ka'iulani's kapa. It's all pretty incredible, and everyone involved must surely take a bow.

If only the whole thing weren't so troubling.

It's 2010. It seems like most people involved in culture and the arts are aware of the questions raised over the past five decades by critiques rooted in postcolonialism, ethnic studies, Marxism and art theory itself. For some reason, *Polynesia* is not. Despite its great beauty, to read in this book is to step entirely outside the intellectual and political history of the past half-century. There is almost nothing in these 400-odd pages to suggest that either Blackburn or Kaeppler has spent time considering the implications of a collection such as this one, and how it came about, and what these objects mean to their cultures of origin, and where we go from here. That's not to suggest that they haven't wrestled with these issues—indeed, it would be shocking if Kaeppler in particular, on the way to become one of the world's leading outsider experts on Polynesian culture, had not engaged deeply with them. But none of it makes it into this book. And that's equally shocking.

There's a kapu stick in this book. It was an object used by kahuna to mark people and things as forbidden in 18th century Hawai'i. Kaeppler writes that it may be the only one of its kind left in the world. Isn't it natural to wonder whether there are any cultural issues at stake here in the 20th century surrounding the fact that this object is in the private possession of an American collector? That's not to answer the question, but to ask it.

Maybe it's a poor example. Of course every object cannot be held up to that level of scrutiny, and that is obviously not the purpose of what amounts to the authorized collecting biography of Mark Blackburn, authored by a representative of the institution that would love to one day take possession of that collection.

Still. The word "colonization" appears all of once in this book. Or at least once that I read, and I read a lot. I looked in the book's index, but the index is an index of collectors. Doesn't that seem weird? Can an outsider's—an American's—collection of native Polynesian art really still be presented outside of context? Yes, the context of the original makers is present, at least in an ethnographic sense. But where is the discussion of the politics of collecting these things, not to mention the implications of Blackburn's falling "under the spell of the islands?" Why is the only map of Polynesia contained in *Polynesia* an uninformed, wildly inaccurate map from ye olden tymes?

The answer, I'm afraid, is this: this is not Polynesia. This is *Polynesia*, and however beautiful, it is also naïve. Naïve to the problems and questions raised by collections of this kind, and naïve to the history that gave rise to the Blackburn collection.

One can imagine this book discovered, some centuries hence, by intellectuals of another culture. It's easy to imagine them reading *Polynesia* as an artifact of our own time—gorgeous, decadent, and blissfully unaware of the storms that had gathered around it.

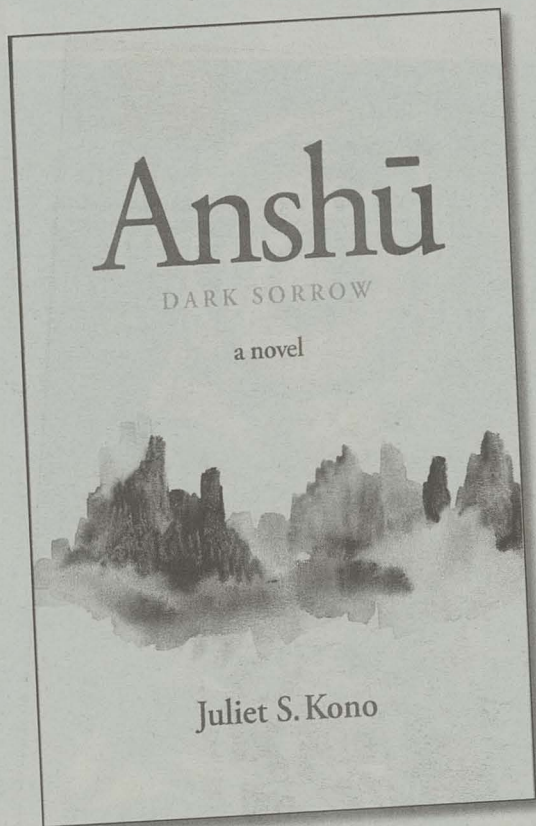
—Ragnar Carlson



# Winter Books

Surprisingly, longtime local writer Juliet S. Kono is her own worst critic

## The author who played with fire



**Anshū**  
Juliet S. Kono  
Bamboo Ridge Press  
2010, 327 pages, \$18

**A**fter writing three books of poetry, a short story collection and a children's book, one would think Juliet S. Kono would be pretty confident about writing a novel. Surprisingly, and refreshingly, she has a very modest perspective on her first long work, *Anshū*.

"I didn't think I could do it," Kono says. "Poets usually just stay in poetry. For me it was [difficult], I really didn't know how to structure this. It was a mess at the beginning."

The "mess" turned out to be a novel of perceptive quality and subtle nuance about Himiko Aoki, a pregnant teenager in Hilo who moves to Tokyo in 1941, right before the US dropped the atomic bomb on Hiroshima. The book took Kono more than ten years to write. Unlike most works of this genre, the main character isn't autobiographical.

Kono says the story and its characters are "a composite of different people." The only thing in common she seems to have with her main character is a childhood penchant for being a firebug and setting things aflame. These days though, the soft-spoken Kono rarely even lights candles.

Besides the characters, imagery is one of the novel's strongest aspects, but when the subject comes up in the interview, Kono proves she is her own worst critic. When asked what the difference

is between writing poetry and longer prose works, she responds, perhaps again with modesty, that she put too much imagery in the book's initial drafts.

"It stops the story from progressing because you think about the image and you go 'Oh okay, now where was I?'"

Regardless of the previous drafts' overflow of images, Kono is satisfied with the final product itself.

In addition to basking in the book's vivid imagery, Kono, an instructor at Leeward Community College, as well as a Buddhist priest (she recently received her ordination), hopes that after reading *Anshū*, readers will "think about peace and hope, and that we work toward it because this is a real possibility."

The teacher side of her has this advice for budding scribes: "Read a lot. Read and write. Just try. Don't undermine yourself and say you can't do it." She herself has no set writing habits. "I grab whatever time I have. Wherever, whenever. I try to do it in the morning when the head is clear but sometimes, I can't." Her current read is *Tinkers* by Paul Harding.

Kono is now working on another novel, *Misao's Body*, a project she actually started before the origins of *Anshū*. Hopefully it won't be another decade before we get to read it.

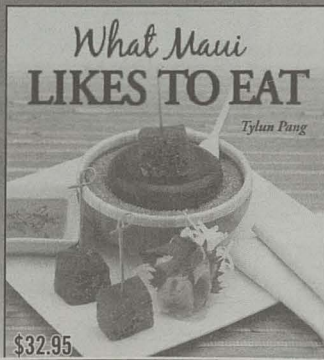
—Ryan Senaga



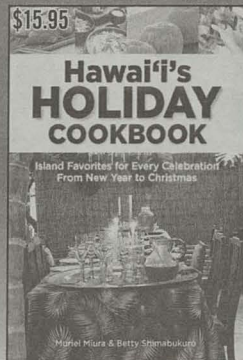
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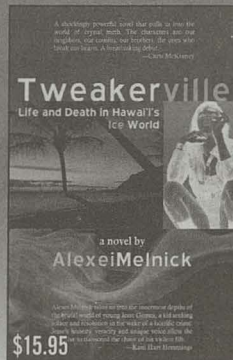
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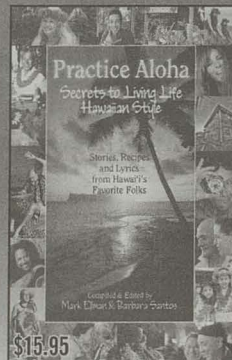
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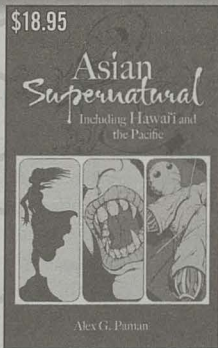
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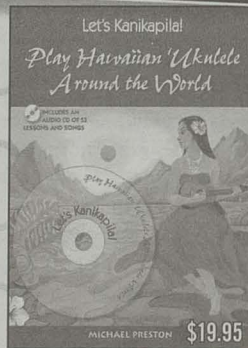
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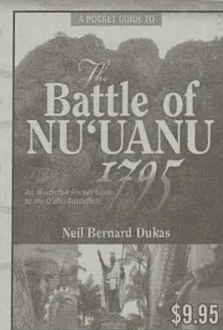
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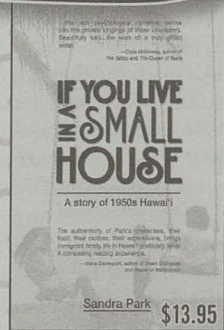
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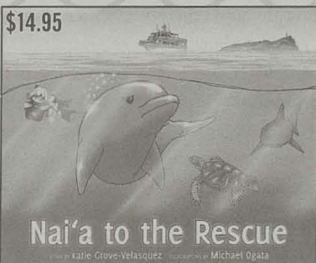
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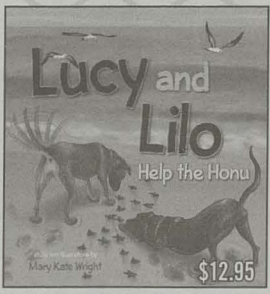
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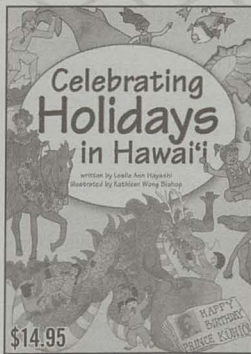
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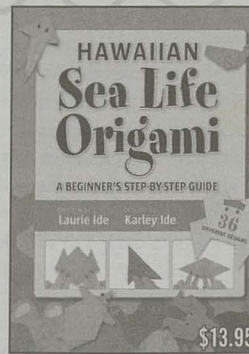
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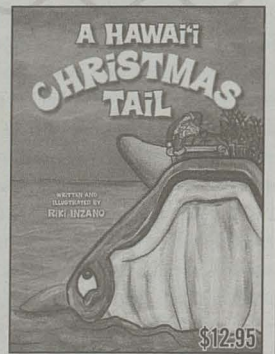
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# Winter books

A new look at "haole" covers familiar ground

## Beat it

Once or twice every decade in Hawai'i, some sort of incident blows out into a controversy and soon enough we arrive at a flashpoint—a boiling over of latent or simmering or roiling tensions around the meaning, history and relevance of "haole."

Whether by something as outrageous as the Massey case, as stunning as Haunani-Kay Trask's unforgettable stint as a travel agent or as comical as Mufi Hannemann's "compare and decide" Waterloo, the ebb and flow of daily life in the Hawaiian Islands has a way of reminding us that when it comes to the presence and legacy of white people, we have a lot of unfinished business to attend to.

A new book from Judy Rohrer seeks to attend to some of that business. *Haoles in Hawai'i*, the first volume of an exciting new Race and Ethnicity in Hawai'i series from the University of Hawai'i Press, sets out to "ask readers to think about ongoing processes of colonization and possibilities for reformulating the meaning of haole." Many readers will agree that both are worthy—if not critical—aims. The book succeeds on the former. That it falls somewhat short on the latter is less an indictment of Rohrer's efforts than on the tangle of race and history that makes it such a difficult task.

The book's points of emphasis and rhetorical tone will be familiar to anyone familiar with post-colonial developments or ethnic studies over the past several decades. While Rohrer seems, throughout the book, to want to confront haole readers with hard truths about their own privilege and its roots, it's hard to imagine an audience for this book that will find anything new here. Instead, *Haoles in Hawai'i* reads like an offertory to a committee of ethnic studies professors—none of whom would be likely to take issue with any of the argument presented.

In a book that seeks to reframe the discussion, that's a weakness. In her introduction, Rohrer expresses an intent to "not reduce haole to simply the colonizer or a contemporary victim," but succeeds only on the latter point. In this book, the contemporary haole is almost indistinguishable from the most drooling 19th century imperialist. That is a position many would readily draw for haoles, and vigorously defend, but given the book's stated intent to go beyond a strictly historicized haole identity, it feels like a cheat.

A prolonged discussion of whether or not "haole" is derogatory begins by invalidating claims that the word's origins are harmless—via a dissection of the "without breath" etymology—and seems to settle on the idea that "haole" connotes someone about whom Hawaiians should feel a "well-developed caution." Then, perplexingly, it expresses exhaustion with haoles who feel attacked by the word.

"It seems there will always be haoles who insist 'haole' is derogatory," Rohrer writes.

Well. Which is it? The reader is left to wonder, at least until Rohrer later argues that the question itself, which forms the title of a major chapter in the book, is the wrong one.

Ultimately, Rohrer presents a call for nuance, that "we begin to move beyond the simplistic notion that racial politics is either harmonious or not—that the islands are either racially tolerant or racist."

Passages asking whether haole residents are appropriately cast as victims of discrimination in Hawai'i are much more successful. Rohrer's comprehensive search for the evidence one would expect to find of such discrimination—widespread violence, socioeconomic performance—finds, of course, none.

"In fact," she writes, "Hawai'i's colonial history has molded the islands into a place that institutionally works well for haoles." Acknowledging the existence of entitlements and institutions designed to undo two centuries of colonial domination by serving Hawaiians only, Rohrer asks white readers to consider "What is a just response?" These are sections one wants to press into the hands of everyone, longtime residents and transplants alike.

Unfortunately, the pattern runs the other direction here. If one were to ask for a perfect opportunity to see nuance in haole-local relations, a discussion of Kill Haole Day would seem to be the perfect place. Instead, Rohrer equivocates. There isn't enough evidence, she writes, to substantiate the existence Kill Haole Day—in fact, the chapter sadly teeters on the brink of branding Kill Haole Day itself a manifestation of haole privilege and bigotry.

Which is—and let's be clear here—ridiculous. Kill Haole Day probably doesn't crack the top 100 on the list of pressing problems facing Hawai'i, but it is real, and it is a source of fear for white children in public schools. It is possible to acknowledge this—and acknowledge that it's probably bad for children to be terrified—without begging for sympathy. For whatever reason, *Haoles in Hawai'i* is not capable of this kind of move. Indeed, the book is determined to go after what it views as false reports of the phenomenon, noting that verified reports of anti-haole violence are uncommon. Surely, Rohrer knows—in fact, the point is documented throughout the book—that white supremacy can work to oppress people of color without the use of violence. Why then do we need kids showing up in the emergency room to see that Kill Haole Day is harmful?

In an even stranger twist, Rohrer refers approvingly to a 1978 study that held that "the [fifth-grade] haoles...did not receive hostile behavior from locals simply because they were haole, but because they failed to...create the conditions for friendly interracial contacts."

The anti-haole atmosphere in the classroom, then, is both nonexistent and the fault of the little white oppressors themselves.

It's unconvincing, to say the least. More to the point, it works against what Rohrer sets out to achieve—a perspective on haoliness that transcends familiar arguments about colonists and victims.

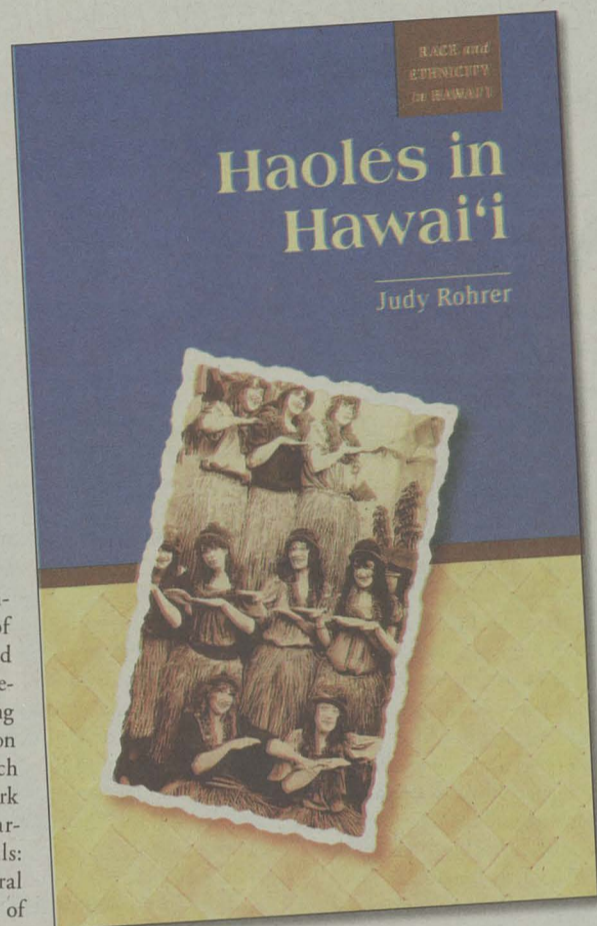
For those who are haole, Rohrer suggests her hope that "we can begin to imagine how we might become haole in different, and hopefully better, ways."

**Haoles in Hawai'i**  
Judy Rohrer  
University of Hawai'i, 2010,  
124 pages, \$9

Rohrer rejects, in her conclusion, the false promise of some combination of guilt and supplication. Yet she doesn't really offer anything else. Missing here is any sustained discussion of some other way in which people of goodwill might work together across historic barriers to advance shared goals: the preservation of the natural environment, the protection of sacred spaces, the restoration of Native Hawaiian power. These are just a few of the many challenges of our historical moment, and while an informed perspective on the legacy of colonialism is essential, *Haoles in Hawai'i* seems to want haoles to choose:

Become swamped in the past, or book a ticket on Trask's favored airline. Those looking for a different way forward must look elsewhere.

—Ragnar Carlson



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# Winter Books

A familiar battle takes on new life

## O brave Nu'uaniu

**T**he Battle of Nu'uaniu. A bunch of cowards stand in his way, so Kamehameha pushes them all over the cliff. There's the one guy with the musket going off in his face, and the other one—the guy with the yellow ikaika helmet—getting ready to take his tumble. You've seen the Herb Kane painting. What else is there to talk about?

For readers with an interest in O'ahu history and anything less than a deep knowledge of Kamehameha's conquest, a new chapbook by Neil Bernard Dukas offers an accessible, thorough education of one of the great battles in the history of the Hawaiian Islands.

How can a chapbook with what must be fewer than 5,000 words of narrative text be thorough? In the answer lies both the challenge Dukas faced and the motivation for the project.

Documentation of the Battle of

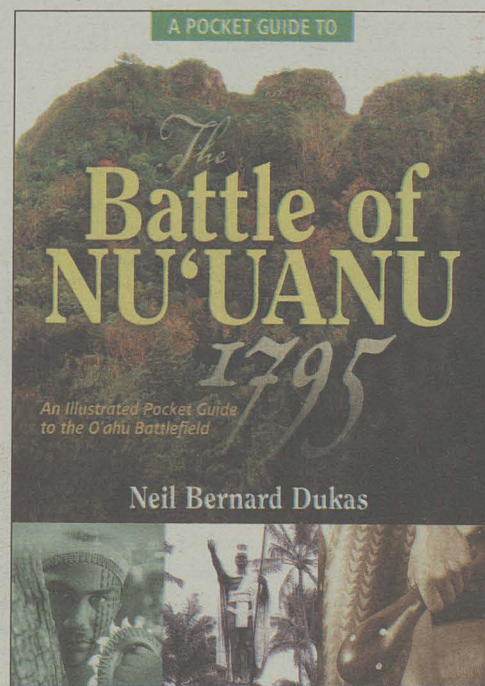
Nu'uaniu, a watershed event in the history of these Islands, exists largely in the surviving mele and mo'olelo that carry its tales. Very few independent or other accounts of the developments have endured into our era, making corroboration difficult. That's not to indict the Hawaiian methods of recording history, Dukas is quick to point out, so much as to acknowledge the obvious—history is written by the victors.

On balance, the received wisdom from the mele generally involves cowardly defenders of O'ahu oscillating between abject incompetence and full retreat. And yet, Dukas points out, O'ahu's ruler, Kalanikūpule, and his allies and lieutenants were able and experienced commanders. They had significant forces and arms at their disposal. Dukas suspects the events of the spring of 1795 were probably much more nuanced than the histories suggest, and the defenders

of O'ahu more valiant than we have been led to believe. Dukas' premise, then "allow[s]...the possibility that although outnumbered and outgunned, they were crafty, determined, intelligent foes—experienced warriors in possession of a plan—whose voices have, unfortunately, not survived to share with us their side of the story."

That this project succeeds is a testament to Dukas' military imagination, and to his ability to soften what is clearly a deep knowledge of strategy and tactics into bite-sized pieces easily digestible for the general reader. The text, which proceeds apace, is smart and to-the-point without being dry—we get a sense of the context of the battle as well as its content—and the connection to familiar local geography is very helpful.

This last point is a major focus of the book itself—Dukas mentions that readers might want to visit the battle-



**The Battle of Nu'uaniu**  
An illustrated Pocket Guide to the O'ahu Battlefield.  
Neil Bernard Dukas  
Mutual, 2010, 104 pages, \$9.95

field itself, and provides maps, charts and photos to aid that effort. Unfortunately, there is a bit too much of this, and the book's flow is bit choppy due to too many visual cut-ins. A suggestion to park at Le'ahi to view one of Kamehameha's main disembarkment points is helpful, for example, but a photograph of Wai'ālae/Kāhala from the Diamond Head parking lot is an unnecessary distraction.

Still, the connections to present-day Honolulu are undeniably interesting and help draw us in. Driving past

Thomas Square, or over the back of Punchbowl, becomes a different experience when we know that battles fought there helped forever shape the history of O'ahu and the Islands.

In the end, this is Dukas' accomplishment—a clear, engaging guide that balances our one-sided understanding of Nu'uaniu and also takes us deeper still, into the possibilities of a world in which Kamehameha had been defeated that day, leaving sovereignty over the Islands divided and contested.

—Ragnar Carlson

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# Winter Books

Tweakerville is a watershed in Hawai'i fiction.

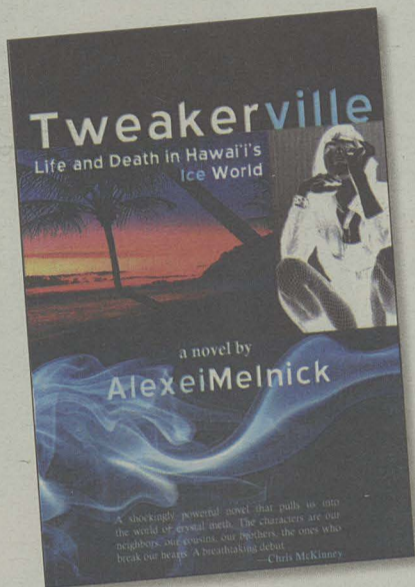
## If you knew what to look for you would know

*Pretty much all my family work tug boat jobs. Or they work for the city and county, work in the sun laying slabs. They work hard.*

*I wasn't going to be the first guy or the last guy to take a look at the other ship, tour ship, and figure it never was meant for me. Not if you gotta act that way, bull shit every body and call it people skills. I gon talk like my gramps.*

*So I wasn't gon carry luggage for tourists. I wasn't gon park cars or mow lawns for chump change. And they can jack up the price to live here all they like, I not leaving, so they just gon have to deal with me at the other end of it. Maybe one day I gon live rent free off them in jail.*

—Jesse Gomes, narrator and central character in Alexei Melnick's debut novel, Tweakerville.



**Tweakerville**  
Alexei Melnick  
Mutual, 2010  
262 pages, \$14.95

Yes, yes, we did have hanabata days back in small kid time. We did always wen grind at Rainbow Drive In. We did say "tantaran" before we had any idea what "conceited" meant. Why, then, does so much pidgin in local literature end up feeling like performance, like a self-conscious imitation of the thing, rather than the thing itself? We get the references, we get the feeling for earlier times, but don't get that deep sense of "yes." That this is it, that this is the way people speak and think and talk in Hawai'i today. Even when invoked in the name of pride, it all too often feels like our endemic culture is being played for laughs. And at whose expense? There's a way that pidgin in literature, and the local narrative voice generally, can devolve into a kind of nostalgic minstrel show. That keeps us pining for those allegedly simpler bygone days, without shedding light on the way we live now. A can of SPAM instead of the real thing.

*Tweakerville*, the first novel from Alexei Melnick, is the real thing. Marketed—unfortunately or otherwise—as a step inside the dark heart of Hawai'i's ice epidemic, this is an astonishing exploration of a community in crisis, and of a young man's attempt to reconcile himself to his family, and to himself.

The plot is compelling and the book difficult to put down, but the real achievement here is the searing impression left by young Jesse Gomes, whose voice lingers in the mind long after the last page drops.

*Tweakerville* unwinds in Jesse's voice, one that is, from the start, breathtaking in its evocation of the rhythms and patterns of island speech and life. There's no heavy-handedness, no nostalgia here—Jesse,

and his friends, sound like us, like our neighbors and cousins and the kids on the sidewalk. And these kids, like more of those kids than

*"Robby's house jus look like any house in the neighbor hood, bags of cans and bottles, the hose wrapped up around the nozzle. The cinder block walls and high bushes make it hard to see in the yard. I keep the drive way pretty clean, sweep up the Heineken caps, cigarette butts, sun flower seeds. Some times there would be a Q-tip, a strip of cloth or a paper clip straightened out, nothing the mail lady would prolly notice. But if you knew what to look for you would know."*

—Jesse Gomes

we'd like to admit, are at the epicenter of the ice world. That they are not foaming at the mouth means it's easy for us to look past them. But they're there, all around us.

Jesse is, if not quite an everykid, then at least an anykid. Nineteen years old, and too restless to settle on a long-term plan, he lives day-to-day in a world of dealers and tweakers and assorted hard-luck characters. He also lives by a strong moral code—loyal to his friends, but most of all to himself.

Along the road to tragedy, he discovers loyalty to Kapika, who works behind the counter at a drug store. In many ways, this story is about the folks you meet in Longs but look the other way—Kapika sees Jesse and holds his gaze. The young woman is the only other character granted a narrative voice inside *Tweakerville*, and she, too, is written large, and wide, and true. Their love, and Jesse's struggle to do the right thing, form the backbone of this novel.

*Tweakerville* is a good, good read, by any standard, with enough plot twists and turns to keep the pages flying by. There is a lot here, too, about our Hawai'i—not the old one, not the next one, but this one, the one we live in now. Jesse's encounters with his family, with cops and others call to mind all the ways good boys become bad men. That he doesn't want to go that route, yet doesn't know what else to do, is not only Jesse's story, but that of so many young local men and women for whom the future holds more fear than hope.

Ultimately, *Tweakerville* is a portrait of an unforgettable young man stuck in inescapable circumstances, all of it limned with great talent and great care.

—Ragnar Carlson

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# Winter Books

SHANTEL GRACE

A sisterhood of the butler did it

## Criminal inspiration

SHANTEL GRACE

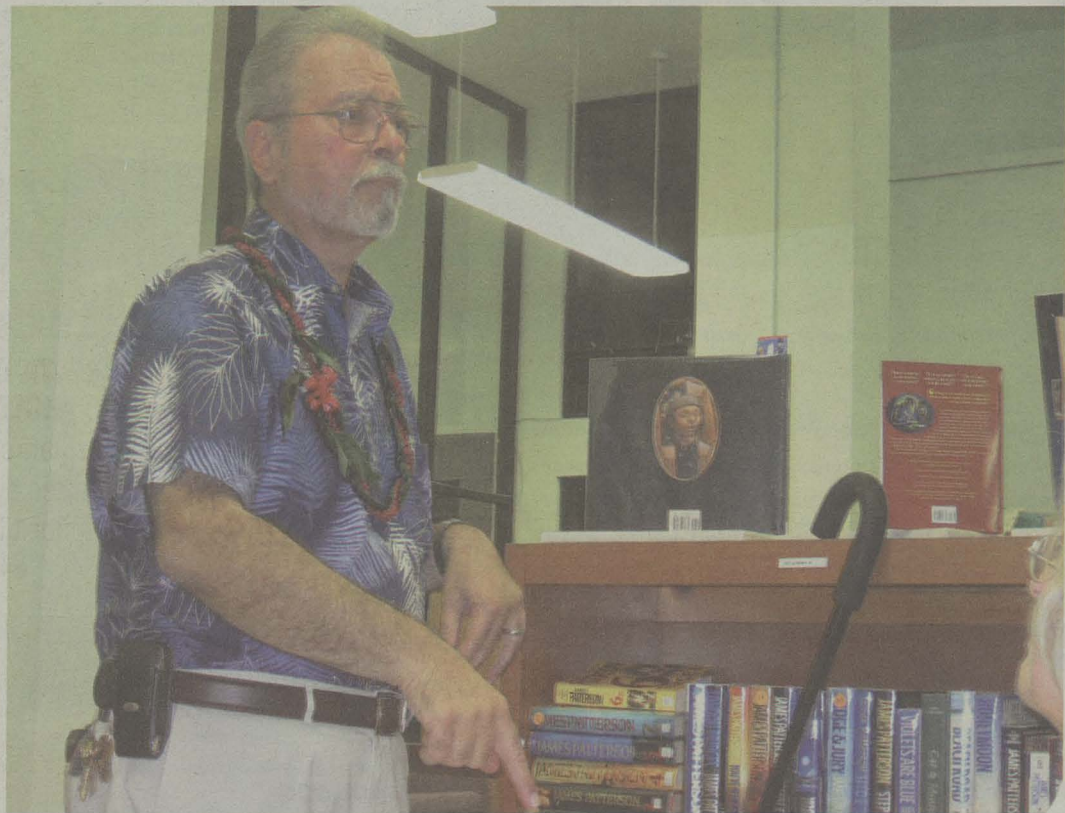
**I** don't want to die a natural death," says retired Honolulu police officer Gary Dias. "I want to be murdered, on my 105th birthday, while in bed with a super model, by her jealous boyfriend."

It's hard to tell whether Dias is being serious, but the author of three crime novels is giving a local club of readers and writers of mysteries a little criminal inspiration as they consider storylines for their next works of fiction.

The members of **Sisters in Crime**, which consists of both men and women, are illustrators, authors and avid mystery readers interested in crimes and their detection, criminals and their motives. The local chapter of the national organization is headed by Dawn Casey, who believes monthly speakers are key to gaining new insight on death investigation.

"We try to find speakers, like Gary, who can give us some factual guidance about murder investigation and homicide, and what we take from a couple of hours of stories is sometimes significant."

Sisters in Crime meets once a month



at the Makiki Library, and though the organization was originally formed to combat discrimination against women mystery writers, writers in any genre and of any gender are welcome.

On the night of our visit, more than a dozen members and visitors wait with pen in hand to question the former police detective.

Dias stands in front of a collection of James Patterson and Sherlock Holmes novels in the library's mystery section. With his cane in one hand and his flare for public speaking in the other, Dias awakens the curious writers through

anecdotal stories that help discern between situations involving natural death, accidental death, suicide and homicide. He discusses why it's important to understand motive and intent and why it's imperative to understand the laws of the state one is writing about.

"Let's say you wake up in the middle of the night because you hear someone trying to break in. You crawl to the kitchen and grab a cast iron skillet. If you use that, you can always play it off as self-defense, right? Wrong. We don't live in Texas people. We live in one of the other 49 states, and by using that skillet you went beyond the penal code and could be charged with an assault felony. If he's just burglarizing you, you cannot hurt him. That's just the way it is in Hawai'i."

The groups seems disturbed to find out they can't protect themselves in their own homes, and Dias takes the opportunity to elaborate.

"It's important to understand the logistics of self-defense. The penal code says you have to run away from an intruder. If you can't run, you can only use the same amount of force the intruder uses."

The conversation moves to a subject that everyone seems curious to learn more about—suicide and what constitutes wrongful death. Dias says the role of an investigator is to find out whether the death was forced, and sometimes, discerning its circumstances is tricky.

"We are a state that doesn't allow assisted suicide. The wife of a local man was dying a few years ago. She asked her husband to help her end her life. He gave her some pills and helped her by putting a plastic bag around her face, ending her life through asphyxiation. Then he called us. Unfortunately, in Hawai'i, we don't have the right to say we did it out of love."

Other suicide cases involve the well-known murder-suicide stories like the recent one of a 33-year-old woman living in Kāne'ohe. She was stabbed to death by her boyfriend just before he

jumped to his death. But some of Dias' stories are poignant, tender and filled with potential narrative.

"We had one lady who put all of her belongings out on her bed. She wrote little notes like, 'This is for so-and-so,' and then she went up to her balcony and jumped. I always say suicide is a crime, punishable by death."

The swarming effect of Dias' stories on a room full of murder-mystery thinkers creates a bustling of pens scratching notepads. He continues to offer up fresh, imaginative possibilities for great literary conflict, including the story of a man whose penis was literally bitten off by his lover.

"We had a case where two elderly men who were life partners got into a huge argument. Their neighbors called us so we went to investigate. When we showed up, we noticed a man on the floor lying down, but he raised his arm to say he was fine. A few days later we went back, but he had never moved, and eventually we saw the bite marks. Someone bit the tip right off."

Unfortunately that case is still listed as natural death, and Dias says he has a reputation for being a little impetuous when it comes to a judge's or an examiner's final decision after a homicide.

"I go ballistic sometimes, crazy. I can't help it, I'm Portuguese! If the examiner says it's natural death, yet I find a suspect, there's absolutely nothing I can do."

Dias says Honolulu is full of unsolved cases, many of which have given him and other crime writers a wealth of material to pull from. He says that most murders happen in the heat of passion and the investigation process is paralleled in drama. Dias says he had one of the toughest, dirtiest and most satisfying jobs in town, "But fiction is way more interesting than real life."

*Sisters in Crime meets at the Makiki Library, 1527 Ke'eaumoku St., Wed., 11/10, 6:30PM, www.sistersincrimelhawaii.org, 942-1794*



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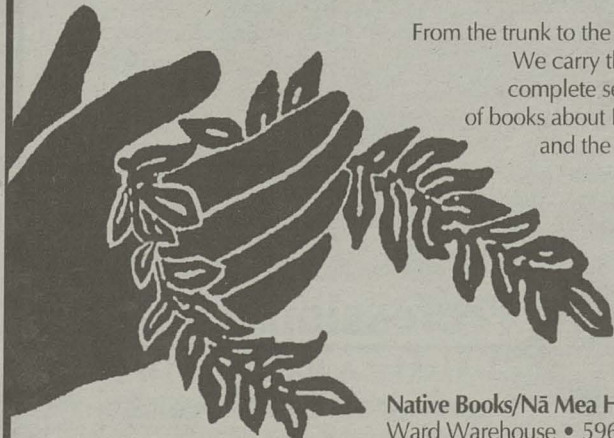
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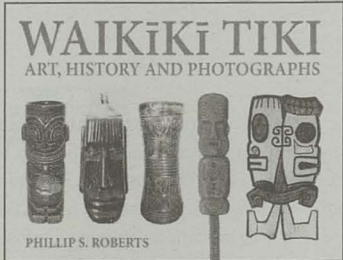
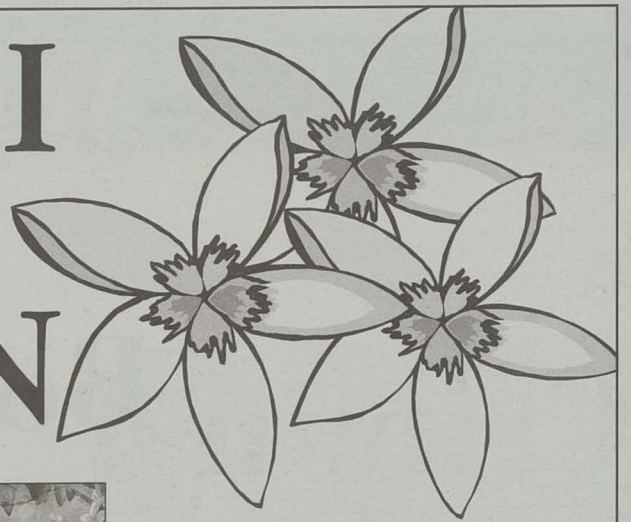
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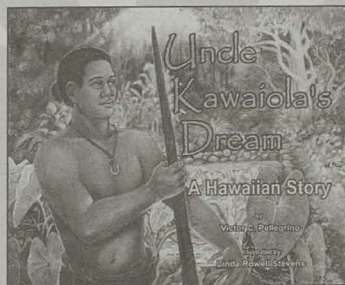


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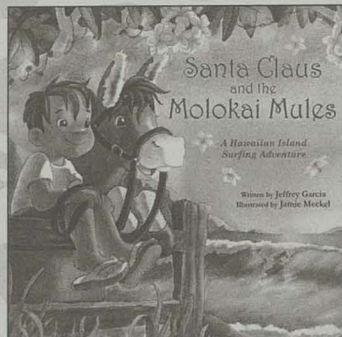
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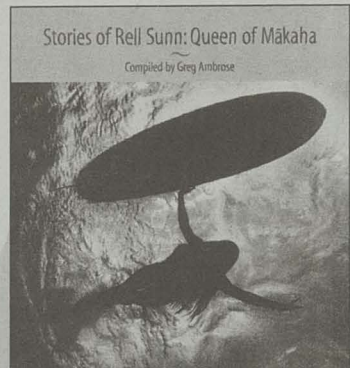
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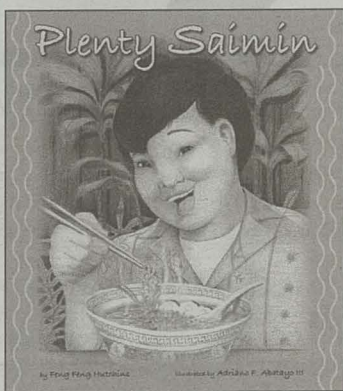
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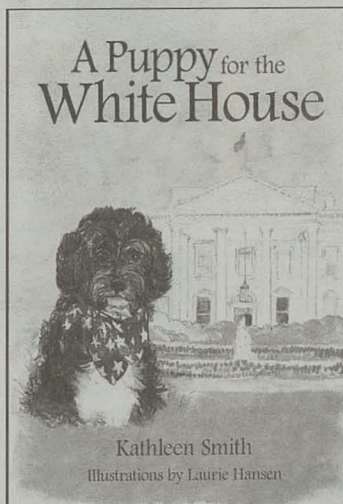
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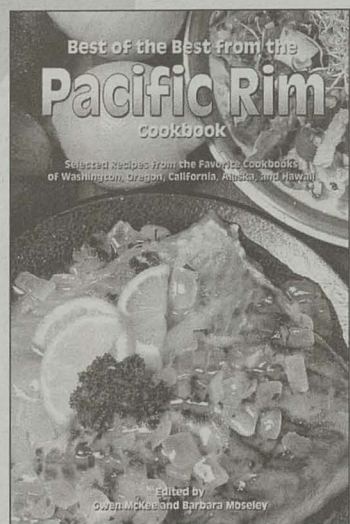
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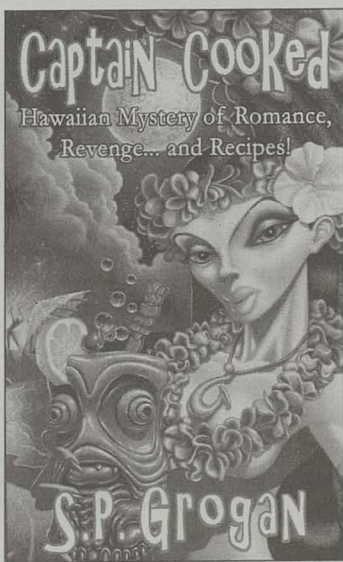
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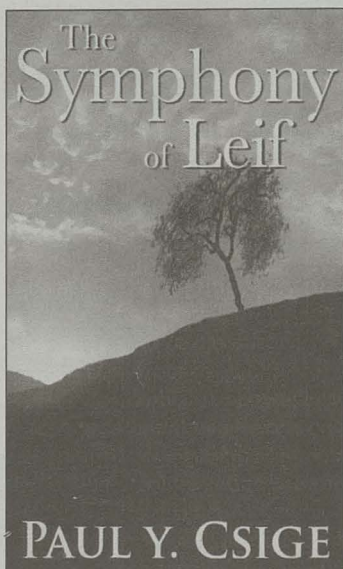
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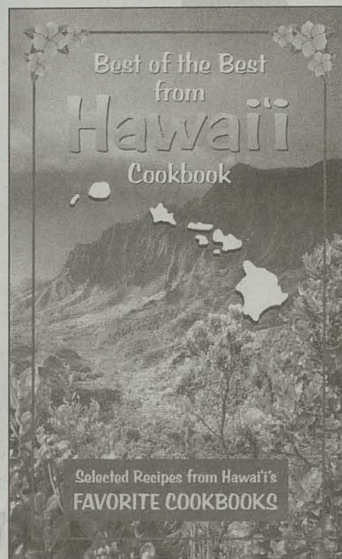
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# Winter Books

Short takes on the short list

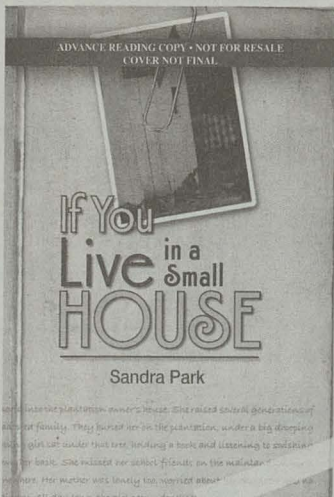
## Books in Brief

### Small Kailua time

**If You Live in a Small House**  
Sandra Park  
Mutual Publishing, 2010  
200 pages, \$13.95

Hawai'i's apparently bottomless appetite for postwar nostalgia is fed this year with a short novel by Sandra Park. *If You Live in a Small House* chronicles life in a hard-scrabble Kailua household in the 1950s. Park, who has lived most of her adult life in California, dresses her story in the sounds and scents of local Korean life.

The longing practically drips from these pages: Piggly Wiggly, Gen. Douglas MacArthur, Canadian Club—even *Playboy* magazine makes an appear-



ance as a icon of those bygone Territorial days. Still, *If You Live in a Small House* achieves escape velocity from the sentimentality that often characterizes period novels of Hawai'i, largely through an immanent sense of wonder and mystery. The book's father figure, a veteran of WWII in Europe, didn't find his way home so easily, and his family longs to be allowed into his secret world of adventure in warfare, and in women. This tension extends to the rest of the multi-generational family, and the novel explores our unceasing explorations, our journeys in search of those we hold most dear.

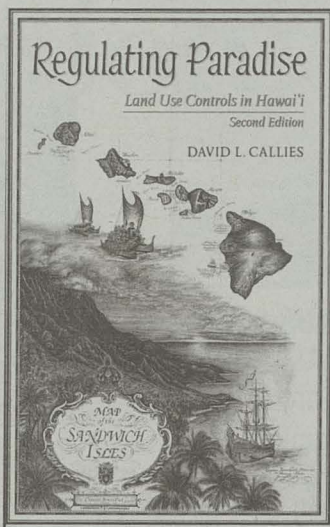
—Ragnar Carlson

### The Notorious LUC

**Regulating Paradise**  
*Land Use Controls in Hawai'i*  
David L. Callies  
University of Hawai'i, 2010  
384 pages, \$22

Hey! Want to know how land use really works in Hawai'i, but don't want to deal with the non-stop studying, devastation to your personal life and six-figure debt of a UH law school education? Don't worry! There's a book for you!

Written for a quasi-general audience, David Callies' *Regulating Paradise* offers a rich and thorough—really, really thorough—education in the competing forces that have shaped Hawai'i's land use laws for more than 160 years.



Callies' approach is refreshing—can you say “refreshing” about a land-use book?—in that it's organized thematically instead of chronologically, which makes the book handy as a resource for those interested in the background and dynamics of a particular issue. Important Agricultural Lands, coastal setback laws, ceded lands, public space, historic preservation, the disposition of burial sites—all are detailed here in clear, non-academic language.

Did you know that Hawai'i was the first state to enact a statewide land use plan into law? Or that Kapi'olani Park is part of a public charitable trust, and that the nine Honolulu City Council members are its trustees?

*Regulating Paradise* is, yes, more or less a textbook. But it's one of the most readable and informative textbooks you're likely to find, and those concerned about development in the Islands would do well to keep it close at hand.

—R.C.

### Mana/'ike

**Mai Pa'a I Ka Leo**  
*Historical Voice in Hawaiian Primary Materials, Looking Forward and Listening Back*  
M. Puakea Nogelmeier  
Bishop Museum, 2010  
246 pages, \$16.95

“For the last 10 or 15 years, the immense and proliferating criticizability of things, institutions, practices, and discourses; a sort of general feeling that the ground was crumbling beneath our feet...but alongside this crumbling and the astonishing efficacy of discontinuous, particular, and local critiques, the facts were also revealing something... beneath this whole thematic, through it and even within it, we have seen what might be called the insurrection of subjugated knowledges.”—Michel Foucault

How do we know what we know of Hawai'i's story? What else about our past still waits to be explored? These two questions form the heart of Puakea Nogelmeier's *Mai Pa'a I Ka Leo*, a volume that is by turns a history of literacy, publishing and public discourse in 19th century Hawai'i, a historiography of

contemporary knowledge about that period and an imagined map toward wider and deeper understanding of Hawaiian history and culture generally.

Deeply informed by post-structuralist academics Jacques Derrida and Michel Foucault, as well as the post-colonial legend Edward Said, Nogelmeier explores the way the Hawaiian canon, which consists of a mere four writers in David Malo, Kepelino Keauokalani, Samuel Kamakau and John Papa 'I'i, had come to compose nearly the entire body of Hawaiian historical sources granted legitimacy in academic research. This state of affairs, which Nogelmeier refers to as a “discourse of sufficiency,” served to write nearly all Hawaiian voices out of history.

“The other 99 percent of the Hawaiian published material,” Nogelmeier writes, “is still largely uncharted, but research already shows that it will prove to be a treasury of intellectual, historical and cultural insights.”

While Nogelmeier's voice is academic and at times unavoidably dense—the book is a reworked version of his doctoral dissertation—*Mai Pa'a I Ka Leo* is strongly recommended for all interested in the subject—the need for an expanded understanding of Hawaiian history through deeper investigation of



Hawaiian sources and voices—and the context, the fascinating and tumultuous period in island history that is the mid 19th century.

—R.C.

### Looking the part

**Airborne Dreams**  
*“Nisei” Stewardesses and Pan American World Airways*  
Christine R. Yano  
Duke University, 2010  
256 pages, \$22.95

Once, before credit card miles, before airline deregulation, before discount airfares and bring-your-own-lunch, air travel represented the height of sophistication and style. People dressed in their finest to fly over the ocean, there were bars in the upper deck, and the flight attendants were elegant, sophisticated stewardesses. Or maybe they weren't, really, but they were young and pretty and smartly dressed, and they looked the part, and

that was the point.

More than any other airline, Pan Am stood as an icon of the jet age, the era beginning in the 1950s and lasting into the 1970s, in which air travel opened a world of possibilities previously beyond the reach of middle class dreams. A key part of the airline's appeal was its employment of attractive, “exotic” stewardesses as gateways to the wide,



unexplored world.

University of Hawai'i professor Christine Yano's *Airborne Dreams* explores a fascinating twist on that exoticism—Pan Am's pursuit of young Nisei stewardesses from Hawai'i, many if not most of them working class country girls, to act as ambassadors to what was then called “the Orient.” Nevermind that very few of these women spoke Japanese, let alone traveled there themselves—*Airborne Dreams* explores the ways these Nisei women found themselves at the center of Pan Am's ascendancy as an icon of global air travel in the mid-1950s.

—R.C.

### Golden ear

**TinFish 20**  
Susan M. Schultz, ed.  
TinFish, 2010  
112 pages, \$15

If you pay attention to local poetry, you know what TinFish is: The small press, based out of the University of Hawai'i—Mānoa offices of Susan M. Schultz, produces chapbooks and other publications featuring experimental writing generally, and poetry and other word-art by and/or about the people, places and themes of the Pacific.



Many accomplished poets have been featured in these pages since Schultz began her run in 1995, and this issue marks a turning point. Schultz is headed off on a long sabbatical, bringing TinFish to a halt for at least a couple of years.

Standouts in this volume include Lehua Taitano, a Chamorro poet whose arresting presentation only enhances the haunting, urgent lyricism of her language, and Kai Gaspar, whose “One Good Life” will stay with readers long after its soaring, devastating final lines.

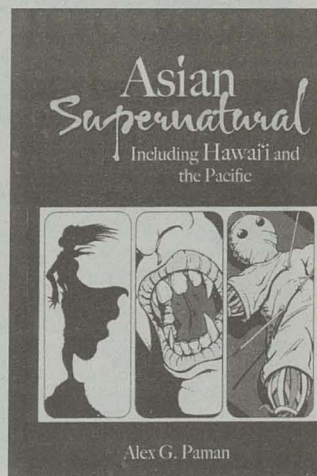
—R.C.

### Obakes, menehunes and yetis—oh my!

**Asian Supernatural**  
Alex G. Paman  
Mutual Publishing, 2010,  
228 pages, \$18.95

Alex G. Paman's *Asian Supernatural, Including Hawai'i and the Pacific* is a comprehensive guide to all things that inexplicably raises the hairs on your neck and goes bump in the night.

Those expecting a compendium of ghost stories from the East may be a little disappointed, though. It's actually more of a reference guide, alphabetically categorizing the various supernatural manifestations and crypto-zoological creatures by region.



For instance, we have short entries on the xian nu of China (a fairy), the tokkaebi of Korea (a horned goblin) and the waira of Japan (a creature that eats kids).

Hawai'i is lumped into chapter titled “The Pacific” and there's entries on such familiar local entities as the akualele (fireballs), the kini akua (little elves) and the dreaded mo'o (giant geckos of immense size).

A handy cross-cultural index is at the back of the book, divided into various subjects. For instance, if you spot a strange humanoid lizard in Mānoa and want to look it up, you would check under the “Giant Reptile” category, stop at “Mo'o, Hawaiian” and flip to the respective entry.

Or one could simply read *Asian Supernatural* for the sheer, creepy pleasure. And after Halloween, who knows, maybe this reference tome will come in handy.

—Ryan Senaga

# Winter Books

What's in *The Value of Hawai'i*, anyway?

## HI on life

In his terrific introduction to *The Value of Hawai'i: Knowing the Past, Shaping the Future*, a collection of up-to-the-minute essays by various experts-in-their-fields about charting a new course away from Hawai'i's current "malaise"—or "stagnation" or "decline"—co-editor Craig Howes tells the story of coming up with the idea for the book during one of his thrice-weekly morning jogs in Manoa with the book's other editor, Jon Osorio.

The talk turned to politics, the 2010 elections, and whether they could expect anything other than the "continued gutting of the quality of life we cared about," Howes writes. The two UH profs decided to pull together a collection of essays about how Hawai'i got into this mess and how to begin to get out of it. "These would be essay about the value of Hawai'i, not the price."

Howes notes three themes that pop up repeatedly in the essays. First, that Hawai'i will remain troubled as long as Hawaiian claims to native rights, to land and to sovereignty remain outstanding. To put it another way, aloha 'āina is the only homegrown, compelling thing going on in the state, so why not sustain it?

Second theme: "One surefire way to turn things around at least somewhat," Howes writes, "would be to demand that the government have the will, and expend the resources necessary, to enforce its own laws. For whatever reasons, it currently doesn't."

Howes squarely blames the Linda Lingle administration for much of this: "In the last few years, the executive branch has seemed committed to a policy of de-

stroying the government's ability to plan, preserve, nurture or enforce."

And third: "We are the unfortunate heirs of thirty years of a national demonizing of government, and a knee-jerk faith in an unregulated private sector, that together have damaged us profoundly."

Wrapping up, Howes cites Hawai'i's manifest uniqueness and quotes a bumper sticker: "This ain't da mainland."

"That's good," he writes, "and it's our greatest cause for hope."

Twenty-eight essays divided into six thematic sections make up *The Value of Hawai'i*. Its publication in late September stirred any number of kukakuka sessions, both online and in the flesh, involving the editors, the writers/experts and the public. Let's say the team of Howes and Osorio successfully provoked a conversation.

To help get in on the conversation, here's a completely subjective sample of some of the more interesting and prickly things the essayists committed to print in the book, a thoughtful snapshot of the challenges Hawai'i faces today.

One of the liveliest writers in the stable, law professor and Roosevelt grad Mari Matsuda, tackled public education and took a few shots at the conventional wisdom.

"The kids aren't learning, it must be the teachers' fault. No," she writes, "it's our fault."

Shifting the deck chairs doesn't work, either. "Politicians offer restructuring because they are afraid to raise revenue to run schools well," she says. She talks about the "student-owned classroom" and "school-centered management prac-

tices with strong principals aligned with supportive superintendents.

Addressing her print audience, Matsuda says, "You are holding this text...you are a reader. Education was a gift given to us. It is ours to bequeath."

Waiāhole farmer and water expert Charlie Reppun reported on the research project of a middle school class that visited his taro farm. In the course of the day, the students got around to wondering whether the Islands could ever produce enough food for the 1.3 million people who live here. Led by teachers Bob Tam and Emery Mitchum, the kids gathered tons of data—optimal caloric intake per person per day, vitamin and mineral intake, suitable crops, current acreages in food production, yields per acre, etc.

Conclusions: 140,000 acres would have to be committed to fruit and vegetable production, up from the current 1,530 acres; 28,776 acres in taro production, up from the current 380 acres; and for beef production to meet the protein needs of the population, we'd need a whopping 6 million acres (or 1.9 million more than the archipelago has).

The kids dreamed, Reppun says, of independence from North American factory farms, of reducing carbon emissions, of tasty fresh produce and farming jobs for the unemployed, and of a self-sufficient Hawai'i.

"Does it make sense to pursue self-sufficiency in our island home?" Reppun asks, answering: "Nainoa Thompson often talks about Hawai'i as a model for the world. When people finally realize that planet earth is a closed system, our 'island mentality' can inform all."

Hawaiian activist Dana Naone Hall

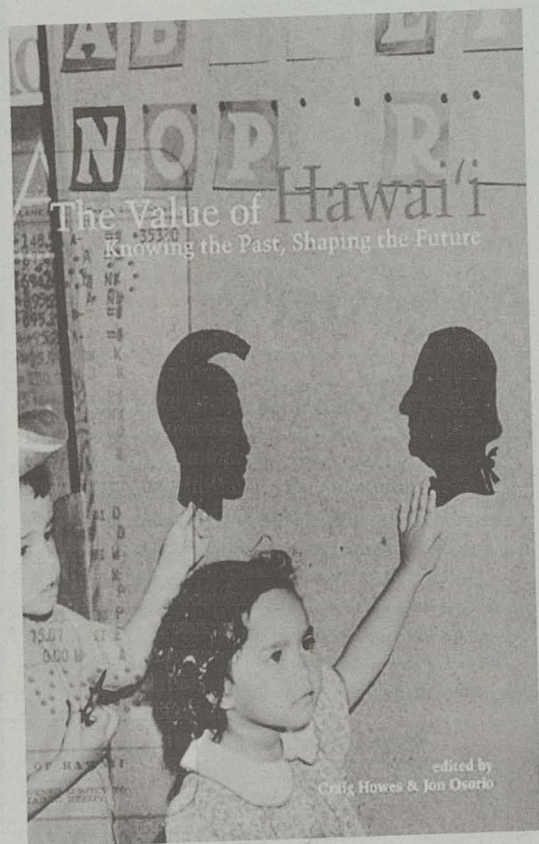
begins her multi-targeted fusillade "Sovereign Ground" with a mo'olelo about the historic 1988 battle over the iwi of Honokahua, Maui, a battle in which she played an active role, and how those iwi reminded the living of their stake in the ground.

She suggests that Kamehameha Schools might pay more attention to troubled, underserved and learning-disabled Hawaiian youth—the orphans and indigent that Princess Bernice had wanted to help—in its education programs, particularly at its newer Maui and Hawai'i Island campuses. Referring to the Kapālama campus with its 3,000 gifted Hawaiian students, she asks, "We have one bright shining academy on a hill. Did we really need two more?"

Hall writes that she was disappointed that the Office of Hawaiian Affairs did not step up to purchase the 87-square-mile Moloka'i Ranch when it was put up for sale in 1990. ("...the price seemed reasonable," she says.) With the sovereignty debate raging, she explains, "I thought that what was needed was a land base where sovereignty could actually be practiced. ... I am concerned that without some experience of self-governance on a discreet land base, when sovereignty arrives we will be unprepared." Instead, that third of the fiercely proud island of Moloka'i is now controlled by a Hong Kong-based global investment firm.

### The Value of Hawai'i

Craig Howes & Jon Osorio, editors  
Biographical Research Center,  
University of Hawai'i, 2010,



Political reporter Chad Blair, in his essay on "government" writes that "something is wickedly wrong in Honolulu." He prescribes a unicameral state legislature, term limits, non-partisan elections, a streamlined legislative agenda, and even a measure to legalize gambling. Read the essay for his reasoning.

And lastly, in her essay, community advocate and consultant Trisha Kehaulani Watson got right to the nub of her subject, homelessness, by reminding readers of the legendary Mamahaoe Kanawai, the Law of the Splintered Paddle devised by Kamehameha I: "O my people, Honor thy god; Respect the rights of all men great and humble; See to it that our elderly, our women, our children Lie down to sleep by the roadside Without fear of harm. Disobey, and die."

Watson concludes that the residents of Wai'anae's beaches are not homeless, but *houseless*, "because Hawaii is their home. Right now, it cannot be much of a home to any of us, because we have dismantled what makes Hawaii home."

"It's time to restore it."

— Curt Sanburn

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Join us this First Friday for our Publisher's special tour of 20 years of Honolulu Weekly history. Pegge Hopper Gallery at 6pm.



# Winter Books

## Synchronous elegance

In Wayne Levin's photographs of akule, we wonder at thousands of individuals cooperating in synchronous elegance, without a leader, and without dissent. We concede the possibility that being a Self in the natural world might mean existing not as "stuff that abides," to borrow Norbert Wiener's phrase, "but patterns that perpetuate themselves." We cease to be the hero in our own story and, for a moment, sense the world as more capacious than our isolated subjectivity.

—From Frank Stewart's essay in *Akule: Photographs* by Wayne Levin (Editions Limited, Honolulu 2010)

—Reviewed by Curt Sanburn.

**Akule: Photographs by Wayne Levin**  
Introduction by Thomas Farber  
Hawai'i Publisher, 2010  
88 pages, \$39



## THE BOOK SCENE

### Literary Arts

**Fifth Annual Book Day** Join Emmalani Hale on the Palace grounds for a 20 percent sale. Meet local authors and talk story. A launch for the second edition of the *Dining with the Daughters* cookbook. Refreshments and entertainment. *Queen Emma Summer Palace*: 2913 Pali Hwy., Sat., 11/20, (2-4PM), free.

**ReX the Surf Dog** A benefit for the Summer Literacy Project. Watch the award-winning surf documentary *Fiberglass and Megapixels* and connect with those in support of literacy issues. *Waimea Valley Pikake Pavilion*, Hale'iwa, Fri., 11/12, (6:30PM & 8:30PM), 393-7122

**If You Can Read This—Help!** We take it for granted, but reading isn't something everyone can do, so now's the time to help those who can't. Participate in a free orientation and learn about Hawai'i's adult literacy issues. *Star-Advertiser Facility*, Kapolei, Sun., 11/7, (1-3PM), www.hawaiiliteracy.org, 537-6706

**Writing Your Children's Book** A two-session course by Michael Elsohn Ross, a science teacher and award-winning children's book author. For anyone with a love of children's literature and an interest in writing or illustrating books. *UH-Mānoa*, Kuykendall Hall, Rm 303, Thu., 11/4 & Tue., 11/9, (6-9PM), \$65, www.outreach.hawaii.edu/noncredit, 956-8400

### Poetry

**The Poetry Pope** A poetry reading hosted by Phillip Riley. For questions or to sign up e-mail [Thepoetrypope@gmail.com](mailto:Thepoetrypope@gmail.com). *Hank's Cafe*: 1038 Nu'uano Ave., Thursdays, 11/4, (6-8PM), free, 622-7573

**M.I.A. Art and Literary Series** Live performances of poetry, songwriting and comedy. Australian poet Adam Aiken and the ethnobotanical yellow jacket engineers featuring Evan Nagle. E-mail [miaseries@gmail.com](mailto:miaseries@gmail.com). *Mercury Bar*: 1154 Fort Street Mall (entrance on Chaplain Lane), second Wednesdays, (7:30PM), free, 537-3080

**Poetry Night with Peggy Baxter-Barnhart** **Mai Pa'a I Ka Leo: Historical Voice in Hawai-**

**Barnhart** shares selections from her poetry, which demonstrates a passion for viewing life in its many phases. *Kahuku Public & School Library*: 56-490 Kamehameha Hwy., Tue., 11/16, (6:30PM), free, 293-8935

**Youth Speaks Hawai'i** Teens can learn slam poetry writing and performance techniques in these weekly workshops. E-mail [darron@youthspeakshawaii.org](mailto:darron@youthspeakshawaii.org) for info. *The ARTS at Marks Garage*: 1159 Nu'uano Ave., Wednesdays, (4:30-6PM), free, artsatmarks.com, 521-2903

**Slam Poetry Competition** An evening of performance poetry, music and art hosted by Kealoha. Featuring Natasha T. Miller (third-ranked female poet in 2008). Winner of the night receives \$100. *Fresh Cafe*: 831 Queen St., Thu., 11/4, (8:30PM), \$3-\$5; HawaiiSlam.com; info@hawaiislam.com, 387-9664

### Literary Whatevas

**Contemporary Explorations of Hawaiian Women's Issues** Join the conversation with women writers and activists as they discuss domestic violence, homelessness, prisons and Hawaiian sovereignty. A discussion with *The Value of Hawai'i*. *Center for Hawaiian Studies at UH-Mānoa*: 2465 Dole St., Wed., 11/10, (3-6PM), free.

**Annual Walk/Run for Literacy** A pancake breakfast (\$5 per plate) that follows the 3K walk in support of literacy in Hawai'i. Runners, walkers and their families are welcome to eat. Registration at the *Waikoloa Bookmobile*, Sat., 11/13, (7AM), library.waikoloacommunity.org, \$10 donation.

**Da Naked Lunch** A brand new reading series for creative writing graduate students and UH faculty. Listen to what the department is working on in fiction, non-fiction, poetry and experimental creative writing. Bring a sack lunch for an hour of literary performance. For details e-mail [jaimie.gusman@gmail.com](mailto:jaimie.gusman@gmail.com). *UH-Mānoa*, Kuykendall Hall, Rm. 410, Wed., 11/3, (12:30-1:30PM)

**Mai Pa'a I Ka Leo: Historical Voice in Hawai-**

**ian Primary Materials, Looking Forward and Listening Back** The book takes readers back to when Hawaiian writers filled 125,000 pages in nearly 100 different newspapers with their writings. The contents of those papers span a period when noted historians, expert genealogists, skilled storytellers and cultural specialists were numerous. *Bishop Museum*: 1525 Bernice St.; hardcover \$26.95, softcover \$16.95, 847-3511

**The Value of Hawai'i** A panel discussion on homelessness with *The Value of Hawai'i* contributor Trisha Kehaulani Watson and Deborah Kim Morikawa. Moderated by Wayne Tanna. *Chaminade University*: 3140 Wai'ala'e Ave., Wed., 11/10, (7-8:30PM), free, 735-4711

**Sunday Special Book Truck** Pocketbooks (three for \$1); hardcover non-fiction (\$1.25); fiction (50 cents); and children's books (three for a \$1). *Pearl City Public Library*: 1138 Waimano Home Rd., Sundays, (10AM-5PM), 453-6566

**Release Party and Celebration** *The Constitution for the New Socialist Republic in North America* is written with the future in mind. A potluck supper to celebrate the release of the historic, revolutionary document. *Revolution Books*: 2626 S. King St., Wed., 11/10, (6:30-8PM), 944-3100

### Book Launch

**Book Launch Event** Featuring *Mai Pa'a I Ka Leo* by Puakea Nogelmeier and *Legend of the Gourd* by Caren Loebel-Fried. *Bishop Museum*: 1525 Bernice St., Fri., 11/12, (5:30-8:30PM), 847-3511

**Tweakerville** "A novel that pulls us into the world of crystal meth." A novel that examines the impact of meth. Book signing and reading by Alexei Melnick. *UH-Mānoa*, Kuykendall Hall, Rm. 410, Thu., 11/4 (3-4:30PM); *Barnes & Noble-Ala Moana*: 1450 Ala Moana Blvd., Sat., 11/20 (7PM); *Borders at Ward Centre*, Sat., 11/27, (2PM); *Borders-Waikele*, Sun., 11/28, (1PM); mutualpublishing.com.

**If You Live in a Small House** A book launch party with author Sandra Park. *Book-*

*ends-Kailua Shopping Center*, Sat., 11/6, (2PM); *Barnes & Noble-Kāhala Mall*: 4211 Wai'ala'e Ave., Sun., 11/7, (2PM).

**Pili the 'Iwa Bird Flies Again!** Book launch for the third in a series of stories about ocean animals, their life lessons and the importance of strong intergenerational relationships. By Gail Omoto with Jan and Judy Dill. Illustrated by Garrett Omoto. *Barnes & Noble-Ala Moana*: 1450 Ala Moana Blvd., Thu., 11/11, (1-3PM) 595-4315

**Kabambannuagan: Our Voices, Our Lives** The launch of a groundbreaking publication by 14 young authors who write about being Filipino in Hawai'i. E-mail [jeffrey.acido@gmail.com](mailto:jeffrey.acido@gmail.com) for an early copy. 295-6787

### Book Signings

**Kula San: Maui's Healing Place** A pictorial history of the impact of tuberculosis ("white plague") on Hawai'i's plantations. *Japanese Cultural Center of Hawai'i*: 2454 S. Beretania St., Sat., 11/13, (10:30AM); *Hawai'i Plantation Village*: 94-695 Waipahu St., Sat., 12/4 (10AM); jccch.com; kulasan.com; 945-7633

**Waikiki Tiki Book Launch** Introduction and music by Henry Kapono and book signing with Phillip Roberts. *Duke's Waikiki*: 2335 Kalākaua Ave., Sun., 11/7, (3:30-6PM)

**Ancient Sites of O'ahu** Book signings with Van James. *Native Books/Na Mea-Ward Warehouse*: 120 Ala Moana Blvd., Sat., 11/6, (NOON-1PM); *Costco-Waipio*: 94-1231 Ka Uka Blvd., Sat., 11/13, (NOON-2PM); *Daughters of Hawaii Book Sale-Queen Emma Summer Palace*: 2913 Pali Hwy., Sat., 11/20, (NOON-2PM); *Barnes & Noble-Kāhala Mall*: 4211 Wai'ala'e Ave., Sat., 11/27, (2-3PM).

**Hawai'i's Holiday Cookbook** Book signing with Betty Shimabukuro. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sun., 11/21, (NOON), 591-8995

**Practice Aloha** Book signing, discussion and reception with Mark Ellman, Barbara Santos and friends. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sun., 12/5, (4-6PM); 591-8995

**Plenty Saimin** A book signing with Feng Feng Hutchins. *Borders at Ward Centre*:

1200 Ala Moana Blvd., Sat., 12/4, (1PM), 591-8995

**A'o, Ten Years of Light** Book signing with Linda Ching. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sun., 11/21, (1-3PM), 591-8995

**Lio the Carousel Horse** Book signing with Carol Wing. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sat., 11/13, (NOON), 591-8995

**Hawaiian Sea Life Origami** Book signing with Laurie Ide and Karley Ide. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sat., 11/13, (1PM), 591-8995

**Maile and the Huli Hula Chicken** Book signing with Mary Braffet. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sun., 11/14, (NOON), 591-8995

**Lucy and Lilo** Book signing with Mary Kate Wright. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sun., 11/28, (2PM), 591-8995

**Uncle Kawaiola's Dream: A Hawaiian Story** Book signing with Victor Pellegrino. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sat., 11/6, (NOON), 591-8995

**Legend of the Gourd** Signing and block printing with Caren Loebel-Fried. *Basically Books* in Hilo: 160 Kamehameha Ave., Fri., 11/5, (5-7PM); *Native Books/Na Mea-Ward Warehouse*: 120 Ala Moana Blvd., Sat., 11/13, (NOON-1PM); *Mo'okini Library at UH-Hilo*: 200 W. Kawili St., Fri., 11/19, (5:30-9PM); *Daughters of Hawaii Book Sale-Queen Emma Summer Palace*: 2913 Pali Hwy., Sat., 11/20 (NOON-2PM).

**Kekoa and the Egg Mystery** Book signing with Tia Walls and illustrator Holly Braffet. *Borders Express* at Kāhūmanu Center: 275 W. Kāhūmanu Ave., Sat., 11/6, (NOON).

**Lio the Carousel Horse** Book signing with illustrator Ruth Moen. *Borders at Ward Centre*: 1200 Ala Moana Blvd., Sat., 11/13, (NOON); *Barnes & Noble-Ala Moana*: 1450 Ala Moana Blvd., Sat., 11/20, (11AM); *Borders-Waikele*, Sat., 11/27, (NOON). ■

# Let's talk about tantric sex

Everything you wanted to know about tantric sex but were afraid to ask.

Interview by Ryan Senaga

*John Stevens' Tantra of the Tachikawa Ryu: Secret Sex Teachings of the Buddha is a graphically sexual, arousing and entertaining tale of a young monk who learns the ways of tantra from the alluring Zen practitioner Lady Hotoke. The experience of writing the book gave Stevens, who lived in Japan for 35 years but now calls O'ahu home, the energy and drive to conquer a life-threatening bout with diabetes. Stevens spoke to the Weekly about practicing the practice.*

**The narrative of this book feels like a novella. What were these events based on?**

They're actual text and events. The original idea was to do a straight scholarly study but that wouldn't have been as interesting. Some of it's disguised.

**Disguised?**

Well it's a tantra, which means twilight language, so it's not as clear as day and not as dark as night. It's in-between.

**You said it was supposed to be a more scholarly tract?**

Well I've been collecting material for it, illustrations and all that stuff... I got a little older, and when I was very ill, I thought, I better do this and make it accessible.

**Certain passages... Gosh... In your face?**

**It's downright racy, ain't it? Would it be fair to categorize this as erotic literature?**

I would. Tantra is better, though, because tantra involves the entire range of human passions.

**There's a lot of massaging**

**"little buddha" in here. And lotuses "opening." My favorite is the "Great Pussy Temple." That's the name of the place.**

**That's real?**

Yeah, that's real. They're all actual places. It'd have been terribly dull and boring if I'd done it straightforward.

**Boring, it ain't. Where exactly is the Great Pussy Temple?**

It's in Shikoku. Way down south.

**No pun intended.**

Right. There's these shrines everywhere. I think Japan's the sexiest country in the world. Everywhere you go, in the remotest parts of the country, you see the statues of male-female couples and there's shrines in the middle of nowhere with all kinds of phallic symbols, carvings... I've been astounded in my wanderings.

**Not to "beat this" to death, but what does a Great Pussy Temple look like?**

It's just a temple. That's the name of it. Every temple has an

inner shrine. And that's where the secret Buddhas are kept. And in this case, the Great Pussy Temple is just a big space—

**[Bursts out laughing uncontrollably] I'm sorry.**

No, that's funny. Please laugh. It's great, I love this. It's unmistakable, the shape of the temple...

**Gosh...**

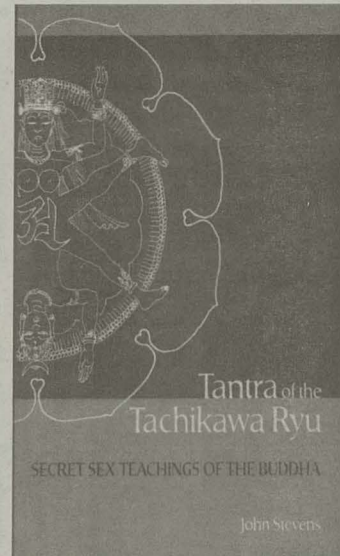
I'm glad you're enjoying this. It's a spiritual thing, but it's also where we live.

**You mention it's a secret Buddhist sect, but how much of a secret is it—**

If everyone knows about it? Well some of the orthodox Buddhist sects and authorities tried to keep it suppressed. But how can you suppress sex?

**How regularly is this form of Buddhism practiced these days?**

These days I think it's gone even deeper. I don't like to say underground but it can be misused very easily. Sex



**Tantra of the Tachikawa Ryu: Secret Sex Teachings of the Buddha**

John Stevens  
Stone Bridge Press,  
2010, 74 pages, \$9.95

can be the greatest elixir of enlightenment or a deadly poison. So you have to be very careful. That's why the monk takes a suicide vow in the book because you can't take this lightly otherwise you'll destroy yourself and other people. The training is 1,000 days and that's considered the minimum.

**In a nutshell, how is practicing sex in this manner a form of Buddhist worship?**

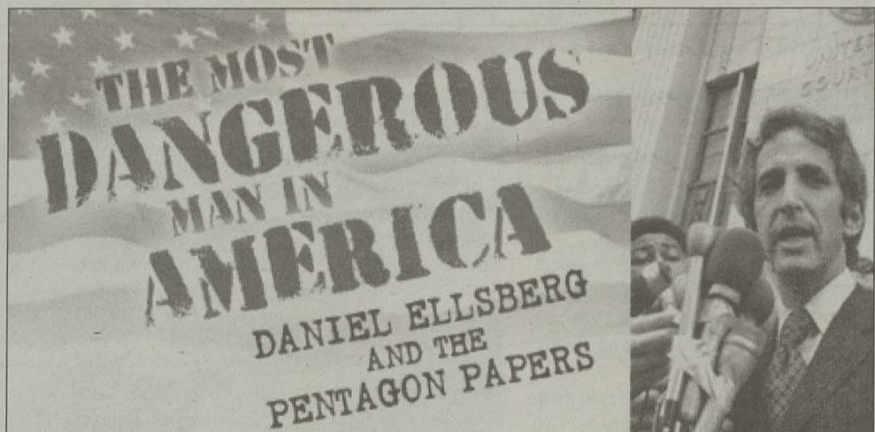
True intimacy with the right person in the right time at the right place with the right attitude is the most transforming experience that human beings can have. And that's Buddhism, the enlightenment experience. ■



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# The unhappy medium

BOB GREEN

One-time psychic George (Matt Damon, chubby with winter weight) runs away from his ability to commune with the freshly dead. He also finds his blue-collar job at a San Francisco sugar company threatened and chooses what his boss calls “voluntary redundancy” (a buy-out package). His brother (Jay Mohr) wants him to go back to the psychic biz big-time, with group readings, a website and high fees. At first George says yes, then no, then leaves the country. Too late. The Internet follows us everywhere.

By the by, “voluntary redundancy” would be a terrific alternative title for *Hereafter*, an overly long and oddly bland movie.

If one were to trim 15 minutes of largely redundant details—a hangover from “classical” movie-making of yesteryear—from this in-

triguing but disappointing story, it would be less exasperating. This is the most painfully slow Clint Eastwood movie since *Blood Work* and *Midnight in the Garden of Good and Evil*.

There is some good stuff here. The movie begins with a CGI tsunami destroying an Indonesian village, ably portrayed by the town of Lāhainā, Maui, in Indonesian drag. Among the victims is a British TV journalist (the gorgeous Cecile De France) who dies, then comes back to life haunted by visions of the hereafter. She finally takes a leave of absence and writes a book about her experiences. She then goes to England to hawk the book at a book fair. We are shown far too much here, especially when she takes a sojourn in the Alps to meet a “scientist” studying visions like hers.

We begin to see yet another failing of this flick. It is high-minded about its subject and studiously



Damon, at winter weight, with Howard.

*Eastwood's Hereafter lasts an eternity.*

avoids any scares or shocks ordinarily stock-in-trade with such movies—excuse me, films. The dead may speak to Damon, but never in movie lore have they been so boring.

The next story (the best in the film) is that of twin boys, one of whom is run over by a car and killed. His despondent brother wants desperately to speak to him and tries out several bogus mediums before seeing George's image on the Internet.

George, as unhappy a medium as you're likely to encounter, has earlier tried a romance with an odd-looking young woman (Bryce Dallas Howard of *Lady in the Water*) he met in a cooking class. (These scenes could easily be removed from this story as well. They tell us nothing we do not know.)

Later, in England, Damon goes to a book fair to hear Derek Jacobi (as himself) read from Charles Dickens, the medium's favorite author. There, he encounters the once-drowned journalist selling her tome and, lo, the miserable twin shows up and confronts Damon at the woman's reading of her book. Is this synchronicity or what? If it is, it's the sort of thing that gives synchronicity a bad name.

The third strike against this film-experience is that, after announcing itself as a movie about possible communication with the dead—a noble subject—it turns into another violin-swept Luv Story, cheering up Damon, if not the subdued theater audience.

Here's the deal. Clint Eastwood directed this movie. Clint Eastwood produced this movie. Clint Eastwood wrote the musical score. He cannot escape blame, no matter how much we liked his previous three films.

Now Eastwood is already at work on his next movie, the story of J. Edgar Hoover. The big question is whether Eastwood will design Hoover's dresses too.

Stay tuned. ■

## O'ahu Films

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

### Opening

**Due Date** Robert Downey Jr. and Zach Galifianakis travel cross country. Hilarity will ensue.

**For Colored Girls** Tyler Perry returns with this adaptation of the play *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*.

☞ **Inside Job** See review on page 25.

**Megamind** When a superhero hangs up his cape, his arch-villain finds his life directionless in this animated comedy with the voices of Will Ferrell and Brad Pitt.

### Continuing

**Alpha & Omega** A cartoon about wolves voiced by the likes of Justin Long, Dennis Hopper and many more. Team Justin?

☞ **Bran Nue Dae** With picturesque scenes of color and nature that pop and leap off the screen, the result is as cheerful as a postcard, with about the same amount of room to leave a message.—Dean Carrico

**Buried** Ryan Reynolds finds himself trapped in a coffin with only a cell phone in this claustrophobic thriller.

**Case 39** Renee Zellweger is a social worker who must save an abused young girl who isn't as innocent as she appears to be.

**Conviction** Hilary Swank puts herself through law school to free her wrongly accused brother (Sam Rockwell) from jail.

**Devil** The first of M. Night Shyamalan's horror productions to not be helmed by the currently beleaguered director. Try



Megamind goes zippity zappity doo.

not to snicker.

**The Disappearance Of Haruhi Suzumiya** The cinema continuation of the popular anime series.

☞ **Easy A** Smart enough to poke fun at the clichés while reveling in their consequences. It's the best teen comedy in a long time.—D.C.

**Hereafter** See review on page 24.

☞ **It's Kind of a Funny Story** The filmmakers toned down the usual tough-minded approach of their previous films. Here, they're determined to put a positive, light energy into a darker subject.—D.C.

**Jack Goes Boating** Philip Seymour Hoffman's directorial debut is about a misfit in love. That's so him, isn't it?

**Jackass 3-D** Johnny Knoxville and the gang return to do moronic things in three dimensions.

**I Want Your Money** The spending policies of the Obama administration is examined in this right-leaning documentary.

☞ **Legend of the Guardians** Animated gladiator owls as directed by Zack Snyder.

**Let Me In** The American remake of the acclaimed Swedish child-vampire film.

**Life as We Know It** Josh Duhamel and Katherine Heigl inherit a baby. Poor child.

☞ **The Man From Nowhere** Korean heartthrob Wo Bin stars as an ex-government agent who is pulled into a drug smuggling plot.

☞ **Mao's Last Dancer** It is as meticulously crafted as can be imagined and...it couldn't be more believable or suspenseful. The dancing here is probably the best since Robert Altman's *The Company*.—Bob Green

**My Soul to Take** Wes Craven directs this slasher film. In 3-D.

☞ **Never Let Me Go** Kazuo Ishiguro's hypnotic, tragic novel about a very special school is adapted for the screen.

☞ **Paranormal Activity 2** Unlike torture porn, [this film] is a non-offensive, non-gory and well-constructed scare just in time for Halloween.—R.S.

**Red** A rare opportunity to see Helen Mirren packing heat as she joins Bruce Willis and other retired CIA agents.

**Saw 3D** More disgusting things happen to disgusting people. In three dimensions.

**Sayonara Itsuka** A tale of unrequited love involving a Tokyo businessman and

a Bangkok businesswoman.

**Secretariat** Disney presents the horse-story of the Triple Crown winner of 1973.

☞ **The Social Network** While it doesn't define the Facebook generation (an analysis of a culture enamored with mundane status updates, *Farmville* and location-tagging would be more realistic), [this film] is still an absorbing, detailed look at a geek who lashed out because he didn't get the girl.—Ryan Senaga

☞ **The Town** [Ben Affleck] pulled himself out of the J-Lo-fueled slump...looked to his Boston roots and carved out a new niche in movie-making.—B.G.

☞ **Waiting for Superman** Filmmaker Davis Guggenheim has come up with a solid investigation of the U.S. public education quagmire.—B.G.

**Wall Street: Money Never Sleeps** Is greed still good? Oliver Stone hopes you still want to find out.

**You Again** A romantic comedy with a supporting role by Betty White who everyone is inexplicably losing their minds for.

☞ **You Will Meet a Tall Dark Stranger** Who is this movie for? Well, all the long-time loyalist Woody fans, and, of course, his equally loyal anti-fans.—B.G.

### Doris Duke Theatre

Honolulu Academy of Arts, 900 S. Beretania St., honoluluacademy.org, 532-8768

**Northwest Short Video and Film Festival** A screening of live-action and animated short films selected for the Best of the Northwest Tour program.

Wed.-Fri., 11/3-5, 1, 4 & 7:30PM

**British Television & Advertising Awards 2010** This program, screened in US museums highlights the world's most creative contemporary commercials. Sun., 11/7, 1, 4 & 7:30PM

### Movie Museum

3566 Harding Ave. #4, \$4 members, \$5 general, 735-8771

**Older Than America** (2008) A Native American woman suffers from visions of atrocities against her people in a religious boarding school.

Thu., 11/4, 12:30 & 2:30PM

☞ **Winter's Bone** (2010) The characters' pitch-perfect, down-home dialogues operate on more than one level; they end up being themes for the film's dark heart.—R.S.

Thu., 11/4, 4:30, 6:30, & 8:30PM, Sun., 11/7, 12:15, 2, & 3:45PM

**Agora** (2009) Rachel Weisz is the astronomer Hypatia in this drama set in the fourth century.

Fri., 11/5, 12:15, 2:30, 4:45, 7, 9:15PM, Sun., 11/7, 5:45 & 8PM

☞ **Please Give** (2010) A smart-as-hell slice-of-life comedy...the very definition of a New York indie.—B.G.

Sat., 11/6, 12:15, 2, 3:45, 5:30, & 1:15 & 9PM

**Les Petites Couleurs** (2002) Hairdresser Christelle hides from her abusive husband in a truck stop in this comedy that was nominated for Best Film at the Swiss Film Prize Awards.

Mon., 11/8, 12:15, 2, 3:45, 5:30, 7:15, & 9PM

### Movie Cafe

1146 Bethel St., \$10, 223-0130

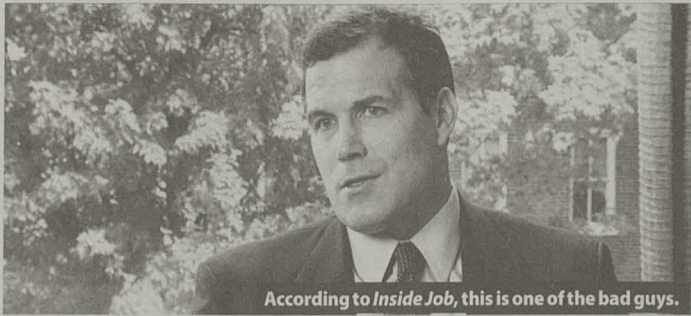
**Wayfinders: A Pacific Odyssey** (1999) A tribute to Mau Piailug, the Micronesian navigator who was a master of sailing by starlight.

Mon., 11/8, 7PM



## Film Review

# The blame game



RYAN SENAGA

Riding the current wave of audience-accessible documentaries is *Inside Job*, a deep, comprehensive and damning exploration of the global economic crisis of 2008. But unlike *The Cove* or *Waiting for Superman*, *Job* isn't quite that user-friendly.

It's easy to get behind flicks that show children getting decent educations with games of chance or dolphins being needlessly slaughtered, but to illustrate who's to blame for tens of millions of people losing their savings, jobs and homes, one can only resort to imagery that is the cinematic equivalent to Power Point presentations in economics classes. Unlike a college course though, you don't have an entire semester to truly grasp everything.

Gifted documentarian Charles Ferguson (*No End in Sight*) tries

*This documentary on the meltdown may melt your brain as well.*

his best. He uses fierce, flashy jump cuts between interviews and the songs on the soundtrack, like Peter Gabriel's "Big Time," Bachman-Turner Overdrive's "Taking Care of Business" and MGMT's "Congratulations," punch up the narrative by popping in at just the right times. Having Matt Damon narrate the proceedings also helps, but even Jason Bourne can only take you so far.

The basic message in this film is that the financial institutions

have turned their backs on society, Ronald Reagan's introduction of financial deregulation created out-of-control industries, causing everything to go down the crapper, and Bill Clinton, George W. Bush and even Barack Obama have done nothing to help the situation. The people responsible for putting the world in this financially apocalyptic state keep getting re-appointed to high-ranking positions in our government. Or they end up teaching Ivy League business classes. As one pundit puts it: "It's a Wall Street government."

The stats and terms fly fast at us, but all the dynamically graphic charts and C-Span footage won't help the casual film-goer. The film requires multiple viewings for the layperson to truly understand out how CDOs and derivatives work.

Other portions are much more straightforward and irresistible in a junk-food, *Gawker* way. We meet Kristin Davis, basically the mama-san for a call girl agency whose clients included many Wall Street power-players. These men also charged the "services" to corporate accounts with the expenses filed under innocuous categories like computer repair.

Many of these financiers also have expensive coke habits. A sci-

entist examines why so many are drug addicted. He notes that the part of the brain that is stimulated by the accumulation of money is also the same area that gets turned on by cocaine. These two factors are key; it's Ferguson's mission statement: The men who caused the financial crisis are still in power and they must be brought to justice. The best way to do it is to turn the screws on their underlings and get them to talk under

threat of arrest for these personal vices. As the film tells us, "Some things are worth fighting for."

There is no denying *Inside Job* is an important film. Some may need to see it twice. Or more.

Opens Friday at the Kāhala theaters.

(Check [honoluluweekly.com](http://honoluluweekly.com) for the web exclusive review of *Saw 3D*.)

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BOXOFFICE MAGAZINE, PETE HAMMOND

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FOX5 NEWS NEW YORK, PAT COLLINS

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## Food & Drink

### news you can eat

It just so happens that this week's food news are vegan-centric. Perhaps the rise of vegan eateries is a trend second only to the food trucks rolling into Honolulu. This year has seen the opening of four vegan restaurants. Is Honolulu turning a new curly kale leaf?

**Opened: Simple Joy Vegetarian Cuisine.** Global flavors are represented on the menu: udon noodle soup, vegan chicken puttanesca, banh mi, a Philly sandwich with soy protein and homemade roasted "pork" made from bean curd.

1145 S. King St., 591-9919

**Opened: Loving Hut.** This second Honolulu location of an international vegan chain has different owners and a different menu: golden nuggets, spinach quesadilla, mac and cheese, and pita pizza are part of its still-growing menu.

1102 Pensacola St. 626-5626

**Heart and Seoul at Peace Cafe.** Honolulu's first vegan cafe introduces a new item: a Korean bi bim bap with local and organic kale, local bean sprout and organic carrots. Plus, get your choice of soy protein or fresh, silky tofu, served over brown rice and with a dollop of a kochujang-like sauce.

2239 S King St., 951-7555

Got food news? Send 'em in to [foodnews@honoluluweekly.com](mailto:foodnews@honoluluweekly.com)

## The Weekly digest

### Autumn in Hawai'i: Prix Fixe Menu

Dine out so others can dine in. A culinary benefit for Hawai'i Meals on Wheels to keep homebound neighbors nourished. The savory menu includes: Pumpkin ravioli with sage brown butter; grilled Maui Cattle Co. flat-iron steak with mustard crust; roasted root vegetables; and upside down pear gingerbread cake with vanilla bean gelato.

12th Ave. Grill, 1145C 12th Ave.,

Mon., 11/8, must RSVP, (5:30PM) \$52 per person, \$37 without wine pairings, 12thavegrill.com, 732-9469

### Behind the Rind: Getting to Know Le Gruyere

Get to know one of the world's greatest and most delicious cheeses. The traditionally Swiss-made product has been a favorite among cheese lovers for centuries, and this month Whole Foods is hosting daily tastings, cooking demonstrations and recipes to "savor Le Gruyere."

Whole Foods, Kāhala Mall,  
4211 Wai'ālae Ave.

Wed., 11/4–Wed., 11/17, (5–7PM), 738-0820

### Cocktail Competition

The search for Hawai'i's hottest mixed drink. A friendly cocktail competition held where quests can watch local mixologists create spicy drink concoctions by blending RumFire's new hot sauce, Rum Fuego, with Bacardi elixirs.

RumFire, Sheraton Waikiki,  
2255 Kalākaua Ave.,

Mon., 11/8, (2PM), 866-952-3473

### Feast For The Senses

Leslie Ashburn teaches a Thanksgiving menu for those interested in vegan or macrobiotic options.

Pan American MOA Foundation,  
3510 Nu'uānu Pali Dr.,

Wed., 11/10, (5:30–8:30PM), \$50, 595-6344

## Full course classes

Why would a restaurant give cooking classes? If more people cook at home, isn't that less business for the restaurant? Not exactly. After a recent cooking class with BLT Steak Chef de Cuisine Johan Svensson, I simultaneously wanted to go to the butcher and get my hands on a flat iron or culotte steak to play with at home, and book a dinner reservation at BLT Steak. In that way, the classes at BLT Steak teach both the simplicity of cooking at home while also showing off the equipment, resources and expertise of a professional kitchen—a.k.a. why a dinner at BLT Steak is worth \$100.

Recent classes focused on meat by exploring cuts like skirt and hanger, both underused (at least in Hawai'i) and flavorful cuts found on the underside of a steer—the former often grilled for fajitas and the latter a choice cut for steak frites in French bistros from Paris to New York. Almost everyone knows what a rib eye is, but the class offered a chance to sample Maui Cattle rib eye steak alongside Midwest corn-fed rib eye.

Simple tips like seasoning steaks and brushing them with butter before broiling or searing them on as hot a surface as possible to create a flavorful, browned crust were the "try this at home" takeaways. The rest of the demo flaunted the kitchen's 1,700-degree broiler, the restaurant's access to prime-grade cuts and heavily marbled Wagyu and the chef's skill in breaking down a whole rib eye.

But the class is more than a class—it's also a kitchen tour, a talk story session with Svensson and a three-course lunch with wine pairings, all for \$65. Should you feel especially cocky after completing your lesson, you can ask Svensson for a *stage* (internship) and experience dinner service in a professional kitchen.

—Martha Cheng

Upcoming classes: Nov. 13—Grilling fish; Dec. 4—Making BLT's famous popovers, braising meats; Jan. 15—Curing, smoking and pickling meat, fish and vegetables; Feb. 12—Carpaccio, crudo, ceviche.

Classes \$65/person, NOON–2:30PM, 223 Saratoga Rd., 683-7440



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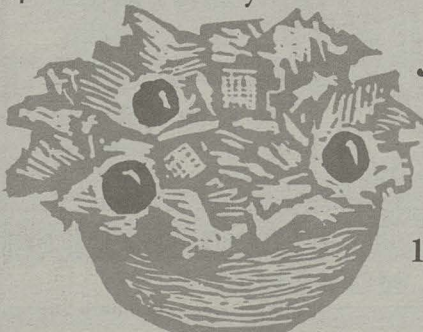
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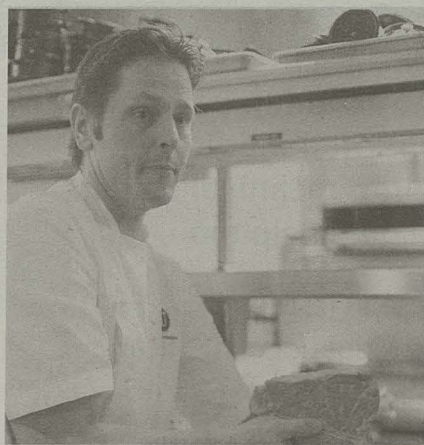


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## Food & Drink

# Dinner, with a side of typeface



### Design, brands and food

MARTHA CHENG

“Food is so close to our emotional state,” says Justin Cravalho, co-founder of Humanhand, a design company whose clients include Otto Cake and Highway Inn. “We use it for so many different reasons—control, enjoyment, satisfaction... There’s something different about [designing for food companies]. It has to be very emotionally connected to a person.” This philosophy plays into Humanhand’s designs for food businesses—from package display windows that allow a consumer to build a visual relationship with a product, to the selection of colors in brands and interior design: “Red is a very significant color for satisfaction and hunger and desire. It’s just natural human inclination,” Cravalho says.

Good design can evoke a sense of place in just a moment in a restaurant, while package design sets up expectations for a product at a glance—a taste before the first bite.

#### Est. A Long Time Ago

Perhaps because restaurants turn over so quickly, restaurant brands seek to capture a sense of longevity. Cravalho’s designs for food businesses tend toward rich textures to incorporate an aura of nostalgia and history—the use of a wood grain as the menu background for Highway Inn (now in existence for 63 years); updating Ba-Le’s Eiffel Tower logo to one that utilizes a more antiquated display font, calling to mind centuries of French artisan baking; applying warm reds, browns and greens to ‘Umeke Market’s signage, menu and interior.

“[‘Umeke’s owners’] families owned a market for 60, 70 years,” says Cravalho. “There’s a lot of history there, there’s a lot of value there... [We use a] rich typeface, a layering of the typeface... [and] use a lot of screen-printing textures. It looks handmade as much as possible. It looks like it was done either in the past, or with a sense of craftsmanship and honesty in it.”

A sense of history can be manufactured even with businesses less than a few years old, as with J.J. Dolan’s. “It’s new, but it feels like

it could have been there forever,” says Bernard Uy, co-founder of Wall-to-Wall Studios, a creative brand agency that designed J.J. Dolan’s signage and interior atmosphere. “We were looking at Irish bars and Irish pubs and Irish culture and Guinness and Harp. The Irish harp symbol was something that a lot of these pubs and these beverage companies were using. So we kind of created our own version [in the J.J. Dolan logo] but also elevating the pizza.” The koa wood bar and wood flooring give this Irish pub/pizza joint a sense of warmth, and the front window is filled with stacks of tomato cans, wrapped with vintage-looking labels that Uy says as they fade, will only add to the character of the place.

#### A sprinkling of humor

From high-end restaurants (Stage) to hot dog eateries (Hank’s Haute Dogs), Wall-to-Wall Studios tends to weave a sense of humor throughout the design, to underscore food as pleasure, food as entertainment. Stage, with a color palette of black and white, appears on the surface elegant and upscale, but there’s a sense of playfulness throughout. It’s “meant to feel like a subtle wink,” says Uy, from the menus with punched out eyeholes to the back of business cards which at first glance appear to be a simple pattern but is made up of repeating icons—an owl or a woman or a gun. Where the décor of the restaurant juxtaposes a life-size horse lamp with a Gucci dining table, the design is “kind of tongue and cheek, mixing cultural aesthetics with so oddball a place it’s kind of quirky and funny,” says Uy.

The Hank’s Haute Dogs brand is similarly whimsical, with the sausage halo in the logo, and the design throughout has a “delicious, handmade, rough around the edges” look, according to Uy. “Everything’s got stains on it, it’s not quite perfect.” This handcrafted quality to the brand helps differentiate Hank’s “haute dogs” from regular hot dogs—a product often associated with mass-production and inferior ingredients.

#### I’d like to order the lynchpin, please

“There’s a huge science to menu design, from the organization of it to the display of it to the placement of things,” says Cravalho, who has worked on menus for Kenny’s Restaurant, Highway Inn, and ‘Umeke. “There’s always some way in.” He calls this entry point the lynchpin. “It’s the thing on the menu that you either want to push, that you want people to get enamored with... it drags people in and invites them to get deeper into something.”

Menu design tricks include listing high-priced items to make everything else look cheaper (think the \$200 Dom Perignon and 20 wings dinner at Hooters), and for specials, burying the price so people fall in love with the dish before seeing the cost.

Still, the menu tricks and slab serifs and humor can only go so far. “The product needs to be consistently consistent,” Cravalho says. “What we do is only going to serve to heighten the experience or satisfy it. In the end, it’s about the quality of the product they put out. If their product isn’t top notch, what good is it going to do. People aren’t going to come no matter how good it looks.”

Like icing on the cake, design can’t hide an inferior product, but also like frosting, brands are our first visual cues. When Uy travels, he finds inspiration in “these small little pubs and bistros that aren’t giant or huge. But they’re the ones that kind of have a little bit more to them. You can have a kick-ass meal, great chef, great wine, whatever... and they also tend to pay attention to branding. And to me that says the folks who opened that place care about the details. They leave very little to chance... They thought through the whole experience.”

Honolulu Weekly restaurant reviewers dine anonymously, editorial integrity being our first priority. Reviewers may visit the establishment more than once, and any interviews with restaurant staff are conducted after the visits. We do not run photos of the reviewers, and the Weekly pays the tab. The reviews are not influenced by the purchase of advertising or other incentives.

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# The Straight Dope

By Cecil Adams

**W**e're constantly bombarded with fundraisers and retail products sporting pink ribbons to raise money to "fight breast cancer." Do pink ribbon campaigns do any good, or are they mainly a way for corporations to fleece consumers by leveraging their fear and sympathy over breast cancer? Where is all the money raised by pink ribbon campaigns going? —Jill Gatwood, Albuquerque

**A** lot of people are starting to wonder about this. It's not so much that consumer products companies are exploiting concerns about breast cancer to sell more yogurt or lipstick, although that's part of it. The real issue is that we don't have much to show for all the ribbons, runs, and billions of dollars spent on research. Instead we've built a vast breast cancer industry that generates lots of jobs, profits, and awareness, but so far nothing that will prevent breast cancer, and nothing that will reliably stop it besides the knife.

One sign of the frustration is the Breast Cancer Deadline, a campaign launched earlier this year by the National Breast Cancer Coalition. In a jab at the endless optimism of pink ribbon campaigns, the NBCC website now declares "We're Giving Up Hope" and proposes instead "something more powerful": a firm commitment to wiping out breast cancer by January 1, 2020, the implication being that we've been screwing around till now.

To give the run-for-a-cure crowd some credit, pink ribbon campaigns have been remarkably successful in what they set out to do, namely increase breast cancer awareness and funding for research. The color pink and pink ribbons have been used as symbols since the 1980s, initially by what's now called Susan G. Komen for the Cure, perhaps the best-known advocacy group. The idea got a boost in 1992, when the Estee Lauder cosmetics company teamed up with *Self* magazine to create an awareness campaign symbolized by pink ribbons. Things took off from there, leading to the present orgy of what critics call "pink-washing" during Breast Cancer Awareness Month every October,

in which pink-ribboned products, events, and publicity come at you from all sides.

If it all seems a little chaotic, that's because it is. No single entity is in charge of all the pink ribbon campaigns. In contrast to Canada, where the pink ribbon symbol is controlled by the Canadian Breast Cancer Foundation, in the U.S. anyone can slap a pink ribbon on anything—thus pink vibrators, pink handguns, pink motorcycle-battery chargers, and pink cement mixers.

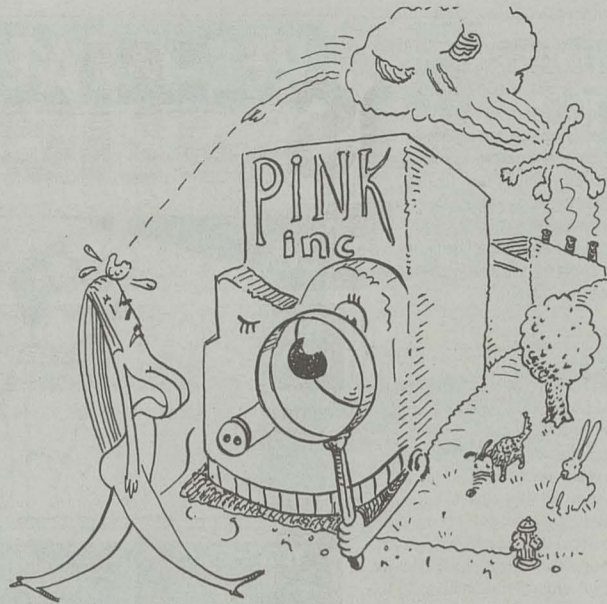
None of these stunts is necessarily a scam, and no doubt many are well intended. But they often involve considerable effort for decidedly modest results. One oft-cited example is Yoplait's program, in which the company donates ten cents to the Komen group for each beribboned yogurt lid mailed in. OK, that's nice, but think about it: If you dutifully save 120 over the four-month run of the campaign,

you'll have to store and ship them, the postal service will have to transport them, and Yoplait presumably will have to count them, for a total donation of 12 bucks. You'd save yourself and everyone else a lot of trouble if you just sent in a check.

Laborious though they may sometimes be, such schemes have generated plenty of money for breast cancer research. The Komen foundation has awarded \$450 million since 1982, the Avon Breast Cancer Crusade \$640 million since 1992, the Breast Cancer Research Foundation \$250 million since 1993. Federal funding has also increased dramatically. In 1990 the National Cancer Institute allotted \$81 million to breast cancer research. Five years later that amount had nearly quadrupled to \$309 million, and in 2009 totaled \$685 million.

It's unfair to say all that expen-

illustration: slug signorino



diture accomplished nothing. The NBCC notes that breast cancer killed 44,000 Americans in 1991, compared with 40,000 now—seemingly only a slight improvement. But that's deceptive, since the population has grown. NCI data shows the breast cancer death rate has fallen by roughly a third since 1990.

What hasn't appreciably improved is breast cancer incidence—that is, the number of women who contract the disease. Despite some improvement in the past decade, it remains about 25 percent higher than it was 30 years ago.

This has led pink ribbon skeptics to hint darkly about a conspiracy involving fund-raising groups, manufacturers of carcinogenic products, and drug companies, who contrive to keep the research focus on detection and treatment rather than prevention. That keeps the lucrative cancer business humming while deflecting attention from the underlying causes, namely carcinogens released into the environment.

Paranoid? Maybe. Still, a woman's lifetime risk of breast cancer has increased from one in 20 in 1940 to one in eight now. I've seen 70 percent of that increase reasonably attributed to longer life and better early detection. What accounts for the remaining 30 percent? Nobody really knows. ■

Send questions to Cecil via [straightdope.com](http://straightdope.com) or write him c/o Chicago Reader, 11 E. Illinois, Chicago 60611. Subscribe to the Straight Dope podcast at the iTunes Store.

## EARTH TALK

Questions & Answers About Our Environment

Dear EarthTalk: What are the environmental benefits of the hydroponic growing of lettuce and other crops?

—Bruce Keeler, Oakland, CA

While organic agriculture is all the rage, growing by leaps and bounds to meet increased consumer demand for healthier food, another option that's less well known but just as healthy is hydroponics, whereby plants are grown in nutrient-fortified water-based solutions without a soil substrate whatsoever. Besides not needing chemical fertilizers or pesticides (most of which are toxic as well as derived from petroleum), hydroponics also take up much less space than traditional agriculture, meaning that even an apartment window can yield impressive amounts of food throughout the calendar year.

In traditional forms of agriculture, soil facilitates the process of providing the mineral nutrients that plants need to grow. Organisms in the soil break down the nutrients into inorganic basic forms that the plants can then take up accordingly and put to use photosynthesizing. Of course, some of the organisms the soil attracts are unwelcome, and not every speck of soil is ideal as a growth medium, so we have come up with ways to kill off unwanted pests (pesticides) and pump up the ground's productivity (fertilizers).

But growing fruits and vegetables hydroponically obviates the need for fertilizers and pesticides—let alone soil—altogether. "Without soil, there is little to no microbial activity, so the plants depend

on direct nutrients from nutrient solutions," reports Alexandra Gross in *E—The Environmental Magazine*. "And because hydroponics occur in a highly controlled space and microbial activity is at minimum, pesticides, insecticides and herbicides are not needed."

In most hydroponic systems, the nutrient solutions include inorganic salt fertilizers and semi-soluble organic materials such as bat guano (manure), bone meal and fish emulsion. Since growing hydroponically does not require chemical fertilizers and pesticides, the method is inherently "organic," although the federal government doesn't recognize it as such officially. Hydroponic farmers are trying to get the U.S. Food & Drug Administration to take soil out of the equation when it comes to defining organic so that their products can bear an organic certification label on store shelves and appeal to a quickly growing segment of green-minded consumers.

Hydroponic methods are becoming especially popular with a new wave of green-minded urban gardeners. When artist Britta Riley began growing her own food hydroponically in the window of her fifth floor Brooklyn apartment in 2009—and sharing her findings with like-minded folks all over the world via the Internet—the Windowfarms Project was born. In less than two years, some 13,000 people have joined the online community at the [windowfarms.org](http://windowfarms.org) website, where members can download free how-to instructions for homemade hydroponic systems.

Along with the Windowfarms Project website, a couple of good sources of hydroponic growing information, inspiration and supplies include *Hydroponics Online* and *Simply Hydroponics and Organics*.

### CLICK HERE:

**E—The Environmental Magazine**, [www.emagazine.com/view/?5221](http://www.emagazine.com/view/?5221);

**The Windowfarms Project**, [www.windowfarms.org](http://www.windowfarms.org);

**Hydroponics Online**, [www.hydroponicsonline.com](http://www.hydroponicsonline.com)

**Simply Hydroponics and Organics**, [www.simplyhydro.com](http://www.simplyhydro.com).

### GOT AN ENVIRONMENTAL QUESTION?

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

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# CITY WISE



IN THE MALL

## Breaking the buzz-o-meter

Limited edition die-cast trucks and signed and numbered by Katch1.

For those who still don't understand the concept of a pop-up shop, this might help. It's a movement. A bit trendy, but still a revolutionary idea that gives the middle finger to outlandish commercial rental spaces and instead acts as a seasonal or temporary retail store. The success of a pop-up shop is measure by one thing: Buzz.

That's just what **Lightsleepers**—a local hip-hop, root, culture and life-curating whatever—is trying to get. They're launching their pop-up shop at Ala Moana's Split Obsession and are planning for a helluva crowd. Their main staples are limited

designs, colorway T-shirts and die-cast trucks in collaboration with a few of Hawai'i's art elite such as Matt Tapia, Angry Woebots, Spel Oner, KOAK and KATCH 1.

The grand opening includes music by Vezen, DJ Observ, Oliver Twist and Kavet The Catalyst. Waiialua Soda Works is giving away complimentary beverages.

The buzz for this retail experience is piercing.

—Shantel Grace

*Split Obsession, 1450 Ala Moana Blvd. (Next to Neiman Marcus), Sat., 11/6, 5-9PM, lightsleepers.net.*

IN TRAINING

## Bridge over troubled waters

The tourism industry has many challenges. One of the biggest is training employees to effectively communicate with persons of different cultures and races.

Lance Kimura, one of the organizers of the upcoming **Cultural Bridge Training Program**, feels that to engage with tourists, relationships must be built from the ground up.

"A lot of people in our industry have trouble understanding, or discerning the differences between Chinese, Korean and other Asian visitors," says Kimura. "What we try to do is to teach them how to interact with tourists in the host culture. How to greet them in Hawaiian instead of trying to greet a Korean person in the Chinese language."

The two-day workshop is an opportunity for managers, and those working in the tourism industry,



to better understand how to communicate with emerging tourists. "By using Hawaiian hospitality, industry professionals can effectively bridge cultures by integrating values into their management skill sets," says Kimura. "And those relationships will last."

—S.G.

*Queen Kapi'olani Hotel, 150 Kapahulu Ave., Wed., 11/3 & Wed., 11/10, 8AM-5PM, \$50, lakimura@hawaii.edu, 956-4886*

## THE FLOATING CITY

*Stray moments, things seen and overheard, chance encounters.*

**Waikiki, Tuesday, 9AM**

As the bus passes a hotel, she notices a lack of color—the strikers with bright red shirts and large white signs are missing. Someone else also notices and asks the bus driver if the strike is over. The driver doesn't know, a tourist with activity brochures in hand, says it is, and goes into the details.

The passenger smiles and thinks, "Who said tourists care only about our beaches and sunshine?"

Send your found moments to [floatingcity@honoluluweekly.com](mailto:floatingcity@honoluluweekly.com), or call 528-1475, ext. 24. Just be sure to mention "The Floating City" in your message. We'll even write it up for you. Photos always welcome.



Anatomy of an Explosion by Reem Bassous.

IN THE GALLERY

## The scapes of war

Drills. Blowtorches. Soldering irons. Electric sanders. No hardware is off limits in the hands of artist Reem Bassous, whose solo exhibition, *Plexus*, is now on display at the Hawai'i Pacific University Art Gallery.

This new series of abstract reconstructions of warscapes, culled from her collective childhood in Beirut, is a continuation of her show at The Contemporary Museum Cafe last February, but with a greater emphasis placed on surface texture and experimentation.

"I like the idea of relief, building wood on the surface, the layering process," says Bassous. "Approaching the canvas in such an aggressive manner, there's something appealing to me about seeing the muscle behind something."

That muscle is flexed with dirty, dusty, gritty results that, as a series, could've easily looked overworked and predictable.

Instead, Bassous was able to strike a numbing balance that feels both grotesque and frag-

ile—a more interesting outcome. The standout piece, "Anatomy of an Explosion," is a fine example of the series' overall exploration in the aftermath of violence as opposed to the literal action of it.

Yet with every element there is to admire, there's still something to be desired from the anticlimax that is *Plexus*. The use of relief is a promising direction in realizing the artists' obvious obsession with excavating structure out of chaos, but a hunger to see Bassous take a piece even further, is also unearthed.

Bassous agrees. "I couldn't make sense of the rubble then and still to this day, so that really needs to be pushed. I see [*Plexus*] as a preparation of what's to come in my art."

—Matthew DeKneef

*Hawai'i Pacific University Art Gallery, Hawai'i Loa campus, 45-045 Kamehameha Hwy., runs thru 11/12, Mon.-Sat., 8AM-5PM, free, hpu.edu, 544-0228*



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