

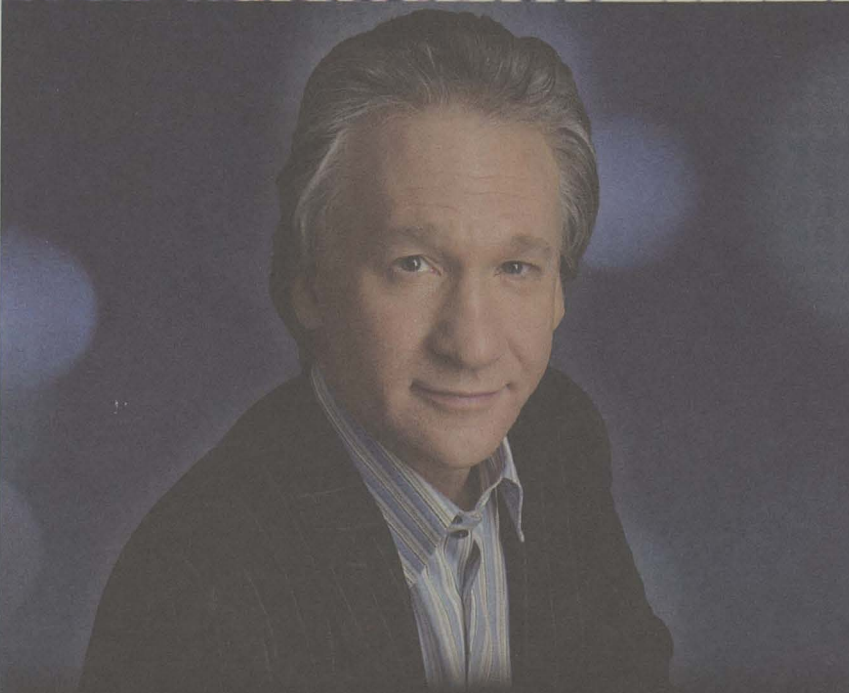
Honolulu Weekly

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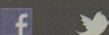
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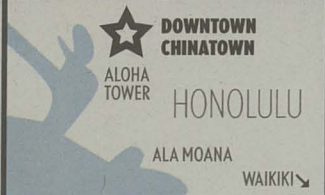
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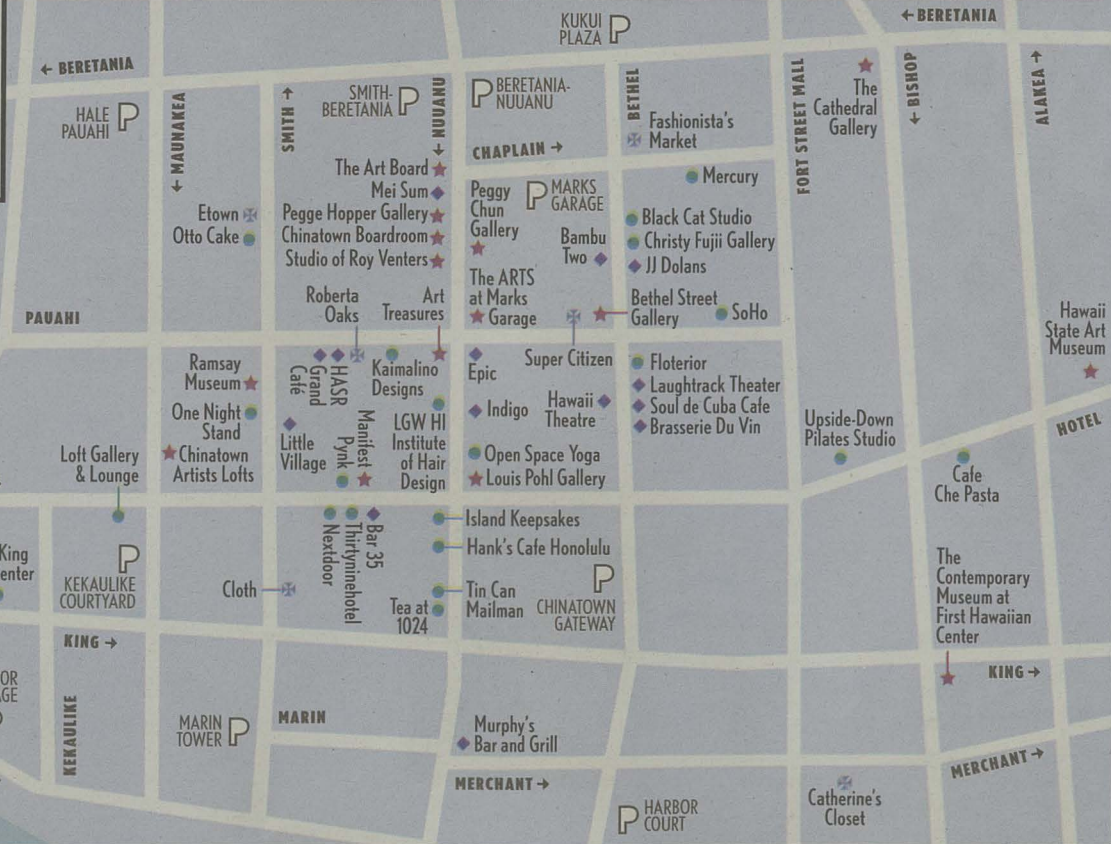
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Occupying a position

[Oct. 26: "Keep Occupied"] I have only loosely monitored the cross-talk about Occupy Honolulu in the *Weekly* or outside of it being more focused on what are to me more important ecological issues we face. But after waking from some pretty pointed dreaming, I finally 'found my voice' to add to the discussion. Whether people of color are represented in the local chapter of the ad hoc Occupy Movement is not the point. Whether the writer lauded or laughed at it is not the point either. The point is that we are living within a dysfunctional economic system which has gradually over time secured a dysfunctional political system to protect and defend it.

Our economic system is based on the abstract of "money" as the sole means of valuation in "the market place" where we all interact economically. This is a travesty to begin with since "money" by nature renders almost every human value besides the impulse toward acquisition and accumulation (greed) as "externalities" to the economic

equation.

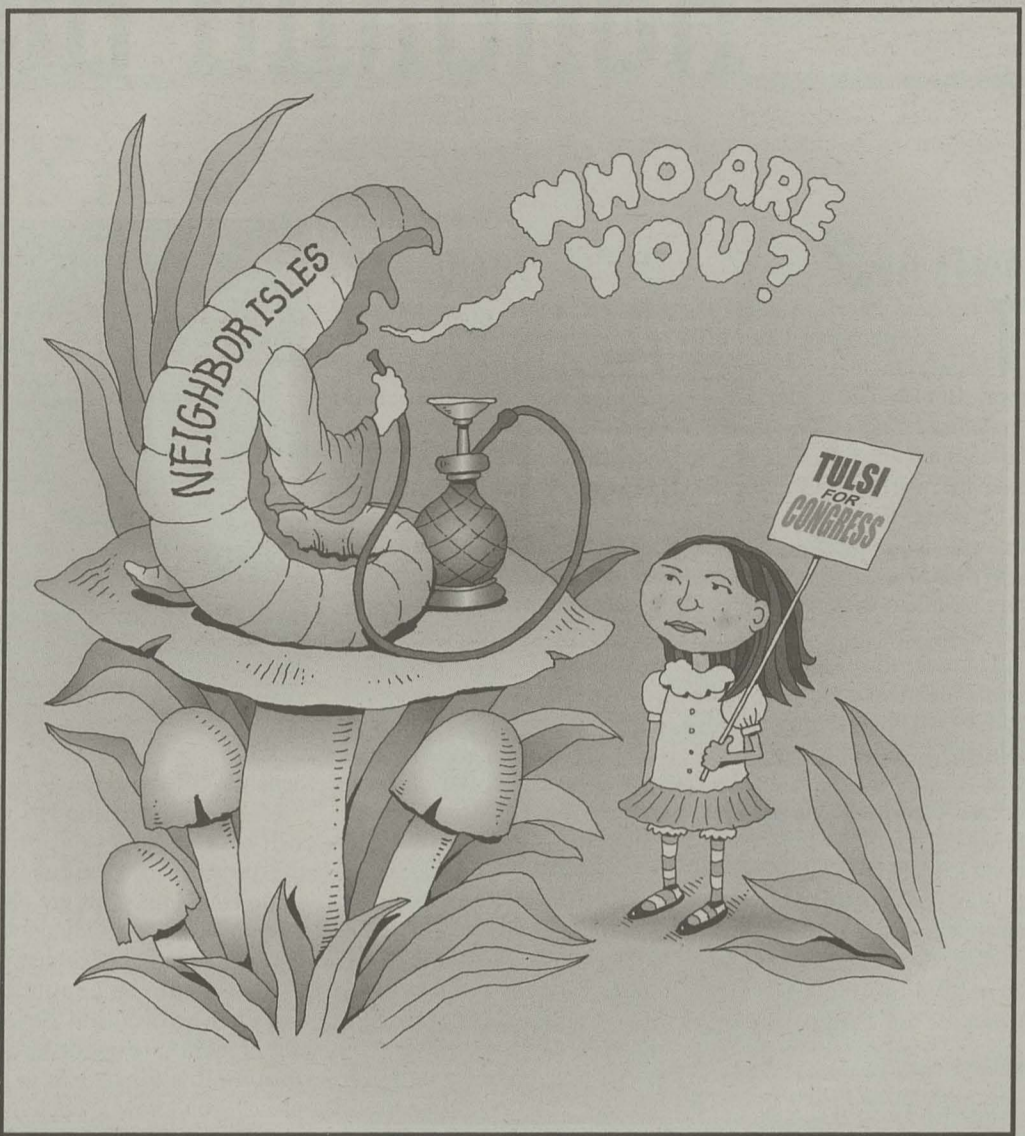
Companies, which do not mask their owners behind corporate shields, have a hard enough time hanging on to their values as they compete in the marketplace. But corporations are better able to shed their consciences. In fact, the addition of fairness, environmental responsibility and a host of other important values to the equation must be forced upon corporations by law. Corporations hire new MBAs based upon their perceived ability to enhance the almighty bottom line, not ethics. CEOs and upper management are the best of the lot at adding to the short term profits and public perceptions. The whole system is tuned to concentrate money and power, not fairness, compassion, environmental stewardship or any of a host of other valuable objectives which are "external" to the dominant concept of "the bottom line."

Over time...our economic system has all but bought our political system. Many of the founding fathers feared the rise of a clique of "central bankers," lest we lose our democracy in the process. The historical accounts are full of such references of such famous people as Thomas Jefferson, Alexander Hamilton, Andrew Jackson and others' philosophical battles with their contemporaries often centered around trust or distrust of wealth and its capacity to co-opt and control our democracy. The deed is done and wealth controls our country.

The Occupy Movement recognizes that this control has come to pass and is more or less complete. Major media chains, the very sources of our knowledge about our world, are controlled by corporate financial considerations and those interest of "the 1 percent." The *Weekly* is, thank God, part of the loyal opposition that upholds direct expression by our citizens. Long live *Honolulu Weekly*, I say.

So snipe at the Occupy Movement at your own risk since at present it is the unfolding of OUR revolution, inspired by the Arab Spring and its success in unseating corrupt powers of a different sort. But make no mistake, the US is also in the control of a corrupt power, though that is not so clearly discernible to the public in the name of a dictator or despotic ruler. Ours is a diffuse dictator, a collective despot. We only nominally live in a Democracy any more. In actuality we live in a Monocracy. He or she who raises the most money has the power to buy public opinion through advertising, the completely legal way to buy votes. Repeat a lie enough times in ads and it becomes perceived as truth.

Occupy Honolulu and the Occupy Movement in general are about taking back our democracy at the same time that we take back and change our economic system, as the two are inextricably linked. If people of color have not yet joined that movement, they can only be encouraged to join since society's marginalization of the rights



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and aspirations of people of color is a by-product of the deaf and blind greed that has come to dominate the lives of "the other 99 percent."

Stuart Scott
Via HonoluluWeekly.com

Thanks, Kain!

[Oct. 26: "Keep Occupied"] Well written, but I do want to point out that nobody in any city wants to be in the limelight or try to outshine any city. It's a call for solidarity and everyone is throwing their support as a whole. No matter how little or how big a community's efforts are, anything and everything helps to spread the message. Good job Kain on educating and bringing awareness to your readers.

"K24" via
HonoluluWeekly.com

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"Francis" via
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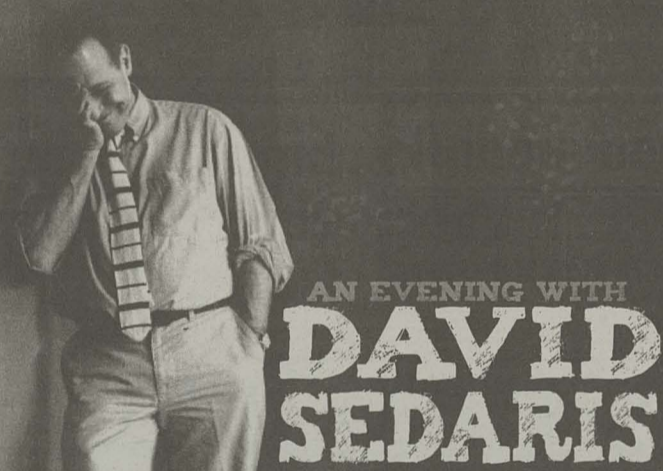
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honolulu diary



ANTI APEC

The Asia Pacific Economic Cooperative (APEC) conference is just a week away. But what do leaders of 21 “member economies” in the Pacific region and CEO’s from all over the world plan to accomplish at the summit? A look at the website, apec.org, gives no real specifics, but just generally points to the promotion of global capitalism.

There is, however, a growing consciousness rising here in APEC 2011’s host state spearheaded, by people who disagree with what APEC represents.

“APEC is where multinational corporations and government leaders collude in private to plan policies that would not survive a democratic process,” says local conceptual artist, activist, and UH professor Gaye Chan.

—Matthew Kain

Get Involved:

World Can’t Wait

Honolulu—the only group in Hawai’i that has applied and been granted a permit to protest during APEC. worldcantwaitohonolulu.blogspot.com/

Eating in Public—an anarchist recycling/food movement in Hawai’i that has taken a definite stance against global capitalism. nomoola.com/apec/index.html

AlternaAPEC—community alternative to APEC promoting the role of the arts in transforming regional and global economies. globoflo.com/category/alternaapec/

OCCUPY UPDATE

A close look at the Occupy Honolulu (OH) web forum alludes to the group gaining momentum. According to information obtained in the minutes before one of OH’s General Assemblies—where activists meet to voice their opinions and decisions are made using a completely democratic (albeit, lengthy) consensus system—a representative from World Can’t Wait has encouraged OH to take advantage of their permit site surrounding the APEC conference.

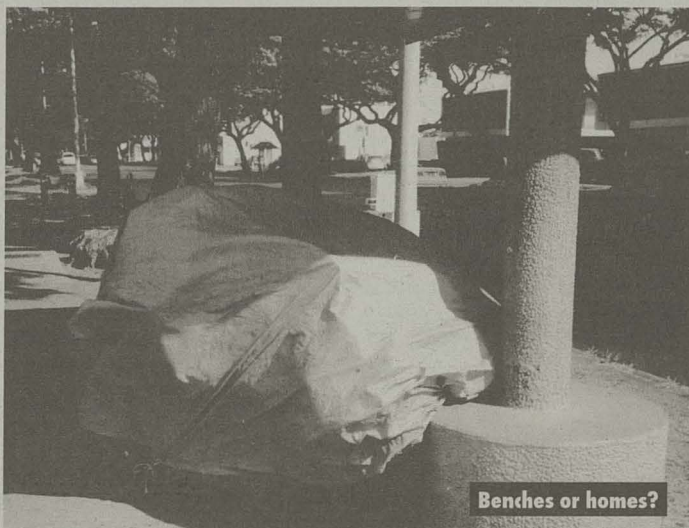
Also in the planning stage is a permanent encampment, similar to Occupy Wall Street’s growing Lower-Manhattan encampment in Zuccotti Park. The location has yet to be announced but potential sites under discussion include the State Capitol, Kapi’olani Park, the State Library lawn, and the Hawai’i Convention Center. The decision was assigned to a small working group for confidentiality reasons.

OH plans to rally Nov. 5th at 11AM in Thomas Square and march to the State Capitol by noon for a protest. The encampment site will be announced, and occupation is planned to begin the same evening.

—Matthew Kain

NOT BEDS

Can’t the bus benches be used for bus riders?” asks 77-year-old Ruth Freedman, a retired RN and Honolulu resident who rides the bus as her sole means of transportation. “Some individuals have really taken over the bus



COURTESY MATTHEW KAIN

benches,” she adds.

Many who ride the bus are still spry enough to overlook the fact that the benches at some Honolulu stops are often ensconced by individuals who have no intention of riding.

Even younger people are bothered, according to 29-year-old Honolulu resident Jeremy Jordin. “It’s for people to get places, you know? People who are trying to function in society, and they have to deal with that?”

Who—if anyone—is responsible for keeping bus stops safe and clean? Surprisingly the answer isn’t HPD but TheBus.

“I think a lot of people assume that there are vagrancy laws,” says Detective Luecke with HPD, “Afraid not.”

Detective Luecke continues: “If we have a complaint from the bus company—and again, it’s not something that we’d issue a citation for—all we could really do is ask the person to move along. If they decide they’re going to end up staying there, then so be it.”

One option to deter individuals from sleeping on the benches is to alter the benches themselves into the sectioned-off kind, preventing people from lying down.

“Start some type of position where [they] check bus stops,” adds Jordin. “Like a metermaid, but for bus stops...bus stop inspectors.”

People who pay money to use public transportation de-

serve to feel safe while waiting for the bus, and senior citizens should be given priority to sit at the benches while waiting.

—Matthew Kain

KONA CON

Last fall, Kona coffee farmer Paul Uster came across Safeway Select “Kona Blend” on the shelves of a Safeway store in California. Although the front of the Safeway-brand coffee packaging claimed to be a Kona-coffee blend, the back read “100 [percent] Arabica coffee.”

When several appeals to Safeway and even to the Hawai’i Department of Agriculture (HDOA) chair Russell Kokubun proved fruitless, the Kona Coffee Farmers Association (KCFA) took matters into their own hands, calling for a boycott of Safeway’s 1,700 stores nationwide in July. The group asserted that “Safeway Select Kona Blend” violates the basic principles of fair marketing, damages the economic interests of Kona coffee farmers. Both farmers and consumers agreed that Safeway’s using an extra layer of complexity in its labels—i.e. calling a product a Kona “Blend” and then not defining what the percentage is—was misleading and false.

On Aug. 31, Safeway sent the KCFA a letter stating that the coffee blend packaging would be modified. However, a day prior, on Aug. 30, a \$5 million

QUOTE

“We want to move away from the economic and social policies of the status quo that consistently postpone solving problems... We also want to move away from the divisive, negative politics that has been tearing our communities apart.”

From the website, Neilabercrombie.com

FACTOID

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The number of likes on Neil Abercrombie’s Facebook page.

Facebook.com

class-action lawsuit was filed by consumers in federal court in Northern California, claiming Safeway profited from the reputation of Kona coffee while selling an inferior product with very little Hawai’i-grown coffee.

“While Safeway has promised to change labels to address Hawai’i state law, it will be interesting to see how their broader deception to consumers overall will play out in the California legal system,” says KFCA president, Colehour Bondera. Kona coffee farmer Albert Holt says the public needs to know that unless the label says “100 [percent] Kona Coffee,” they are not getting genuine Kona beans. “Blends are the ultimate consumer fraud,” Holt says. The KCFA is still awaiting a response from Safeway regarding their clarifying questions on the relabeling. The farmers urge consumers to buy from Kona farmers and local, knowledgeable vendors to ensure 100 percent Kona coffee.

—Tiffany Hervey

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What Should We Know, What Should We Do?

In light of APEC, where do Pacific Islanders and Native Hawaiians stand?

SHANTEL GRACE

An international conference takes place Wednesday, Nov. 9, and is designed to bring attention to Pacific Island peoples' struggle against APEC and globalization. The organizers of the international conference Moana Nui: The Pacific Peoples, their Land and Economies are a mix of cultural practitioners, scholars and activists who feel that they need to provide a voice for Pacific Islanders and set a direction for their economies in the era of APEC, one in which powerful transnational corporations and

global industries are expanding, and, as a result, ruling the world. The Weekly spoke with Jonathan Kamakawiwo'ole Osorio, an author, scholar and musician, whose investigation of 19th- and 20th-century law and politics in Hawai'i, as well as indigenous rights and Native Hawaiian values, have left a mark on tens of thousands of people. We wanted to know how he felt about APEC and why people should seriously consider going to Moana Nui, either as an alternative to APEC or as a supplement.

Why do you think people should pay attention to this conference [Moana Nui], in general?

For one thing, nobody knows what's really going on at APEC. Our conference is going to provide a substantive discussion on what APEC is and what these trade agreements do. I think it's important to understand what the history of these kinds of organizations are, specifically APEC. What are the global aspects of this new brand of capitalism?

What's your definition of globalization?

Basically, if you look at Hawai'i, it's a really good example of how globalization can transform a place. We're really only talking about 200 years that we've been connected to this global expansion idea, before that we took care of ourselves.

According to our best estimates, we took care of 800,000 to a million people. That's how efficient and effective the system was. Were the people healthy? Yes, they were. Were we living in a sustainable kind of economy? Yes, we were. The story over the last century has been the demolishing of that system. We've become laborers; we've seen the land system become a property system; we've seen tremendous disparities of wealth. So really, Hawai'i is a globalization story. It may not be the only one, but it's a good one.

Is APEC bringing anything good to Hawai'i?

What they're bringing is an infusion of capitalism, but our argument is that they don't raise

the standard of living. What you find is poverty, lack of resources to live comfortably, we see the bringing of bad environmental effects, the bringing of poorer diets. The 800,000 people who lived here over 200 years ago had healthy diets. Today, among other things, Hawaiians lead the population in obesity, heart disease and diabetes.

In general, what globalization brings is the concentration of wealth in fewer and fewer hands, with more and more people struggling to survive. The second thing it brings is environmental deterioration; air pollution, water pollution, things like that. Businesses and corporations are basically looking for any kind of resources they can turn into capital.

And that's why we think that Pacific Islanders and Native Hawaiians who still practice different kinds of economy really can show the way to a different world, one which is more self-reliant and one which consumes much less.

Have you encountered a single Native Hawaiian or Pacific Islander who is for APEC and globalization?

Honestly, I haven't encountered a single Pacific Islander or Kanaka Maoli who says its good for us, but, generally, they're saying if they're [APEC] making deals, we need to make sure they don't forget us. And I find that really interesting. When we offer this kind of opportunity to do a real critique, and offer the opportunity to create a different kind of economic future, we think that's a better idea than simply figuring out how to hang on.

How do you feel about APEC coming to Hawai'i?

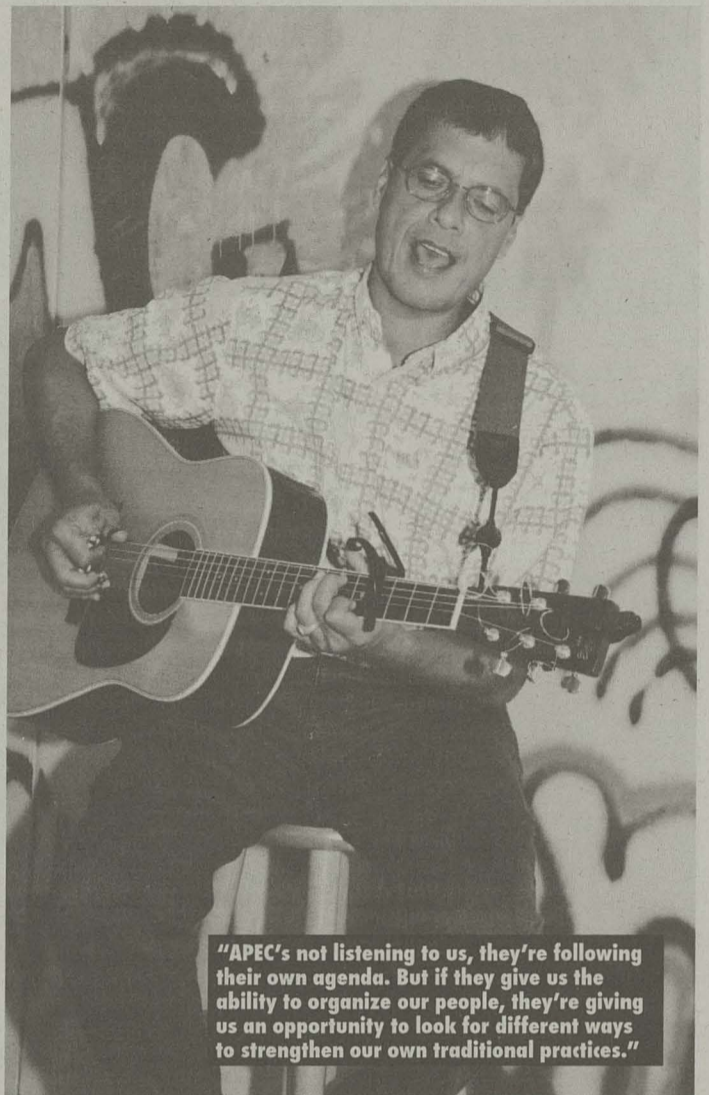
APEC's going to meet somewhere, and wherever they're going to meet will have social and political havoc. I'm actually glad that APEC's presence here will give us a chance to have a concentrated discussion about where we stand as native people. APEC's not listening to us, they're following their own agenda. But if they give us the ability to organize our people, they're giving us an opportunity to look for different ways to strengthen our own traditional practices, and I see that as a positive thing for us.

What about protests? Do you see another Battle for Seattle, or do you think it's going to be fairly calm around here?

I really don't know the answer to that. Protests here in Hawai'i have always been measured and calm. People in Hawai'i tend to be law abiding, which is one of the reasons we're so upset about the level of security. First of all, the amount of attention and money that's being put into security—because somehow we're going to be the unruly ones—is in my opinion completely ridiculous. Whether we were protesting the take-over of the United States or the war, our protests have always been peacefully handled. So spending a lot of money is a waste of time and money, and, honestly, it's insulting.

Is there anything else you'd like to say about the upcoming conference?

We really hope people will come to the events that are open to the entire public. This is really an opportunity to learn how



"APEC's not listening to us, they're following their own agenda. But if they give us the ability to organize our people, they're giving us an opportunity to look for different ways to strengthen our own traditional practices."

we've been struggling to deal with predatory capitalism, a capitalism that really operates for a small group of people in the world. We want people to understand that we have a tough and long struggle ahead of us.

Moana Nui: Pacific Peoples, their Land and Economies:

Calvary by the Sea, Wed., Nov. 9, by invitation only. Those who are Native Hawaiian can e-mail tbaker@lava.net

Church of the Crossroads, Thu., Nov. 10, open to the public

Kamakakūokalani Center for Hawaiian Studies at UH-Mānoa, Fri., Nov. 11, open to the public

moananui2011.org, ifg.org/programs/apec.html

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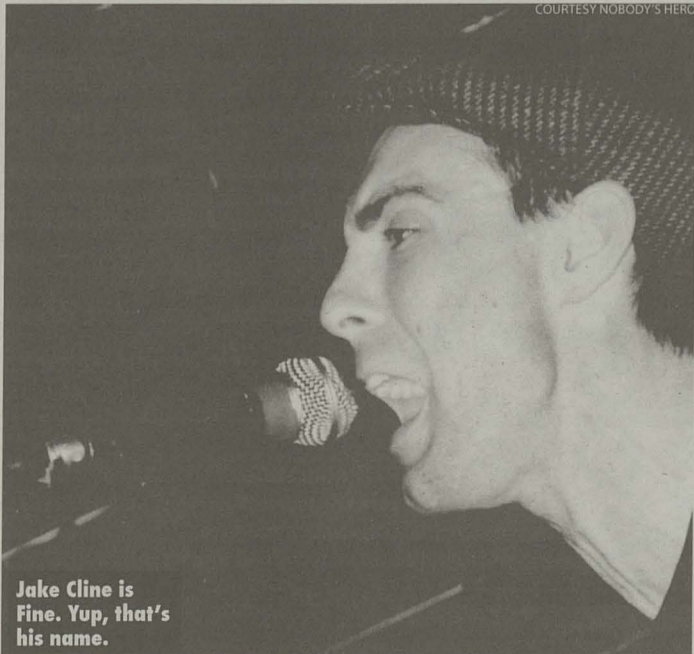
This first Friday marks a special edition of Nobody's Hero at Anna O'Brien's. **Jake Cline is Fine**, lead vocalist and guitarist for Portland, Oregon's Hot Rod Carl, will arrive just in time to join the unholy trinity of the folk/punk tomfoolery from Campfire, the rock'n'roll rabble-rousers from Gnarwhal and the fiddle-wailing folks from Discord & Rye. One of Hawai'i's newest DJs—DJ Bro Job—will also be there to do god knows what.

With tunes that stick like unforgiving faux leather, Hot Rod Carl is known for its biting, catchy punk hits such as "Another Day of Hell," "Thumb Tacks," and "Broke." Since Jake Cline is Fine is also arriving solo, this time he will lend a more country-inspired sound that's reflective of his wide array of influences, including Hank Williams, Chuck Berry, Bob Dylan and Blondie. But don't think that Jake Cline has completely lost his edge; we're sure his punk rock roots will come through to deliver the perfect dosage of rowdy rock 'n' roll for the night.

And for those of us who only look forward to Chinatown's First Friday song-and-dance to fast-forward to the part where it's okay to drunkenly eat apple fritters at 2AM, whilst stealing glances of *Mars Attacks!* playing in the background (Downbeat, hollaaa), we aren't alone. We have options.

—Niko Rivas

Anna O'Brien's, 2440 S. Beretania St., Fri., 11/4, free before 9PM (\$5 after 9), +21, jetsetterhnl.com, 946-5190



Jake Cline is Fine. Yup, that's his name.

Stage

The OK Musical Coral

Explore the prairie wide 46th state in our ocean bound 50th...with show tunes! Based on the 1931 Lynn Riggs' play, *Green Grow the Lilacs*, this landmark 1943 production was—fun fact—the first musical the composer and librettist wrote together! (*jazz hands*)

The beloved Rodgers & Hammerstein's award-winning *Oklahoma!* was a Broadway trailblazer, oft considered by dramatists to be the "first fully integrated musical play," marking it as an American classic and model for nearly every musical since. *Oklahoma!* is basically the Constitution of American Musical Theatre, y'all!

That 'ole slice of US history in mind, mount this Rushmore and manifest your singing-dancing destiny this month with an interpretation by the UH-Mānoa's Department of Theatre and Dance that seeks to amend the popular stage play with some fresh faces and bright-eyed performances.

Billed by the company as "not your Grandma's Oklahoma!," get lassoed in by the farm girl Laurey meets cowboy Curly romance, where feuding farmers and cowboys spell major D-R-A-M-A in the square dancing social scene for the stars-and-spurs-crossed lovers.

Yee-haw.

—Matthew DeKneef

Kennedy Theatre Mainstage, 2500 Campus Rd., runs 11/4–11/20, Mon.–Wed. 7:30PM, Thu. 2PM, \$5–\$22, etickethawaii.com, 944-2697

No jazz hands here, pardner.

Girl From Ipanema

Not only is **Chris Barreto** a Brazilian songstress, fashion designer, painter, psychologist, body therapist and martial artist, she is also an extraordinary ego-feeder. As long as you have met the prerequisite of existing, Barreto believes that you are already a work of art. People are "covered in a skin that is the art that

they are inside," says Barreto on her website. If anyone were living proof of this sentiment, she would have to take the cake.

With Barreto's first headlining concert in Honolulu, she plans to showcase her dexterity as a multi-media artist with two sets of live music, staged fashion shows featuring her hand-painted fabrics (which has been selected by the likes of Madonna) and simultaneous projected films.

The Brazilian *Berimbau Reggae* CD launch Party will feature Barreto on vocals, Bernardo Bieres on guitar, Aaron Friedman on bass, Rawn Rasta on keyboard and Rogerio Araujo on percussion. Barreto is originally from Espírito Santo, Brazil. Since then, she has lived in Ipanema, Rio de Janeiro, New York and the Big Island, where she currently resides. Her music, which is deeply tied to Brazilian Rhythm, is also rooted in the Berimbau tradition of Capoeira martial arts dance music. Aerialist Andrea Torres and local Capoeira dancers will top off the myriad of festivities the evening has in store.

—N.R.

The Venue, 1144 Bethel St., Sat., 11/5, 9PM, \$20–\$25, +21, brownpapertickets.com, 528-1144

Orchestral Manoeuvres in HPR

Expect a juxtaposition of the classical canon and contemporary works of varied aesthetics in the upcoming performance by **The Momenta Quartet**. Special guests mezzo-soprano Laurie Rubin and pianist Djordje Nestic will accompany the sting ensemble. The program will include Chausson's "Chanson Perpetuelle," Philip Glass's String Quartet No. 5 and Cergio Prudencio's "La Paz, Bolivia: Transfiguraciones," written for the Momenta Quartet.

In the past seven years, the quartet—now comprised of violinist Emilie-Anne Gendron, violinist Miho Saegusa, cellist Michael Haas and violist Stephanie Griffin—has premiered over 50 works and has collaborated with over 70 composers.

Featured mezzo-soprano Rubin, co-founder and associate artistic director of Ohana Arts, a Hawai'i performing arts school and festival, recently received acclaim from *The New York Times* chief classical music critic Anthony Tommasini.

—Michael Nakasone

Atherton Performing Arts Studio, 738 Kaheka St., Fri., 11/04, 7:30PM, \$15–\$25, reservations 955-8821

Art

From Beyond the Great Wall

Last week we told you about the Chinese film festival going on at the Doris Duke Theatre. What probably wasn't stressed enough is, the reason it's happening in the first place is in celebration an exhibition of rare paintings from China now at the Honolulu Academy of Arts: *Masterpieces from the Forbidden City*. (And because we can't not mention our favorite acronym this month, the exhibition itself was also inspired partly by APEC.)

In addition to 56 paintings from the Palace Museum in Beijing and 19 works from the Academy's own collection, the centerpieces are four works by influential artists from the Yuan Dynasty (1279-1368)—Huang Gongwang, Wu Zhen, Ni Zan and Wang Meng. This quartet was known as "the four masters

of Yuan Dynasty painting," but what's even more impressive is the fact that these works have never been allowed to travel outside of China.

Wow, that's basically the art world equivalent of a zoo receiving a panda!

—Ryan Senaga

Honolulu Academy of Arts, 900 S. Beretania St., opens Thu., 11/3 and runs through 1/8/12, honoluluacademy.org, 532-8700

Stage

XXX

There's a lot of stuff turning me on recently: Haruki Murakami's *1Q84*, "Without You" by David Guetta featuring Usher, Amber Heard in *The Rum Diary*.

Unfortunately for most of us, all three of these babies are totally untouchable.

Murakami's new book is a 950-page-long hardcover (out of my league), that jam by Guetta and Usher starts sounding very "I'm Reminding You of Your Ex Right Now, but You Still Want to Dance With Me?" by the 43rd listen (deal breaker) and Amber just doesn't have my cell number (it's 1-808-DESPERATELY-URS, call me!).

Here's something that's a bit more within reach: UH-Mānoa's Late Night Theatre. Pulitzer Prize-winning playwright Paula Vogel's *Hot 'n' Throbbing* brings all the boys to the yard with a one-act play that bends itself into various compromising positions. The '94 genre-pusher toys with pornography, violence, control, feminist erotica and sexually curious teenagers stroking the steamy line between fantasy and real life. Needless to say, for mature audiences only.

Don't be shocked if by curtain call, you're so bothered up that you're bod is urging you to go out, making eye-screwy "Oh na na, what's my name?" looks at that pretty someone in da club



and flippin' their pancakes come morning. Get eXXXcited.

—M.D.

Earle Ernst Lab Theatre, 2500 Campus Rd., Fri., 11/4, Sat., 11/5, Fri., 11/11, Sat., 11/12, 11PM, \$5-\$10, hawaii.edu/kennedy, 956-765

High School Not-Musical

Diamond Head Theatre is known for lavish productions and professional performers, but for just one weekend, the theater will be putting on something a little different: it will be the vessel for Iolani School's production of the Pulitzer Prize-winning *The Skin of Our Teeth*. (As if a public school can step foot in there. Kidding.)

The 1942 Thornton Wilder play revolves around a husband and wife, their two children and a maid. They all exist in a "modern" setting. But, the first act takes place during the Ice Age. The second act concerns an apocalypse of another sort. The third act shows the results of a devastating seven-year war. Oh, and it's a comedy.

Props to Iolani for putting something on that's not quite *The Sound of Music*. How will high schoolers perform such decidedly odd material? We can't wait to find out.

—R.S.

Diamond Head Theatre, 520 Makapu'u Ave., Wed., 11/2-Sat., 11/5, 7PM, \$5-\$25, tickets available at Iolani Performing Arts Office and at the door prior to the night's performance

Whatevas

Flux and HIC Throwdown

A man wise beyond his years (George McFly) once said, "If you put your mind to it, you can accomplish anything." If anyone has ever paid heed to his advice, it has been the people at *Flux Magazine*. Nov. 4 marks the day of the HIC Pro Party, as well as the eve that commemorates *Flux Magazine's 2nd year anniversary*. (It's also the day Doc Brown invented time travel.) This event will allow us to take a quick blast from the past (via flux capacitor) to see the outstanding work *Flux* has accomplished in the quick time-frame of just two years.

Flux is an independent fashion, music and arts magazine, which features high quality art and culture worldwide. *Fluxlings*, their adorable sister publication, has also done great work for parents seeking to provide a unique world of art, fashion and culture for their young ones.

The action-packed night includes a live performance by The Throwdowns, who will also be releasing their highly anticipated new album, *Legs of Our Own*. Kauai's own Skunkdog, a band that has enough energy to power 1.2 gigawatts of electricity, are also on the bill.

Get in on the excitement of the HIC Pro, the official qualifier for the Vans Triple Crown of Surfing, and bask in happy hour specials all night long. Too many good things happening at once—it must have been destiny...I mean destiny.

—N.R.

Hard Rock Café, 280 Beach Walk Ave., Fri., 11/4, 10PM, free, +21, 923-0442, hicsurf.com



Susan Saladoff shows with incandescent clarity that the unabashed aim of the 'tort reformers' is to shield large corporations from being held accountable.

Gerald L. Shargel - The Daily Beast

HOT COFFEE

a documentary feature film by Susan Saladoff



Special guest, Producer Director Susan Saladoff, will speak about what inspired her to quit her law firm to make this award-winning documentary.

FREE SHOW TIMES

11/14, 6 pm, UH Art Auditorium
11/15, 6 pm, Hawaii Theatre

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THE SCENE

(5PM) 275-0063

7/Monday

HAWAIIAN

Art Kalahiki Duo, Hang Ten (5PM) 293-6000
Christian Yrizarry Duo, Cheesecake Factory (8PM) 924-5001
Na Kama, Hula Grill (7PM) 923-HULA
Little Albert Maglimat, Beach Bar, Moana Surf rider (8PM) 921-4600
Jerry Santos and Friends, Chai's Bistro (7PM) 585-0011
Sean Na'auao, Kani Ka Pila Grille (6PM) 924-4990
Ellsworth Simeona, Duke's Waikiki (9:30PM) 922-2268
Haumea Warrington, Duke's Waikiki (4PM) 922-2268

JAZZ/BLUES

Pau Hana Blues Band, OnStage Drinks & Grinds (6:30PM) 306-7799
Absolute Joy, The Ground Floor (6PM) 538-6012
Project Monday, Jazz Minds Art & Cafe (9PM) 945-0800
JG Syndrome, Dragon Upstairs (7PM) 526-1411
Tennyson Stephens, Rocky Holmes, Lewers Lounge (8:30PM) 923-2311

ROCK/POP

FVP Music All-Star Acoustic Showcase, Terry's Place (8PM) 533-2322

8/Tuesday

COMEDY

Bo Irvine & Friends, Hale Koa (8PM)

HAWAIIAN

Art Kalahiki Duo, Cheesecake Factory (8PM) 924-5001
Ainsley Halemanu and Ka Liko O Kapalai, Kūhiō Beach Hula Stage (6PM) 843-8002
Weldon Kekauoha, Kani Ka Pila Grille (6PM) 924-4990
Nanea, Royal Hawaiian Center Royal Grove (6PM) 922-2299
Ellsworth Simeona, Duke's Waikiki (9:30PM) 922-2268
Haumea Warrington, Duke's Waikiki (4PM) 922-2268

JAZZ/BLUES

Moana Groove, Jazz Minds Art & Cafe (9PM) 945-0800
Jazz M.O.G.I., Indigo (6:30PM) 521-2900

ROCK/POP

Charles Pacarro Duo, Hang Ten (5PM) 293-6000
Chris Murphy, Arnold's Beach Bar (5PM)

924-6887

Songwriters Acoustic Showcase, OnStage Drinks & Grinds (9PM) 306-7799
Vinyl Wine, Sandbox Waikiki (10:30PM) 923-8848

VARIOUS

The Latin/Hip Hop R&B Night, Zanzabar (8PM) 924-3939

9/Wednesday

COMEDY

Bo Irvine and Friends, Comedy Polynesia at the Sheraton Princess Ka'iulani (8PM) 531-HAHA
Michael Staats, Arthur Wayne, Kenny Johnson, Sharkey's Comedy Club at the Sheraton Princess Ka'iulani (9:30PM) 531-HAHA

COUNTRY/FOLK

Gordon Freitas & Local Folk, The Ground Floor

(6PM) 538-6012

HAWAIIAN

Brothers Cazimero, Chai's Bistro (7PM) 585-0011
Imua Garza, Diamond Head Cove Bar (8PM) 732-8744
Typical Hawaiians, Tapa Bar (8PM) 947-7875
Cyril Pahinui, Kani Ka Pila Grille (6PM) 924-4990
Royal Hawaiian Band, 'Iolani Palace (12PM) 523-4674
Ellsworth Simeona, Duke's Waikiki (9:30PM) 922-2268
Kawika Trask & Friends, Royal Hawaiian Center Royal Grove (6PM) 922-2299
Haumea Warrington, Duke's Waikiki (4PM) 922-2268

JAZZ/BLUES

TM3 & branapeles Presents Screwed Up Wednesdays!, Jazz Minds Art & Cafe (9PM)

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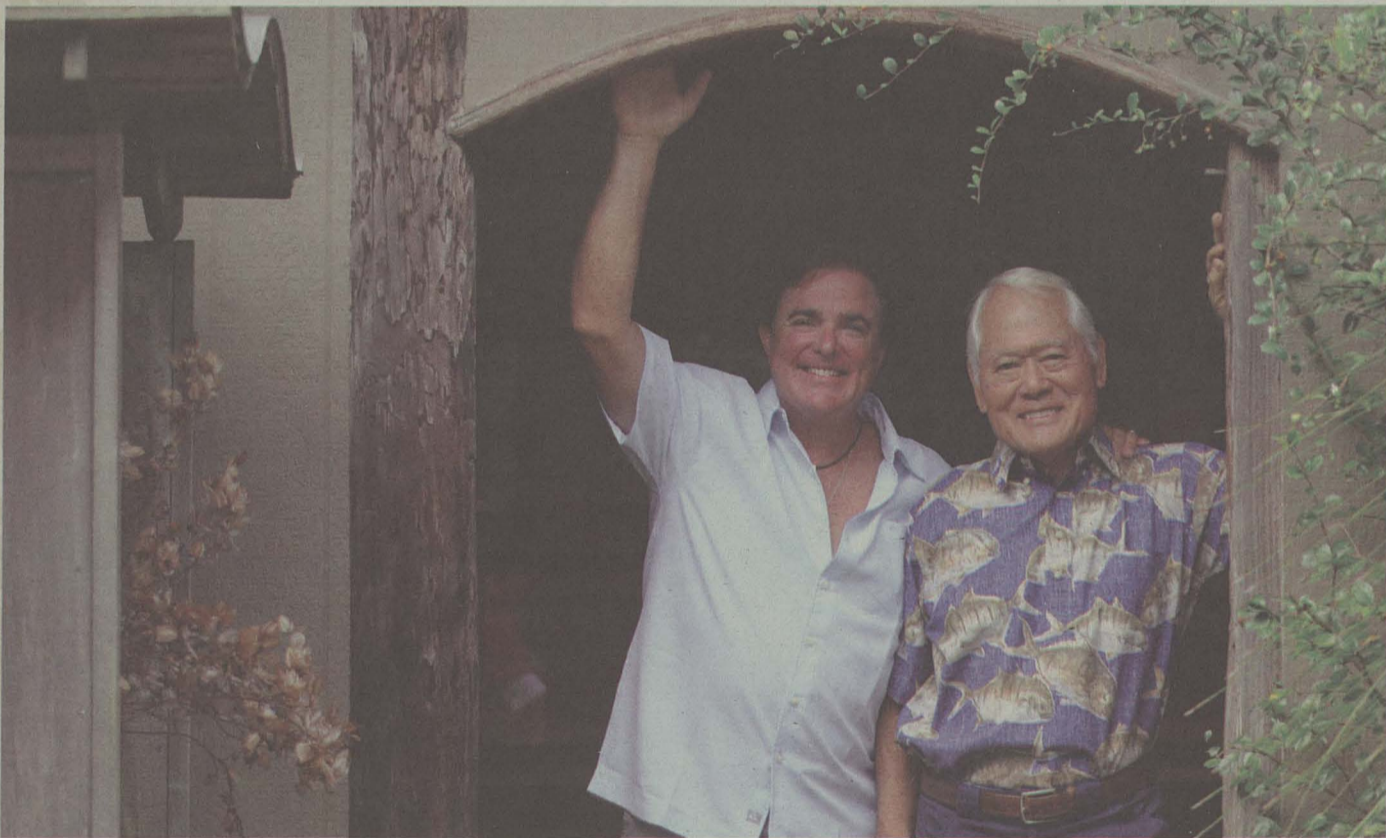


Photo by Laurie Callies

THE FOLLOWING GUEST ARTISTS WILL BE PARTICIPATING:

Scott Sullivan &

Robert Butts: *Wood Turned bowls & Custom Furniture*

Florence Miyano & Babs Miyano-Young: *Jewelry*

Lois Tselentis & Kenny Kicklighter: *Ceramics*

Nathan Yuen: *Fine Art Prints and Note Cards*

Bud Spindt: *Glass Art*

Bryan Watai: *Pen and Ink*

NO APPOINTMENT IS NECESSARY.



Tarquin & Powell

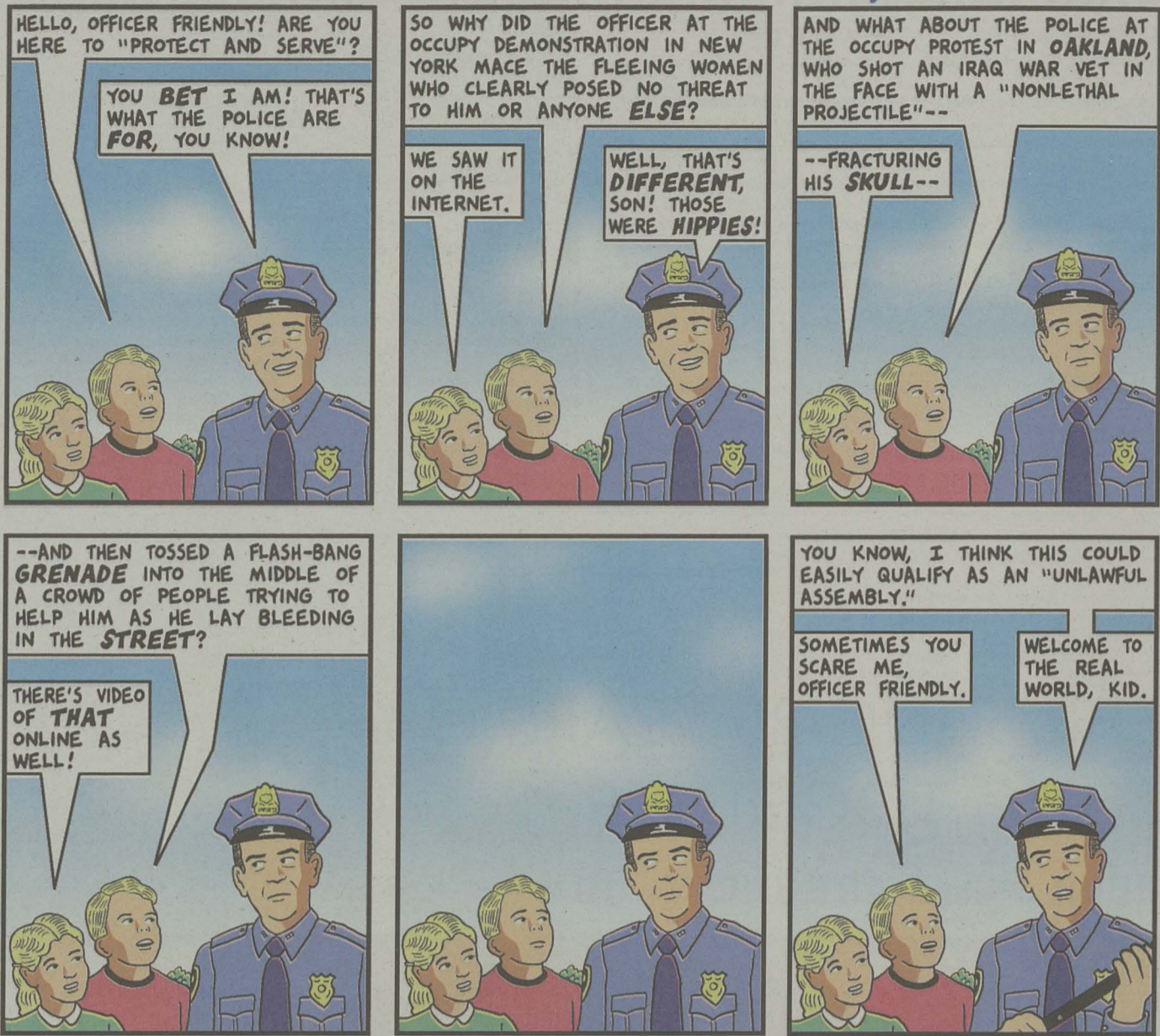
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THIS MODERN WORLD

by TOM TOMORROW



Tom Tomorrow © 2011 www.thismodernworld.com...twitter.com/tomtorrow

THE SCENE

between a sheltered young woman and a foreign criminal. Add a hyper-religious mother and Joy's love-hate relationship with her virginity, and you get a story that leaves you laughing long after the tears are gone. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Thu., 11/10 (5:30PM) and Sat., 11/12 (10PM) \$10. facebook.com/mobsterplay, loume17@gmail.com, (800) 838-3006

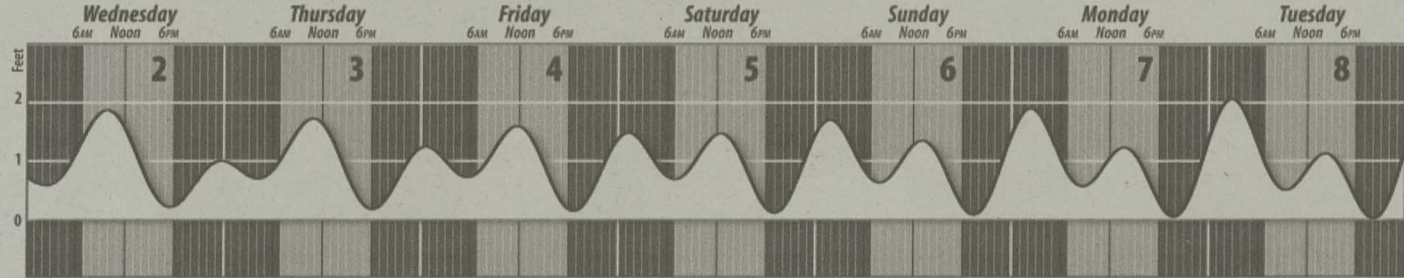
Oklahoma! Being billed as "not your Grandma's" version, this musical of a spirited farm girl and a headstrong cowboy will have you clicking your Broadway spurs. *Kennedy Theatre*, UH-Mānoa: Runs Fri., 11/4-Sun., 11/20, (Times vary.) \$5-\$22. eticket-hawaii.com, 944-2697

PlayBuilders' Tuesday Night Da Kine Readers Theatre! A preview of new, original works written by local playwrights, orally interpreted by some of the best actors in town. Most nights feature several short one acts, other nights a full length play in this special series. *The ARTS at Marks Garage*, 1159 Nu'uuanu Ave.: Tue., 11/8, (7:30PM) \$5. playbuilders.org, 218-0103

Rhythms of Change Hour-long, inspiring, fun-filled adventure in percussion, song and storytelling celebrating Spirit and Spiritedness. Original compositions with rich instrumentals that include the audience as "in the band." *Ong King Arts Center*, 184 N. King St.: Thu., 11/10 (10PM), Fri., 11/11 (8:30PM), Sat., 11/12 (4PM) \$5. brownpapertickets.com, (800) 838-3006

The Skin of Our Teeth Thornton Wilder's satirical allegory follows an American family through epochal events such as the Ice Age, the Great Flood and the Napoleonic Wars. *Diamond Head Theatre*, 520 Makapu'u Dr.: Thu., 11/3-Sat., 11/5 \$3-\$25. 943-2244

Sun, Moon & Tides — Honolulu Harbor



945-0800
Johnny Williams Trio, *Hank's Cafe* (8PM)
 526-1410

ROCK/POP
Dennis McCleese Duo, *Cheesecake Factory*
 (8PM) 924-5001
Chris Murphy, *Cabanas Pool Bar (Ohana West)* (9PM) 922-3143
Taji Baby Duo, *Hang Ten* (5PM) 293-6000

Concerts & Clubs

"Berimbau Reggae" with Chris Barreto Vivacious and dynamic soloist born in Brazil brings her guitar to Honolulu for this special performance featuring live music, fashion and multi media projected films. *The Venue*, 1146 Bethel St.: Sat., 11/5, (9PM) \$20-\$25. brownpapertickets.com
The Throwdowns CD Release Party FLUX Magazine and Hawaiian Island Creations present with live music from The Throwdowns in one raging night of fun, music and delectable drinks. *Hard Rock Cafe*, 1837 Kapi'olani Blvd.: Fri., 11/4, (10PM-2AM) Free. 955-7383
Hawaii Spirit Festival Outdoor music festival on the outdoor lawns of Turtle Bay with *Lost* actor Terri O'Quinn and slam poet Kealoha as emcees with the island's top musicians including Makana & Friends, Paula Fuga & Mike Love, Dubkncscious, Jon Swift and more. *Turtle Bay Resort*, 57-091 Kamehameha Hwy., Kahuku: Sun., 11/6 \$20-\$25. hawaiiispiritfestival.com

Brian McKnight Hear that? It's your heart beating with anticipation of the singer/songwriter's sultry voice. *Blaisdell Concert Hall*, 777 Ward Ave.: Thu., 11/3, (7:30PM) \$45-\$65. ticketmaster.com, 591-2211
"Nobody's Hero" (See Hot Picks) *Anna O'Briens*, 2440 S. Beretania St.: Fri., 11/4, (9PM) \$5.
Ohana Arts Fall Festival of Music Runs Through Sun., 11/6 Free-\$20. ohanaarts.org
Open Mic in Paradise A chance to express virtually anything in the open air of the restaurant. Yummy for all your senses. *Da Spot Health Foods*, 2469 S. King St.: Tuesdays, 11/8., (7-9:30PM) Free. 941-1313
Premiere of "Poppin' Saturdays" Mixes by Kutmaster Spaz and party hype by KreyZ Oshiro and Mz. Maddy. *ClubHouse*, 1837 Kapiolani Blvd.: Sat., 11/5, (9PM-2AM) \$10. twitter.com/kutmasterspaz, 469-0063

On Sale

Andrew Bird It's the return of the indie-rock multi-instrumentalist. *Hawaii Theatre*, 1130 Bethel St.: 1/12, (8PM) \$25-\$50. hawaii theatre.com, 528-0506
Bright Eyes Conor Oberst brings his band's indie-singer/songwriter woes to our shores. *Hawaii Theatre*, 1130 Bethel St.: Mon., 11/21, (8PM) \$22-\$60. hawaii theatre.com, 528-0506
Mele Kaliki Rock-A Show Unwrap Jane's Addiction, Primus and Mickey Avalon this winter. *Blaisdell Arena*, 777 Ward Ave.: Fri., 12/30 \$72.50-\$75. 591-2211

O'ahu Fringe Festival The very first O'ahu Fringe Festival, a performing arts festival held over three nights in Chinatown. *Chinatown*, Nu'uuanu, Pauahi and neighboring streets: Thu., 11/10-Sun., 11/12, \$5-\$10. oahufringe.com/program.html
Point Panic Music Festival Sublime with Rome, Pepper, Iratton, and DUB Trio bring Hawai'i to 40 ounces of music freedom and beyond. *Kaka'ako Beach Park Amphitheater*, 677 Ala Moana Blvd.: Sat., 11/19, (5:30PM) \$45-\$120. bampproject.com
REO Speedwagon We'll "Keep On Loving You." *REO! Blaisdell Concert Hall*, 777 Ward Ave.: Fri., 11/25, (8PM) \$55-\$95. ticketmaster.com, 591-2211

Stage

13 This Broadway musical about a 13-year-old boy's Bar Mitzvah is fun for all ages. *Mid Pacific Auditorium*, 2445 Ka'ala St.: Through Sun., 11/6, (7:30PM) \$3-\$10. 973-5066
Cirque Wings High-octane aerial acrobatics will shoot your senses through the stratosphere. Kama'aina receive an additional 10% discount. *Cirque Wings.com*. *Waikiki Shell Amphitheater*, Kapi'olani Park: Saturdays 7:30PM., (7:30PM) \$10-\$20. 545-4000
Hawai'i Belly Dance Convention Three-day celebration of the Middle Eastern dance form. Shimmy Showcase gala at Hale Koa Hotel, Arabic singer Adly Mizra and belly dance troupes. *Various venues and times.*, hawaiibelldanceconvention.com.: Fri., 11/4-Sun., 11/6 \$35-\$50.

Hot 'n' Throbbin' (See Hot Picks) *Earle Ernst LAB Theatre*, UH-Mānoa campus: Fri., 11/4, Sat., 11/5, Fri., 11/11, Sat., 11/12, (11PM) \$5-\$10. hawaii.edu/kennedy, 956-7655
HOT Opera Express presents Aida A family-friendly production of the Elton John/Tim Rice-penned contemporary classic. Great way to introduce young audiences to classical opera! *Hawaii Theatre*, 1130 Bethel St.: Wed., 11/2, (6PM) \$5-\$10. hawaii-theatre.com, 528-0506
House of Blue Leaves A comedy set in Sunnyside, Queens during the mid '60s, this Guare play focuses on an earnest zookeeper caught up in a political bombing, nuns and the Pope and a G.I. earmarked for Vietnam. *Paul and Vi Loo Theatre*, Hawai'i Pacific University campus, 45-045 Kamehameha Hwy.: Opens Thu., 11/10. Through Sun., 12/4, (Wed. and Thu. 7:30PM, Fri. and Sat. 8PM, Sun. 4PM) \$5-\$25. 375-1282
Identities in Motion An evening of dance theatre, humorous and emotional. Features all original duets, solos and the premiere of a trio and a quartet. *Ong King Arts Center*, 184 N. King St.: Sat., 11/12, (8:30PM) \$10. oahufringe.com, brownpapertickets.com
Little Shop of Horrors The classic sci-fi spoof will bite you up and spit you out with charmingly hilarious tunes. *Mānoa Valley Theatre*, 2833 East Mānoa Rd.: Through Sun., 11/13 \$20-\$35. manoa valley theatre.com, 988-6131
My Mobster Awkwardly brave and oddly joyful, *My Mobster* is the true story of the romance that blossoms

Museums

Bishop Museum 1525 Bernice St. Open Wed.-Mon. (closed Tuesdays) 9AM-5PM. \$17.95 adults; \$14.95 ages 4-12; under 4 free. bishopmuseum.org, 847-3511
Manu'unu'u Ka Welolani: The Chiefly Cultures of Polynesia This exhibit provides an insightful expose on the ancestral connections between the Chinese and Polynesian cultures through a unique assemblage of Oceanic artifacts.
Tradition and Transition: Stories of Hawai'i Immigrants Semi-permanent installation focuses on the strength of the human spirit and power of change through the inspiring stories of immigrant hardships.
Facing Mars This exhibit focuses on the challenges of sending human explorers to Mars with 28 interactive stations featuring stunning imagery and fascinating artifacts such as a rare Mars meteorite from West Africa.
The Contemporary Museum 2411 Makiki Heights Dr. Open Tue.-Sat., 10AM-4:30PM; Sun., 1-5PM. Monday closed. \$10 adults; \$5 children (ages 4-17); children 3 and under/members free. Free first Wednesday of the month. tcmhi.org, 526-1322
Red Moon Rising Mural on the tennis court by Eukarest.
Battle of the Birds and the Bees Mural on the tennis court by Ckaweeks.
The Silent Echo Chamber Former SNL alum Harry Shearer captures the quiet moments of media personalities before they "go live" on TV in this multi-screen video installation. Runs through 1/29/2012.
Through the Fire, From Dirt to Dazzle: Ceramic Works from the Drewliner/Higa Gifts Donated works on view by major mid-century American Studio Pottery members such

Taking on... Everything



Cataluna gets fruity.

RYAN SENAGA

Star-Advertiser columnist Lee Cataluna just released her first novel *Three Years on Doreen's Sofa*. She took some time out from studying for her MFA in Creative Writing at UC-Riverside Palm Desert Campus to talk with the Weekly about the book, her writing process and her impending cult status in prisons.

How do you divide yourself? You're working on your MFA, you're doing one column a week and you're doing your own creative writing projects... How do you do it?

I think most people do it. They divide their lives between this thing, the other thing and whatever. I know a lot of parents. That's sort of the essence of parenthood. So I take my reading with me to my son's gymnastics class. When I was traveling to Hawai'i on the book tour, I did my homework with my iPhone. That's who we are in this era. We multi-task.

Three Years on Doreen's Sofa. How did it come about?

I remember having this idea about the ultimate mooch who would lie on his sister's sofa, and he liked listening to the shower run. What a horrible thing that would be. To let the shower run cause you like to hear the water. I don't know why I got this image in my head and that's kinda where it got started.

The other answer is, as a journalist, we get assigned stories where this guy is proclaiming that this changed my life, this program or class or whatever, and you realize they're totally lying. Their lives have not changed. But they tell such a great story and you want to believe it. I think I wanted to hear that guy justify his life.

Can you name any names?

One time I went to an alternative to violence kind of program. They got their success stories out for me to interview and this one guy was so fricking violent. They had to move him out of the room. He was punching the wall at the side of my head.

There was another guy and he asked me out. I was like, I don't think I'm going to go out with a guy I met at the alternative to violence program. I don't care if you graduated, I have a different expectation for myself.

You started out with a guy on a couch: Did you know it was going to be a novel.

I wanted to write a novel. I started out with shorter things: I took classes at Kumu Kahua and started writing plays, and a lot of my plays are like sketches thrown together... *Folks You Meet at Longs*—those are like monologues strung together. I wanted to increase my focus. Can I sustain a story that's a novel length?

What is your creative process?

Something is due and I have to do it now! If I don't have a deadline, I'm a little lost, so I like to create deadlines for myself. I guess that means I write on fear. Other than that, I'm pretty practical. I don't need my special pen or my special window. I can write with lipstick on a cocktail napkin if I have to.

What's your next project?

I have a children's book, which is so different from *Three Years on Doreen's Sofa*. It's called *Soogataris* and it's a story my grandmother wrote for me when I was a baby. It's about a bird on Maui that wants to fly up to Haleakala. It's totally different from [*Doreen's Sofa*]. There's no "fuck" words. It's for kids.

The weirdest thing has happened though and I have to tell you. I hooked in to some kind of prison tour thing.

Okay...

When I was in Hawai'i in October, I went to the women's prison in Olomana to read. Somehow it's turned into this... Department of Public Safety is putting my book in prisons. All the prisons, they have Hawai'i prisoners, on the mainland and stuff. Here's the best part: Some of the guys can't take books to their cells cause they can make 'em into a shank. So they're just Xerox-ing pages. So I'm going to do this prison book tour. It's so Johnny Cash. I was kinda hoping for a university crowd but you know what? It's okay.

If somebody says to me to describe a shank, I wouldn't know. I'm thinking letter opener but that cannot be. It's too upper...

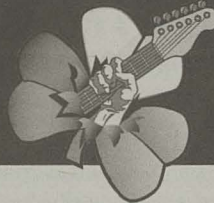
Speaking of "upper," everyone on O'ahu is losing their minds about *The Descendants* right now. Taking your characters into consideration, they are very non-Descendants yeah?

Yeah, but that's the truth of Hawai'i. Lots of layers. I really liked it. I found that, especially being a journalist for many years, Hawai'i is such a small place and just when you think you know it all, you fall into one corner and you go "Holy crap," and you find someplace you never knew existed. I think that *The Descendants* is a part of Hawai'i that completely exists. I don't live there. [Kauai Hart Hemmings is] a good writer. I'm sort of glad she's not writing my world.

If you and Kauai Hart Hemmings got into a fight, who would win?

Umm, I definitely have the weight. I saw her picture. She's so tiny.

Anna's Shows:



11/04

Nobody's Hero
feat. Narwhal, Campfire, Jake Cline is Fine, and Discord & Rye. \$5, 21+.

11/11

13th Legion, Knumbskulls, 2FACE4 \$5, 21+

11/18

The Clampdown:
feat. The Jumpoffs. \$5, 21+

11/19

Black Square & Upstanding Youth \$5, 21+

11/25

Never Say Die Punk Marathon:

feat. Narwhal, Siblings, Substitoots, Black Square, the Surly Devils, 86 List, Blue Ribbons, White Rose, Old Habits Die Hard, and more!
\$7 cover, 18+ from 3 to 8pm, 21+ after 8:30.

November events:

Guinness Toast Contest & Guinness Mustache Contest
@ O'Toole's, 11/19 7pm.

Potluck dinner @ O'Toole's
Thanksgiving afternoon.

Irish Rose - open for football on Thanksgiving!



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THE SCENE

Outside

Niu Valley Mid-Valley Ridge Seminar A six-mile moderate hike for Sierra Club leaders and leaders in training only. Trail with many native plants and be on the look out for native birds. Beautiful scenery. Reservations required. Sun., 11/6 262-6092

Tide Pool Exploration Explore Hawai'i's amazing tide pools and shallow reefs in a safe and family friendly way. Wading into knee deep water, our experienced naturalists will unlock the hidden secrets of our beautiful coastline and will show you critters you never knew existed. Reservations are required. *Living Art Marine Center*, 3239 Ualena Street, #100: Sun., 11/6, (6:30PM) \$6.50-\$10. livingartmarinecenter.com/reefwalk.htm, 841-8080

Green

Biotechnology: A Part of Hawaii's Agricultural Community—Part II Speaker Cindy Goldstein of Pioneer Hi-Bred International, Inc. on the interesting and varied world of biotech. *Kapolei Public Library*, 1020 Manawai St.: Wed., 11/2, (6:30-7:30PM) Free. 693-7050

Green Roofs for Hawai'i Cities all over the world are turning green! From public buildings to private residences, green roofs are a visible face of sustainable innovation. This workshop introduces many forms green roofs can take and the benefits and challenges associated with their construction. *UHM Kuykendall*, Rm 304: Tue., 11/8, (6-8:30PM) outreach.hawaii.edu/noncredit, 956-8400

It's Easy Being Green: Natural "Green" Cleaning Recipes Homemade soap makes a lovely gift. Whip up a batch of soap and explore simple cleaning recipes that are safe, effective and inexpensive with ingredients already in your kitchen cupboards. *The Green House*, 224 Pakohana St.: Sat., 11/5, (3-4:30PM) \$20. thegreenhousehawaii.com, 524-8427

"Redefining SUSTAINability" Local experts, leaders and innovators provide insight and discussion on a number of sustainable topics. This year's format features four workshops. *Kapi'olani Community College*, 4303 Diamond Head Rd., 'Ohia 109/112: Sat., 11/5, (8:30AM-5PM) \$30-\$40. envisionhawaii.org, info@envisionhawaii.org

ReUse, ReNew, Reinvent the Holidays: Crafting "Green" Calendar Gift Bags Presto! Pack life back into last year's calendars by turning them into attractive gift bags for all of your one-of-a-kind friends. Use them for goodies, gift cards or coupons. You'll receive enough supplies to make a dozen bags. *The Green House*, 224 Pakohana St.: Sat., 11/5, (1-2:30PM) \$20. thegreenhousehawaii.com, 524-8427

Whatevas

Arcadia Retirement Residence Jewelry Sale Sale features costume jewelry for as little as \$4 as well as fine jewelry. All proceeds go to the Arcadia Memorial Irrevocable Trust which benefits residents in the Arcadia Health Care Center, a part of the Arcadia Retirement Residence. *Central Union Church*, 1660 S. Beretania: Sat., 11/5, (9:30AM-12:30PM) Free. 941-0941

Cars and Coffee Bring whatever car strikes your fancy, share coffee and talk story. *Ala Moana Shopping Center*,

1450 Ala Moana Blvd., mall level by Sears corner: Sun., 11/13, (8-11AM) Free. bokubo@hawaii.rr.com

Crossroads' Fall Fair Wonderful finds at this rummage sale including clothing, books, kitchen appliances, plants, baked goods, Hoku's BBQ chicken, sushi, arts and crafts and silent auction. *Church of the Crossroads*, 1212 University Ave.: Sat., 11/5, (8AM-1PM) 949-2220

Hawaii Stitchery & Fiber Arts Guild Lay out them stitching skills. Show and tell anything quilted. *Linekona Academy Art Center*, 1111 Victoria St.: Wed., 10/5, (7PM) Free. hsfag.org, 487-2090

Hawaiian Surfing with John Clark John Clark discusses his new book *Hawaiian Surfing: Traditions from the Past*, a history narrated through the writing of native Hawaiians who wrote for the Hawaiian language newspaper in the 1800s. *O'ahu Country Club*, 6800 Hawai'i Kai Dr.: Thu., 11/10, (12-1:30PM) \$25. edracers@aol.com, 225-2965

Kaka'ako Makai Community Cultural Marketplace Local performers, history, culture, crafters, artisans, farmers, fish and food come together on the Waterfront Park in a community village for the entire family. *Kaka'ako Waterfront Park*, 677 Ala Moana Blvd. #1001: Fri., 6/24 (4:30-8PM); Sat., 6/25 (9AM-2PM) Free.

Not Your Typical Gala Event! Annual Dinner Fundraiser honors community TV in Hawai'i comprising island media centers: Akaku (Maui), Ho'ike (Kaua'i), Na Leo (Hawai'i) and 'Olelo (O'ahu). Slam poet Kealoha will emcee. *Japanese Cultural Center of Hawai'i*, 2454 South Beretania St.: Sat., 11/5, (6PM) \$60. changenotcharity.org, 593-9969

Pillows for Hope Bring new, unused pillows and pillow cases to Kahala Mall fronting The Walking Com-

pany and Macy's to benefit Oahu's domestic abuse shelters. *Kahala Mall*, 4211 Wai'alea Ave.: Sat., 11/5, (10AM-2PM) juniorleagueofhonolulu.org, mildredhschwarz@gmail.com, 541-7400

Shop, Bop & Grind! Music that'll make you bop, while you shop, and grind on delicious, local goodies in an outdoor bazaar nestled in a Chinatown alley. Full of sassy jewelry and one-of-a-kind fashions. *Chinatown*, Nu'uuanu, Pauahi and neighboring streets: Fri., 11/4, (6-9PM)

The Manifest Man Challenge Fight testicular cancer in this month long no-shave facial hair growing competition. Panel of judges determine who has the greatest hair ever and name him "Best in Show." *Manifest*, 32 N. Hotel St.: Through Thu., 12/1 \$15 pledges. manifesthawaii.com, 523-7575

Trash for TEMARI'S 30th Trash & Treasure Craft Fair Looking for collectibles, household items, craft supplies, fabrics, books, CDs, DVDs, handbags, etc. Drop off donations and leave outside the door in plastic bags. 1754 *Lusitana St.*, Enter at Honpa Hongwanji Temple parking lot, 1st house on right hand side, basement level: Fri., 11/4 536-4566

Civics

Coral Reef Ecosystem Reserve Advisory Council Meeting 25 advisory council members representing broad stakeholder constituencies, including Native Hawaiian, research, conservation, commercial and recreational fishing, ocean-related tourism, education and state and federal agencies. *NOAA, Papahānaumokuākea Marine National Monument Office*, 6600 Kalaniana'ole Hwy, Suite 300: Wed., 11/2, (9AM-5PM) Free. papahanaumokuakea.gov, 694-3920

In a Global Economy, Community Still Matters Discussion among experts, community leaders, elected officials and business leaders regarding issues on housing, jobs, education reform and healthcare. *University of Hawaii*, Campus Center Ballroom: Sat., 11/5, (9AM-3PM) Free. facehawaii.org, 522-1304

Moana Nui: Pacific Peoples, Their Land and Economies This three day international conference brings attention to Pacific Island people's struggle against APEC and globalization. Speakers include economists, farm and fishery practitioners, advocates for food and water sovereignty, environmental studies, trade and law and more. *Various locations.*, See moananui2011.org: Wed., 11/9-Fri., 11/11 ifg.org/programs/apec.html

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.

Log on to honoluluweekly.com/calendarsubmit to create your submission. Submissions are not accepted over the phone. Please do not send original art. ■

FACE Equity Summit

~ In a global economy community still matters ~

November 5th & 7th, 2011

University of Hawaii, Manoa - Campus Center

Sponsored by the School of Nursing & Dental Hygiene

Join us for our statewide Equity Summit designed to educate and

stimulate productive discussion among experts, community leaders,

elected officials and business leaders on issues that impact our community

Saturday, November 5th

Schedule of Events:

8:00-9:00 a.m.	Registration, Refreshments
9:00-9:25 a.m.	Opening Plenary
9:30-10:45 a.m.	Session I
11:00 a.m.-12:15 p.m.	Session II
12:15-1 p.m.	LUNCH
1:15-2:30 P.M.	Session III
2:45-3 p.m.	Closing

Session 1 9³⁰-10⁴⁵am

- *Banking, Foreclosure and the Economy
- *Education Reform - Going Against the Grain
- *Greater Chinatown Preservation & Development
- *Healthcare

Session 2 11⁰⁰-12¹⁵pm

- *Education Reform, Alternative Budget
- *Jobs
- *Polynesia, the Pacific Basin and APEC
- *Transit Oriented Development

Session 3 1¹⁵-2³⁰pm

- *Agriculture
- *Immigration Reform
- *Economic Security for Seniors
- *Education Reform -Parents

Monday, November 7th

Interfaith Service

St. Augustine By The Sea
6:30 - 8:00 PM
130 Ohua Avenue, Waikiki



For more information, please contact the FACE office at 522-1304 or email face.office@facehawaii.org
Check out more at www.facehawaii.org



Winter

Whether you buy, download, beg steal or borrow it, there's nothing like a good read, so don't wait for the film.

Books



A BOOK IS A BOOK IS A BOOK

When APEC, the economy or the holidays bring your life to a grinding halt, hey, be happy for the chance to curl up with a book, be it in digital or—brace yourselves—paper form. Even the big new bio of the late father of Apple has come out in print, leading Stephen Colbert to repeatedly swipe at the cover photo of Steve Jobs to no avail. And, *A History of the World in 100 Objects*, a new book from the British Museum, includes a Hawaiian feather helmet from the 18th century. In James Houston's *A Queen's Voyage*, reviewed in this issue, a deposed Queen Lili'uokalani explains to a Boston reporter about her red-gold lei: "The feathers are only found in one place, under the wings of nectar-sucking forest birds...so they are rare and very precious." And so it is with the books we love.

Enter the world of a book, even if it's *Hard Times*, and escape, or gain perspective on, today's hard times: recession, joblessness, the death of publishing, the homeless and protesters swept out of sight. And, we've got authors to support. One of our local writers, Kiana Davenport, was featured recently by *The New York Times* when Penguin canceled the publication of her new novel and sought the return of the advance they'd paid her. Why? Earlier this autumn, Davenport self-published an e-book, *Cannibal Nights*, a collection of her short stories, and refused to withdraw it from publication at Penguin's demand. The result, not unfamiliar but no less distressing to writers and readers, is another voice suppressed, another

form of free expression—so many writers' hopes have lately found a lifeline in the self-published e-book—chilled.

As chroniclers and critics of society, tellers of truth and unveilers of hidden pasts, writers are, to put it mildly, not always popular with the powerful. Instead, in addition to the support of the common reader, writers find sustenance from independent and community-minded booksellers and from one another, in venues such as Talk Story festivals, Aloha Shorts on HPR and other local literary events, and writers' workshops, all of which are featured in this issue. Workshops were invaluable to her own development as a writer, says Kauai Hart Hemmings, author, of course, of *The Descendants*, which has newly been reissued as a paperback in advance of the film's release later this month. When Hemmings' novel came out, she told *The Weekly*, local reaction was mixed. Some complained it was only about haoles (even though the fictional family has Hawaiian blood, and the novel doesn't otherwise mention characters' ethnicity). Others, scions of landed clans, complained the book was about them. It's a work of fiction, mind you, but when did that ever stop people taking offense?

The real danger for writers, though, is self-censorship. For readers, it's closed minds, preconceptions. As a society and as individuals, we learn who we are—and aren't—by reading books.

—Mindy Pennybacker

Small Press, Big Fish

MATTHEW DEKNEEF

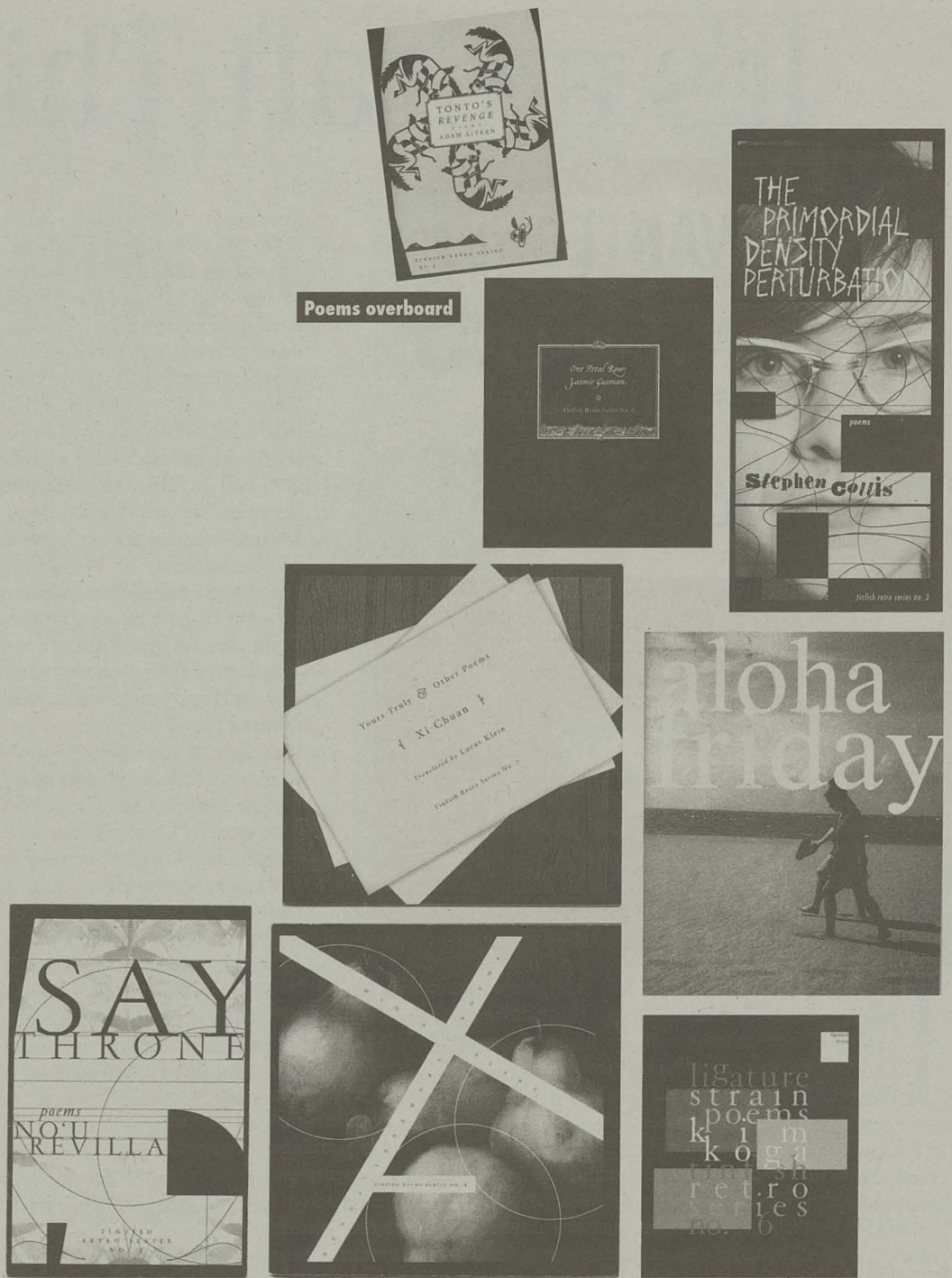
Remember when you first read *Howl and Other Poems*? (Go ahead, take a moment...) From its radical '60s sentiment in both political ideology and eyeball kick prose, down to its compact 6" x 5" dimensions, Ginsberg's poetry continues to feel that much more secretive, urgent and necessary, even in the 21st century.

Local publisher Tinfish Press, which has been around for over 15 years now, publishes in the same vein as that underground tradition with a creative circulation of experimental poetry by Pacific-based writers. Their latest endeavor, the **Tinfish Retro Series**, will usher in a new reading era of "angelheaded hipsters"—a 12-part series of shape-shifting chapbooks published monthly through 2012.

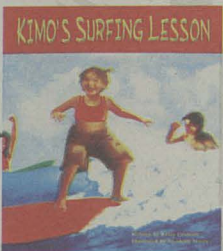
Currently, there are seven issues out, each packed tighter than a can of sardines, the longest running at a satisfying 28 pages: *Say Throne* by No'u Revilla, *Tonto's Revenge* by Adam Aitken, *The Primordial Density Perturbation* by Stephen Collis, *Mao's Pears* by Kenny Tanemura, *Yellow* by Margaret Rhee, *Ligature Strain* by Kim Koga and *Yours Truly & Other Poems* by Xi Chuan.

From kitchen sink approaches to poems with more intentional goals, part of the fun is reveling in those novel gems. Personal favorites include Revilla's "Pull Without Push," Aitken's "The Day Danno Died (In Memory of James MacArthur)" and Chuan's "Yours Truly." Though most exciting about the Retro Series, with many of its writers having some Hawai'i tie, is feeling a sense that each has a charged responsibility to their words. That they matter. Or maybe that's just how you feel as reader. Either way, you've been hooked.

\$3 each, tinfishpress.com



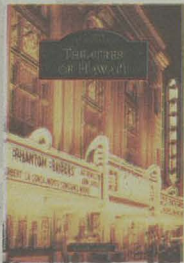
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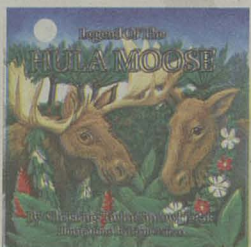
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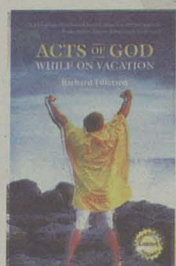
THEATRES OF HAWAII'
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PLENTY SAIMIN
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Island Paradise Publishing
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LEGEND OF THE HULA MOOSE
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illustrated by Diane Lucas
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ON VACATION**
Richard Tillotson
Arlington Avenue Books
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It's a Craft Thing...Dig?

WE WANTED TO BE WRITERS

LIFE, LOVE, AND LITERATURE AT THE IOWA WRITERS' WORKSHOP

Eric Olsen and Glenn Schaeffer

Includes reflections on writing by John Irving, T. C. Boyle, Joe Haldeman, Sandra Cisneros, Jane Smiley, Allan Gurganus, Michelle Huneven, Jayne Anne Phillips, and many more



If you're a serious writer, you've heard of the Writers' Workshop at the University of Iowa—the nation's oldest and arguably one of the most prestigious MFA programs, designed to enable writers to exchange ideas about writing and reading within a spirit of an arts colony as contained in a small bucolic Midwestern town.

What this means is that a non-traditional way of learning the craft of creative writing—otherwise known as “the workshop”—became quite famous through an institution which is surround by, well, corn, and in case you're not familiar with the concept, here's what a writers' workshop looks like: A gathering of poets and fiction writers meet once a week and before each class a small number of students submit their material for critical review by their peers. A roundtable discussion takes place, and the class and its instructors

offer impressions about each piece. Did this story rock? Did this story suck? Did this story have a point or did it waste our time? Brutal honesty, yes, but the idea is that authors come away with insight into the process of writing—and reading.

So why bring this up in *Honolulu Weekly*? Because a scoopful of Island-based writers are products, so to speak, of the Iowa Writers' Workshop, including Benton Sen; Gail Harada; the *Weekly's* editor, Mindy Pennybacker and her husband, Don Wallace; and the late Ian MacMillan, who left an impression on just about every writer in this town. So when a book called **We Wanted to be Writers: Life, Love, and Literature at the Iowa Writers' Workshop** came across my desk recently, I couldn't help but include it in our 2011 Winter Books issue.

The book is a blend of interviews, commentary (gossip!) and anecdotes from nearly 30

graduates and teachers who were at the Iowa Writers' Workshop in the 1970s. Some of the contributors include Sandra Cisneros (*The House on Mango Street*), John Irving (*The World According to Garp* and *The Cider House Rules*), T.C. Boyle (*World's End*), Joy Harjo (*In Mad Love and War*), as well as—full disclosure—Mindy Pennybacker and Don Wallace. Many of them were classmates of the authors of *WW2BW*, Eric Olsen and Glenn Schaeffer, whose goal in writing the book was to “provide a compendium of reflections we wish that we'd had before we arrived naked in Iowa City.”

A few of my favorite moments include a reflection by Robin Green (*The Sopranos*) who wrote, “I'd met some people who had been at Iowa—poets and trust-funders—and it sounded like heaven. All you had to do was read and write... I thought school was irrelevant and boring. So first thing, I got a job at Iowa Book and Supply. That was irrelevant and boring, too, but I liked getting a paycheck.”

And then there is a story by poet Joy Harjo who said, “Poetry basically took me captive, took pity on me. Poetry basically told me: You don't know how to listen, you need to learn how to speak, you need to learn grace, and you're coming with me.”

And then, in a chapter titled, “We Were So Damn Polite,” the very colorful and brutally honest Cisneros gives us real insight into what it looked like to be a vivacious female writer in the 70s. Referring to one

We Wanted to be Writers: Life, Love and Literature at the Iowa Writers' Workshop
Eric Olsen and Glenn Schaeffer
Skyhorse Publishing
344 pages
\$16.95

of her instructors she wrote, “We had an affair. I was very, very young, and I thought, this is what writers do. You have to live and break rules and dance on tables and have affairs. I didn't know how to be a writer.” In the chapter, “Light the torches! Get the monster!,” Doug Unger (*Leaving the Land*, a Pulitzer Prize finalist) wrote, “I left Chicago thinking like most young writers that anything I vomited onto the page was God's gift to literature, and I was disabused of that soon enough.”

The truth is, I could give you a hundred more examples of why this book should be on the shelves (or in the Kindle) of anyone who wants to be a writer, or who already consid-

ers themselves one. The gossip is just plain entertaining, and if written by a collection of recent Iowa grads, I'm not sure it would have had the same appeal. In this book, you have grads who have had time to grow and write and get published and win awards, etc., which makes us (the reader) look at their stories differently. Had just another 20 year old girl talked about the affair with her professor, I'd think, who cares, happens every day, but since it is Cisneros, the quote means something different. It's an honesty one wouldn't otherwise see as multi layered, or “innocent” if I could be so bold.

—Shantel Grace

Beneath the Surface

Cannibal Nights: Pacific Stories Volume II
by Kiana Davenport
Telemachus Press
Kindle Edition, 269 KB,
\$2.99

Dive into the Pacific Ocean, deep into the Polynesian soul, with the weight of the outside world resting upon the edge of blue oblivion waiting to overtake the past. Holding your breath to sustain the mystery, power, entanglement and complexity of the hybrid world of Polynesia's past and present, venture into a fiction lathered with so much detail, there is no rush to break the surface of existence. Kiana Davenport's *Cannibal Nights: Pacific Stories Volume II* engulfs the local spirit, tugging at the lost connections we once had with an undisturbed past, opening our eyes to a Polynesia that is buried under colonialism gone mad.

Unseen images burn in the mind: a smart, beautiful Australian Aboriginal, her first time in America and a minority at her college, is gang-banged by a mob of white males who later continue their “friendly” relations with waves across the cafeteria. Embarrassment and pain resonate long after the journey of a fatherless Tahitian girl on a quest throughout France, where she seeks to find the missing piece of her family, only to discover the truth in a forbidden mistake. A foreign ship overstays its welcome in Rapa Nui, ending with heated molecules pulsing furiously throughout the bloodstream at witnessing a hatred and disgrace so disturbing, the Moai turn away from the sea—a Davenport nod to the legendary stone sculptures positioned with their backs towards the ocean.

Like the Moai, we would like to turn our backs to the

horrors and devastation of colonialism as it spreads ruthlessly, engulfing the islands with reckless materialism and modernity. But the author's honesty, boldness, and vulnerability throughout *Cannibal Nights* reassure us. Without forcing solutions but by modestly showing a need to embrace what is and fight for what is lost, the stories of her characters—all with local ties to the islands whether from Tahiti, Hawai'i, Rapa Nui, Australia, the Marquesas and Tonga—share the inevitable change of acceptance towards Western existence. Whatever that means to each of Kiana's characters is significant—along with, one gleans, the many other untold stories of love extinguished in the meshing of a virgin Paradise with an unrestrained hell.

In this “man eat man” world of alcohol, crack, gangs, rape, genocide, 9-11, Navy Seals, Las Vegas, President Bush, family, God, love, trust, redemption, Polynesia continues to survive. We are challenged by overconsumption, the meshing of time between strangers and friends, and growing old and bitter from the damaged spirit of the Islands. But the reader is resurrected to rise above depths of complication and negligence after a dive through the darkness of *Cannibal Nights*. Davenport gradually guides us back into our own realities with the comforting message that “... Heaven and Earth can still surprise us, ...the Gods can change their minds and say ‘Enough. Enough.’” Perhaps we do not have all the answers, but we have stories. She leaves us with the peace of mind gained by one of her narrators: “I would never fathom why, or wherefore, of this life. All I knew was that each day we wind our clocks, each night we pray.”

—Tracey Nakama

Truth and grits

Benton Sen is an author who earned an MFA from the Nonfiction Writing Program at the University of Iowa in 2001. His book, *Men of Hula: Robert Cazimero and Halau Na Kamalei* was published by Island Heritage in 2010. He's written for *Spirit of Aloha* and *Disney/Aulani*, and for the last two years, he's attended the Squaw Valley Writing Conference on the James Houston Fellowship.

—Shantel Grace

Overall, was your experience at Iowa a good one?

I attended the Iowa Nonfiction Program and it was an incredible experience. Notable teachers included James Alan McPherson, Ethan Canin, Philip Lopate, Patricia Foster, and Scott Russell Sanders. The Fiction Workshop included writers like Frank Conroy and Lan Samantha Chang. Some of the students (at the time) in my classes were Nathan Englander, Chris Offutt, and Brady Udall. Incredible.

What do you think of the “workshop” setting? Does it work for you?

People say that you can't “teach” someone to write. Mentors can guide them through the process. I agree. Many writers did not seriously

write until after they graduated from either the Fiction or Nonfiction Workshop. One day when I was in the University of Iowa Library's Special Collections, I saw Flannery O'Connor's thesis and photocopied it. She went through the Fiction Workshop in the 1940s. That was an inspiration.

I've often heard that Iowa doesn't “get” local work, in other words pidgin, local sentiment, etc., doesn't often come across in the way “they” want it to. Do you agree or disagree? What was your experience in writing about Hawai'i?

Flannery O'Connor used Southern dialect and James Alan McPherson wrote about black idioms. Ethnic writing isn't about separation or “otherness” but about an individual's sense of belonging and personal speech that secures that writer in a sense of place. I spent last summer at the Writers' Workshop and I discussed jazz, music and race in Hawai'i with James McPherson. I told him that Hawaiian music now includes Hawaiian rap. He laughed as if pleased with the current state of inclusion. Before I left I told him that when I return to Iowa I will bring a cooler with lau lau and poi. He said he would make grits.

After the shadow

SHANTEL GRACE

Mystery writer and playwright Victoria Nalani Kneubuhl once said in an interview with the *Weekly*, that she admired the work of Martha Grimes, Agatha Christie, Dorothy Sayers and the ever-loveable mystery hero, Nancy Drew. While reading Kneubuhl's newest book, *Murder Leaves its Mark*, these impressionistic authors seem to be wonderfully present. Although her book isn't what I might consider a hard-boiled detective story, Kneubuhl's novel is tightly woven around interesting characters, and her research of 1930s Hawai'i is refreshingly on point.

The author doesn't dig into themes of forensic science like many modern crime novels, but rather mirrors the work of mystery writer Sue Grafton, who created a series of books that featured private investigator Kinsey Millhone in the fictional city of Santa Teresa.

In Kneubuhl's novel, however, we're transported back

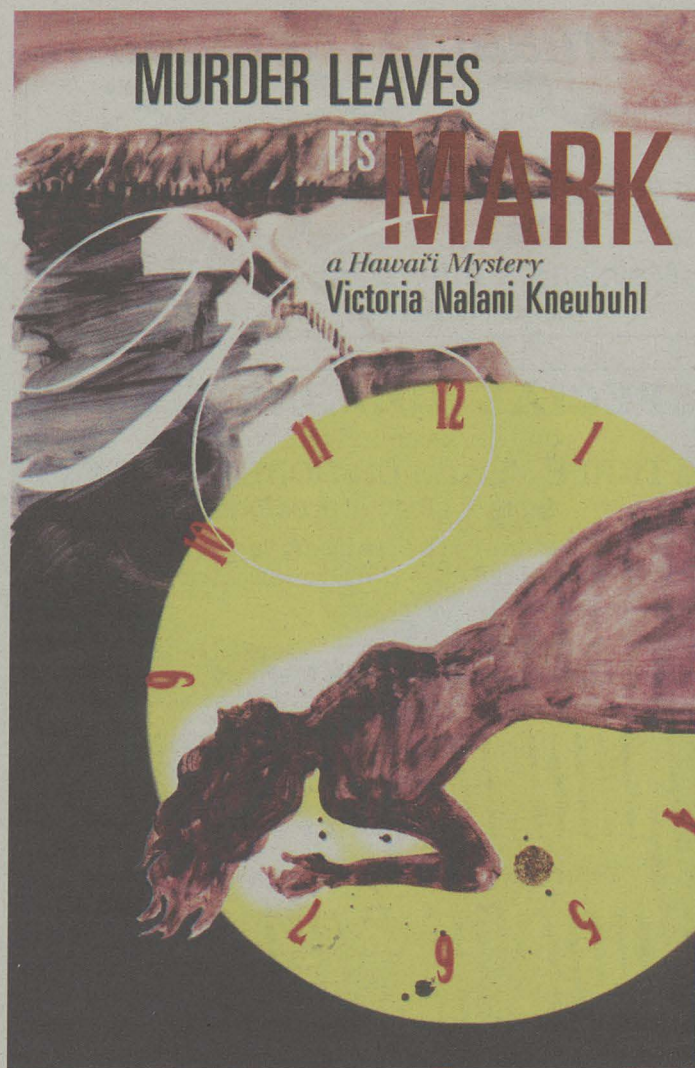
to the spring of 1935, Honolulu, where twin sisters Mina and Nyla lead privileged but socially conscious lives. Mina, a reporter for *The Honolulu Bulletin* has grown bitter and ashamed about working for a paper that is "slanted and prejudiced." Accompanied by her sister, Mina walks through the doors of the *Bulletin* and cleans out her desk, a scene most of us can relate to. An hour later they down a bottle of champagne at the Royal Hawaiian Hotel, and it is here that we find out these women survive and thrive due to a million dollar trust fund, and that is something most of us cannot relate to.

Kneubuhl once called her work "cozy fun," and although that kind of writing doesn't appeal to everyone, it does speak to the tone of the book. We're sometimes overwhelmed with "cute" mentions of the "toy-like black dog," Ollie, but at other times we're surprised by the author's artistic interpretations. Mid-way through the novel, we find ourselves in an old grove of ten thousand

palms planted by Kakuhihewa (one of O'ahu's most revered and celebrated ancient chiefs) and the author writes, "Mina always thought of the trees as a group of lonely old Hawaiians, out of place and stranded at a garden party on the lawn of the pink hotel...She gazed up at the fronds swaying back and forth and took it as a sign of agreement." Moments like this one remind the reader that Kneubuhl isn't just a writer, but a sensory artist, and even if mystery isn't one's genre of choice, the author's ability to paint an original scene is worthy of our attention.

Love stories and death threats intermingle in this Island-based mystery, and eventually Mina finds herself on the trail of a murderer. In a softly approached investigation of homicide, I can't help but also investigate Kneubuhl's political voice; one that quietly gazes upon 1930s society in Hawai'i, as well as its mean streets.

If you've read Kneubuhl's preceding novel, *Murder Casts*



a Shadow, then you'll return to familiar characters and scenery, and if you haven't read it, you aren't missing enough to be bothered. Kneubuhl's work is entertaining and leaves you with memorable moments like this one: "The softening daylight wrapped the grass, the trees, and the sea in a dreamlike glow, the old hotel creaked

and yawned and fell into its own summer slumber."

Which is another way of saying that a cozy, sensory experience is worth a lot. ■

Murder Leaves its Mark
Victoria Nalani Kneubuhl
University of Hawai'i Press
301 pages
\$16.99

Randall Ng, retired counselor at Kalakaua Middle School and author of the book

HAWAIIAN SUNRISE to SUNSET: A Middle School Counselor's Diary of a Working Day

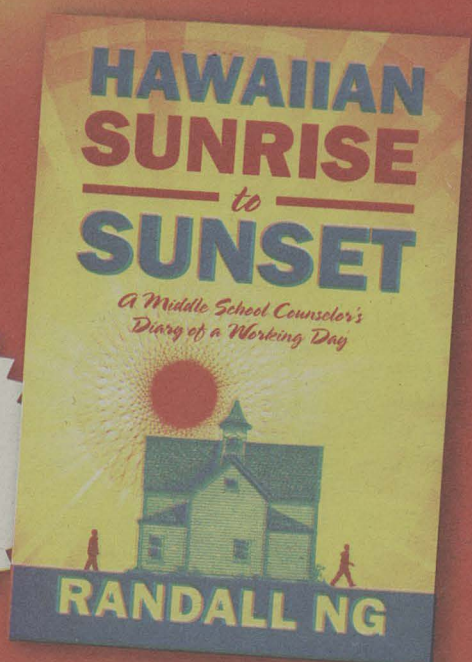
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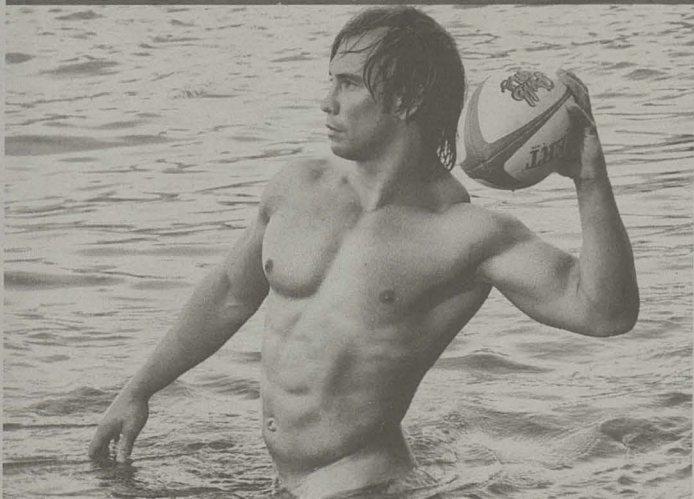
Some Free Upcoming Events:

- November 18** | 4 p.m. – 6 p.m.
No Ku'uipo Ahumanu
- November 22** | 6:30 p.m. – 8:30 p.m.
The Painted King Glenn Wharton
- December 4** | 2 p.m. – 4 p.m.
The Queen and I Sydney Iaukea
- December 18** | 2 p.m. – 4 p.m.
Georgia O'Keefe's Hawai'i Patricia Jennings

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Q&A

Kaui Hart Hemmings

"Not knowing gives you freedom to make it up... get closer to the truth."

Real Fiction Kaui Hart Hemmings talks about writing *The Descendants*

Mindy Pennybacker

It's easy to recognize Kaui Hart Hemmings, author of The Descendants, of which the movie version opens this month, in Morning Brew, a Kailua coffee house. Standing a bit apart, wearing a faded jean jacket, she is slight of stature, but has the outsize presence of the extra pretty and smart. With her freckles and curly black hair, taking in her surroundings with clear, alert brown eyes, Hemmings looks just like the writer she is.



PHOTO BY MINDY PENNYBACKER

Did you grow up in Kailua?
No. In Kahala.

I got lost trying to find this place, and ended up driving around Kailua neighborhoods, and they look like the Kahala I remember from childhood, unpretentious wooden cottages, no sidewalks, big open yards.
[Smiles.] It really does look that way! I think that's why I love living in Kailua now.

In your fiction, the Hawaiian landscape provides an emotional resonance that lets us see into the characters through what they see. Did you start out by writing about home?
No. I sort of wasn't writing about Hawaii at all. I went to Colorado College, and then to Sarah Lawrence. I was working on a collection of stories but [my writing] never really came together until I chose Hawaii as a subject. I wanted to write about something exotic, what I was reading: Cheever and Updike. I had a desire to write serious fiction and Hawaii was not exotic to me.

I guess you read Naipaul's essay about growing up in the islands and believing that his true literary landscape was that of England.
Yes.

How did that change for you?
This was in about '98, when I graduated from Sarah Lawrence. I had been reading the essays of James Baldwin about rejection and acceptance of race and where you're from. It made me think about place—how it defines and doesn't, especially when you're writing stories, and it made me go back to Hawaii as a setting. It was unique and tied everything together, so that the stories were naturally interconnected.

Would you recommend

writers' workshops to others?

Yes. They were good for me. I finished my MFA back in Denver. [When I started out,] I didn't know how to write—I was enamored with my own voice, and didn't understand craft, structure. [The workshop] bought me some time to learn how to do storytelling. Then I went on to Stanford, on a Stegner Fellowship.

Was the Stanford creative writing department as tough as it's reputed to be?

Yes. Sarah Lawrence was nurturing, but the Stegner program was very hardass. [One of the top professors] hated my work. I thought he hated me, even though I tried my best to write what would please him. But it was there that I discovered that rejection helps me sometimes. And Tobias Wolf and David MacDonald were really supportive.

How did rejection help you?

At Stanford I finished my Hawai'i story collection and it sold right after I left the program. I was also working on a novel, which didn't sell—it's set in Colorado. It's being rewritten. I'm glad it didn't sell because I kept thinking of my story "The Minor Wars," and I began to turn it into a novel. I wrote "The Descendants" in six months.

How did you write it so fast?

It's a direct story, and I was enjoying the voice of Matt King. And I was under pressure—I had a one-year-old baby. When I first started the book I knew nothing about being a parent, but I think not knowing gives you freedom to make it up—in a sense, to get closer to the truth. "The Minor Wars" was about a dad trying to comfort his youngest daughter in a time of need.

There's been a lot of speculation about your real-life model for the King clan.

You've written about being a missionary descendant, a Wilcox, yourself. Who are The Descendants, are they your own family, or a composite?

My own family is Hawaiian, English, French, Irish, Chinese. Who are the Campbells? I read about the Damons, the Wilcoxes, yes, they all had huge properties. It's about all of them and none of them.

Aside from the miffed reaction of some who assumed the book was about them, what other feedback did you get from Hawaii readers?

A lot of complaints. "It's all white people. [King] doesn't support Kamehameha School, the way he thinks is elitist." Yes. I've been in that world. I'd give readings on the Mainland, and people would laugh. they'd get it. I read the same passages here in Hawaii, and the audiences, sometimes they're blank.

When did you move back home?

I left when I was 18 and moved home with my husband and daughter four years ago. She's 7 now, and we recently went to Ethiopia and adopted a baby boy. He's 14 months.

What do you hope your daughter will get from growing up in the places you love, have they changed much since you were a child?

I love seeing her grow up in Maunawili. She goes to Hana Hauoli school. We lived in San Francisco until she was three. Now she boogie boards. I like to think there'll be more than the Outrigger and Punahou. My parents didn't define themselves as socialites. They liked to hike, to get dirty. Kids are tough and capable here, she's exposed to such a variety of people here, among the kids in her class, not just in terms of race, but economically.

Just Say It!

Sydney Iaukea talks about breaking the silence—and making history

Mindy Pennybacker

Your book alternates between sessions in dusty library archives and the surf. Did you get in the water today?

Yes. Only for about twenty minutes, but...yes! The story's emotional center is the connection that evolves between your great-great-grandfather and you. Why the title, "The Queen and I?"

There are two "I's," really. Much of the book is told in my great-great-grandfather's voice, in excerpts from his diaries. I always put his words first, in the foreground. It's about his relationship to Queen Lili'uokalani, but I feel as though I've come to know her a little, too.

How did you feel as a child standing before the state portrait of Curtis P. Iaukea the first?

A sense of pride. When you don't feel like you're being seen, at least somebody from your family...but when I first started researching, I think I was ready for him to be a bad guy.

How did you embark on the search?

When I was volunteering at the Queen's Trust, I saw a trust deed [bearing the Iaukea name] that talked about the Lele of Hano Hano, and I knew there was a connection, because Lele was the name I've always called my sister, Lesley.

Can you elaborate on the section of your book that talks about how the Hawaiian people, like all of us, were to a great extent socially controlled, yet also bear responsibility as individuals?

I want to be clear that America may have created these problems that Hawaiians had to navigate, but we also had a choice. They were friends and intermarried with the occupiers. It's not to say they were good or bad, but even though we're affected by all of this, we still have agency. Prince Kuhio's trying to actually prove the Queen insane—it was violent. We're supposed to have ties to ka aina, akua—where was that?

And your father's family?

I understand familiarly and socially why they act the way they do, why they tried to, and did, keep us away from my father's deathbed and his funeral.

But ultimately they didn't have to make these choices.

It's shocking to read that your father predicted teen pregnancy and drug addiction for your sister and yourself. Might he have been moved by your book?

My dad wanted my sister and me to be big [laughs, makes a circle with her hands out from her belly.] He had his own demons, alcohol and drugs, being in the limelight—my parents originally moved to Maui from O'ahu to escape his fans. He was a showman, and when people asked me 'are you related?' I always dropped the subject. But he knew about my book, and I heard through the grapevine that he was proud of us.

Your great-great grandfather opposed the Hawaiian Homelands Act because he saw it as benefitting the sugar planters and holding Hawaiians to a stigmatizing blood quantum.

I question the need to make any racial designation. I'm wary of calling myself native Hawaiian because it's a term imposed by the US.

What do you hope your book can mean for others?

I just think the stories of so many young Hawaiians have been suppressed, growing up in "paradise" when you can't even buy food. When I was speaking to a group of Maui high school students, I told them I never thought I was going to get a Ph.D. I didn't want to go to Kamehameha School as a boarder, and I was really homesick there for years, but my mom knew I had to go. You don't have to stay in the ghetto. It's almost like you have to re-own your space.

Your great-great grandfather's papers were seized by the territorial government and not returned until after his death. What's it feel like to have broken the silence for him and yourself?

It's almost like the freedom we don't feel like we get here. I just wanted to say what I wanted to say without feeling censored, which was a new feeling! I'm really happy the book is done.



Truth Seeker

The Queen and I: A story of dispossessions and reconnections in Hawai'i
by Sydney Lehua Iaukea
University of California Press, 2011
\$24.95

Cross-cutting between territorial and contemporary Hawaii, Sydney Lehua Iaukea's brilliant memoir/historical expose provides a gripping and revelatory read, endowed with all the trappings of romance, melodrama and ghost story. There's a mysterious old family portrait, two young heiresses robbed of their birthright growing up in poverty, and Iaukea's discovery of uncovered chapters in Hawaiian history, in the long-forgotten papers of her great-great-grandfather, Curtis P. Iaukea, that her book brings to light. As the author plunges into her research, shades of the past—her ancestor and Queen Lili'uokalani—come to dominate her own life in scenes worthy of Julie and Julia, Rebecca, or Great Expectations.

Although her father was Curtis P. Iaukea III., a tremendously popular wrestler from a landed Hawaiian clan, Iaukea was raised in Lahaina public housing projects after her parents' divorce. "It's still there, Harbor Lights. My mom called it Harbor Fights," Iaukea says. When they visited Oahu, the girls and their mother would go to the lobby of the Queen Kapiolani Hotel in Waikiki and gaze up at a large oil portrait of a certain Colonel Curtis P. Iaukea. They knew nothing about him, but, judging by the splendor of his Hawaiian Kingdom uniform, his aristocratic mien, they thought he really must have been somebody important. As it turns out, he really was.

"I grew up landless, marginalized, and without a place or a voice in the contemporary world, but my great-great-grandfather held over forty appointed and elected positions during his career as a public servant in Hawai'i in the late 1800s and early 1900s," Iaukea writes. Through the perusal of her great-great-grandfather's papers, Iaukea makes the shocking discovery that Queen Lili'uokalani, late in life, was subjected to

protracted insanity trials by her nephew Prince Kuhio, who challenged her capacity to establish the trust she established for Hawaiian orphans. Iaukea's ancestor was one of the Queen's trustees; she confesses her dread of discovering that he also may have conducted some shady dealings, but persists. In the end, she is able to conclude, "I am proud to be his descendant."

Hawaiians and their genealogy are tied to place, Iaukea explains. When their ancestral lands are wrenched away, as happened after the overthrow of their Kingdom, they are literally at a loss. They do not know themselves. "...once this loss of self, experienced as loss of land, is recognized, how do I fill the void?" Her book chronicles dispossession, disinheritance, betrayal, the heartache of a queen. Iaukea points out that it wasn't only the haoles taking advantage of Hawaiians, but their own people. Like Iaukea, her sister and the Queen, some were betrayed and subjected to "emotional violence" by their own families.

"The Queen and I" searches through personal as well as political history. In the process, Iaukea faces and overcomes her childhood fears of speaking out in a family cowed by her father's celebrity, and a cultural bias against strong, assertive women who are often attacked as "insane." Iaukea found liberation in breaking waves—"Lucky, ke kai, the ocean, was close by and free"—and, ultimately, breaking the truth. While she may remain landless for now, she has claimed a greater inheritance: a space imbued with knowledge and understanding. ■

Tidbits from the Talk Story Festival

MARIA KANAI

Howling monkeys, crazy grandmothers, wild pit bulls: Some of the stories told at this autumn's 23rd *Talk Story Festival* may have been hard to swallow, but they were all true. Well, "98% false and 2% true," according to Jo Radner, who shared a story about her uncle in Maine who rode a drunken pig into town. But that's not really the point. The talented seven storytellers on Saturday, Oct. 8th, had the audience laughing and crying throughout the entire night.

Some stories were spot-on real. Kathy Collins, actor and writer from Maui, talked about how her mother's leg got caught in the stirrup of a galloping horse on a riding tour. I think I saw every daughter in the McCoy Pavillion cringe with understanding and shared shame. But when Collins summed up the story by declaring her pride at telling *My Mother's Daughter's Tale* all the mothers at McCoy Pavillion were beaming triumphantly.

Ruth Halpern from Oakland, California talked about how her spunky *Grandma Elsie Loves Lists*. As she listed each little anecdote, Halpern moved across the stage, literally portraying each stage of life until Grandma Elsie passed away. These kinds of stories, the ones about family and human relationships, rang true, and I was sad to part with the real-life characters so vividly described.

I was fairly weepy during Alton Chung's *Himeyuri*, a story

about high-school Okinawan nurses caught in the horrors of WWII. Accompanied with the sounds of the Japanese *shamisen*, Chung was captivating with his facial expressions and acting skills, as he switched alter-egos of a folksy Okinawan storyteller to a devastated corporal during the Battle of Okinawa. His story was the longest out of the bunch, but no one missed a word. People jumped when he broke the silence with a vocal gunshot, and you could hear the gasps in the audience as he graphically described death and the dying.

From toddlers in diapers to cane-wielding elderly folk, the night brought in a diverse crowd. The storytellers were just as varied. One of the youngest storytellers was Shain Miller, who is actively involved in the Ong King Art Center. She came in on crutches because of a leg injury and had to sit down at a stool, but that did little to detract her storytelling style. She had a rawer, less polished style, tossing in more slang than most of the veterans. Her story about bringing in her pet dog over from Pittsburg to Hawai'i felt like an easy, dinner conversation around friends, just with a lot more laughs. (Apparently, dog travelling is nearly not worth the trouble. Nearly.)

You'd be surprised at how fast the three hours flew by in verbatim. With these storytellers leading the way, the art of oral tradition will never be completely replaced. Some of the stories we have to verbally tell are too precious to lose. ■

The Gathering Place

BOB GREEN

Acts of God While on Vacation

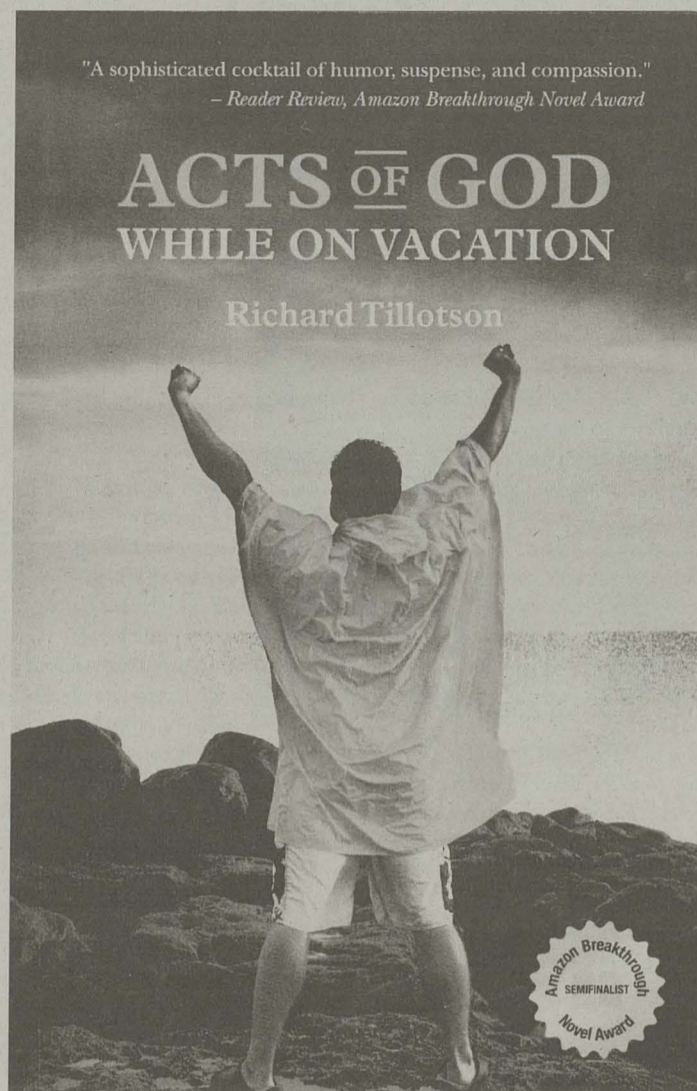
Richard Tillotson
Arlington Avenue Books
365 pages
\$14.95

Spirited and sharply satirical, Richard Tillotson's *Acts of God While on Vacation*—his funny, fresh first novel—knows whereof it speaks: corporate Honolulu, replete with the kind of humanity therein, for the most part not here to celebrate the sacred 'āina but rather to sniff out big money, practice affluent one-upsmanship and get a little. From all corners of the world they come, each with a foreign mentality and a separate agenda, all self-absorbed and largely greedy.

Tillotson, who comes from the advertising world and has in the last few years claimed the title of writer, knows whereof he writes and knows how ludicrous (and dangerous) that world of big business can be. He knows not only where the bodies are buried but probably even helped bury a few. Now he's out for some good redemptive truth-telling and eager to provide readers with more than a few laughs—and he does so quite successfully.

Some of this book is laugh-out-loud funny, while also ringing true, and, while the hotel-franchise world he depicts is practically self-satirizing, he gives us an overview that most of us simply have not yet seen.

Our main character is an aspiritual hotel manager, one Gordon Coburn, a Waikiki hotel general manager with his job nearly always on the line. He is accompanied in the novel's adventures by such



stalwarts as a renegade anthropologist, an aristocratic London whoopee girl, a Euro-trash paparazzo free-lance tabloid photographer and various hotel mavens, amorous hotel employees, on-the-make academics and the like. This mainplayers coverge, taking place from London, Borneo and New York and back to the same hotel, wherein a conference is to be held on Shamanistic practices. And, yes, lowering on the horizon and soon to attack the host city and the Coburn franchise hotel, is a genuine hurricane. A Pacific overture, to be sure.

Although the novel strays here and there, it is, for the most part, entertaining, light in tone and seems to be winking at the reader. Behold human nature, it seems to say, aren't we a funny lot—but maybe we laugh in order not to cry. Tillotson's book is very much worth reading.

Manoa: Summer 2011 (23: 1)

Living Spirit: Literature and Resurgence in Okinawa
Editors: Frank Stewart, Katsunori Yamazato
Photography: Higa Yasuo
282 pages
\$24.00

Mānoa, the literary journal—a stealth living treasure—has been around for nearly a quarter century and is better known internally than in Hawai'i. Published twice a year, under the guidance of Frank Stewart

and Pat Matsueda, a Hawai'i-based staff, and a dozen international editors, it covers one subject extensively in each issue.

This summer's issue, dealing with ancient and modern Okinawan literature, is divided into four areas: essays, fiction, poetry and drama. In addition, entries are interposed a host of photographs by Higa Yasuo, covering Okinawan spiritual life.

According to *Mānoa*, a resurgence of once flourishing Okinawan literature began in the 1960s, with translations of ancient work and new additions to ancient traditions and "modern" literary forms. Additionally, in this issue of *Mānoa* are works never before translated.

Emphasized in this "living spirit" 282-page *Mānoa* are Okinawan spiritual themes, often suppressed under colonial Japanese rule and condescension, an attempt to restore a missing balance in the history of the Ryūkyū Kingdom.

Devotees of Okinawan language and history cannot afford to overlook this ambitious special issue of *Mānoa*, a word which in the Hawaiian language means "vast and deep." ■

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A fine (if brief) romance

MINDY PENNYBACKER

Indistinguishable from the other concrete canyons leading to Waikiki Beach lies a street called Paoakalani, “heavenly fragrance,” which, we learn in this gorgeous novel by a Californian who dearly loved Hawai‘i, is named for the long-vanished beachfront home of Queen Lili‘uokalani—to which she got away from Washington Place and her husband, John Dominis. It takes a discerning novelist to dispel our preconceptions about historical figures and bring them to life, and so James Houston does for the heroic woman familiar to us as a queen, eloquent songwriter and defender of her rights and her people but seldom portrayed as, well, just a woman.

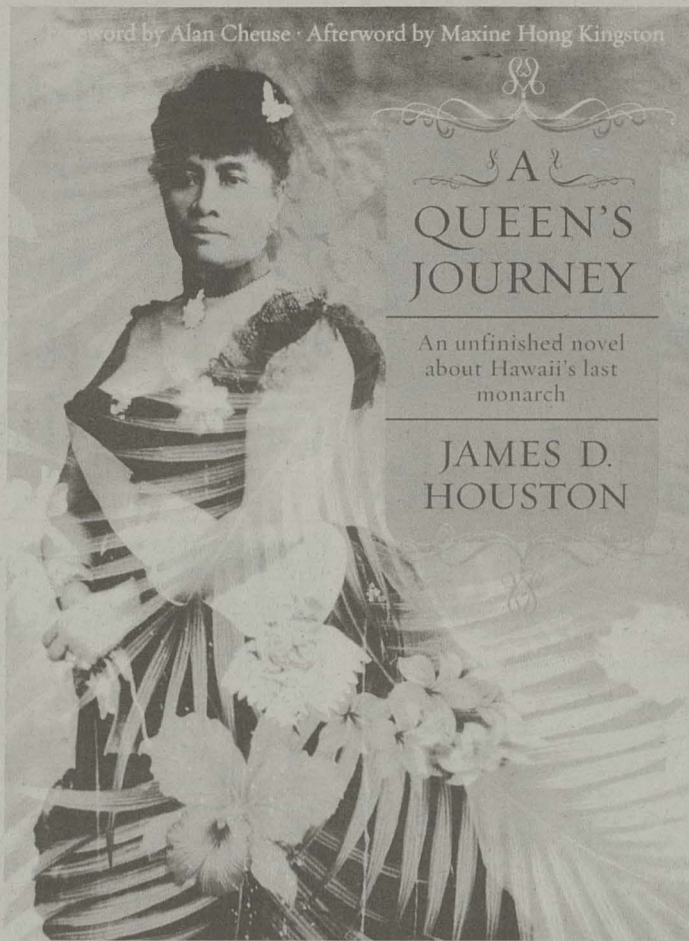
We first see Lili‘uokalani in her pre-Queen days as the young Lydia Dominis, dancing at a shipboard party in Honolulu Harbor in 1868, through the eyes of a narrator freshly arrived from Boston.

Although he sees her as “the most desired woman at the party,” a “gypsy girl” with “swelling bosom, the jeweled necklace against flawless olive skin, the black and abundant

hair...” Julius, like the priggish Henry Higgins, is at first afraid to dance with Lydia. Why? “I’m ashamed to confess that the thought of this unnerved me, touching skin a few shades darker than my own.” Julius, to his credit, gets over it, although, because the novel is unfinished, we are left hanging as to how far he actually ever gets with the girl whose eyes, “darker than ebony, were also lit with a black fire.”

A captivating read, true to history, place and a brilliant, passionate woman (just listen to her songs!) who bridged two cultures, *A Queen’s Journey* stops in mid-story, interrupted by James Houston’s death. He was fighting cancer as he wrote it, and managed to complete this first hundred pages that stand on their own. The story climaxes 30 years later with Lili‘uokalani’s visit to a wintry White House, where she once again causes President Grover Cleveland, who had opposed the overthrow, and asks him to now prevent U.S. annexation. Julius, the journalist onlooker, feels a stab of jealousy, but remains a loyal friend who will set aside his dreamed-of Hawaii book to help the Queen write and publish her own story.

Lili‘uokalani and her ad-



mirer—and we—will always have the music they play and sing in Paoakalani, and the music of the waves at Waikiki. Houston, the author of eight books, including *Snow Mountain Passage*, *Native Son of the Golden West*, *Hawaiian Son: The Life and Music of Eddie Kamae*, and, with his wife Jeanne Wakatsuke Houston, *Farewell to Manzanar*, was an avid surfer, as was the Queen. On the beach, watching a waverider come in at sunset, Julius wonders: “On such an evening,

is there any lovelier spot on earth?” We know what Houston’s answer would be—he and Jeanne were married on this beach—

and can only affirm it with all our hearts. ■

A Queen’s Journey: An unfinished novel about Hawaii’s last monarch

By James D. Houston
With a foreword by Alan Cheuse and afterword by Maxine Hong Kingston
Heyday Books, 2011
111 pages

Partners in Life and Art

How does an artist celebrate his 83rd birthday? By throwing an art show so folks can check out their new oil paintings, of course.

Hiroshi Tagami, 83, first became interested in art while drawing in Japanese school as a child. Throughout high school, he moved through drawing, photography and other forms of art. His works now command \$350 to \$45,000 a pop and believe or not, he’s had only six months of formal art training.

His partner in life and art, **Michael Powell**, also paints. Their story is a quirky tale of fate and coincidence. They first met by chance at the Metropolitan Museum of Art in New York City. Powell’s father knew Tagami from his work posted on the fence outside the Honolulu Zoo. At the time, Powell was only 11 years old.

Later, Tagami and Powell crossed paths again when he visited Hawai‘i on a business trip. He became enamored with an art piece and after inquiring about the artist, he found out it was Tagami. Their friendship grew from there. Later, Powell returned to the islands to work for Bank of Hawaii, took art lessons and slowly began to work under Tagami himself. Eventually, Tagami invited Powell to be his partner at the Kahalu‘u Art Gallery and Gardens. The rest is history.

—Honolulu Weekly Staff

Tagami & Powell Gallery & Gardens, 47-754 Lamaula Rd., Sat., 11/5, Sun., 11/6, 10am-4pm

Dispossessed dreamers

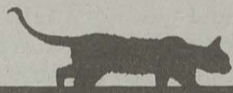
Body Up Among the Stars

By Matthew Kaopio Jr.
Mutual Publishing
Paperback 176 pgs,
Children/Young Adult
\$11.95

Ikau’s future seemed far from failure and disappointment. The fifth grade recipient of honorable mention for his research project, “Poisonous Plants in Hawaii,” he also won first place as a sixth grader for his project entitled “La‘au Lapa‘au Hawaii: Hawaiian Herbal Healing.” Yet the social and physical distance Ikau had to travel just to get to school nearly defeated him. After dropping out from school as a seventh grader to take care of his elderly grandma, his travels would take him past some of Hawaii’s notorious landmarks—Chinatown, ‘A‘ala Park, Makiki, Tantalus, Bishop Museum, ‘Iolani Palace, to Ala Moana Beach Park—where Ikau spent most of his days homeless.

The degrading, dirty, disgusting lifestyle of homelessness confronted Ikau at a young age, showing no mercy to his moral character, refusing to make life easier on him. At fourteen, he entered a world of druggies, perverts, rapists, and crazies preying the beach park. Surprisingly, though, what Ikau ultimately finds are some individuals who may be just as unfortunate to live amongst the stereotypes, but are also fortunate enough to have one another

up among the stars



The continuing story of 'Ikau, a young Hawaiian man whose magical journey leads him to the life he was always searching for.

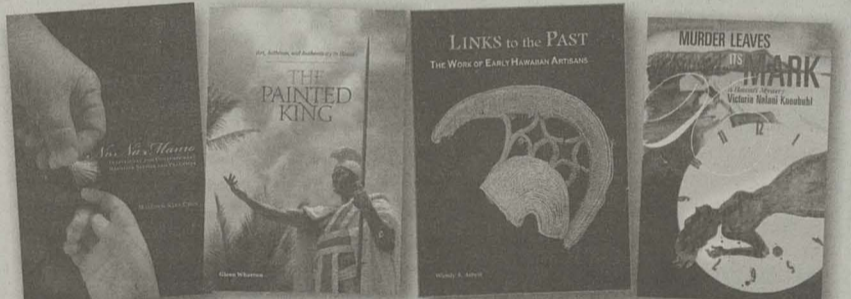
matthew kaopio, jr.
author of *Written in the Sky*

to trust.

Matthew Kaopio Jr.’s *Up Among the Stars* follows Ikau’s journey as an adolescent doing his best to live a normal life while homeless, never fading in his will to do good and help others. Perhaps what he longs for, a family and home, remain as distant as the stars, but his courage and strength to never give up on himself leads him to a future brighter than he could have ever imagined.

—Tracey Nakama

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NOVEMBER EVENTS
John Clark: Nov. 4, 7-9 pm, Historic Haleiwa Gym (\$12 at the door). Victoria Kneubuhl: Nov. 5, 2-4 pm, Daughters of Hawai‘i Book Day; Nov. 12, 2-3 pm, Barnes & Noble, Kāhala. The Hawai‘i Inuiākea Monograph: Nov. 19, 2-4 pm, Native Books/Nā Mea Hawai‘i. Glenn Wharton: Nov. 22, 3-4:30 pm, UHM QLC, Rm. 412; Nov. 22, 6:30-8:30 pm, Native Books/Nā Mea Hawai‘i. See our Blog for details.



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Hawaiian Surfing: Dude, is there any other kind?

Hawaiian Surfing: Traditions from the Past
By John R. K. Clark
University of Hawai'i Press
495 pages
\$24.00

Hawaiians invented the sport of surfing, and, let's face it, we own it still and always will. Such is the perfection of our legacy and our peerless coral-shaped, long fetch waves. In olden days, those golden days of Waikiki, even before Kamehameha III erected his summer house at legendary Helemoa, the confluence of streams, every man, woman and child got license to pau hana when the surf was up. The kahunas at the—dig it—surfing heiau of Papa 'ena 'ena, up on the slopes of Diamond Head where La Pietra stands now, would raise a flag and commoners and ali'i alike would grab their boards and run to the sea.

This indispensable history of traditional Hawaiian surfing, collected by former lifeguard John R. K. Clark, unrolls from an ingenious source: the accounts of surfing written by native Hawaiians in the Hawaiian-language newspapers of the 1800s. From there, it moves down the line, providing a complete Hawaiian-English dictionary of surfing terms, references from the 19th century publications, and a special section of Waikiki place names iconic to surfing present and past.

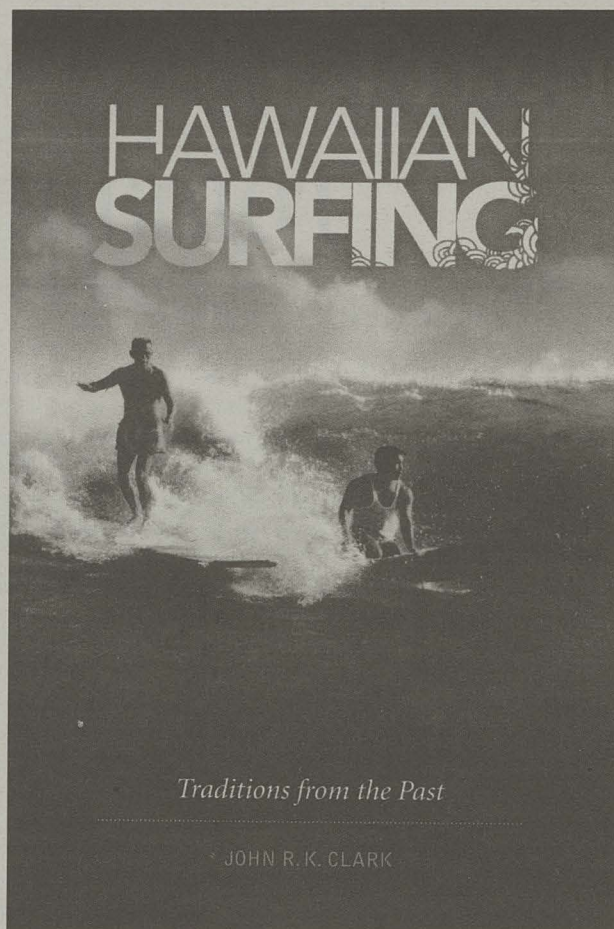
All forms of waveriding are

catalogued and elucidated: He'e Nalu (board riding), Pakākā Nalu (outrigger canoe surfing), Kaha Nalu (bodysurfing) and Pae Po'o (bodyboarding). Then there's the sexy sounding, octopus-inspired He'e One (sand sliding) and He'e Pu'e Wai (river surfing). There's also a section on sensuous surf.

Next time you're stuck in the lineup with some bonker kayakers and teeny bopper drop-pers who keep paddling in the periphery of your vision when you've got priority and you've just plain got it, already, try one of these traditional surfing chants and summon your aumakua—the shark, natch.

You'll learn plenty from this wonderful book, including lists of traditional surf sites throughout our archipelago. Stoked? You will be, guaranteed. Check it out at the Historic Haleiwa Gymn, across from the post office, Friday Nov. 4 from 7-9 p.m. where author Clark will be giving a talk and signing this rad, bitchin' book.

—Honolulu Weekly staff



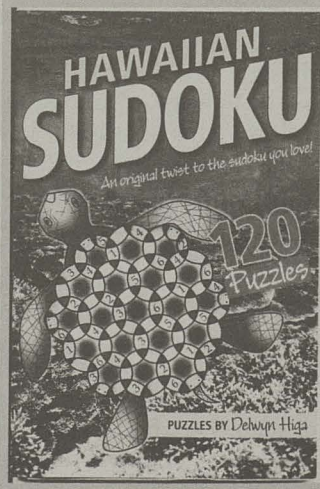
Puzzle me, do!

Hawaiian Sudoku
by Delwyn Higa
Mutual Publishing
Paperback 160 pgs
For everyone
\$7.95

Tired of the old, boring squares that hold your precious numbers? Pineapples, poi pounders, honus, and volcanoes add new twists to your old favorite Sudoku puzzles. Delwyn Higa brings new life to Sudoku with Hawaiian flair: puzzles in the shapes of Pahu drums, surfboards, and hibiscus. Higa takes it up another creative notch, saying aloha to traditional square grids and welcoming the new intriguing circular puzzles. Your eyes will say mahalo to the new visual treat.

With 120 puzzles, *Hawaiian Sudoku* will keep your problem-solving juices flowing, helping you through those long airplane flights or while you wait for the kids to finish school, soccer practice, volleyball tournaments, never-ending history lectures. The puzzles are too good to resist! *Mutual Publishing* and Delwyn Higa encourage you to "think outside the box."

—Tracey Nakama



Potty time

No one said that going shi-shi and doo-doo in the toilet for the first time would be easy, they just said it would be worth it. For keiki like three-year-old Pua—Debbie Mason's star character in *Pua and the Big White Lua*—using a toilet is worse than changing a diaper. Pua can't believe the words coming out of her mommy's mouth: "I think the time has come my dear and darling Pua, to wear your big-girl undies and to use the bathroom lua."

Recalling the miscellaneous items swallowed by the toilet—car keys, her mommy's ring, her daddy's tie and a stinky old banana, Pua attempts to hide from the monster that will surely gobble her up, suck her into the lua's portal, and drop her off at some faraway place like Tahiti. Will Pua overcome her fear of the hungry lua or will she continue to relieve herself in the comfort of diapers? Find out by reading this with the whole ohana.

—Tracey Nakama

Pua and the Big White Lua
by Debbie Dia Mason
Bess Press
Hardcover 16 pgs
For Keiki and their parents
\$9.95

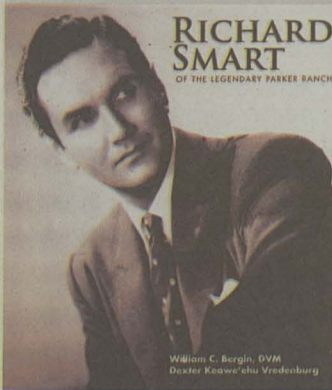
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JADE|YOGA HAWAII Weekly HAWAII HEALTH GUIDE Down to Earth Oahu's Small Business Yogi Tunes Emergen-C

Before cowboys became actors



RICHARD SMART
OF THE LEGENDARY PARKER RANCH

William C. Bergin, DVM
Dexter Keawe'ehu Vredenburg

Richard Smart of the Legendary Parker Ranch
William C. Bergin and Dexter Keawe'ehu Vredenburg
Island Heritage Press
195 pages
\$39.95

Once upon a time nearly 50,000 head of Herefords grazed the broad plains of the legendary Parker Ranch. Among 225,000 acres of mist-shrouded land in the Kohala Mountains, philanthropist and Broadway performer, Richard Kaleioku Smart took control of the ranch, distinguishing himself in the livestock business and making his mark in the early cattle industry of Hawaii.

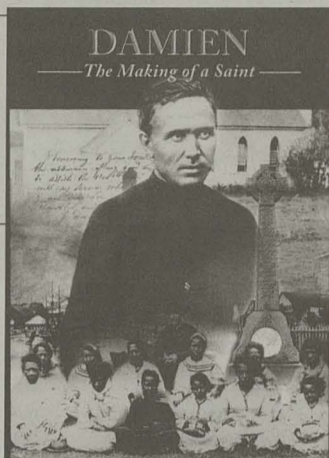
A new book called *Richard Smart of the Legendary Parker Ranch* by William C. Bergin and Dexter Keawe'ehu Vredenburg exposes beautiful black and white photography of those who worked on the ranch and enjoyed the pleasure of its scenery.

Through a detailed family tree, the authors delve into the wealth and heritage of Smart, including his Hawaiian royalty legacy. He was an orphan at an early age after enduring the tragic death of his parents and infant sister, and was raised by his grandmother among the elite social circles of Honolulu and California. These challenges, tragedies and privileges impacted Smart and Hawai'i's ranching history. Harsh drought, earthquakes, volcanic eruptions, hurricanes and tidal waves are perhaps only a metaphor for the other challenges faced by the Ranch, and in this book, readers will discover one humanitarian's love of ranching and theatre. Somehow, he made this unusual dichotomy work.

—Shantel Grace

If Sainthood's on your career list...

Damien: The Making of A Saint
by: assembly of researchers and editors
Mutual Publishing
Hardcover 136 pages
For young adults
\$22.95



Priesthood...not the first item on a twenty-three-year-old's to do list. A life of devotion, careful instruction, a confining list of do's and don'ts—what twenty-three-year-old would choose that over all the more exciting options available? Restriction over freedom? Sacrifice, over having your spam musubi and eating it too? Didn't think so. To Damien at twenty-three, restriction and sacrifice were minor. "Silence, Contemplation, God's Presence," were what he thrived on.

In 1863, Jozef De Veuster from Tremelo, Belgium not yet an ordained priest, volunteered to go to Hawaii. The devastation caused by leprosy posed no threat to Damien's fearless character. Disfiguring skin sores, nerve damage, and progressive debilitation! Who would want to devote their life to willingly waste away? Looking both outward beauty and disfigurement in the eyes, he shouted, "Bring it on!"

Okay, perhaps that's not exactly how Damien's fight to help the Hawaiian people battle against this unsightly enemy went down. However, the handwritten letters to and from friends and family, his personal diary entries describing daily activities such as poi at every meal and obstacles like building his own shelter and churches, details that open the door to readers' seeing Damien as an invincible superhero of his time.

Mutual Publishing shines a brighter light on what we've known as Damien's rather depressing fate. The team of editors and researchers have compiled a skin-deep read that visually reflects a collage of scenic photographs of Kalaupapa on Molokai with Damien's living quarters and portraits of Hansen's Disease patients, images of his actual diary entries and letters, and first-person accounts from his closest friends and the Hawaiians he worked with.

Compared with your standard, boring, overwhelming black-and-white biography, *Damien: The Making of a Saint* provides the reader with enough energy and willpower to breeze through this creative take on Damien's road to glory. Readers can educate themselves about what would have been Damien's reality series: from Priesthood to Sainthood—minus the dry eyes and uncontrollable yawning. If that's not enough reason to celebrate, consider this: it's the second anniversary of Damien's canonization (October 9, 2009). Still not satisfied? Consider the possibility of Father Damien as scandalous...the editors have something for everyone.

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TEMARI is a 33 year-old, educational organization perpetuating traditional Asian and Pacific folkarts and encouraging contemporary adaptations.



A Native Son Architect for the Hawaiian House

A biography of the designer of Hawai'i's liveable plantation style homes

CURT SANBURN



Look around. See all the aging single-wall-construction houses that fill the flats, valleys and older ridges of O'ahu—with their canec ceilings made of pressed refuse from the sugar fields, with their screened sliding windows, miniscule bedrooms and overhanging eaves. Appreciate their “no-need” modesty and minimalism, the way they make simple wooden peace with the sun, the tradewinds and the rain.

The Bishop Estate developed 367 such houses in the 'Āina Koa subdivision in East Honolulu in 1954. Tucked mauka of Kalaniana'ole Highway, up Kapakahi valley at Wai'alae, the low-cost suburb was intended to ease the housing shortage for war veterans. 'Āina Koa means Land of the Warrior. Fifty-seven years later, most of the three-bedroom homes in the quiet yet convenient neighborhood have survived the termites with minor remodeling and embellishment—and several coats of paint. Many are inhabited by later generations of the same families who bought them (fee simple, using VA loans) when they were new.

The designer of 'Āina Koa's homes was Hilo-born, Kamehameha-schooled and Harvard-trained architect Ted Vierra, the subject of a just-published illustrated monograph called *Always Remember You Are Hawaiian, A Biography of Theodore A. Vierra, His Life and Architectural Career: 1902-1987*. Self-published by Honolulu researcher and writer Fran Dieudonne and available in local bookstores in mid-November, the book celebrates the Portuguese/Scottish/Hawaiian architect's remarkable 20th-century story, a story that might easily have been forgotten.

According to Dieudonne, Vierra is (or should be) remembered because of his modernist airports: the towering, jet-age Honolulu International Airport (1962) and the 1950s iterations of neighbor island airports at Hilo, Kahului, Ho'olehua and Kamuela, all of them styled like airy ranch houses with lots of glass and

lava-rock detailing. The terminal at Kamuela was famous for its fireplace.

Other big Vierra projects mentioned by Dieudonne include the landmark “Dream City” subdivision at Kahului (1950), the great old Hilo Field House (1955), several suburban tracts at Kailua and Kāne'ohe, and a miscellany of hotel additions, office buildings, churches and schools, including Radford High School (1957) and eight of the big, dignified buildings (dorms, classrooms, offices and a gym, built between 1957 and 1965) at Kamehameha Schools' Kapalama campus. For 20 years from 1950 to 1970, he maintained his own office.

A more lasting legacy than his public buildings might be Vierra's humane and unpretentious vision for a domestic architecture in Hawai'i, as embodied in the collective serenity of his 'Āina Koa subdivision and the horizontal spaciousness of his Ku'ulei Tract (1952) in Kailua. Viewed as a whole, Vierra's work represents a bonafide vernacular architecture, a local architecture—indeed, a Hawaiian architecture. Whatever it's called, for kama'aina, it's the beau ideal of home.

As with many things in Hawai'i, Vierra's ideas about human shelter in the tropics were honed on the plantations: After winning a scholarship and getting a graduate degree in architecture from Harvard, Vierra worked on the mainland for a few years then was hired by the all-powerful Hawai'i Sugar Planters' Association (HSPA) in 1935 to work in its architectural office. Within two years he was running the office and spent the late 1930s and 1940s figuring out how best to improve living conditions for the Territory of Hawai'i's tens of thousands of plantation workers. “From barracks to family homes,” is how one historian described HSPA's modernization effort, during which Vierra incorporated more windows, bigger porches, toilets, showers, and laundry machines into what had been basic cabin plans. Most were wooden, but some used concrete slab floors, hol-

low-tile walls and canec partitions. “We treated every job individually,” Vierra said in a 1982 interview, “and took into consideration the views, winds, floor plan and convenience of the house for the employees.” He also designed plantation hospitals, gymnasiums, stores and offices. Finally, there were 32 plantations with buildings sprung from Vierra plans, according to Dieudonne. Clearly, Vierra's ideas seeped into the very DNA of generations of Hawai'i's people.

With her energy and dedicated research, Dieudonne has done Hawai'i a great service by rescuing a native son architect from the dustbin of history. Now 86, she says she first became interested in Vierra when

she lived next door to him in Manoa nearly 30 years ago. Her book never speculates and never assumes. Nor does she draw aesthetic conclusions but simply presents as much factual information on her subject as she could find using archives, clippings, Vierra family records, and, especially, the transcript of a comprehensive 1982 interview with Vierra conducted by the American Institute of Architects. There are gaps and rough patches that an editor might have filled in or paved over. Some projects she mentions in passing remain tantalizing if unresolved puzzles and await further research.

Dieudonne tells us that Vierra's mother, nee Catherine Waikulani McPherson, had

told her son, “Always remember you are Hawaiian.” As Vierra himself observed in 1951, “An architect not only has the opportunity to conduct a business, but also has a chance to serve his fellow man by producing good homes at prices within reach of people of moderate means. Obtaining these results ... is one of the great pleasures to be obtained from the practice of architecture.”

And what could be more Hawaiian than that? ■

Always Remember You Are Hawaiian, A Biography of Theodore A. Vierra, His Life and Architectural Career: 1902-1987
Fran Dieudonne
Neptune House Publications
118 pp, \$15.95

Hawai'i's Labor Story

Fighting in Paradise: Labor Unions, Racism, and Communists in the Making of Modern Hawai'i

Gerald Horne
University of Hawai'i Press
336 pages
\$28.99

In this deeply researched portrait of Hawai'i's plantation era zeitgeist, Dr. Gerald Horne, Professor of History and African American Studies at the University of Houston intimately details Hawai'i's transition from a conservative citadel to the liberal bastion it remains to this day.

It was in the 1930's when a powerful labor movement—one that would play a huge part in shaping the politics of modern Hawai'i—began on the docks with Hawai'i's stevedores. Although a few small unions had existed already, it was the International Longshore and Warehouseman's Union (ILWU) that organized laborers slaving under the iron fist of the “boss haole elite” corporations known collectively as the “Big Five.”

Recognizing the fact that management was intentionally pitting racial groups against each other, the ILWU organizers worked to build bridges, solidify relations and unite workers. Once organized, through a series of strikes the workers were able to usher in a new era; they negotiated for higher pay (and benefits), laid the groundwork for the Democratic Party to take hold, and even helped promote the eventual statehood of Hawai'i.

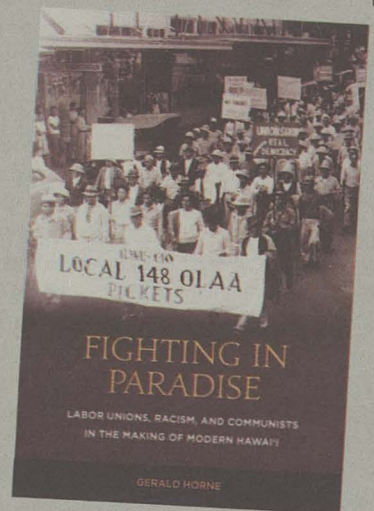
Labor organizers like Aussie-born Harry Bridges and Midwesterner Jack Hall are elaborately profiled. Accused of being Communists—although their affiliation to the CP remains questionable to this day—these Leftist radicals were loathed by their Right-wing elit-

ist counterparts who would often go to great lengths to discredit them in the media.

Other local and transplant radicals of the time are similarly profiled; including Jack Kawano, a pre-ILWU labor organizer in Hawai'i; Koji Ariyoshi, founder and editor of Honolulu's first Leftist newspaper the Honolulu Record; and African American poet/writer Frank Marshall Davis, who would eventually come to know and reputedly mentor a young Barack Obama.

Anyone interested in how far Hawai'i has come in terms of racial equality and labor rights would be hard-pressed to find a more informational read. Although *Fighting in Paradise* reads like a text book at times, the power of the information therein—workers banding together to take on their oppressors—is as relevant today as it was then.

—Matthew Kain



The Straight Dope

By Cecil Adams

Zombies have so many disturbing traits, but my question involves only two: the stench of their decomposition and their tendency to congregate in large numbers. A single dead body gives off a foul odor that is almost overpowering, certainly enough to make a normal person vomit if they were close enough. Now, say you're one of those zombie apocalypse survivors, barricading yourself inside a shopping mall, faced with dozens if not hundreds of undead shoppers. Putting aside the brain-eating and all that, how dangerous is the combined smell of all those ambulatory corpses? I assume they're giving off methane or ammonia or some other noxious gas. Would the aggregate stench of hundreds of walking dead make your mall sanctuary uninhabitable, even if you managed to keep from being bitten?

—Alex, White Post, Virginia

Mark Twain would have said yes.

Shopping-mall zombies don't figure much in the Twainian oeuvre. However, a distantly comparable scenario may be found at the end of *A Connecticut Yankee in King Arthur's Court* (1889), in which the protagonist, Hank, and a small group of associates use dynamite,

electrocution, drowning and Gatling guns to slaughter the massed chivalry of England—30,000 knights. Surrounded by corpses, the victors soon realize they have no reason to celebrate: "We were in a trap...of our own making. If we stayed where we were, our dead would kill us... [we would be] made sick by the poisonous air bred by those dead thousands." Hank's nemesis, the wizard Merlin, shows up to gloat: "Ye were conquerors; ye are conquered!" He then blunders into a live wire and is killed.

Riveting stuff, the more so because it was accomplished without computerized special effects. But it's also double fiction, in terms not just of the story but the idea that cadavers emit toxic fumes. Decaying bodies are definitely stinky, but the toxic part is a myth.

Belief in miasma, as the alleged emanations of the dead were known, dates back to the ancient Greeks. The 1797 edition of the *Encyclopedia Britannica* soberly reported that the "putrid effluvia of dead bodies" was responsible for illness and death in the same way that marsh gas was. One man was reported to have suffered a "violent inflammation" of the throat after merely leaning over a rotting body. Today



illustration: slug signorino

nobody talks about miasma, but the underlying fear persists, surfacing frequently after natural disasters, when the authorities hastily bury the dead in mass graves to prevent the spread of disease.

Such measures are pointless. However funky their smell, dead bodies aren't especially dangerous, setting aside those that are trying to eat your brain. Precautions may be in order when the cause of death is an infectious disease. (Tuberculosis is said to be especially problematic.) But for the most part toxic pathogens are waterborne, not airborne. True, some germs can be spread by aerosol droplets, but these are exhaled only by the living. The dead have stopped breathing, and one assumes the undead have, too.

A dead body gives off a variety of gases as it decays. Two of them, aptly named cadaverine and putrescine, are primarily responsible for "dead body smell," and are produced mainly during the bloat and putrefaction phase of decomposition. The two chemicals are toxic, but only in large amounts; a 200-pound individual could

ingest more than a quarter pound of either without getting a lethal dose.

Other gases given off by decaying bodies, such as carbon dioxide, methane and hydrogen sulfide, can also be dangerous, particularly if encountered in a confined space. The first two can suffocate you, and the third is poisonous—every so often you hear of sewer workers being killed by a buildup of hydrogen sulfide in the pipes. Conceivably, therefore, if you were locked up for an extended period with a roomful of rotting zombies, the fumes might accumulate to a perilous degree. I will say personally, however, that if I were in that situation, the danger of hydrogen sulfide poisoning would not be uppermost in my mind.

Still, while the stench of zombies probably won't kill you, it may gross you out of existence. If you're somewhere that makes you constantly want to throw up, that to me is a good working definition of an uninhabitable environment.

A couple caveats, though. First, we're assuming zombies are in an active state of decomposition, which is the time of peak reek. We don't know for certain that's the case, and since zombies are imaginary, we won't soon find out. Second, as medical students know, you can get used to just about anything. A dab of Vicks VapoRub under the nostrils may disguise the scent of zombies, if there is one. Or you could just be a man and suck it up.

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

Honolulu Weekly
Invites you and a guest to see
JACK AND JILL

Screening will be held on
Thursday, November 10 at 7pm
Ward 16, 1044 Auahi Street

For your chance to receive a complimentary advance screening ticket good for two, visit honoluluweekly.com to enter to win.

Limit one pass per person/per household, while supplies last. No purchase necessary. Employees and their agencies are not eligible. No phone calls and no walk-ins, please. Envelopes will not be mailed back if not used. Seats are limited and available on a first-come, first served basis. Pass does not guarantee seating. No cell phones will be allowed in the theater.

OPENS IN THEATERS NOV 11

A HERO OF PEACE
HONORING FORMER PREMIER AND FOREIGN MINISTER OF CHINA:
ZHOU ENLAI
With former Governor John Waihee, meet VIP guests and family from China.

Luncheon and Exhibition: 12 noon, November 11, 2011; Hilton Waikiki

To attend this historic event for peace and prosperity with China, please call 808-282-9598 or see zhouenlaipeaceinstitute.org

Former Governor John Waihee III

Zhou Enlai Peace Institute
a Hawaii non-profit organization

Storm Warning



BOB GREEN

It begins, this movie, the way storm clouds begin to gather: Slowly, perhaps harmless, ordinary, almost forgettable. Our eminently likable main characters, a working class married couple (Michael Shannon and Jessica Chastain) with a deaf daughter, go about their quotidian chores. She's a homemaker who sells her home-made crafts, and he's a foreman for a small crew in a sand mining operation. All is well, but keep in mind those strengthening clouds.

Curtis is 35 years old, the same age as his mother when she was diagnosed as a paranoid-schizophrenic; she now resides in an assisted living

facility. As of late, he's been having headaches and hearing phantom sounds—sudden claps of thunder. And then the dreams begin. Troubling, perhaps portentous dreams, the kind that stay with us a while after we wake up. Awake and at work, he begins to study the skies and its somewhat bizarre cloud patterns. At home, in the backyard, he begins to notice huge flocks of birds making unfamiliar patterns against the looming sky.

All of this occurs in the context of working-class normality; nothing appears to be genuinely awry. There are money problems, but the couple is saving for a holiday and, later on, a cochlear implant for the daughter, a life-changing event for them. But now the dreams and hal-

lucinations begin to intensify. His wife, played wonderfully by Chastain (*The Debt*, *The Tree of Life*) notices his change in mood and, later, his erratic behavior, as do his co-workers.

Take Shelter is one of the very best movies of the year

Curtis stares out even at cloudless skies in a foreboding way, his face with a sense of dread. (No one can play a role like this as can Michael Shannon.)

This genuinely remarkable, original film was written and directed by Jeff Nichols—his

second movie—and, slowly with great restraint, it attains weight and substance. It communicates its sense of foreboding to us in an almost palpable ominousness. Is Curtis becoming a full-on schizophrenic? Is the storm only in the landscape of his paranoid mind? But is there something else, something outside? Is "something" coming? In Nichols's beautifully-written film, which is as much metaphor as realistic, grounded story-telling, everything we might have been concerned about in American culture seems to work on another level of story. In fact, it works on every level. Anxiety about the economy, the extreme weather of recent years, the great sullenness that seems to have spread over the land... And Curtis' "heredi-

tary" illness.

One can be flooded with respect and admiration with this film, its refusal to be forced into melodrama and its insistence on orderly progression until its fully gripping last quarter-hour. "Casual" moviegoers can laugh off the ending if they wish. Serious moviegoers—intelligent, well-read moviegoers—will not be able to dismiss the movie. It will have gained their respect. And yours.

Despite all our faults, we deserve a movie like *Take Shelter*. It re-admits us into the community of humankind and reminds us of nature and the time in which we live. Try see. ■

outside

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O'ahu Films

A selection of films currently playing in island theaters. Unattributed film synopses indicate movies not yet reviewed by HW staff. ☞ Indicates films of particular interest.

Opening

The Son of No One Channing Tatum is a young cop who returns to his old neighborhood and buckles under a secret from his past.

Tower Heist Ben Stiller, Eddie Murphy, Matthew Broderick and Alan Alda star in this Brett Ratner vehicle about the employees of a condo who band together to steal a crapload of money from the penthouse resident who screwed them.

A Very Harold & Kumar 3D Christmas Our two favorite "ethnic" stoners are back to ring in the holiday season. Neil Patrick Harris also returns to help pass the doob around.

Weekend A straight guy hooks up with a dude at a gay club and the fling turns into something more.

Doris Duke Theatre

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

☞ **Chungking Express** Wong Kar-wai's classic film about two heart-broken cops. The first cop's coping mechanisms involve talking to his furniture until he meets a new girl, while the other cop buys expired pineapples that symbolically represent his expiring love.
Thu., 11/3, 1 & 7PM

☞ **King of Masks** A quickly aging street performer practices the mysterious art of change mask opera, otherwise known as bian-lian. His wife left him and his child 30 years ago and he hasn't quite recovered.
Fri., 11/4, 1 & 7:30PM

☞ **Crouching Tiger, Hidden Dragon** Can't go wrong with top-notch martial arts wizardry against a backdrop of mystical, serene landscape. There's also something about a 400-year-old sword.
Sat., 11/5, 1, 4 & 7:30PM

☞ **Wedding Banquet** In an attempt to please his traditional Taiwanese family, Wai Tung, a gay New Yorker, plots a wedding rouse with a female Chinese artist who is in need of a green card.
Sun., 11/6, 1, 4 & 7:30PM

☞ **The Joy Luck Club** Director Wayne Wang artfully ties 16 mother-daughter tales together with his adaptation of Amy Tan's best-selling novel. A group of middle-aged Chinese women gather weekly to instill a sense of hope and optimism with their stories and games of mahjong.
Mon., 11/7, 7:30PM

☞ **Passione** A *New York Times* pick, directed by John Turturro, that explores the rich musical culture of Naples. A visually stunning film that blends together African, Arab, Spanish and American influences.
Tue., 11/8, 1 & 7:30PM

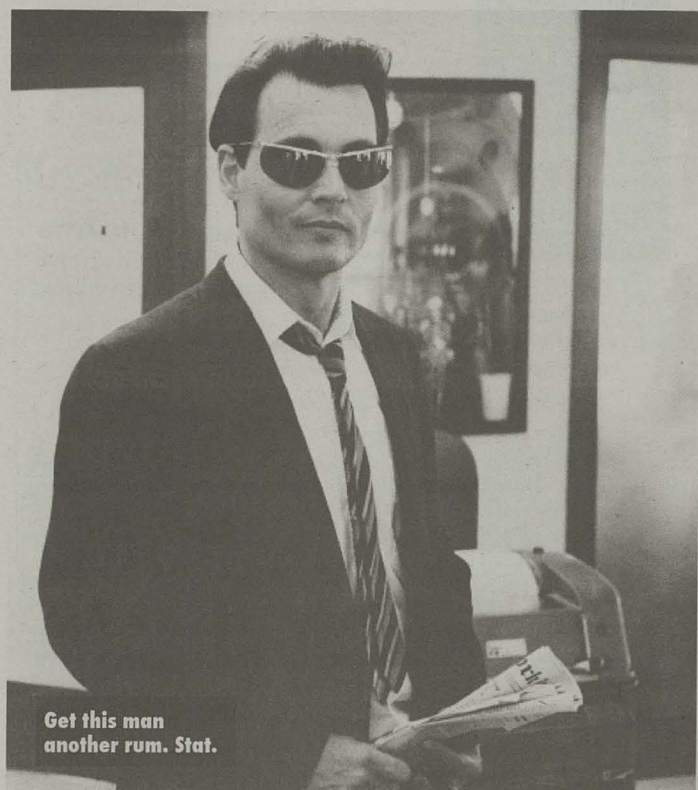
Movie Museum

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

The Lighthorsemen (1987) A war film, set in 1917 Palestine, that's based on the series of events from the Light Horse Brigade. The Austra-

Film Review

Try and Look Normal



Get this man another rum. Stat.

RYAN SENAGA

Johnny Depp returns to Hunter S. Thompson territory with *The Rum Diary*, but the results aren't as satisfyingly unhinged as Thompson's previous foray into gonzo territory—Terry Gilliam's delightfully manic *Fear and Loathing in Las Vegas*. This film is directed by Bruce Robinson (*Withnail & I*), and his touch just isn't hedonistic enough to support the already weak

source material.

Depp is once again a reporter, Paul Kemp, who arrives in Puerto Rico in the late '50s to work at a struggling newspaper. When not writing horoscopes for the paper, he drinks a lot of rum while getting involved with Sanderson, an American businessman (Aaron Eckhart) looking to enter the hotel resort business. Along the way, there is cockfighting, hallucinatory drugs delivered into the eye via dropper and half-assed car

chases and vehicle hijinks, one of which has Depp flamethrowing his pursuers by spitting gas at them through his lighter. Everything is accompanied by Christopher Young's jazzy, bossa nova score that reminds us lighthearted fun is ensuing.

Rum is a minor work of Thompson's. It was written in 1959 and wasn't published until 1999, and we can see why. The structure is episodic, and there's not much of a story to hang the scenes of drunken wildness from. As literature, since it is so obviously autobiographic, it has merit simply as a case study into the author's work, but as a film, since it's basically a diary (without any calendar dates), it has no real ending. The credits just roll abruptly. And because it's so ultimately pointless due

to the sudden conclusion, one realizes the film is 30 minutes too long.

Basically, we're watching Johnny Depp get completely

The Rum Diary is like the drunk guy at a party—tiresome but entertaining

shitfaced for two hours straight. And that's not necessarily a bad thing because Depp is so good and appealing at being trashed. It's just that that's all that's hap-

pening and it gets tiresome. It's like being sober around the loudest drunk at a party. Eventually you just want to move away from him.

Keeping up with Depp's unsober acting is Amber Heard (TV's *The Playboy Club*) as a wild girlfriend of Sanderson's who attaches herself to the our gonzo hero. A voluptuous mix between Jessica Alba and Scarlett Johansson, Heard is sultry trouble with a tinge of genuine vulnerability.

Seriously, all that *The Rum Diary* makes you want to do is drink rum, which is consumed in mass quantities here. Dark rum. Straight, no chaser. Other than that, the movie is, unfortunately, only a good waste of time. ■

O'ahu Films

lian infantry aims to bombard Beer-sheba, but as they become increasingly fatigued from the desert (along with a slew of other problems) they are worried it may turn into a suicide mission.

Thu., 11/3, 12:30, 3, 5:30 & 8PM

The Eel (1997) Takuro Yamashita is in jail. His only friend is his pet eel. If this sounds like a sad state of affairs, let it be a lesson: don't kill your wife and her lover in a fit of rage, even if you learn she has been unfaithful—not worth it, guys.

Fri., 11/4, 12:15, 2:15, 4:15 & 6:15PM & Sun., 11/6, 7PM

Chicken and Duck Talk

(1988) Things aren't looking so good for Michael Hui, cheapskate owner and chef of a dingy Chinese restaurant. Multimillionaire Danny Poon threatens Hui's business when he opens an ultra-sleek fried chicken outlet across the street.

Fri., 11/4, 8PM

Water for Elephants (2011)

Directed by Francis Lawrence, with a star-studded cast including Teen Choice Award Winner Robert Pattinson, Reese Witherspoon and Christoph Waltz. Poverty-stricken Pattinson joins the circus in the era of the Great Depression. As it turns out, circuses are not all fun and games—they are actually kind of terrifying.

Sat., 11/5, 12:15, 2:30,

4:45, 7 & 9:15PM

Eye of the Eagle (1997) Set

in Denmark, in the year of 1218. Director Peter Flinth tells the captivating story of young Valdemar, the son of a Danish King. Valdemar is sent away to a castle for safety because his country is at war. A one-

eyed mercenary, who shares his vision with an eagle who ate his other eye, is out to kill Valdemar's father for revenge.

Sun., 11/6, 12 & 1:30PM

Turtles are Surprisingly

Fast Swimmers (2005) An absurdist comedy Directed by Satoshi Miki. Suzume feels more insignificant than ever. The only exchanges she shares with her husband are in regards to their turtle, and her garrulous, showy best friend isn't helping the situation. Everything changes when she becomes a spy—she can finally put her inconspicuous qualities to good use.

Sun., 11/6, 3:15 & 5PM

My Life as a Dog (1985)

Ingemar's mother (Anki Liden), who is ill from tuberculosis, somehow heavily relates to Laika, a Russian dog that gets sent to space. Meanwhile, 12-year-old Ingemar meets many eccentric people when he's sent away to camp to help lessen his mother's stress.

Mon., 11/7, 12, 1:45 & 3:30PM

Tora! Tora! Tora! (1970)

A Japanese and American co-production that dramatizes the series of wrong turns that led up to the attack of Pearl Harbor.

Mon., 11/7, 5:30 & 8PM

Movie Cafe

The Venue, 1146 Bethel St., \$10, half price for HPU students, 528-1144

The Yes Men Fix the World!

(1970) The Yes Men use their humor and wits to challenge the structure of the free market that's fueled on money and greed.

Mon., 11/7, 7PM

WAS SHAKESPEARE A FRAUD?

“Splendid”
Roger Ebert / CHICAGO SUN-TIMES

“Brilliant!”
Bonnie Laufer / TRIBUTE ENTERTAINMENT

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Food & Drink

news
you
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eat

Freshly juiced: Lanikai Juice recently added a third and much-anticipated location to Hale'iwa last week Sunday.

Lanikai Juice, 66-215 Kamehameha Hwy., 8AM-6PM daily, lanikaijuice.com, 637-7774

New pumpkin pie ice cream: Peace Café scoops up homemade pumpkin pie ice cream for the Thanksgiving season—100% vegan, made in an organic soy base.

Peace Café, 2230 S. King St., Mon.-Sat. 11AM-9PM; Sun. 11AM-3PM, peacecafehawaii.com, 951-7555

Opening: YuZu Hawaii—a Japanese tapas/sushi bar concept menu—launches the first of two restaurants in Ala Moana Hotel on Fri., 11/4.

410 Atkinson Dr., info@yuzuhawaii.com, yuzuhawaii.com, 943-1155

Got food news? Send 'em in to foodnews@honoluluweekly.com

The Weekly Appetite

Southern Hemisphere Standouts

Move over, Australia. Some other southern hemisphere wine-growing regions are making huge strides in quality. Taste varieties from Chile, New Zealand, Argentina and South Africa and be the judge. Reservations only.

Vino, Restaurant Row, 500 Ala Moana Blvd. Suite 6 D-1
Wed., 11/9, \$29. ataketa@dkrestaurants.com, 533-4476

Annual Greek Pastry Bake Sale

Greek baked goods, pastry, baklava, food, mixed bento, spanakopita, moussaka, vasilopita and more that can be ordered anytime online through the holidays.

St. Constantine & Helen Greek Orthodox Cathedral, 930 Lunalilo St.
Wed. 11/2 - Thu. 12/1 \$1.35 and up.
schgoc.hi.goarch.org/Philoptochos.
dsp, isla.aloha@gmail.com, 521-7220

Pow Wow Fundraiser

Pow Wow will now be an annual art event in Honolulu. The set up for 2012 has doubled the artists with larger than life names. Show your support at this live showcase featuring a selection of Pow Wow artists with heavy pūpū and specialty cocktails crafted by Nobu's Dave Newman.

Pacific Club, 1451 Queen Emma
Sat., 11/12, (6-10PM) \$100

Wine Down Wednesday

A hip way to enjoy wine and learn about four different varieties from local experts with optional food pairings.

Town, 3435 Wai'ālae Ave.
Wed., 11/2 and 11/9, (6PM)
\$24-25. 735-5900

Koko Crater Coffee Roasters Tour

A tasting and tour of this micro-roasting business in operation for over 20 years. In addition to their custom roast and private labels, the unique espresso, with its chocolate, nutty and sweet profile, is a popular Island hit with businesses, events and individuals.

Slow Food O'ahu, for specific location and details, RSVP to Michelle at sfo.reservation@gmail.com
Tue., 11/8, (5-6:30PM) \$5-\$10.

Farm Fresh Lunch at Mari's Garden

A tour of Fred Lau's Mililani aquaponic farm. Includes a fresh bag of veggies from the farm and a tasty local lunch prepared by chef Ave Lambert: banana leaf steamed tilapia, beet and avocado Mānoa lettuce salad. BYOB.

Slow Food O'ahu, for specific location and details, RSVP to Michelle at sfo.reservation@gmail.com
Sat., 11/12, (10:30AM-12:30PM) \$30-\$35.

Farmers' Market by 'Nalo Farms

One-stop shop for some of the best produce and local products on the island—now with another 50 vendors. Browse local goods from a community of farmers, fishermen and passionate bakers who are about their fresh line of work.

Windward Mall, 46-056 Kamehameha Hwy.
Wed., 11/2 and 11/9, (2:30-7:30PM)
235-1143

2005 Californian Classics

Here are four true Cali classics: "Holly's Cuvée" chardonnay, "Cia-pusci Vineyard" zinfandel, "Picnic Vineyard" pinot noir and "Counterpoint" cabernet sauvignon. Another opportunity to check out terrific wines produced outside the Napa valley appellation. Reservations required.

Vino, Restaurant Row, 500 Ala Moana Blvd. Suite 6 D-1
Thu., 11/3, (6PM) \$39. ataketa@dkrestaurants.com, 533-4476

Fall into Kahala Happy Hour

Featuring innovative and creative cocktail creations and pūpū, all \$8 or less. New signature drinks include the Pineapple Basil Crush, Cucumber Ginger Smash, Mango Plantation and more—complex flavors mixed with authentic liquors. Just in time for fall.

Kahala Hotel and Resort, 5000 Kāhala Ave.
Fridays and Saturdays, (3-7PM)
kahalaresort.com, 739-8888

Moloka'i Beef For Sale

Slow Food O'ahu is putting together another order for 1/8 of a grass-fed, pasture-raised Moloka'i cow. The order generally comes in two boxes, each weighing about 25 pounds, including one box of ground beef and one box of assorted steaks and roasts. No antibiotics or hormones are used.

Delivery on Wednesdays, 3PM.
E-mail Laurie@honoluluweekly.com, orders much be prepaid before pickup.

Tuesdays on the Rooftop

Launch of new weekly farmers' market atop the Royal Hawaiian Center. Twenty Hawai'i vendors with locally grown produce, 'ono dishes, freshly cut flowers and taro pounding demonstrations—perfect for "locavore" foodies.

Royal Hawaiian Center—The Royal Grove, 2201 Kalākaua Ave.
Tue., 11/8, (4-7:30PM)

Wild Mushroom Night

A new concept night for Vino. Some really cool wild mushrooms are coming into season, making these three mushroom specials as fresh as they could ever be.

Vino, Restaurant Row, 500 Ala Moana Blvd. Suite 6 D-1
Wed., 11/9
524-8466



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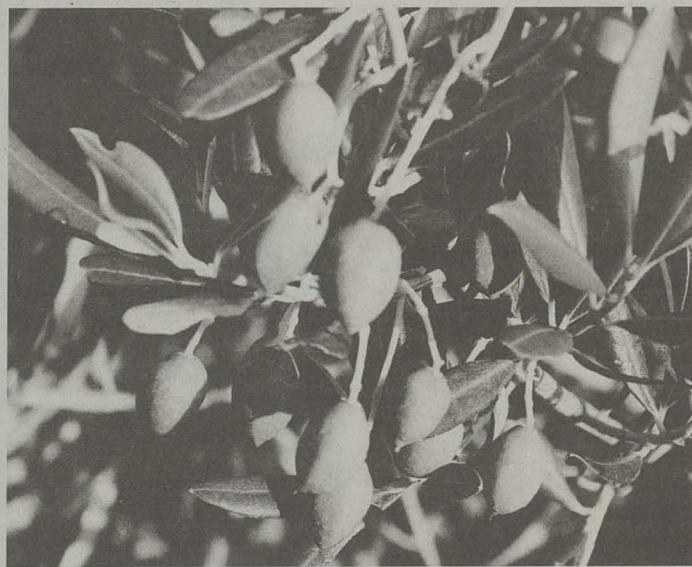
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Honolulu
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Pressing Matters

Hawai'i boasts 11 of the 13 climatic zones (as defined in Ag circles by the USDA), and each offers opportunities to grow almost every imaginable fruit, spice and vegetable variety. All over the Islands one can see vestiges of farming experiments over the decades—Russian-planted olive trees in Waiki'i, apple orchards in Volcano, cashew groves in Mau-nawili and, of course, Vineyard Boulevard, home to our first grape vines back in the 1800s.

Processing the pits

What's up next? Why olives, of course—the ancient Mediterranean tree that yields oil and fruit. Hawai'i now joins California, Texas and Arizona among growing states.

The Maui Olive Company is consulting locally, providing expertise on cultivation, the correct varieties to grow and where to plant them. They are thinking ahead about a press for oil processing, when these new orchards mature. In the past few years, more than 20 acres of trees have been planted, primarily in upcountry Maui since olives require hot days and cool nights—places like Kula, Olinda, 'Ulupalakua.

At O'ahu's very center, Helemano Plantations took the bold step of planting 2,000 trees in 2010. Suzanna Cheung, founder of Helemano, heard about efforts on Maui and decided to use some of the Plantation's land for olive cultivation. Give the trees a few more years to mature, and we should be enjoying the fruit of these labors—local olive oils and fruit.

—Laurie V. Carlson

Food & Drink

SHANTEL GRACE

Well, Shut My Mouth

Kiss My Grits opens up in Puck's Alley



SHANTEL GRACE

There's a lot to love about Kiss My Grits, a cozy little restaurant located behind Varsity Grill & Bar in Puck's Alley. It's as cute as a blue and white apron, it's as American as a red and white tablecloth, but bless their little 'ole hearts, they need a lesson in frying chicken from Paula Dean or Sean Priester of Soul Café in Kaimuki.

But let's start with the good stuff, shall we? Kiss My Grits has a menu which reminds us, that like the word church, the word barbecue in the south is a verb, not a noun. You church on Sunday, you barbecue everyday. As someone who lived in the South for nearly a decade, I learned first hand what it means to say Mr. and Miss before anyone's first name, and, maybe even more importantly, that you never, ever assume that the tea you just ordered will come to your table any other way than sweet. The truth is, I learned to appreciate these customs, and I learned to love Southern food more than just about anything else.

So I planned for a Tuesday night out at Kiss My Grits as a journey down memory lane. I studied their menu online. I read reviews and grew sentimental about drinking from mason jars, and then I put on my best pair of stretchy jeans. I even found a Bible, which I stuffed into my purse just in case I felt like churchin' afterward. So when I pulled up to the pretty blue and white windows and a sign that said "Southern Biscuits & Barbeque," I grew nostalgic about that tiny "q" in the word barbecue. There it was, a reminder that Southerners, even when it comes to spelling, are true rebels.

As you walk into the restaurant a sign says, "Take a seat and grab a menu," and it's all easy enough. The tables have fresh flowers and jars of vinegar and pepper sauce, and on the stove, I can see a whole mess of biscuits, and I'm thinking that

pretty soon a feather's gonna float by and I'm gonna wake up in Greenbow, Alabama.

Needless to say, I was mighty pleased to see that Brunswick stew (also known as "hash") made it onto Kiss My Grits' menu. They say it's a North Carolina staple, but I say it's a simply Southern staple found in restaurants from the tip of Tennessee all the way to the Carolinas and Georgia, and the stew gets pretty hairy (as in squirrels and rabbits) when you get to the Mississippi/Alabama border. Just as the name suggests, this tomato-based stew is full of butter beans, okra, corn and beef, chicken or pork. If cooked right, the stew has a smoky flavor, and Kiss My Grits nearly satisfied my great expectations.

Also on the menu are biscuits and gravy. This sounds like a simple dish, but listen here Honey, biscuits and gravy—Southern-style—are hard to come by in Hawai'i. So you can imagine my disappointment when the gravy turned out to be—brace for it!—brown instead of white. What happened to white gravy over biscuits? Bleached flour needs a home somewhere, but this grossly over-peppered gravy was devastated by too much sausage grease, which turned my gravy the color of muck. It was almost criminal.

The man sitting next to me had an oyster po' boy (which is basically an oyster sandwich on thick chewy bread) and he seemed rather delighted. But the family sitting at the back table behind me had a real mess on their hands—three plates of black chicken. I made no judgments, for gawd's sake, I hadn't even tasted it yet, but from the looks of things, nobody was kissing anybody's grits tonight. That chicken was burnt like rubber.

Instead of complaining, the family kept their mouths shut, literally, and three plates of chicken were later tossed into

the trash by the very friendly, but hardly apologetic waitress.

Now that's just a dang shame.

North Carolina barbecue is all about the vinegar, the salt and the snobbish attitude about sauce, which means they prefer it without, and that's a debate any serious barbeque-er is more than ready to join. At Kiss My Grits you can order a Carolina chopped barbecue plate, which includes coleslaw, hushpuppies and a deviled egg for \$10.95. You can choose between the "North" version (a vinegar and red pepper sauce) or the "South" version (a tangy mustard sauce). For me, I prefer my barbecue the way I prefer my Civil War politics—Yankee style.

Pimento cheese is served with just about everything, and I'm pretty sure I tasted a little fatback in my shrimp and grits, and that made me smile. Although the shrimp and grits were a tad bit too creamy (I can't believe there is such a thing), I will say that I liked it. Where it succeeded in its perfect preparation of grits, it failed in overall balance, and I would be doing us all a disfavor if I didn't mention that. The dish is, after all, nearly \$15 and served in a paper bowl with a plastic spoon.

The truth is, I wanted to love this place. I wanted to crack my knuckles and lick my lips every time I thought about its biscuits and its sides of fried green tomatoes and collard greens and fried okra. But dangit, I was just plain underwhelmed. I'm not trying to be hateful, just honest, and should the sky fall on my head, I want my readers to know that to dine at Kiss My Grits is not to dine in the real South. Perhaps the owners are from North Carolina, as the menu suggests, but there's something soulful missing.

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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Do you eat?

Honolulu Weekly is looking for writers who are borderline-obsessed with food and drink, curious and interested in all aspects of food, whether in the farm or kitchen, on white tablecloth or on the street. If you know the difference between restaurant criticism and food writing—and can talk about your favorite examples of both—we want to hear from you. Please send your resume and clips to:
shantelgrace@honoluluweekly.com

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ISLAND WISE

COURTESY AKIHIKO IZUKURA

ON YOUR BODY

Fashion from the Sun

A Japanese textile workshop called "Senshoku-do" is taking place at the Academy Art Center, and because of the artist and the instructor's international reputation for textile installations and fashion garments, this class will no doubt be sold out before anyone who's not reading this will hear about it.

Kyoto-based artist, Akihiko Izukura, uses traditional textile dyeing and weaving methods based on extensive research on the history of textiles and the ancient view of life and nature. The artist believes in sustainability and preservation, and her personal philosophy is "zero waste."

"Natural dyeing comes from life," she says. "Man should make the most of deriving it, not just deliberately selecting what suits their tastes."

During a series of five work-



Perhaps we might better understand what beauty is and what quality means.

shops, students will have the opportunity to learn to use extracts from walnuts, madder, cloves, cochineal and logwood. This organic material is turned into a powder, and the silk is dipped into water until it absorbs the residual color.

In her workshop called **Zero Waste Fashion Design**, stu-

dents will experience sun-dyeing with a silk tube textile to create a zero waste garment. In another workshop, students will explore the theory of spinning, making yarn by hand from silk and hemp and then drying it in the sun.

The classes aren't cheap (\$90-\$300 each) and you have only four more weeks to register, but to learn textile design from someone whose philosophy regarding fashion is that superiority between nature and man is meaningless is, frankly, enlightening.

—Shantel Grace

Academy Art Center, 1111 Victoria St., Register by Nov. 30, Classes begin Jan. 18 and run through Feb. 10, artschool@honoluluacademy.org, honoluluacademy.org, 532-8741

IN YOUR CUP

Brewing with the Big Boys

Whatever you might think about mega-sized corporation chains like, oh say, Starbucks, you can't deny that it's great exposure when they start selling local products. After taking home the Coffee of the Year Award in 2010 and 2011, **Ka'u Coffee** gained worldwide recognition and a whole lotta star quality.

"I began speaking with Starbucks in early 2011 and ultimately met with the Starbucks team at the SCAA Expo in May of 2011," says Chris Manfredi, president of Ka'u Coffee.

Select stores on the mainland and various other locations are now selling Ka'u coffee on the Starbucks reserve program. "The awareness that Starbucks brings to Ka'u coffee is unparalleled," Manfredi says. It's a little disappointing that the Starbucks locations here in Hawai'i are not yet selling Ka'u Coffee, but hey, at least we know that local coffee is being praised and tasted outside of this island.

—Maria Kanai



kaucoffeefest.com



The Art of Species

COURTESY ANDREW ROSE GALLERY

It's hard to say which is more striking, the art waiting to be hung in **Andrew Rose Gallery** or Andrew Rose. He's everything one wishes to find in a gallerist: he's an accomplished artist; he's passionate about other artists; and he's wearing sky blue pants.

"I learned one very important lesson while I worked at Martha Keats Gallery in Santa Fe," Rose says. "Share. Don't sell. She taught me the fundamental principle of owning a gallery, and that's why you'll hear me talking about who the artist is and what the artist is trying to do rather than why you should buy it."

Rose's affection for Noreen Naughton, the first artist showcased in Rose's opening exhibition called *Intervals*, is completely understandable. Her art has the spirit of the weekend when you're not working. It's art with possibility and adventure and freedom, and the only way I can really say how I feel about it is to say that it's spiritually imaginative.

"Noreen and I have been working together for a long time on this show," Rose says. "Her images come from her travels and from her exploration of what paint can do both as a plastic medium as well as a medium for artistic ideas and innovation."

Even as an art student in New York (at Vassar and Pratt College) Rose felt a connection to the Islands he visited so often as a child. For this reason, he moved to O'ahu six years ago and then taught art at



Linekona. All this led to an infusion of business and art and the grand opening of a gallery located in the most vibrant arts community in Honolulu.

"When I moved here, Chinatown was really in its hayday with regards to its mix of galleries and new venues, and it was really a vibrant scene. Now, what I think we're seeing is mirroring what happened in SoHo: artists moved in and a rich cultural scene flourished, and then a social scene started happening, and great bars opened and the area started to revitalize itself."

Even though Plato might disagree, Rose believes that art does a moral good, that it separates us from every other species on the planet, and it's hard to disagree with that.

What you should expect this Friday (which is First Friday) is a chance to learn about what art is and what art does to society and its people. This is what makes Andrew Rose Gallery different from so many others.

—Shantel Grace

Andrew Rose Gallery, Bishop Square—Pauahi Tower, 1003 Bishop St., Suite 120, andrewrosegallery.com, 599-4400

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